

ABSTRACTS

MATTEO LEONARDI, *Paraliturgie laiche della parola nel laudario fiorentino del Santo Spirito*

Between the 13th and 14th centuries, Florence witnessed a growth in the number of laudesi and disciplinati confraternities who sought to practise the sacraments through paraliturgical services in celebration of the Word, at times incorporating rich collections of laude in the vernacular. The Florence Laudario, which belonged to the Company of Santo Spirito, differs from the other anthologies in that it, like the Cortona Laudario, is the only extant collection of monophonic laude bearing musical notation. A critical analysis of the texts, which are organized according to the liturgical cycle, reveals the presence of themes typical of Dominican preaching (in particular, the pursuit of social harmony mirrored on the order of the heavenly bodies) and illustrates the typical features of a 'hallelujatic' laudario, better defining its place in the history of the 13th- and 14th-century lauda.

ARNALDO DI BENEDETTO, *Introduzione alla Russiade di Carlo Denina*

Many epic poems and plays were composed both in Russia and abroad between the 18th and early 19th centuries to honour the Czar Peter I, who early on had become one of the models of enlightened absolutism for the European Enlightenment. In fact, it was during this same period that John Perry wrote *The State of Russia under the Present Czar* and Voltaire penned the famous *Histoire de l'Empire de Russie sous Pierre-le-Grand*, which set the founder of Saint Petersburg «dans le rang des plus grands législateurs». In 1796, an unfinished epic poem by Carlo Denina entitled *La Russiade* was published in Berlin, praising Peter I, the city he founded in 1703 and the Russian empire. The final edition of the work is dated 1810 and as per tradition contains twelve cantos. Since it was written in prose, Denina boasted that he was «the first author of an epic poem in Italian prose», thus tying the work to the newly created tradition of the prose poem. The story is set between 1709, the year of Peter I's victory over the Swedish, and 1721, when the Treaty of Nystad marked Russia's ascent toward becoming a major European power. During a solemn assembly in St. Petersburg Peter is named emperor, while at the same time the city founded by him grows and prospers. Denina also manages to insert passages praising Napoleon and the Czar Alexander I. Though written in prose, the *Russiade* adopts many conventions of the epic genre and contains various passages in verse, some of which even rhyme.

CLAUDIA VILLA, *Il pastore “senza legge”: una nota per Inferno XIX 83.*

In Inferno XIX, Dante has Nicholas III reveal his prophesy regarding the fate of Pope Clement V, that ‘shepherd without law’ [‘pastor senza legge’], and repeats some of the same words used by the pope in his papal bull condemning the Templars (1312). Dante also makes a more general case against the Simonist popes by referring to canon law and in particular to what is written in the *Decretum Gratiani*, and it is from here that he garnered his biblical examples and the reference to the Donation of Constantine.

DANIELE MARIA PEGORARI, *La lonza svelata. Fonti classiche, cristiane e ‘interne’ dell’allegoria della frode*

Using the so-called ‘cord enigma’ at the end of Inferno XVI as a springboard, this essay aims to demonstrate that the key to understanding the apparition of the beasts in the first canto of the *Comedia* lies here, in the close semiotic relationship between Geryon and the leopard. Evidence to support the theory that the leopard is indeed an allegory for fraud emerges through a careful analysis of the meanings attached this beast (both as *pardus* and *lynx*) in the Graeco-Latin, biblical and patristic traditions familiar to Dante.

ALESSANDRO VITALE BROVARONE, *Una ricetta di Andrea Mantegna per il trattamento dei colori e dei gessi*

MS 738, housed at London’s Wellcome Library, belongs to the vast Italian tradition of “artistic recipes”; dedicated to the areas of Padua, Ferrara and Mantua, it contains a recipe by Andrea Mantegna which is also preserved in a Genovese manuscript (Genoa, Bibl. Universitaria, F. VI. 4). The text serves as a springboard for examining various facets of Mantegna’s relationship with his teacher Francesco Squarcione, both early on as an apprentice and later as a mature artist, as well as the circulation of artistic techniques in the 15th century.

ANNA CAROCCI, *Il Cieco da Ferrara e Matteo Maria Boiardo: una ripresa per opposizione*

This article illustrates how Cieco da Ferrara, the most interesting follower in the Boiardan epic tradition in *ottava rima*, responded to Boiardo’s *Inamoramento de Orlando* in his work. Well aware of the innovations introduced by Boiardo, Cieco da Ferrara none the less painstakingly sought to upset them in his search for a solution that on the one hand would incorporate Boiardo’s break with tradition but on the other still retain some originality. He did this primarily by overturning Boiardo’s position on war and love, interpreting these main themes of the story instead as the worst ills to befall humanity. The article carefully analyses the anti-Boiardan concept of love in *Mambriano*, focussing in particular on the two key characters, Orlando (*miles Christi* and defender of the oppressed) and Bradamante (from whom the Gonzaga dynasty is said to descend). Thanks to the *Inamoramento*, these characters epitomise the state of amorous love, whereas in *Mambriano*, they undergo a complete transformation, and through their utter animosity towards love, they give voice to the author’s ideology.

CARLA CASTELLI, *Porfirio nella «Vita di Plotino». Note a una traduzione di Giacomo Leopardi*

In the opening to the *Dialogo di Plotino e di Porfirio*, Leopardi translates *cum variatione* a passage from Porphyry's *Vita Plotini* (XI 11-15). While respecting the words and syntax of the original Greek text with elegant rigour and heightened semantic competence, Leopardi makes a few deliberate changes, thereby giving rise to an exchange that plays upon Porphyry's rational *ethos* and Plotinus' 'feeling of the soul' ['il senso dell'animo']. The original passage is not cited in its entirety; actually, the disciple could not be present at his master's death, thus depriving the latter of the very consolatory affections to which Leopardi's Plotinus refers in his moving speech at the end of the dialogue. His words therefore convey an illusion, one which Leopardi knowingly withholds from the reader.