

ABSTRACTS

MARCO SPREAFICO, «*Cb'èo dica gli gradi e la vertute*». *Una canzone filosofica di Nicolò de' Rossi e le sue fonti*

This article proposes an analysis of the philosophical *canzone*, *Color di perla*, by Nicolò de' Rossi of Treviso. Written in the first quarter of the 14th century together with a commentary in Latin by de' Rossi himself, the *canzone* is the first work that opens the well-known manuscript, Vaticano Barberiniano Latino 3953. The first section of the manuscript contains an interesting collection of texts that all share the common theme of virtue, and it had probably been compiled as a gift and sort of 'admonition' for Guecello Tempesta, de' Rossi's noble patron. *Color di perla* has for some time now been recognised as being a reply to Guido Cavalcanti's celebrated *canzone*, *Donna me prega*, which is also present in the manuscript. Through a systematic study of the Latin commentary and its sources, this article aims first of all to clarify the philosophical scope of de' Rossi's 'mystical' interpretation of 'true love'. In so doing, not only will the analysis provide a deeper understanding of Nicolò de' Rossi's position in relation to Cavalcanti's *canzone*, but it will also shed further light on de' Rossi's relations with the cultural milieu of his time, in particular in his earlier years in Bologna, where the law faculty held close ties with the Dominican order.

GIULIA DEPOLI, *Il 'Lanval' umanistico di Masuccio Salernitano*

This article proposes an analysis of the 26th novella in Masuccio Salernitano's *Novellino* (1476), identifying it as an unusual re-elaboration of Marie de France's *Lanval*, imbued with the humanistic notion of *amicitia*. While in the original text, the main characters' love cannot be revealed given the supernatural condition of the fairy mistress (implicitly in line with the rules of courtly love), in the novella the protagonist is concerned primarily with protecting her own reputation and preventing her secrets from being spread among friends who, instead of embracing the ideal of perfect virtue in vogue in the Quattrocento, represent a crude parody of it. The article highlights the breadth and variety of Masuccio's cultural background, which included not only French models but also the humanistic writings of his time, aspects which until recently have been overlooked by scholars.

PAOLO COLOMBO, *Storia di una conversione. Pellico dallo Spielberg a Palazzo Barolo*

Through an examination of the main documents currently available (e.g. correspondence, records and drafts of poems), this article aims to shed fur-

ther light on the ideological stance embraced by Silvio Pellico during the 1830s. It focuses in particular on the phases that marked his subtle transition from *neoguelfesimo* following his release from prison (1830) to the conservative ideals he professed while in the service of the Marquis of Barolo (1834-1854), a period marked by an ever-growing mistrust of contemporary life.

SERGIO BOZZOLA, *Il disordine del mondo. Reticoli figurati, sistema e diacronia di un motivo saggistico in Calvino*

The first part of this article is dedicated to an analysis of Calvino's view of world disorder in his nonfiction prose. It begins by examining the loci of such disorder, intended first of all as the result of an historical process and then as a universal condition or as the ontological state of nature and of the civilised world. Next the focus falls on its attributes, which are linked to the semantic fields of involution and movement (e.g. avalanche, wind-generated destruction, etc.) and to those of vortex and the abyss, with their associated terms, such as frost, darkness, fire, labyrinth and tangled knot. Disorder is countered by other terms and analogies that refer back to the general concepts of measure, method and logic, to which are associated the qualities of clarity and transparency. In the second and third parts, the article deals with the function attributed by Calvino to literature in handling disorder, i.e. opposition vs representation, and ultimately to literature as being a condition for grasping the *intricato groviglio*, or intricate knot, that makes up the world.

ROSARIO LANCELLOTTI, *Un sonetto e una lettera di Camillo Pellegrino per Torquato Tasso*

Of all the autograph copies of Camillo Pellegrino's writings collected in codex XII.C.90/2 (Biblioteca Nazionale di Napoli), there are two of particular interest, i.e. a sonnet and letter addressed to Torquato Tasso. Though the texts were written at different times with different intentions and underwent extensive editing, they both bear witness to the well-known heated debate concerning *Gerusalemme Liberata* that was sparked by Pellegrino in his *Carrafa, o vero della epica poesia*.

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