

## ABSTRACTS

**MARIO POZZI**, *Una lettura delle «Lettere storiche» di Alvise Da Porto*

This article aims to reconstruct the figure of Alvise da Porto based on the *Lettere storiche* (unfortunately, the only source available). What emerges is that in addition to being a writer of great talent, he was also an ambitious young man with a keen ability to interpret political and military events. He was severe in his judgement of all those who entered combat and always seemed better informed and more knowledgeable, both politically and militarily. There are many passages that would indicate him to be a confirmed pacifist who hated any form of military intervention. Yet at the same time he greatly admired swordsmanship (the so-called *arte delle armi*), given its close ties to the knightly code present in epic poetry; indeed, for him it was in hand-to-hand combat that one acquired military honour. While he does not openly denounce firearms and artillery in his letters, he claims them to be deleterious even before hostilities arise, for when cities are fortified, works of art and farmland are destroyed or greatly damaged. He shows incredibly painstaking precision in his descriptions of the multiple sieges carried out by the troops of the League of Cambrai on cities like Vicenza, his family's city, which was loyal to Venice.

**BRUNO FIGLIUOLO**, *Due inedite lettere del Comune di Bologna a Matteo Maria Boiardo*

Following an in-depth survey of public documents housed at Bologna's Archivio di Stato, this article publishes for the first time two letters sent from the Comune of Bologna to Matteo Maria Boiardo, together with other previously unpublished documentation, concerning a fair that Count Boiardo intended to organise in Scandiano and a legal matter. The documents represent the only existing evidence we have as yet of the poet's exchanges with the Comune of Bologna in his role as public official.

**MONICA MARCHI**, *La Novella di Giovanni Cavedone e di madonna Elisa degli Onesti da Ravenna: una novella toscana?*

In 1866 Antonio Cappelli published two anonymous tales contained in a codex of the *Decameron* (Manuscript  $\alpha$ .J.6.6 of the Biblioteca Estense of Modena) written sometime between the late 14th and mid 15th centuries, but undoubtedly transcribed after 1437. The two texts are entitled *Novella di Lapo Giovanni* and *Novella di Giovanni Cavedone* (the *Tale of Lapo Giovanni* and the *Tale of Giovanni Cavedone*, respectively). While the former was reprinted various times, the latter had a much more limited circulation. This article republishes the tale of Giovanni Cavedone, faithfully reproducing the text and the language present in what as yet would appear to be the only extant witness. The introduction provides a historical, literary and linguistic overview, with details concerning the first and only printing of the text; moreover, evidence is presented that would indicate the text to be of Tus-

can origins, with a terminus *post-quem* (1441) for its composition. A concise commentary offers explanations of the most complex passages and information about literary sources for the work.

**MILENA CONTINI**, *Gli studi sulla metrica di Tommaso Valperga di Caluso: polemiche, idee ed esperimenti*

This article examines the studies on metre conducted by the abbot Tommaso Valperga di Caluso (1737-1815) and published in the first book of the treatise *Della poesia* [On Poetry] (first drafted in 1780 but then extensively reworked over subsequent years and ultimately published in 1806) and in the brief study entitled *Della punteggiatura nelle canzoni Petrarchesche* (1780) [On Punctuation in Petrarch's Canzoni]. The article focuses in particular on three polemical positions taken by the abbot: his attack on 'barbaric' metre both in analogy and prose; his contempt for the fashion of reintroducing accents in poetry based on early Italian schemes; and his disapproval of the use of the *endecasillabo sciolto* (i.e. 'untied' hendecasyllables) in epic poetry. The article also includes a 94-line poem composed by Tommaso Valperga di Caluso to illustrate his proposal for a new epic metre, one whose rhyme scheme is more spaced out with respect to that of *ottava rima*.

**SILVIA CONTARINI**, *Dopo il '48: tracce politiche nell'epistolario di Nievo (con una lettera inedita ad Attilio Magri)*

Thanks to the discovery of a previously unpublished letter from Ippolito Nievo to Attilio Magri, dated February 1849 and housed in a private collection, this article seeks to retrace Nievo's correspondence with Magri and his 'literary' exchanges with Matilde Ferrari, viewed within the context of Mantua during the 1848 revolution and Nievo's subsequent sojourn in Tuscany, a period on which very little has been documented. When reread next to *Antiafrodisiaco* and Magri's as yet unpublished autobiography, the correspondence covering the years 1849-52 reveals the hand of a political writer who was deeply affected by the crucial events of the 1848 revolution and Belfiore, the shadows of which can also be found in his novel *Confessions*.

**ALESSANDRA ZANGRANDI**, *Autografi nieviani della collezione Bastogi: prime risultanze*

The Bastogi autograph collection of the Biblioteca Labronica Guerrazzi of Livorno contains three files with autographs by Ippolito Nievo which have been overlooked by previous studies. This article provides a transcription of the three autographs and discusses their origins and place within the framework of Nievo's writings. One is a letter to Arnaldo Fusinato dated 6 October 1858 sent from Regoledo (a copy of which already appears in the Mondadori edition of his correspondence based on an apograph housed at the Biblioteca Civica Joppi in Udine). The second autograph is a poem entitled *Le stelle cadenti* [The Shooting Stars] (which gained notoriety only following its publication in 1858 in the periodical *Le ore casalinghe*), and the third a previously unpublished letter, which though bearing no date or addressee, was certainly meant for a bookseller and was most likely written at the beginning of 1859.