

ABSTRACTS

MARIA SOFIA LANNUTTI, Laureata novata. *L'alieniloquium nei madrigali dei Rerum vulgarium fragmenta*

It is generally accepted that the four madrigals in *Rerum vulgarium fragmenta* are there to provide a sort of extrinsic lyrical pause, thereby breaking up the narration. Their highly evocative and stratified language would, however, suggest a different reading altogether, and that from behind what would seem to be an erotic register there may well emerge something allegorical in nature. Their positioning in terms of the macrotext – the latter being autobiographical and commemorative at the same time – plays a significant role with regard to certain crucial moments in the protagonist's path towards self-awareness and to moments of the liturgical year, in which the symbolism of (re)birth predominates. Moreover, the article re-evaluates the special use of letters in sonnets 5 and 25 and identifies for the first time a double *telestich* in madrigale 106.

ROSSELLA LALI, *Una «maniera diversa dalla prima»: Francesco Della Torre, Carlo Gualteruzzi e le Rime di Vittoria Colonna*

This article reconstructs the events surrounding the exchange of poems by Vittoria Colonna which transpired between Francesco Della Torre and Carlo Gualteruzzi in the early months of 1540. After retracing the critical bibliography on the topic (which, thanks to two letters printed in 16th-century epistolary anthologies, sets the exchange as taking place between 1540 and 1541) and clarifying the relationship between the poet and Francesco Della Torre, the article moves on to discuss the dating of the two letters in question. The discovery of a manuscript version of the letters in ms. Federici 59 at the Federiciana Library of Fano, together with a previously unpublished letter from Francesco Della Torre to Gualteruzzi and other pertinent documentation, pave the way for new hypotheses regarding the nature of this exchange of poetry. The article concludes with an appendix containing the three letters as they appear in the manuscript, as well as a brief commentary.

MARIA PIA ELLERO, *Libertà e necessità nel Decameron. Lisa, Ghismonda e le papere di Filippo Balducci*

This article aims to reconstruct the intertextual ties between Aristotle's *Nicomachean Ethics* and the speeches pronounced by two female characters of the *Decameron*, i.e. Ghismonda, in *Dec.*, IV 1, and Lisa Puccini, in *Dec.*,

X 7. An analysis of the sources demonstrates that Ghismonda's monologue, which is usually viewed simply as an exercise in rhetorical bravura, actually plays a structural role. Indeed, this section of the text is assigned the task both of developing a theoretical focal point of utmost importance to the organization of the overall work and of infusing the fourth and fifth days with a moral reflection on worldly passion. From these two tales, there also emerges a redefinition of the categories of 'honest love' (*amore onesto*) and 'love for pleasure' (*amore per diletto*) from Boccaccio's earlier works. While maintaining the instinctive nature of erotic appetite, here the author likens honest love to Aristotle's *philia*, thereby setting the key themes of courtly love within the framework of the Aristotelian model. This new angle means going beyond the mere psychological perspective which lies behind the poetry of the 13th and 14th centuries, favouring instead a philosophical and moral approach, backed by consistent and well-founded intertextual references.

MARIA CHIARA TARSI, *Una poetessa nella Milano di primo Cinquecento: Camilla Scarampi (e di un sonetto conteso a Veronica Gambara)*

This article focuses on Camilla Scarampi, a poet who lived in Milan under Sforza domination between the 15th and 16th centuries, a period encompassing the duchy of Ludovico the Moro and the decline of the Sforza dynasty. Celebrated by Bandello as 'the next Saffo', Scarampi remains a minor figure who nonetheless found a distinct place for herself within the cultural and literary context of those decades. This article offers a critical edition of her limited poetic production and another work as well, which together attest to her early adoption of the Petrarchan model, though she by no means adhered to it in a rigorous or exclusive fashion. The last part of the article addresses the dubious authorship of the sonnet *Se più stanno apparir quei duo bei lumi*. Previously attributed to Veronica Gambara in Bullock's critical edition of 1995, this article cautiously suggests that it was instead the work of Scarampi.