

ABSTRACTS

ENRICO MATTIODA, *Giorgio Vasari, l'attrice Flaminia romana e Leone de' Sommi*

Flaminia of Rome is a name wrapt in mystery, for while acclaimed by the Jewish playwright Leone de' Sommi as the greatest actress of her time, there is only one other source (from Mantua) that describes her acting. Four sonnets which Giorgio Vasari dedicated to this mysterious actress reveal that in 1565 she performed in Florence in the *Intermezzos* of Leonardo Salviati's play, *Il granchio*, which was staged by the Accademia Fiorentina. These sonnets also confirm that it was Vasari who drew up the set design for the play. Moreover, one of these sonnets may very well have been the source of inspiration for Leone de' Sommi's praiseworthy assessment of the actress, thus leading one to imagine his presence in Florence at the time.

CHIARA TOGNARELLI, *Carducci e Prati. Storia e teoria della ballata romantica*

This article seeks to define the place held by the Romantic ballad in Carducci's critical reflections and poetry. An analysis of his essay *Giovanni Prati* (1884) makes it possible to identify what Carducci considered to be the origins, the dictates and the exclusively German *auctoritates* of the genre. This article traces the critical context of his historical and theoretical study and the interest it generated, while also reconstructing the origins and various phases of its development through the examination of some of Carducci's other prose works. Lastly, Carducci's poetry is taken into consideration, focusing first on his translations of *Balladen* and their literary and political significance and then on those poems which are usually ascribed to the Italian ballad tradition. By setting them within the broader framework of Carducci's anti-Romanticism, the ideological worth, poetic intentions and original and innovative features of these poems can fully emerge.

CRISTIANO LORENZI, *Acquisizioni per il corpus delle rime di Bosone da Gubbio*

This article contains the annotated editions of two previously unpublished ballads (*O Signor mio, s'io non trovo merzede* e *Non oso nomar quella di cu' i' sono*) and a sonnet (*Appollo dà della sua sapienza*), which the manuscript tradition has attributed to Bosone da Gubbio, a poet known for his *Capitolo* on the *Divine Comedy* in *terza rima* and various poems, most of which are in praise of Dante. These three additions to the poet's known *corpus* are very different in theme; while the ballads focus on religion (the gra-

tuitousness of divine love) and love (the *topos* of discretion), the sonnet is composed of extensive – though rather banal – mythological references. The appendix proposes yet another annotated edition, this time of a playful sonnet (*Colui che batte non conta le botte*) which, though attributed to Bosone by one of the six codices containing the poem, is in fact almost certainly not his work.

LUCA SARTORELLO, *In biasimo delle stampe. Censura e modernità in una inedita orazione di Giuliano de' Ricci (1543-1606)*

The *Letione in biasimo delle stampe*, given by Giuliano de' Ricci in 1567 at the Academy of Eccentrics in Perugia, represents a valuable overview of that extensive and long-standing debate regarding the utility of printed texts, for in it the author embraces each of the main tenets of those opposed to printed books. However, in addition to reflecting a deeply-rooted view held in the second half of the 16 century, this manuscript reveals even more. From what at first glance would seem to be a purely scholastic exercise, there unfolds a drama which plagued its author for his entire life; de' Ricci explicitly recalls how in his youth, owing to the senseless pedagogical choices of his father, he was deprived of his beloved classical manuscripts and forced to read those same works in print which later became the very target of his entire speech.

LUCA BANI, *Cesare Cantù e Alessandro Manzoni*

In 1882 Cesare Cantù published a lengthy tome entitled *Alessandro Manzoni. Reminiscenze*, thereby becoming one of the first to write a biography on the author of the *Promessi sposi*. In so doing, Cantù credited himself as being both a loyal companion to Manzoni throughout his literary pursuits and a reliable witness of the writer's family history. Through an analysis of documents of the period, this article reconstructs the complex relationship between the two writers and sheds light on the reasons behind their final rupture after 1840, thus redefining on a more realistic scale the image which Cantù sought to convey of himself in the publication of the memoirs.