

ABSTRACTS

EMILIO RUSSO, *Goffredo e Solimano. Geometrie e rifrazioni omeriche nella Liberata*

Through a reading of some significant *ottave* from *Gerusalemme liberata*, this essay offers an interpretation of the character of Goffredo and of his role as leader of the Crusaders. An analysis is provided of his relationship both with the pagan king Aladino and with the circle of heroes inside the Christian camp, with special attention dedicated to those moments in which Goffredo's command is questioned. This occurs in Canto IV with Estazio's speech, as well as in Canto V with the serious infraction committed by Rinaldo. Following an analysis of the relationship between Goffredo and the pagan leader Solimano, the article suggests a possible Homeric model lying behind the episode in Canto XI, when Goffredo must face his opponents directly in the battlefield.

SIMONE FORLESI, *Un capitolo negletto della riscoperta settecentesca di Machiavelli. La mente di un uomo di Stato di Stefano Bertolini*

This study examines the writings on Machiavelli by Stefano Bertolini (1711-1782) a functionary of the Grand Duchy of Tuscany who is known primarily amongst historians for the interest he showed early on in Montesquieu's *Esprit des lois*. The article highlights the extent to which Bertolini remained in line with the 'Republican' reinterpretation of Machiavelli that flourished among Tuscan intellectual circles in the mid-18th century, but also his innovative departures. Particular attention is paid to *Mente di un uomo di Stato* [The Mind of a Statesman], a collection of maxims by Machiavelli that was printed for the first time in Rome in 1771, as well as to the various strategies adopted by Bertolini to shield Machiavelli from the topoi of anti-Machiavellian propaganda and to bend the Florentine secretary's positions to better reflect Bertolini's own political and legislative ideals, which were centred on the teachings of Montesquieu. Such endless bending undoubtedly reaches its height in the third chapter of the pamphlet (*Del Diritto delle genti nato con il Cristianesimo* [On the Rights of people born into Christianity]), thereby representing one clear example of the search for parallels between Machiavelli and Montesquieu that began to spread immediately following the publication of the *Esprit des lois*.

ALESSIO RICCI, *Una proposta per il testo di Quell' amorosa luce di Boccaccio*

Inspired by a recent textual restoration carried out by Stefano Carrai, this article seeks to offer an alternative interpretation to the *terzine* of Boccaccio's sonnet *Quell' amorosa luce* [That loving light]. It involves reading

the *o* that opens line 12 in each of the three witnesses not as an interjection – as has been done by modern editors and commentators – but rather as an apocopated form of *ove* [where]. The article thus examines the linguistic and literary plausibility of such an interpretation, offering various possible renderings of the meaning of the text based on this new perspective.

ROBERTA MOROSINI, *L'Officina di Ravisio Testore nel De pulchro di Agostino Nifo*

This essay indicates the source, hitherto unknown, of two chapter-catalogue of very beautiful women and men included in the *De Pulchro* by Agostino Nifo. This source is the *Officina* by Ravisius Textor. This catalogue is not straight plagiarism but a “re-writing” having the function of providing *exempla* for the main thesis of Nifo’s philosophical treatise on beauty.

LUIGI SILVANO, *Una pagina inedita degli Scrittori d'Italia del Mazzucchelli: la biografia dell'umanista bresciano Ubertino Posculo*

Scrittori d'Italia [Italian Writers] by Giammaria Mazzucchelli (Brescia, 1707-65) is a mammoth encyclopaedic dictionary intended by the author to include the biographies of all those writers active in Italy from the mediaeval period to his own time, with each entry including a description of the author’s works and a detailed bibliography. Mazzucchelli’s endeavour remains for the most part unpublished in a series of manuscripts housed at the Vatican Library. This article offers a transcription of the entry present in Vat. Lat. 9283 dedicated to Ubertino Posculo, a humanist from Brescia, the first edition of which serves as part of a more extensive study on this figure.

ENRICO RICCERI, *Possibili modelli letterari della «farsetta» alfieriana I poeti: «fondo» di Lesage e influenza goldoniana*

This article analyses two literary models that may have served as inspiration to Alfieri for his first prose work, the ‘little farce’ *I Poeti*. The observations made by Ezio Raimondi serve as a springboard for the first part of the study, which examines the relationship between this minor work by Alfieri and Alain-René Lesage’s novels, *Le diable boiteux* and *Gil Blas*; however, there does not seem to emerge any close rooting between Lesage and the farce. A much greater bond lies between *I Poeti* and Carlo Goldoni’s *Il teatro comico*; in fact, both texts express the poetics of the respective authors in theatrical form, and the use that Alfieri makes of the characters in his ‘little farce’ shows how his familiarity with Goldoni’s work was by no means superficial, thereby revealing the extent to which Alfieri emulated the playwright so early on in his theatrical endeavours.

ALESSANDRA ZANGRANDI, *Autografi nieviani della collezione Bastogi: due operette morali*

Ippolito Nievo was a highly perceptive reader of Giacomo Leopardi’s works. This article focuses in particular on Nievo’s interpretation of the *Ope-*

retti morali, as emerges in two of Nievo's dialogues from 1857 housed in the Bastogi collection in Livorno: the *Dialogo della Filosofia con un nuovo stampo d'avarò* [Dialogue between Philosophy and a new kind of miser], which gained notoriety following its publication in 1858, and the *Dialogo della Chimica colla Natura Umana* [Dialogue between Chemistry and Human Nature], which was left unpublished. A transcription of each dialogue based on the Livorno autograph is presented, together with a thematic, linguistic and stylistic analysis which highlights those textual features closely linked to Leopardi's *Operette*.