della novella (R. Morabito), alcuni punti metodologici riguardanti il problema dell'intertestualità a proposito della letteratura irlandese antica (D. Ó Corráin) e del testo del Boccaccio in rapporto a quello latino del Petrarca (C. Cazalé Bérard), numerose versioni latine che sono derivate da quest'ultimo (Z. Pospíšilová) e la diversità delle interpretazioni simboliche che la novella subisce nei vari rifacimenti in tempi e paesi differenti (M. Olsen).

A.F.

Paolo Simoncelli. *Il cavaliere dimezzato: Paolo del Rosso "fiorentino e letterato."* Milano: Franco Angeli, 1990. Pp. 228.

This monograph, which bears a title modelled on Calvino's novel, traces the biography of Paolo del Rosso (1505–69), a Florentine exile at the time of Duke Cosimo I. Deemed by the Medici tyrant to be an evil assassin involved in betrayals, conspiracies, and poisonings, he was later praised by literary historians, like Argelati in the eighteenth century, as "un cavaliere perfetto, un gentilissimo letterato, un amenissimo poeta, gloria delle lettere ed ornamento precipuo della sua patria e del suo secolo" (9). The split personality that emerges from these discordant assessments is viewed by Simoncelli as an example of the way in which political opposition is eventually assimilated into official state culture—a phenomenon that he finds has occurred in modern Italy too.

On the basis of much historical and archival documentation, Simoncelli provides a detailed account of del Rosso's travels, during his exile in the 1540s in Venice, France, Malta and beyond, especially in his role as advisor to Leone Strozzi, a chief opponent of the Medici. He also describes his literary production, which includes poetry and translations, and illustrates the author's political commitment to the anti-Medici cause. Several chapters deal with del Rosso's eventual capture in Rome and his secret deportation to Florence, where he was tried under torture. Although Cosimo was unable to extract any new damaging information from his victim, he nonetheless kept him in prison under extremely harsh conditions from 1553 to 1565. In time del Rosso's opposition waned and he began to dedicate new literary compositions to the Medici to seek their good graces. In addition to obtaining his release, he was even coopted into the Florentine Academy, and given a title (*cavaliere di S. Stefano*) to be added to his knighthood of Malta. These awards point to the regime's strategies of control, of which Simoncelli finds proof elsewhere as well; for instance, copies of one of del Rosso's works, edited by another Florentine exile, became scarce soon after its publication in Paris; some history books obscured the facts and anachronistically made del Rosso part of a later plot against the Medici; and literary historians mentioned only his non-political writings. These data, along with other evidence discussed, point to what Simoncelli interprets as a conspiracy of silence among intellectuals who were part of the cultural world of the regime.

O.Z.P.

Francesco Guicciardini. *Ricordi*. A cura di Vincenzo De Caprio. Roma: Salerno Editrice, 1990 (Minima 8). Pp. 161.

This edition of the final redaction of Guicciardini's *Ricordi* is based on the text established by R. Spongano in 1951. It contains end-notes providing modern Italian