

## ABSTRACTS

**ROBERTO GALBIATI**, *Il Baldus dalla Paganini alla Toscolanense (passando per il Furioso)*

This article examines the developments in Folengo's *Baldus* from the Paganini edition (1517) to that of Toscolano (1521). Not only did the new edition double the number of hexameters present in the first poem, but it also had other far-reaching ambitions. In fact, Folengo filled his story with polemical and moralizing digressions together with allegorical episodes as a way to admonish his readers and intervene in religious and moral disputes of the time. As a result, *Baldus* was transformed into a literary world all its own, following in the footsteps of *Orlando Furioso*, whose first edition had come out in 1516. Folengo can thus be considered the first writer to have grasped the extraordinary nature of Ariosto's newly published masterpiece and to have taken it as a model for his macaronic poem.

**PATRIZIA PELLIZZARI**, *L'autorappresentazione di Alfieri lettore nella Vita*

Vittorio Alfieri's relationship with books and reading was indeed an intense one, and in recent years it has been the subject of important studies. However, rather than focusing on data retrieved from inventories of his libraries, this article seeks to examine how the portrayal of the "to che legge" [I who read] figure in *Vita scritta da esso* relates to the literary imagination and to explore just what kind of image of himself as a reader Alfieri chose for his autobiography.

**ENEA PEZZINI**, «*Cose di grande assetto*». *Primi appunti sul lessico del Tesoretto*

This article focuses on the innovative lexicon in Brunetto's *Tesoretto* and how such terms make this vernacular text so particularly original. It first analyses the phonological and morphological features present in Riccardiano 2908 (the main *Tesoretto* witness), thereby making it possible to collocate the manuscript between the late 13<sup>th</sup> and early 14<sup>th</sup> centuries. It then provides a detailed survey of the lexicon, paying particular attention to the numerous rare Gallicisms; such terms can also be traced to the *Tresor*, thus providing further evidence that the *Tesoretto* was written after the French text. The article concludes by first comparing the presence of Gallicisms in the *Tesoretto* and in other works in the vernacular by Brunetto and then examining the many technical terms and previously undocumented words that appear in the *Tesoretto*.

**AURELIO MALANDRINO**, *Petrarchismo e poesia gnomica in un manoscritto quattrocentesco della Biblioteca Nazionale di Napoli*

This article examines Codex XIII D 76, which is housed at the Biblioteca Nazionale in Naples (in the “Fondo Nazionale” collection) and contains Petrarch’s *Canzoniere* and *Trionfi*, as well as a handful of poems by other authors added by the main hand. The article offers a critical edition of the latter, some of which belong to lyric love poetry, while others are moralizing and gnomic poems. The works not by Petrarch are a linguistic hybrid, in which northern features coexist alongside those from central and southern Italy. The manuscript contains an otherwise unknown witness of the sonnet “Colui che batte”, attributed to Bosone da Gubbio, thereby offering some variants worthy of consideration for a critical edition of the text.

**ANDREA LAZZARINI**, *Tra Aristotele e Alberti. Poesia e arti figurative nella Poetica di Lodovico Castelvetro.*

This article analyses the theory of poetic and artistic imitation proposed by Lodovico Castelvetro in *Poetica vulgarizzata e sposta* (1570) as well as his sources of inspiration, and in doing so it makes use of surveys of the manuscript copy of the text. In critical and exegetical terms, Alberti’s *De pictura* plays a central role in Castelvetro’s work, e.g. when analysing Aristotle’s challenging comparisons between poetry and painting. However, Castelvetro seems to have been influenced by contemporary 16<sup>th</sup> century authors as well, such as Gelli, Dolce and Varchi.