

# ABSTRACT

Gabriele Baldassari, *Metrical Criteria in the Organization of Leonardo's Giustinian «Canzonette» the Main Collections* (pp. 1-50)

The paper investigates the organization of texts in the two main collections of Leonardo Giustinian's "canzonette", namely the "Milanese" one, witnessed by Palat. 213 from Biblioteca Nazionale in Florence and Par. It. 1032, and the "Venetian" one, represented by Marc. It. IX 486 and Pallastrelli 267 from Piacenza. Providing the metrical indexes for each couple of manuscripts allows us to understand that the first and richest collection is structured according to a homogeneity criterion (going from 8 to 3 verses per stanza), while the latter is conceived in a less mechanical way and leans toward a growing complexity on the metrical side. Furthermore, it is possible to highlight some peculiarities and issues: considering the high number of shorter texts in the "Milanese" collection, which are not included in the "Venetian" one, leads us to cast some doubts on the long established attribution to Giustinian of the whole *corpus*.

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## §

Pier Vincenzo Mengaldo, *Boiardo and the Couplet in the Closing of the Octave* (pp. 51-60)

The essay illustrates the main syntactic constructions concerning the couplet in the closing of the octave in *Inamoramento d'Orlando*: syntactic detachment (also asyndetic) from the first six verses; presence of direct speech; presence of three first names; frequency of alliterations and sound figures; synonymous series; incipit with adversative *ma*.

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## §

Maria Cristina Cabani, *A Critical History of Ariosto's Octave* (pp. 61-104)

Maybe Ariosto is the author whose metrical and syntactic aspect has been studied with the most accurate and rich instruments. Since the 16th century, Ariosto scholars have always paid a great deal of attention to the octave, aware that for Ariosto the choice of that metrical form is not only a tribute to the chivalric tradition, and that it

constitutes the basic instrument of all his narrative and argumentative operation. Ariosto showed us thoroughly the difference between just narrating and narrating using the octave. The essay retraces the history of the studies about Ariostean octave, paying particular attention to the descriptions and definitions that it has been given, starting from a ‘metaphoric’ criticism, aimed to exalt and synthesize in evocative formulae the harmony of Ariostean octave, then moving on to an ‘analytic’ criticism, aimed instead to dissect the meter and describe, like gears of a clock, its minimal components. A process which during a century has always been conditioned (even if often in order to refuse it) by the influence of Benedetto Croce, never forgetting the word ‘armony’.

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Jacopo Galavotti, *Experiments on the “sestina” in the Second Half of the 16th Century*, (pp. 105-34)

The paper analyzes the “sestine” written by some poets directly or indirectly related to the literary circle of the venetian nobleman Domenico Venier. First of all the author lists all the end-words trying to link them to their possible intertextual sources, then he addresses the relation between syntax and meter. In the last part the author describes some artificial metrical and rhetorical patterns experimented by Girolamo Molin, Girolamo Fenaroli, Gabriele Fiamma, and Luigi Groto. Though these experiments may seem innovative, they are strongly linked with the Petrarchist tradition, of which they represent a symptom of exhaustion.

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## §

Giacomo Morbiato, *Accumulation and Parallelism in the Prose of Giordano Bruno’s Italian Dialogues*, (pp. 135-86)

The essay investigates the rhetorical procedures of accumulation and parallelism in the Giordano Bruno’s Italian dialogues. They are read as the manifestation of two opposing tendencies active in the prose of dialogues: proliferation and symmetry. The analysis proceeds by combining rhetorical and syntactical criteria: the field of accu-

mulation includes dittology, enumeration and syntactic seriality, described in their formal and semantic characteristics, as well as in their links with argumentation and expressive needs; the observation of parallelism, on the other hand, takes up the distinction between simple and complex phrase used down for syntactic seriality. The description ends up on the intermediate zone of replicated binary figures. The profile of a contradictory writing emerges, whose divergent thrusts are to be brought back to different factors, all proper to the London experience of the philosopher (1583-5): the coexistence of different pragmatic needs, the construction and the defence of an absolute truth, the problematic status of Bruno as author.

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Francesco Roncen, *Between Epos and Lyra: «endecasillabo sciolto» and Narrative Strategies in «poemi conviviali» by Giovanni Pascoli*, (pp. 187-246)

The article focuses on narrative and prosodic strategies related to the use of the endecasillabo sciolto (a meter made of unrhymed hendecasyllables, the Italian traditional blank verse) in Giovanni Pascoli's *Poemi conviviali*. After a summary of the main rhythmical, rhetoric and syntactic features of the hendecasyllable in this Pascoli's work, a new methodology to analyse the poems is proposed, based on the identification and interpretation of deep textual and prosodic structures here called *periodi metrici* (which could be translated as 'metrical sentences'). The application of this method shows that the poetic speech is organized on some recurrent structures, mutually juxtaposed to produce particular narrative and expressive effects. This finally allows us to enlighten both the originality and the coherent ideological, thematic and formal framework of Pascoli's *Poemi conviviali*.

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Mauro Bignamini, *Giorgio Caproni's «ad portam inferi». Metric and Stylistic Analyses*, (pp. 247-70)

This essay analyses Caproni's poem *Ad portam inferi*. The first part analyses *Ad portam inferi* with respect to the genesis and the internal structure of *Il seme del piangere* (1959)

and to the connections with Dante's *Divina Commedia*. The second part is focused on the scheme of the «canzonetta libera», particularly on the metrical-stylistical procedures, which determine its structure and internal cohesion.

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Marco Villa, *Argumentative Strategies in «quare tristis» and Other Sonnets by Giovanni Raboni*, (pp. 271-304)

The essay focuses on Giovanni Raboni's sonnets (especially from *Quare tristis*) and studies the argumentative strategies used by the author. It analyzes some of the most recurring rhetorical choices: different syntactical constructions in long phrases; frequent use of similes and metaphors to better determine an object; recurrent use of *correctiones*, adversative conjunctions, parenthesis, repetitions as symptoms of a reasoning dominated by uncertainty; on the contrary, elements which are symptoms of a strong and assertive willingness, as imperative verbs or aphoristic statements in the Elizabethan sonnets' final couplet. Finally, these tendencies are related with *Quare tristis*'s main theme: the twisted condition of a subject between his past and present life and the imminent death.

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