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Abstracts

Gabriele Baldassari, *Quand'io son tutto vòlto in quella parte* (Rvf 18)

Petrarch's sonnet *Quand'io son tutto vòlto in quella parte* (Rvf 18) is the only sonnet in the *Rerum vulgarium fragmenta* whose rhymes are all rich (Italian "equivocche": the rhyming words are homonyms). The paper shows that this fact has to be referred to the macro-textual structure of the *Canzoniere*: since the sonnet is part of a series of 21 texts with the same length, and the first different poem is a sestet, *Quand'io son tutto vòlto* has to be considered as a sort of variation of the sonnet form, which introduces readers to the sestet itself. Then the essay focuses on the exegetical issues of the text: in the last decades scholars have asserted that its topic are the shocking effects of contemplating Laura; but it is not less likely (and not less controversial) that the poem is about the absence of the woman and, so to say, the inner vision of her *figura* instead of her *persona*, as we can see in some thirteenth-century and especially stilnovistic poems. The sonnet is therefore ambiguous in itself, and this fact seems to be confirmed by the relations with the surrounding sonnets.

Corinna Bielic, *Le note geografiche di Guglielmo Capello, commentatore del «Dittamondo» di Fazio degli Uberti*

Capello's commentary of *Dittamondo* testify how Ferrara was at the forefront in the study of geography in the first half of the 15th century in spite of what is traditionally considered. The rediscovery of Ptolemy's *Cosmographia* constituted the forerunner to scientific study of geographical subjects: Capello was among the first, at least in Italy, to recognize the potential value of the epistemological Ptolemaic text and to hire him as the antagonist voice to the much less scientific Solinus, the author guide in the Fazio's poem. With critical spirit and independence of judgment, Capello, through the detection of *Dittamondo* limitations and misconceptions, calls into question not only the knowledge handed down from encyclopedic texts, but also the authority of classical authors, whose texts were slowly regaining their original form and were being compared with each other.

Rosanna Morace, *Bernardo Tasso e il gruppo valdesiano. Per una lettura "spirituale" dei «Salmi»*

In the last fifty years, many scholars paid specific attention to Bernardo Tasso's religious beliefs, both for its constant proximity to Spiritual and Valdensian exponents, and for the many references to the Reformed theories contained in his epistolary and in his lyric production.

The study, therefore, gathers biographical data about Bernardo Tasso's contacts with members of the Valdensian group; it analyses some significant letters (in particular those to Flaminio and Vittoria Colonna) and some autograph fragments based on the Oliveriano code 1399; finally, it examines Bernardo Tasso's *Salmi* in relation to the most important works for the diffusion of the Valdesian theory: *Beneficio di Cristo* and *Cento e dieci divine considerazioni* by Juan de Valdés.

Enrico Zucchi, *Tra pedagogia e secentismo: le radici della fortuna dell'interpretazione allegorica in Arcadia e oltre*

The allegorical interpretation, introduced in order to bring to light the ethical *substratus* of apparently immoral texts, is exploited in the 17th century by the Jesuits and by many baroque authors and theorists, such as Tesauro and Mazarini. Otherwise, the new European rationalism of the second half of the century, represented in Italy by Pallavicino, praised the mimetic potential of literature, disapproving any allegorical reading.

The article, through the analysis of the essays of Crescimbeni, Gravina, and Conti, tries to illustrate how the constitution of the Accademia dell'Arcadia, aimed to establish a new poetry, far – at least in theory – from the conceptism of 17th century literature, paradoxically favoured the allegorical interpretation rather than the rational one.

Renzo Rabboni, *Labate e l'avventuriero: per due lettere dell'epistolario di Antonio Conti*

The article is functional to the critical edition of the correspondence of Antonio Conti, and, in its first part, proposes a new transcript of an undated letter in French to him, preserved in the Bartolini Fund of the Archbishop's Library of Udine, already found and published by Fabiana Savorgnan di Brazzà, although with imperfections and an inadequate comment. The precise dating and identification of the sender, Jean-Charles-François Dujardin Bada, allow to retrieve the context in which the mentioned conversation took place. This conversation involved the generation of life, a subject dear to Conti, at that time engaged in controversy with Francesco Maria Nigrisoli, a physician of Ferrara. The second part is devoted to clarifying the issues discussed in the text and resurrecting a character of great charm, a true forerunner of Casanova, which until two decades earlier had crossed Europe, between battles, scandals, processes, and abjurations. Lastly, an unpublished letter is transcribed: by Conti to his sister-in-law Paola Conti Giovanelli, and now preserved in the Labronica Academy of Livorno, this letter expresses similar feelings of Anglophilia.

Monica Bisi, «*Du bist mir nicht fremd*». L'«*Egmont*» di Goethe nel «*Conte di Carmagnola*»

Based on the established tradition of studies on the relationship between Goethe and Manzoni and, more generally, between Manzoni and European culture, the following contribution is a proposal to add a further piece to the mosaic of the dense intertextuality of *Il Conte di Carmagnola*. Direct and indirect relations between the two authors and some significant textual references would recognize the *Egmont* of Goethe as a source of inspiration to be added to the models for the first tragedy of Manzoni. The hypothesis, already supported by eminent literary critics, is here substantiated by further textual evidence. Moreover, its verification adds new elements to an effective knowledge of Goethe's language by the Lombard poet.

Pietro Giovannoli, *Apocalisse e mistica dell'amore in un "dittico" di Eugenio Montale*

The paper investigates the theological implications of *Sulla colonna più alta* and *Verso Finistère*, contiguous poems of Eugenio Montale's *La Bufera e altro* (1956). The relationship between Montale's poetry on one hand, and Bible, Islamic tradition, Platonic philosophy and mystique of love, on the other hand, are linked with the representation of the muse and the Platonic idea of poetry as bridge, or stairway, to God. The two ambiguous Christic figures of the poeticized beloved can be respectively read in a neo-gnostic direction, and in the frame of negative theology and Eckhartian mystique. In addition, an intertextual ensemble of literary and artistic references shows how much Montale owes different ensemble of authors and in particular the works of Gabriele D'Annunzio and his symbolic representation of the goddess Nike.

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