

ABSTRACTS

LUCA BELTRAMI, *Un'amicizia reticente. Della Casa e Vettori tra la 'Vita Gasparis Contareni' e la 'Dissertatio adversus P. P. Vergerium'*

This article focuses on the roles shared by Giovanni Della Casa and Piero Vettori in writing *Vita Gasparis Contareni*. Commissioned by the heirs of the Venetian cardinal, *Vita* kept Della Casa occupied from 1554 until he moved to Rome in June 1555. However, he never managed to complete the work, due in part to the limited opportunity to publish such a biography under Pope Paul IV (born Carafa), together with an urgent need to respond – by means of his vehement *Dissertatio adversus Petrum Paulum Vergerium* – to the renewed attacks on his own moral conduct. Indeed, it was only after his death that the work would be completed by the very same Vettori. Though *Vita* tends to be reticent and silent on many issues, it does offer some veiled criticism both of Florentine politics, accomplished through antiphrasis with the Republic of Venice, and of the question of the Church's spiritual renewal, while at the same time defending Contarini from accusations of heterodoxy. Regarding the issue of apostasy and the possibility of a cultural dialogue with German humanists, the *Dissertatio* follows a line not unlike that adopted by Vettori, who in turn, while refusing to make any concessions regarding the question of faith, keeps the channels open with various German erudites who were inspired by different religious beliefs.

MARCO CORRADINI, «*Studiare i classici*». *Apuleio nei capitoli XX e XXI dei 'Promessi sposi'*

As with many other classical works, Apuleius's *Metamorphoses* (also known as *The Golden Ass*) was not well-received by the Romantics, and such a position is demonstrated by Pietro Borsieri's 1819 review in *Conciliatore* of the publication of Firenzuola's vernacular edition of the work by a Milanese publisher. While Manzoni, in his *Lettera sul Romanticismo*, rejected the 'imitation' of Greek and Latin authors, he nevertheless encouraged writers to 'study' their works, thereby demonstrating a different opinion with respect to that of his peers. The ironic references to classical mythology that emerge in various pages of the *Promessi Sposi* are also to be found in Apuleius' work. However, an even more prominent reference emerges in the description of Lucia's abduction at the hands of the Unnamed in chapters XX and XXI, and in particular in the character of the old woman whose duty it is to keep watch over Lucia. This article analyses the connection between this part of

Promessi Sposi and the Latin source (even more pertinent than any link with Scott's *Ivanhoe*), underlining the importance of a tie that has not yet been fully acknowledged by scholars.

IRENE FALINI, *Un altro fantasma di meno: le lettere di Lorenzo Moschi a Francesco di Marco Datini*

This article draws on two recent discoveries that shed light on a little known 14th century Florentine poet, Lorenzo Moschi. One is a signed document dated 1375 present in a Laurenziano manuscript, and the other includes five letters contained in the “Fondo Datini” collection of the Archivio di Stato in Prato, all addressed to the renowned merchant Francesco di Marco Datini in 1386 and signed ‘Lorenzo Moschi in Napoli’. After providing well-documented socio-historical background details and a palaeographical note (the latter indicating that the signature present in the 1375 codex and the letters from 1386 are all written in the same hand), the article offers a critical edition of the letters and includes an investigation into their contents by comparing them with coeval texts from the same archive. This is followed by an extensive linguistic and stylistic analysis, together with a glossary, aimed at highlighting the structural, syntactical and lexical features typical of business correspondence.

THOMAS PERSICO, *Un adespoto sonetto sulla ‘Commedia’ nel codice Grumelli di Bergamo*

The Grumelli manuscript, housed at the Civica Biblioteca in Bergamo (drawer 6.1), is the only witness of the second edition of Alberico da Rosciate's commentary on the *Divine Comedy*, and it contains an unsigned sonnet dedicated not to the poet, but oddly enough to the commentator. After providing a more general overview of texts written in honour of Dante or in memory of his work which are to be found within the commentaries themselves, this article offers a transcription of the above-mentioned sonnet, together with a brief analysis aimed at retracing the various intertextual connections and the most common borrowings from Dante.