

## ABSTRACT

Giacomo Doardo, *Sintassi e struttura della stanza dei Siciliani (con una nota sulla possibile esecuzione musicale della canzone)* 3-28

This article examines the relationship between syntax and metrical structure in the stanza of the *canzoni* composed by the poets of Emperor Frederick II's court, through a systematic analysis of 101 poems. The study focuses on cases in which the syntactic construction crosses the internal divisions of the stanza (*piedi* and *sirma* or *volte*), thereby creating friction between the two structural planes while simultaneously contributing to the cohesion of the stanza's minimal segments. The data collected confirm a general correspondence between syntax and meter, but also reveal that the more marked forms of syntactic linkage - such as syntactic enjambment - are concentrated in poems where the stanza is more extended, featuring *piedi* of three or more lines. This finding is ultimately considered in light of the hypothesis - supported by such syntactic-structural markers - that those *canzoni* with broader

stanzas and generally composed in longer lines (especially the *endecasillabo*) were, at least in principle, conceived by their authors as excluding the possibility of musical performance, which nonetheless remained theoretically possible. Conversely, musical rendition would have been more fitting for the structurally lighter and more agile *canzonette*, in which such pronounced instances of syntactic crossing of the stanza's internal metrical boundaries are noticeably rarer.

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Camilla Tibaldo, *Per una classificazione delle figure avversative nel «Canzoniere» di Petrarca* 29-48

This essay aims to be a first contribution to the study of the “adversative system” in Petrarch’s *Canzoniere*. Opposition has been recognized, on several occasions, by the critical discourse as a distinctive trait of *Rif*; nevertheless, an analysis that investigates the ways in which it is orchestrated and associated by the poet with specific structural and diegetic functions is yet to be formulated. This is the aim of the present contribution, which proposes a detailed classification of the “adversative system” in Petrarch’s book. First, the essay will introduce a commented survey of the opposing occurrences, organized into three primary typologies: syntactic, adverbial, and semantic. Following this, through a close reading of selected passages, it will offer a first examination of these features of contrast, presenting an illustrative sample of significant patterns, corresponding to eight case studies. Overall, choosing the “adversative system” as a privileged point of observation on Petrarch’s style will provide an opportunity to reflect on the multiplicity of formal structures arranged by the poet throughout the *Fragmenta*.

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Leonardo Bellomo, *Come è fatta e come è imitata - nel Quattrocento - la canzone dei prodigi* (Ryf 135). Petrarcha, Cornazano, Boiardo 49-128

The *canzone* 135 of the *Rerum vulgarium fragmenta*, also known as “canzone dei prodigi”, features a peculiar “polyptych” structure, based on the orderly arrangement of a sequence of similes across its various stanzas, and enjoyed considerable success during the Renaissance. This essay examines Petrarch’s poem from a metrical and stylistic perspective, along with two texts - written in the second half of the 15th century - that imitate its rhetorical and structural principles: *S’al mondo è luoco che dotato sia* by Antonio Cornazano and *Novo diletto a ragionar m’invita* by Matteo Maria Boiardo. The threefold analysis seeks to integrate considerations of meter, rhyme, syntax, rhetorical devices, and argumentation, aiming to highlight the specific features of Petrarch’s model while also revealing the different imitative strategies employed by the two fifteenth-century poets.

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Luca Sanseverino, *Due trattatelli metrici inediti di Claudio Tolomei e alcune osservazioni sulla storia della teoria metrica italiana* 129-60

The article provides a critical edition of two brief essays by Claudio Tolomei (1492-1556), *La rima che cosa sia et quante lettere bisogni rimare* and *De le Rime propie et dell’impropie*, which have received very little attention in modern studies. Tolomei’s writings are noteworthy for presenting the first proper definition of the Italian meter as a syllabic string regulated by the last tonic position. Furthermore, they early address the discrepancy between the Italian heptavocalic phonetic system and the pentavocalic rhyme tradition. The paper introduces the two brief treatises and discusses the historical and cultural context of their development.

