

ABSTRACTS

ROBERTO CARDINI, *Gli "Apologi centum" di Leon Battista Alberti. Saggio di esegesi*

This essay (which complements the article entitled *Gli Apologi di Leon Battista Alberti. Preliminari all'edizione critica*, in *Cum fide amicitia. Per Rosanna Alhaique Pettinelli*, Roma, Bulzoni, 2015, pp. 155-175) is an applied methodological analysis of a work that radically transformed the age-old 'genre' of the fable. The study focuses in particular on XXVII (ex XXXII), LXXIV and LXXV (all published in a critical edition along with corresponding paratexts) and involves an examination of all pertinent bibliographical references to date (i.e. editions, translations and interpretations), textual criticism, constant attention to structure and language, the dismantling of texts, and inter- and intratextuality, in an endeavour to identify the hypotexts and reused materials fashioned in new constructions and thus unveil the overall 'design' at work. Hence, the analysis is anchored in objective data. The three texts are re-examined from a humoristic perspective, thereby providing a novel reinterpretation, and Alberti's 'reform' (i.e. using a pithy form to convey a profound thought) reveals itself to be all the more complex and subversive. The *Apologi centum* are truly one of the great contributions made by Italian Humanism to modern European literature, and yet at the same time they convey a surprising timelessness.

ENRICO MATTIODA, *Per una definizione storica di 'dilettante' (1660-1800)*

The term 'dilettante' is often used anachronistically, as if it were appropriate for all periods from Humanism on. In reality, the word was not coined until the second half of the 17th century, once the art academies had been granted the power to determine who was a 'professor' of art, i.e. a professional artist. The dilettante was dedicated to art, yet neither as a professional nor for profit. The term was immediately well-received around Europe and entered into competition with other words (e.g. the French *amateur* and the German *Liebhhaber*). This essay reconstructs the cultural interference and the changes in meaning which the term eventually underwent. Diderot's criticism of the *amateurs* and its subsequent impact in Germany, the various observations made by Sulzer on down to Goethe and the long-distance debate between Milizia and Lanzi are just some examples that attest to transformations in the term, which following attacks by bourgeois critics and the French Revolution, lost its positive connotations and took on the limited and derogatory meaning it holds today.

DANELE PICCINI, *Un sonetto da togliere a Boccaccio e una questione ecdotica*

This article examines three closely related sonnets all dedicated to Caesar's false tears and Hannibal's feigned laughter. They include Petrarch's *Cesare, poi che 'l traditor d'Egitto* (Rvf CII), Antonio Beccari's *Cesare, poi che recevé 'l presente* and *Cesare, poi ch'ebbe, per tradimento*, attributed to Boccaccio by the manuscripts transmitting it. This article examines the position held by those who are critical of such an attribution and raises a philological question regarding the second line, which may very well serve as further evidence against Boccaccio's presumed authorship. In fact, the article tentatively proposes rejecting a conjecture which has been generally accepted in most editions of Boccaccio's *Rime*. There follows a discussion of the sources of the three texts and their interconnections, including some observations on their individual chronologies.

ANNALISA NESI, *Poesie di alcuni moderni autori corsi (1870). Storia e retroscena di un'antologia*

In 1870, in Florence Le Monnier published *Poesie di alcuni moderni autori corsi*, edited by Regolo Carlotti, which contained two introductory letters by Niccolò Tommaseo and a preface by the editor. This article focuses on the connection between this collection and similar publications edited by Salvatore Viale which had been published in Corsica between the 1820s and 1840s. Through an analysis of unpublished letters, it reconstructs the events surrounding the anthology, with particular focus on the role played by Anton Luigi Raffaelli, a Corsican poet and magistrate affiliated with the intellectual circles of Bastia who was strongly in favour of the publication. The contact between Raffaelli and Tommaseo dates back to the latter's exile in Corsica, and their correspondence continued up to Raffaelli's death. The dense exchange of letters in the months prior to the publication of the collection also sheds light on the relationship between Raffaelli and the anonymous poet referred to as 'emeritus' (in actual fact, Pio Casale, a Corsican magistrate), many of whose poems were published in the collection.