

ABSTRACTS

MARIO POZZI, *Appunti per una rilettura degli «Ecatommiti»*

A close reading of the recently published critical edition of *Ecatommiti* – now complete in every way and purged of the numerous errors present in previous editions – reveals the work to be solidly constructed and firmly rooted in Renaissance poetry. Yet even more important is the quality of Giraldu's language and style, which even despite the pedagogical intentions of the work, emerges as an extraordinary example of narrative invention. Even ideologically, the work turns out to be less conformist than might appear at first glance, expressing opinions that go against the grain and providing a less than positive judgement of the noble classes of the period.

ANGELA GUIDOTTI, *Dal racconto paradossale all'avvenire dei ricordi. Lettura di alcune novelle incompiute di Svevo*

This article proposes a reinterpretation of some of Svevo's unfinished short stories, viewing them not as a mere appendix to his greater novels but instead as a key element in Svevo's development as a fiction writer. The author initially drew upon the short story genre to focus on cultural, philosophical and existential themes of great significance to him; in so doing, he adhered to the conventions of the narrative code and a very linear plot, which came to a halt once its paradigmatic function had been exhausted, as demonstrated by his constant use of paradox. With the ensuing development of his so-called '*tempo misto*' (mixed time), Svevo's short stories became progressively more and more focused on interior reflections and self-understanding. At the same time, the plot lost some of its weight as the various time layers blurred. The 'unfinished' aspect no longer had the sole purpose of expressing Svevo's ideas through irony, but rather of expanding upon them through the very act of writing. The article also re-examines the rather tentative dating of some of these texts, providing new data in order to shed greater light on the years in which they were written.

MARCO BERNARDI, *Giovanni Cherichi / Jean Clerc: un volgarizzatore toscano nella Ginevra del Quattrocento?*

This article is dedicated to Giovanni Cherichi, a figure whose name appears in two manuscripts (*Marc.* 4806: *M*; *Ricc.* 1390: *R*; 15th c.) as the author of the translations from French into the Italian vernacular of Perrinet Du Pin's *Livre du gentil chevalier Philippe de Madien* and of a hagiography akin to the *Legenda Aurea*. Although these translations claim to be the work of a Florentine vernacular writer from the second half of the 15th century, they

nevertheless seem far removed from the cultural context of Florence at that time. Moreover, judging from the watermarks in *M* and *R*, it would seem that Giovanni Cherichi was operating in Geneva or in the Savoy region. It has been documented that Geneva was home to a '*Nazione fiorentina*' which participated actively in the local economy and to which a Florentine *mercator* by the name of Jean Clerc or Johannes Clerici belonged. This article thus proposes a reconstruction of this figure's biography (based on archival sources), offering strong evidence to support the theory that Cherichi and the *mercator* Jean Clerc were indeed one and the same person.