

ABSTRACTS

ELISA CURTI, *Il velo della finzione. La novella decameroniana di Arriguccio e monna Sismonda*

This article analyses the novella of Arriguccio and Monna Sismonda (*Decameron* VII 8), studying both its specific setting and the rhetorical and literary features that shape it. The first sections are dedicated to reconstructing the historical framework that serves as a backdrop to the theme of marital deceit, i.e. marriages between parvenu merchants and women of impoverished noble families (the so-called '*ingentilire per moglie*') that characterised thirteenth-century social 'mobility' in Florence. The core of the article is dedicated to the narrative mechanisms of deception and the models that may have served as inspiration for Boccaccio, with the aim of identifying the possible ties between this novella and the *fabliau* tradition, while at the same time analysing the intratextual connections with other stories in the *Decameron* (in particular, III 3 and VII 8). The study concludes by examining the complex symbolism associated with the thread and the veil, both of which are profoundly linked to the female sphere (including a comparison with III 2).

MARCELLO SABBATINO, *Da il 'No di Anna' a 'Lillina e Mita'. Appunti sulle tecniche di riscrittura in Pirandello*

In an attempt to reconstruct the tortuous path that Pirandello embarked upon in order to become the writer he became, this article introduces us into the writer's workshop by means of a stratigraphic analysis of the novella *Il «no» di Anna* (1895), which was subsequently reworked and published under the title *Lillina e Mita* (1906) with major changes to the narrative structure. The dates of the two editions can also be read symbolically, the former anchored in the narrative models of the Ottocento and the latter representing the dawn of a new epoch, following the breakthrough marked by *Il fu Mattia Pascal*, a work which incorporated his peculiar humoristic vein. Moreover, the essay adds new tesserae to the complex mosaic regarding the circular nature of the material that characterises Pirandello's work. Some fragments from *Il «no» di Anna* indeed reappear unchanged in the first edition of the novella *Lontano* (1902), whereas fragments from the latter re-emerge in *Lillina e Mita*, thus establishing a triangular relationship among the texts. Lastly, by rewriting the *explicit* of a story penned eleven years earlier, Pirandello confirms that terrible law that keeps individuals in check in the modern world.

SIMONE CASINI, *Montagne di Lombardia. Il caso Gorini dal «Politecnico» di Cattaneo al «Crepuscolo» di Tenca*

In mid-19th century Milan an eccentric scientist named Paolo Gorini, already well-known for his studies on the mineralisation of organic tissues, published a revolutionary scientific study entitled *L'origine delle montagne* (1851). He accompanied this with his discovery of a so-called *plutonic liquid*, spectacular public demonstrations and his proposal for a new branch of 'experimental geology'. Resonating both on an international scale and amongst the most dynamic Milanese cultural milieus, the case surrounding Gorini was not confined to the scientific community and scientific institutions, but instead was embraced by all of society and by the literary world as well (e.g. Cattaneo, Tenca, Manzoni, Rovani and the *Scapigliatura*). In a city deeply scarred by revolts and recent defeats, a prestigious scientific discovery of this nature could indeed represent a sort of compensation, with both civil and political repercussions. Even Carlo Tenca's newly-created weekly *Il Crepuscolo*, put its reputation on the line when from 1851 to 1853 it dedicated columns to the ever-growing polemical debate—one that continued until the 1870s before it died out. This study reconstructs for the first time the case surrounding Gorini the 'geologist' in its entirety, and in so doing it provides support to other recently published studies on Gorini in his more well-known vestige of 'petrifier' (see in particular *La mummia della repubblica* by Sergio Luzzatto), all the while highlighting key aspects of the cultural, scientific and literary spheres operating during the Risorgimento and unification period.