



## ABSTRACTS

MARIA ANTONIETTA TERZOLI

*Dediche leopardiane I: infanzia e adolescenza (1808-1815)*

The essay inquires the exercise of Leopardi's dedications and the sophisticated use that a writer so conscious of the tradition and also innovative makes of a genre highly codified like the dedication, showing the extraordinary exegetic importance of such approach on an exemplar case. It is about texts in the most complex meaning of the term, where lexical and stylistic choices, word position and argumentative construction, take to the extreme the potentialities of expression which are allowed by a rigid form and by a very restricted lexicon. The number is little: about twenty, included those one childish, which are the prevalent ones, and those signed with his brothers. The compactness in the first years is a sign of an ambivalent relationship, with progressive separation (parallel to the ideological distance from the familial upbringing) and passage from a variegated experimentation (prose, epistolary, different forms and languages) to a notable homogeneity (prose, epistolary, Italian): a selective and anomalous choice as regards to the general tendency after 1815. The wideness of an almost unexplored field has led to divide the research in three parts: after the first one, concerning the childhood and the adolescence (1808-1815), the second and the third one concerning the youth and the adulthood (1815-1831) will come out in the next issues.

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SARA GARAU

*Tra paratesto e testo: dediche nell'opera di Ippolito Nievo*

The article analyzes the dedications in the work of Ippolito Nievo between 1852 and 1860, not all of which have been published by the author himself: either because the works they should accompany remained unpublished, or because they appeared without the dedication Nievo had written. In spite of their low number, these dedicatory texts are of considerable interest both for their typological and functional diversification. They are written in the form of poems or in prose, they refer to real persons (to which the author is always personally related) or to abstract entities. For Nievo the dedications are never a simple tribute to the addressee: on the contrary, they can mark the end of a love story, hence involving more complex mechanisms. In this sense, shall not only the prefatory and almost programmatic value of some of the dedications (and dedicatory

poems) be considered, but also the frequent correlation between paratext and text, for example when the addressee of a dedication reappears in the text itself of the story dedicated to him.

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ANNA BELLATO

*Sui testi con destinatario effimero in Fantoni*

The collections of poetries by Giovanni Fantoni usually contain a dedication for the whole work and dedications for the single composition. However, Fantoni's behaviour towards this praxis is peculiar, as the poet does not hesitate, mainly in the dedications to the poetries, to change the addressee through the time. The essay focuses on the reasons of this particular use in Fantoni. His dedications can be defined as ephemeral because they are connected to changes which are tightly related to the poet's life. The alterations, which are at the basis of the addresses' substitution, make evident that Fantoni's perspective is always referred to the present, which is more important than the future. This allows him to overcome conventions and to change the dedicatees of his poetries anytime he thinks it is necessary.

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GUIDO PEDROJETTA

*Dai margini al centro: la poetica barocca (ancora sulla Fischiata XXXIII di Giovan Battista Marino)*

The punctual reconstruction of the declaration of poetics by Giambattista Marino "E' del poeta il fin la meraviglia" (The wonder is the aim of the poet) shows the importance that the "margins" in the reading and the interpretation of a text has: in this case the withdrawal of contents condensed in the notorious hendecasyllable, from a letter of the printer (put before a text of an opponent poet, *La creazione del mondo* by Gaspare Murtola, 1608) has been in a certain way removed, or subjected to such coverings that darken the pertinence of the essential terms of the formula. The present contribute reaffirms that the sense of the Marinian True-manifesto must be reversed and retaken to its original value, of exquisitely ironic nature. It also underlines a scarce applicability of the criterion based on the wonder to Marino's poetry, and an even lower possibility of generalizing this criterion to the baroque poetries.



I margini del libro