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

equivalents for older linguistic forms, definitions of key terms like "discrezione" and "particulare," identification of names, quotations, and historical events, and cross references to relevant works, including other *ricordi*.

In the 30-page introductory essay De Caprio reviews the philological question of the stages of composition, relating it to the life and writings of the author. His analysis focusses more specifically on the particular genre to which the final series of the *ricordi* can be inscribed — not the traditional Florentine literature of advice to family members, but rather the maxim which was to develop at a later date in European literature. By tracing the changes made in individual *ricordi*, according to "una lettura . . . di tipo disaggregante e trasversale" (10), the critic demonstrates the author's growing tendency towards reflection on the literary mode itself and on the structure of the collection as a whole. He finds that Guicciardini adheres to no single existing genre exclusively; instead, by blending elements from the oral tradition (proverbs and sayings are subtly woven into his texts) and features of the *florilegia* (from which he probably derived an imprecise reference to Aristotle in No. 58), he ultimately produced a type of writing which, based as it is on principles of brevity and discontinuity, reflects his fundamental ideology. A detailed examination of several *ricordi* shows further how "i libri non compaiono mai come letture ma come grado ulteriore della lettura, divenuta già esperienza personale in atto" (9); e.g., a reference to Augustine is filtered through the words of the author's father (No. 33); similarly the discussion on "fede" (No. 1) appears to reflect ideas on the subject proposed by Valla and Erasmus. De Caprio concludes that such learned references, evident only in veiled fashion, point to a procedure which enables Guicciardini to tie all elements, including cultural ones, to the sphere of personal experience. It indicates a deliberate rhetorical choice illustrating Guicciardini's rejection of authorities and his belief in the centrality of experience. O.Z.P.

Beatrice del Sera. *Amor di Virtù. Commedia in cinque atti. 1548*. Ed. Elissa Weaver. Ravenna: Longo, 1990 (Classici italiani minori 17). Pp. 286.

Pubblica con numerose note l'inedita commedia in versi della scrittrice fiorentina, suora domenicana nel convento di S. Niccolò a Prato, conservata nel codice Riccardiano 2932, insieme ad alcuni altri testi lirici — le uniche sue opere che ci rimangono. Il lavoro, che deriva dal *Filocolo* del Boccaccio, ripresenta la storia d'amore umano del romanzo come allegoria dell'amore dell'anima per Dio, ed è collocabile nell'ambito del teatro religioso del Cinquecento. Nell'ampia "Introduzione" la Weaver si sofferma sui caratteri di tale teatro, sulla vita e sulle esperienze conventuali dell'autrice e su vari aspetti della commedia, dalla rielaborazione dell'originale in senso spirituale alle componenti tematiche che la caratterizzano come opera del Rinascimento e alle sue qualità poetiche ed artistiche. Il volume comprende una "Nota al testo", una serie di illustrazioni, un "Indice dei nomi propri della commedia" e un "Indice delle voci annotate". A.F.

Carmine Di Biase. *Il Dizionario dei sinonimi di Niccolò Tommaseo*. Napoli: Federico & Ardia, 1990 (Verifiche 1). Pp. 285.

Ristampa anastatica del volume apparso nel 1967, nel quale venivano esaminate le linee fondamentali del metodo seguito dal Tommaseo nel *Nuovo dizionario de' sinonimi*