

ABSTRACTS

FRANCO D'INTINO, «*Fare tutto il contrario*». *La 'Novella Senofonte e Niccolò Machiavello' e le «prosette satiriche» di Leopardi*

This essay carefully analyses Leopardi's draft of 'Novella Senofonte e Machiavello' (its genesis, dating, structure, sources and themes), written during the period of his so-called *prosette satiriche* (a project separate from that of the *Operette morali*, which would follow shortly thereafter) and of other incomplete writings from that time (*Telesilla*), as well as some philosophical and political themes that would become part of *Zibaldone*. In this fervent phase of creativity (1820-1822), marked by the themes of overturning and reversal, temptation, unmasking and revenge, Leopardi worked through his growing detachment from his family and traditional values, intersecting themes and problems at the core of modern European literature, i.e. the allure of money, pleasure and egotism as the sole forces driving human actions. The essay lastly examines the reasons that led Leopardi to 'rewrite' the *Novella* as the 'Dialogo di Timandro e di Eleandro' in the *Operette Morali*.

MARÍA DE LAS NIEVES MUÑIZ MUÑIZ, *Sulla datazione del 'Dialogo Galantuomo e Mondo'*

This article proposes a new dating for *Dialogo Galantuomo e Mondo*, different from the date--June 1821-- proposed by Giulio Augusto Levi in 1829 and reaffirmed by Ottavio Besomi in his critical edition of the *Operette* (1979). The arguments produced by the two scholars in defence of such an hypothesis are here questioned after carefully sifting through a series of concordances relating to the various phases in the development of Leopardi's theoretical positions and a meticulous handwriting analysis of the autograph copy. These efforts made it possible to identify three distinct phases regarding the draft: the first involved the actual writing of the *Dialogo* (summer-autumn 1820); the second brought some additions to the text (summer 1821); and during the third phase a loose leaf was included with the manuscript (1823). Moreover, such a reconstruction sheds further light on the period in which Leopardi first began to compile the *Operette* in 1824.

MATTEO BOSISIO, *La voce delle donne: sulla V, 7 del 'Decameron'*

This article analyses Novella V, 7 of the *Decameron*, which recounts the love story between Teodoro and Violante. The text displays numerous intertextual references, dialoguing with some classical models and other novellas

in the collection. Moreover, it focuses on some ethical principles that were dear to Boccaccio; he brings into play an intransigent father, Amerigo, and the two lovers to affirm the invincible nature of love and to condemn the injustices produced by excessively rigid family ties. Lastly, the author accords the female protagonist a key role in the novella, and though *Violante* is by no means a heroine, she is nevertheless an incisive and memorable character.

FLAVIA PALMA, *‘La difesa degl'onori delle bellissime gentildonne vineziane’ di Andrea Zane: una spicciolata inedita della Venezia cinquecentesca*

Previously unpublished and nearly unknown, this Venetian *spicciolata* written in the 16th century by Andrea Zane is contained in a manuscript in the Biblioteca Marciana in Venice. This article publishes this text for the first time, proposing a possible dating of the novella based on the clues at hand, in particular the dedicatory letter at the beginning of the work. The article suggests that the work can be interpreted as an unusual type of *beffa* [prank, deception], whose peculiar features reveal an important tie with Venice and the Corner family.