

ABSTRACTS

ELENA PISTOLESI, *Il «De vulgari eloquentia» di Giovanni Boccaccio*

This article discusses the references made to *De vulgari eloquentia* in Boccaccio's works, based on new findings concerning the manuscript tradition of his *Teseida*. A detailed analysis of the citations reveals a significant connection with the Berlin witness of *DVE* (B = Berlino, Staatsbibliothek Preuss. Kulturbesitz, lat. folio 437), which is divided into two parts, the first containing a *Commentary* by Dionigi da Borgo Sansepolcro on Valerio Massimo's *Factorum ac dictorum memorabilium libri* and the second Dante's *Monarchy* and *DVE*. A careful examination of B confirms what has already been suggested by some scholars, i.e. the non-uniform origins of the codex and the separate dating of the two sections. Thanks to this evidence, together with elements external to the tradition, new theories can be formulated regarding the circulation of *DVE* in the early 14th century and the possibility that Boccaccio may have studied the text while training in Naples.

SARAH CHRISTOPHER, *Di un'edizione del 1542 della «Dichiaratione» di Rinaldo Corso alle Rime spirituali di Vittoria Colonna*

The article examines the 1542 edition of the *Dichiaratione fatta sopra la seconda parte delle rime della divina Vittoria Collonna [sic]*, written by Rinaldo Corso (1525-c. 1582), the only copy of which is now held in the library of the Istituto Italiano per gli Studi Storici in Naples. Unknown until now, the edition is missing its final pages and therefore the publisher and location of publication are uncertain. The article shows that the 1542 edition is quite different from the well-known editions of 1543 and 1558 and casts light on how Corso composed and edited his commentaries. It also demonstrates that the 1542 edition was probably published by Bartolomeo Bonardo and Marc'Antonio da Carpi, the same publishers of the *Lettura del S. Alessandro Piccolomini Infiammato fatta nell'Accademia degli Infiammati* on a sonnet by Laodomia Forteguerra, published only a year before in 1541.

GABRIELE BUCCHI, *Un manoscritto parzialmente autografo di Alessandro Tassoni e due sue traduzioni inedite da Tacito*

This article is the first to shed light on a partial autograph manuscript by Alessandro Tassoni (housed at the Library of the Accademia dei Lincei e Corsiniana). It contains two of his translations of Tacitus (*Germany* and *The Life of Agricola*), together with some censures on Justus Lipsius' edition

of the Latin historian's works. It can undoubtedly be attributed to the first years of the 17th century and may have been meant for the cardinal Ascanio Colonna (for whom Tassoni was working at the time); moreover, this work confirms the Modenese writer's interest in Tacitus, not only from a historical and ideological perspective, but also from a critical and philological one.

Laura Nay, «Una nuvola di grilli»: Arrigo Boito nelle recensioni dei contemporanei

This article aims to redefine the multi-faceted nature of Arrigo Boito's works and their reception, examining the various references and reviews of his contemporaries, some of which are presented here for the first time. It begins by focusing on Boito the librettist, first of all on those libretti written for his friends, i.e. *Amleto* for Faccio and *La Gioconda* for Ponchielli, followed by an analysis of his collaboration with Verdi (for whom Boito reworked the libretto for *Simon Boccanegra* and wrote *Otello* and *Falstaff*). Much of the article is in fact dedicated to the complex situation surrounding *Mefistofele* and the tormented gestation of *Nerone*, which gained Boito the title 'artista multanime', an artist of multiple souls (Giani). The study concludes against the backdrop of the intellectual and emotional bond joining Boito and Praga, those two 'incerti dilucoli' who 'promettono uno splendido sole', i.e. two faint first lights who are portents of a splendidly sunny day (Pompati). There emerges the image of Boito as an experimental literary figure, that 'original, eccentric and strange' poet and storyteller (Ghislanzoni) whose beautiful works were nothing less than the «allucinazione d'un ingegno inebriato d'ideale», i.e. the hallucinations of an intellect under the drunken influence of the ideal (Torelli Viollier).