ABSTRACT

Rosangela Fanara *Five Exercises In Style: The Madrigals In Iacopo Sannazaro's «Sonetti Et Canzoni» 4* 3-36

IThe article focuses on the five madrigals received within the *princeps* of Sannazaro's *Sonetti et canzoni* (Naples 1530). The research has allowed to recognizemthe dynamic respect held by Sannazaro in front of the 'madrigal code' and in particular the four specimens of Petrarch. Besides the comparison with the madrigals of Petrarch, sannazarian madrigals communicate with the structure of Petrarch's song (in particular with the generative *Rvf* 359). Moreover, an important and constitutive component of the strophic construction of Sannazaro's madrigals is the peculiar interaction between the structure provided by the rhymes and the contrasting scaffolding that emerges from the syllabic *formula*. To this must be added another relevant element, namely that the text and the positioning of the madrigals within the *liber* of *princeps* are due to an evident variatio (also confirmed by the results of the diachronic axis, thanks to the data provided by the witnesses of sannazarian rhymes), *variatio* that can be measured precisely because it appears within a unitary *corpus*. The investigation has therefore made it possible to recognize some important motivations underlying the composition of the sannazarian madrigals and has also led to reconsider some aspects of the still meritorious Mauro's edition (1961) such as the strophic *mise en page*.

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ABSTRACT

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Francesco Roncen *New Observations On The Romantic Ballad* 37-64

The essey examines key aspects of the metrical system of Italian romantic ballad, highlighting its connections with the socio-cultural context of nineteenthcentury poetry. Starting with a reflection on the relationship between the formal strategies adopted by ballad writers and popular poetry, this work focuses on the dynamics of polymetry and the possible consequences of romantic italian ballad on the process that led to a new conception of poetry during the 19th century.

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Alessandra Zangrandi *Outlines For The Study Of Nievo's «Leopardismo»* 65-98

The article analyses the reading and reception of Leopardi's *Canti* in Nievo's poems. Nievo's attention to the *Canti* (early, in the 1850s) can be seen in the choice of certain themes and in various aspects of language, style and metrics in the *Versi* del 1855, in Lucciole and in *Amori garibaldini*: in the repetition of themes, voices and syntagmas (especially from the cantos pisano-recanatesi) and in the adoption of the canzone libera, individual moments of Nievo's experimentalism can be recognised, which also drew inspiration from Leopardi's poems and prose. The article examines in particular the *Poesia d'un'anima* (in the *Versi* of 1855), the rewriting of Leopardi's *Imitazione* (again in the *Versi* of 1855), the revival of the theme of stepmotherly nature (in Nievo's prose and verse texts), and the new use of the canzone libera as a metrical form for narrative poetry.

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Claudia Fantucchio *Images And Lexical Disseminations In Montale's Work: «Auto Da Fé» As A Crossroads* 99-128

This essay aims to analyze some occurrences of intertextuality within Eugenio Montale's works, focusing particularly on how semantic fields, lexicon and imagery are present and resurface in the essays collected in *Auto da fé* and the poems that either anticipate or follow them. These self-citations are often situated within more complex pathways that involve other prose or poetry texts. Some of the intertextual relationships upon which the focus was placed where those between *Tornare nella strada* and *Per album*; *L'uomo nel microsolco*, *L'infilascarpe*, and *L'orto*; *Variazione I*, *Il grillo di Strasburgo col suo trapano…*, and *A Liuba che parte*. Choosing *Auto da fé* as a privileged point of observation has allowed to eflect on the idea, expressed by Montale himself, that in these cases of convergence prose has been the seedbed from which poetry has sprung, and to identify some contrary instances, confirming how Montale's works have porous borders in terms of poetic imagery.

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Alice Dacarro *Forms Of Textuality In «Stella Variabile». Brands Of The Self, Deixis, Dialogism* 129-74

The essay investigates both enunciative and 'narrative' modes of *Stella variabile*: arising from an anomalous treatment of textuality and syntax, they mark a further stage in Sereni's poetic research. Through a selection of texts, aimed at tracing thematic paths and formal constants in the book, we examine in particular: a) the posture and status of the subject, whose 'marks' respond to a regime of variously declined splitting; b) the deictic devices (of place, time, ostension), employed in "antireferential" procedures, under the

banner of opacity or diffraction of meaning and coherence; c) the dynamics of dialogic interaction. Not without summoning the confrontation with *Gli strumenti umani* and, above all, the philological material.

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Luca Ballati *Reported Speech In Giorgio Orelli's Poetry* 175-206

In Giorgio Orelli's poetry, the large use of different quoting strategies leads to a complex and polyphonic textuality that deserves to be examined in depth. This essay, which explores his whole poetic work, aims to highlight the various types of reported speech dividing them into three categories: direct forms, indirect forms and forms without reporting clauses. The varying position of the reporting verb is in fact related to specific effects. In some cases, its absence makes it difficult to identify a certain speaker. In others, the textual architecture is complicated by the coexistence of different discursive solutions, as in the case of indirect speeches included within 'direct' utterances, or by their quick succession (these features are already present, for example, in the poem «*In poco d'ora*»). More generally, this work focuses on the interactions between the reported speeches and the poetic texture.

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