

ABSTRACTS

GIOVANNA RIZZARELLI, *Liber ex machina. Lettori-paladini nell'Inamoramento de Orlando*

This article aims to reconstruct the ways in which the act of reading is depicted in *Inamoramento del Orlando*. It highlights and comments on some passages in Boiardo's epic poem in which reading plays a key role in driving forward the narration. Reading scenes and spellbooks emerge in various cantos, each assuming the true role of *deus ex machina* for the plot development. This is especially apparent in the magic scenes in which the Count of Scandiano gives reading a central role, thereby enabling the two most important characters, Orlando and Ranaldo, to face and understand the rules governing the supernatural worlds.

The depictions of reading have a strong meta-reflective function as well. In their process of learning to read, Orlando and Ranaldo each portray a different type of reader and offer an opportunity to reflect upon the various ways of approaching the epic poem. Lastly, the portrayal of the two paladins as readers helps to offer a clearer picture of the role of reading as well as the complementary nature of the two characters within Boiardo's world.

SIMONE FORLESI, «*Nel processo del leggere*». *Immagini della lettura nelle 'Novelle' bandelliane*

This essay examines the various ways in which reading is depicted in Matteo Bandello's *Novelle*. There are, in fact, various examples of well-read women and scenes dedicated to reading aloud present in Part 1 of his novellas; it is a composite space in which the conventional praise offered to the addressee in the dedicatory letter that precedes each novella intertwines with the context of the novella, its vibrant depiction of the courtly world and the metaliterary reflections of the author. The act of reading serves not only as a narrative device around which the courtly conversation revolves, but it also allows for a dialectical interaction between the text, the reader and the group of listeners, and thus represents an important tool for grasping the intertextual references, the range of sources and the topoi which Bandello looked to when writing the *Novelle*.

BEATRICE STASI, «*Pubblico risolutamente il romanzo come sta*»: *tre lettere inedite di Svevo e il finale della 'Coscienza di Zeno'*

Of the three previously unpublished letters written by Svevo contained

in the “Fondo Bino Binazzi” collection of the Primo Conti Foundation, the most important is undoubtedly the one dated 15 February 1923 addressed to Attilio Frescura, the writer and journalist assigned to proofread *La coscienza di Zeno* before its publication. Not only does the letter demonstrate that Svevo did not accept the changes suggested by the proofreader regarding the ending of the novel, but it also gives cause for a thorough re-evaluation of the relationship that the writer had with his own language and with those detractors bent on fomenting the idea of a lack of confidence and subsequent acquiescence on Svevo’s part regarding the revisions that were often proposed to him. With its references to Zola and Freud and the all-too-clear announcement of Zeno’s responsibility in Guido’s business failings and consequent suicide, the letter sheds a clear light on some of the cultural reference points that inspired the novel and the intentionally ambiguous psychological dynamics at work within the novel. The two other partially unpublished letters, both written in 1926, are addressed to Bino Binazzi, thanking him for having spoken about *Coscienza*. Some references made in the second letter (undated) collocate his decision to adopt the pseudonym Italo Svevo to the period of his own awareness of his *difetti* [defects]; such a decision, precisely because it was made early on, thereby implicitly marks the author’s autonomous judgement with respect to the criticism waged against him following the publication of his novels.

RAFFAELE CESARO, *Un volgarizzamento in terza rima del colloquio tra Didone e Anna* ('Aen'. IV, 1-55)

These pages contain the first published edition of *La reina, con grave fiamma incesa*, a vernacular dialogue in Dantesque *terza rima* between Dido and her sister Anna based on Book IV of the *Aeneid* (vv. 1-55). The work exists in just one late-14th century manuscript (MS II.IV.248) housed at the Biblioteca Nazionale in Florence, and it is the first in a series of four texts present in the manuscript that comprise four distinct moments in the broader context of *deprecatio amoris*. The decision made by this anonymous author to reinterpret the tragic story of Dido and Aeneas using the vernacular and *terza rima* reflects a choice previously implemented by Alberto della Piagentina for his vernacular edition of Boethius’ *De consolatione* (1322-1332), the highest *auctoritas* on the elegiac style. Thus, the text in question is of particular interest in relation to developments in the 14th century vernacular elegy before it came to be codified as a genre in its own right.