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Camilla Russo, *Un inedito schema metrico fra le rime giovanili di Giovanni Filoteo Achillini 161-80*

The article analyzes an unpublished ternary chapter by Giovanni Filoteo Achillini, a Bolognese poet and intellectual of the early sixteenth century, preserved in the manuscript Biblioteca Medicea Laurenziana, Acquisti e Doni 397. This composition, belonging to the visionary genre and dedicated to the Duchess of Urbino Elisabetta Gonzaga, stands out for its unusual metrical structure: it presents a variation of the canonical Dantean terzina based on an original rhyme scheme, which establishes a different interconnection among the tercets while seemingly underlying a broader strophic organization. The analysis highlights how this innovation imparts a particular dynamism to the text, enhancing the narrative progression and underscoring the exclusively encomiastic nature of the poem. Furthermore, the study examines the rhetorical and syntactic strategies employed by Achillini, which reinforce both the internal structure of the chapter and its celebratory intent. Finally, the chapter is contextualized within the poet's early literary production, particularly concerning his ternary compositions, which constitute a significant section of the Acquisti e Doni collection.

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Sara Moccia, *Profili metrici della canzone nella prima metà del Seicento* 181-98

The essay identifies some trends that mark the evolution of canzone in the seventeenth century. The reflection focuses on the analysis of data resulting from an extensive filing that can be consulted online within the Digital Repertoire of Italian Song (RDCI), at <https://www.rdcil.it/>. In particular, formal preferences, thematic prerogatives, relationship with the Petrarchan tradition and chronologically adjacent production are investigated, with a section focusing on Tasso's possible influences on the metrical type

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Lorenzo Bartoloni, *(Possibili) modelli ottocenteschi del sonetto di Saba* 199-261

This paper aims to identify some sources of certain rhyming patterns used by Saba in his sonnets, focusing on the influence of three books he read in his youth (*In primavera* by Betteloni, *Sul colle di San Giusto* by Rossi and the anthology *Dai nostri poeti viventi* by Levi). To help contextualize his choices within both his own work and the broader poetic landscape of his time a repertoire of patterns he may have drawn from these sources is provided. The analysis of these data sheds light on the impact these texts had on Saba and offers a clearer understanding of his early sonnets within the framework of nineteenth- and early twentieth-century literature.

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Luca Trissino, *La «stenografia pittorica» di Filippo De Pisis. Breve storia di una formula* 261-92

This article examines the genesis and development of the expression «stenografia pittorica», which has been crystallised in art criticism in reference to Filippo de Pisis following a contribution by Cesare Brandi, who had in turn internalised Sergio Solmi's assertions. The construct, tied to a network of interrelated metaphorical systems and other recurring linguistic and stylistic motifs, has been propagated throughout the realms of art and literary criticism and the poetic output of numerous critics and poets, most notably that of Eugenio Montale. The spread of this expression reveals a series of continuous refractions that go beyond traditional distinctions between professional and non-professional criticism.

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Annachiara Monaco, *Fenomeni di incapsulazione anaforica e cataforica in «Se questo è un uomo» di Primo Levi* 293-316

The article analyses the use of anaphoric and cataphoric encapsulators in Primo Levi's *If This is a Man*, taking into consideration two parameters: the linguistic expressions used in an encapsulating function and the discursive function performed by these devices in relation to the structure of the text. The analysis shows how the encapsulators contribute to shaping Levi's writing project, which aims not only to recount his experience as a prisoner, but also, and above all, to prompt readers to understand and critically reflect on the «giant biological and social experiment» of the Lager.

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Arnaldo Soldani, *«Una città intatta». Per un sonetto di Giovanni Raboni* 317-40

The article analyzes and comments on Raboni's sonnet *Sì, certo, sarebbe bello abitare*, which appears in the collection *Ogni terzo pensiero*. It considers metrical and syntactical aspects and studies the two main themes, the city and the return of the dead.

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