

ABSTRACT

Fabio Sangiovanni RHYME RULES IN GIACOMINO DA VERONA pp. 3-22

In spite of the generic label of «assonance», constantly attributed to the rhymic uses of Giacomino da Verona, the essay aims to demonstrate his adherence to that versifying practice that accepts rhymes imperfect but that can be framed in coherent systems of correspondence, overall accurate, of consonants.

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Matteo Largaiolli AN HYBRIDE RHYME SCHEME IN THE «RIME» OF MINTURNO (1559): THE BALLAD «SIMILAR TO THE SONNET» pp. 23-59

The section of the *Ballate* in the third book of the *Rime* of Minturno (1559) contains thirty-one texts. The last five texts, which we can consider “ballads” precisely because they appear in the section dedicated to them, present a curious hybridization with the scheme of the sonnet: they are compositions that Minturno has consciously elaborated and of which he also speaks in his poetic art. The hybridization experiment is completely clear and linear in its application and theoretical elaboration, and is therefore interesting in itself as a document of mid-sixteenth-century poetic creativity and deserves to be read on the background of both the collection of rhymes as a whole, and the theoretical treatise.

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Giovanna Zoccarato ENJAMBMENT STRATEGIES IN BERNARDO TASSO'S SONNETS pp. 61-106

The essay aims to identify some peculiar traits of the *enjambements* in Bernardo Tasso's sonnets, in order to show that *enjambements* are used to support the long-composition with deferral of the syntactic completion that is typical of the poet's writing. The use, diachronically connoted, of strongly *enjambements* is also investigated. In the end, the essay shows the author's tendency to iterate and reproduce some of his rhythmic-syntactic constructs: this recursion leads to a sort of grammaticalization of stylistic results.

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Pier Giuseppe Gillio THE «CANZONETTA» IN THE FIRST QUARTER OF THE SEVENTEENTH CENTURY: DIFFUSION AND METRIC PARTICULARITIES OF THE NEW FORMS pp. 107-52

From the early years of the seventeenth century the vocal genre of the *canzonetta* - a strophic composition mostly for three voices - underwent important textual transformations, abandoning the traditional forms in hendecasyllables or in *madrigalesco*, and acquiring new ones at the request of composers. The bestknown author of the new texts was Gabriello Chiabrera who, in two collections published in 1599, produced isometric textures in quinaries, sexenaries, septenaries, octosyllables and double quinaries. The Ronsardian form is particularly innovative with its mixture of octosyllables and quadrisyllables. Other composers quickly chose to adopt the new patterns and their texts, called '*scherzi*', appear in the main musical collections published in the first decade of the century. In the twenty years that followed, which we examine in the second part of this article, the scene changes significantly due to the increase in the production of poetic and musical works, anonymous texts, and to the variety of forms. To enlarge on this, reference is made to the four collections published by Remigio Romano between 1618 and 1626 containing 381 texts of *canzonette*, 130 of which are not included in modern repertoires. The variety of metrics is evident above all in these statistics: the structure of 32.8% of the texts is isometric; 38% consist of heterometries of parisyllable lines and 8.6% of imparisyllable; and 20.5% of the structures are polymetric, some with anomalous combinations of parisyllable and imparisyllable lines. The article emphasises, in particular, the purely musical origin of the latter. The choice of versal measures is also innovative when compared to those of Chiabrera, for the occurrences of dactylic senaries and anapestic decasyllables, verses that will be widespread in melic literature in later eras. The appendix to the article contains the metric schemes of the 381 texts in the four Remigio collections.

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Andrea Piasentini «GLI STRUMENTI UMANI» AND «STELLA VARIABILE»: A STUDY ON THE FORM OF THE SUBJECT pp. 153-94

The article examines Vittorio Sereni's collections *Gli strumenti umani* and *Stella variabile*, focusing on the levels of syntax and argumentation. The analysis of these two dimensions allows to consider the modes of textual construction that are available to the subject. The essay is thus divided into two parts. The first one consists in the study of the two structuring principles that characterise the relationship between syntax and strophic segmentation in the whole corpus: one more centripetal, compact, and the other more centrifugal, fluid. The second part aims at describing the argumentative moves of the Serenian subject, and rejoining them with the dual interpretation of the syntax, previously grasped in its interrelation with the metre. The result is a subject with a homogeneous and, at the same time, polymorphous form, which takes in the heterogeneous materials of existence (private and public) and recasts them in a surprisingly varied and unitary fabric, placing within this surface the thought about himself and the world.

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Marco Fontana FORTINI'S «POESIA ININTERROTTA»: HERMETICISM AND METRICAL REARRANGEMENT IN AN ÉLUARD TRANSLATION pp. 195-216

This paper aims at recreating the evolution of Franco Fortini's translations (1947; 1955; 1976) of Paul Éluard's poem *Poésie ininterrompue* as well as exploring some of their stylistic features. Firstly, Fortini's metrical choices are examined in order to highlight the poetic divergences between Éluard and him. Secondly, attention is drawn to the permanence of a hermetic style in the last translation, which Fortini theoretically meant to overcome.

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