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## *Abstracts*

Maria Clotilde Camboni, *(A)sistematiche, (ir)razionali, (extra)schematiche: le rime interne*

It's not immediate to determine whether an homophony is an internal rhyme with a structural relevance, or not. This work tries to establish some basic criteria in this regard and proceeds to test them. Even if it is impossible for the grey area to disappear, it can however be reduced. Furthermore, the application of the aforementioned criteria allows to identify a series of poems where not-systematic internal rhymes seem to have been willfully arranged by the poets, with purposes that can to some extent be understood considering the whole series of poems.

Nadia Belliato, *Per un commento al «Dittamondo»: il Paradiso terrestre e la personificazione di Roma (I xi)*

This paper provides a commentary of chapter I xi of Fazio degli Uberti's *Dittamondo*. The main topics of the chapter are the Earthly Paradise and the personification of Rome, portrayed as a poor old woman showing her glorious past. This chapter is outside the travel story described in the poem and can be easily taken out from its context and analyzed as a sample of the commentary of the whole poem. A short introduction summarizes the main problems concerning writing a commentary: in particular, the need to consider the poem in its entirety and complexity, in order to seize any internal links, and the importance of framing the *Dittamondo* both within the Fazio's lyric production and the XIV<sup>th</sup> century's encyclopedic activity; but, above all, the most important and the thorniest question is finding the sources of the poem, both classical and medieval. Referring to the analyzed chapter, it is possible to spot a wide number of echoes, coming from the classical world, but also from hagiographic, encyclopedic and allegorical texts, up to the biggest example, which is Dante's *Commedia*.

Alessia Di Dio, «*Per altrui sospira*»: *gelosia e tradimenti. Su un sonetto conteso tra Domizio Brocardo e Giorgio Musca*

In the XV<sup>th</sup> century the cruel women became the protagonist of many *canzonieri* in Italian. As a consequence, the main themes of the poems are the infidelity and the jealousy. Focussing on the theme of women betrayal scholars have pointed out the intertextual connections between some poems of Boiardo's *Amorum libri*, Giusto de' Conti's *Bella mano* and the anonymous sonnet, *Abi lingua, abi penna mia, che in tante carte* (attributed either to Domizio Brocardo or to Giorgio Musca, beginning XV<sup>th</sup> century). Working on the textual tradition of the sonnet, this paper aims to examine the cultural and poetic context of the beginning of XV<sup>th</sup> century in Padua, the epicentre of Giusto de' Conti's education.

Giulia Raboni, *L'anti-idillio di Vittorio Sereni*

The article examines the structure of *Diario d'Algeria*, Vittorio Sereni's second collection of poems, and especially its central and eponymous section, through the analysis of its genetic documents, both manuscript and published in magazines, and the letters the poet wrote to his privileged speakers of those years. From the above it follows a construction that aims to represent the claustrofobic state of mind of the prisoners in the north-african POW camps, in which takes a central role the poem *Solo vera è l'estate e questa sua*. In particular the author examine the debts of this text to Leopardi's *Infinito*, archetype that Sereni reads in an opposite key as far as to reverse the idyllic situation into the representation of the total alienation of prisoners described as a real death condition. An original reinterpretation that was not understood by Umberto Saba who proposed to Sereni variants principally directed to eliminate some metric irregularities and forms considered too much literary, but that ends up misunderstanding the profoundest meaning of the poem.

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