

ABSTRACTS

VINCENZO CAPUTO, L'intelletto e lo scultore, la statua e la bellezza: *il Minturno* di Tasso e la 'funzione Ariosto'

This article analyses the sources behind Torquato Tasso's *Minturno ovvero della bellezza*. The most evident of these include Plato's *Hippias Major* for its narrative outline, Plotinus' *Enneads* and Nifo's *De Pulchro*, as evidenced by the volumes annotated by Tasso and now preserved in the Vatican Library (Stamp. Barb. Cr. Tass. 46, 19 e 15). Tasso's reinterpretation of the Platonic model, however, was also moulded by a continuous 'dialogue' with one of the most important literati of the 16th century, i.e. Ludovico Ariosto, who is cited throughout the text and whose influence proves much greater than what emerges at first glance. The presence of Ariosto and a personal consideration of *Orlando furioso* were in fact essential to Tasso for any discussion on beauty. In Tasso's later judgement, *Orlando Furioso* would come to represent the highest example of courtly literature, a genre whose triumph had inevitably faded.

CHIARA SILVESTRI, *I romanzi di Orsola Cozzi*

This article examines the work of Orsola Cozzi, a nun from Grosseto often overlooked by literary historians despite the fact that she is to be considered the first female Italian novelist. Her oeuvre consists of five novels, *Il mausoleo* [The Mausoleum], *Melinda, L'orfana infelice* [The Sad Orphan], *Lo specchio morale* [The Moral Mirror] and *Adullio di Roselle*, all of which were published between 1816 and 1818. The works were no doubt influenced by the sentimental novel tradition in vogue abroad, though they differ from the latter for their predominantly happy endings. Orsola Cozzi's writings are unusual with respect to the Italian tradition and can be labelled 'popular', as they often resort to the element of surprise and cases of mixed identity for added effect, while incorporating a simplistic moralising structure. Cozzi's work evolved over time, from the more traditional themes of disputes over women and the cult of the dead that comprise *Mausoleo*, to the first traces of psychological development in *Melinda, L'orfana infelice* and *Lo specchio morale*, and ultimately to the historical allegory in *Adullio di Roselle*.

ATTILIO CICHELLA, *I Capitoli ternari di Nicoletto d'Alessio e Giovanni Salvini* (Firenze, Biblioteca Riccardiana, ms. 453)

This essay provides a critical edition and commentary of three *capitoli ternari* contained in the last section of the miscellaneous and composite co-

dex 453 preserved at the Riccardiana Library of Florence (cc. 39r-44v). This codex is known primarily for its *longior* redaction of *Passio sanctae Margariae virginis* (cc. 1r-31v), ornately decorated perhaps in Bologna at the end of the 13th century. The first two sacred works, *Oratio septem verborum Christi* and an *O Intemerata*, were transcribed during the last quarter century of the Trecento and eventually published in 1948 in what this essay deems to be an unreliable edition. According to the explicits, the texts were the work of Nicoletto d'Alessio, a notary from Carrara who was 'friends' with Petrarch and a Dante scholar. The last text in the series is a previously unpublished *capitolo ternario* entitled *Intima Madre, del tucto reina*, a short thirty-four line acrostic written by an anonymous author whose identity has not yet been uncovered.

GIUSEPPE PATOTA, *Il titolo dei «Canti», i titoli dei «Canti»*

This article looks back at what may have prompted Leopardi to entitle his collection of poems *Canti*, but even more importantly it focuses on the frequency with which the word appears in *Zibaldone* and in other writings by Leopardi. There emerges a close tie that the noun 'canto' and the verb 'cantare' [to sing] share with Homer's works and Leopardi's interpretation of them.