

ABSTRACTS

STEFANO CARRAI, *Guittone e le origini dell'epistolografia in volgare*

This article examines the first collections of letters which were written in the vernacular and compiled in Italy during the 13th and 14th centuries, with the aim of determining the events and conditions which led to the birth of the genre. What is common to all of them – from Guittone to Santa Caterina – is their Tuscan origins, and even more importantly, their Christian apologetics and their intention to cancel any specific references so as to raise the letters to the level of moral treatise.

MARIA SOFIA LANNUTTI, *Laureta novata. L'alieniloquium nei madrigali dei Rerum vulgarium fragmenta*

It is generally accepted that the four madrigals in *Rerum vulgarium fragmenta* are there to provide a sort of extrinsic lyrical pause, thereby breaking up the narration. Their highly evocative and stratified language would, however, suggest a different reading altogether, and that from behind what would seem to be an erotic register there may well emerge something allegorical in nature. Their positioning in terms of the macrotext – the latter being autobiographical and commemorative at the same time – plays a significant role with regard to certain crucial moments in the protagonist's path towards self-awareness and to moments of the liturgical year, in which the symbolism of (re)birth predominates. Moreover, the article re-evaluates the special use of letters in sonnets 5 and 25 and identifies for the first time a double *telestich* in madrigale 106.

ANDREA BATTISTINI, *Ezio Raimondi, il cammino di un maestro*

This article goes through the career of Ezio Raimondi (1924-2014), a real *maestro* of literary criticism in Italy.

MARIA CLOTILDE CAMBONI, *La laus dominae tra la tradizione trobadorica e la corte di Federico II*

This article analyses the evolution of positive moral features attributed to the lady at court by poets serving Frederick II, comparing the way in which such a theme is dealt with by these poets and by a group of troubadours considered by scholars to have greatly influenced the former. The results of the analysis reveal a reduced attention on the part of the Sicilian

poets to the moral fibre and manners of the lady at court, especially those regarding certain particular aspects. Moreover, they seem to favour vague terms over those more defined in nature. Such tendencies seem more accentuated in poets from an inferior social sphere belonging to the lower rungs of the hierarchy, whereas those closest to the emperor seem to give heightened value to some positive qualities in the lady at court which extend beyond the very limited rules of courtly love.

TOBIAS LEUKER, *Omaggio all'Alceo Cristiano. L'ode di Diogo Pires in morte di Marcantonio Flaminio*

The article presents a hitherto unknown poem of Diogo Pires (1517-1599), a Neo-Latin poet who was forced by the Inquisition to leave Portugal in 1535 and spent a part of his long exile in Italy. The composition, an Alcaic ode, celebrates the poet Marcantonio Flaminio (1498-1550). It was written shortly after Flaminio's death and received the praise of Paolo Manuzio, one of the most important *arbitri elegantiarum* of his time. In his poem, Pires shows Flaminio as an inhabitant of Heaven, who is fascinating the blessed with his religious chants. In doing so, he makes him appear a Christian counterpart to Alcaeus, the Greek poet whose charismatic "concerts" in the underworld are the subject of one of Horace's odes.