

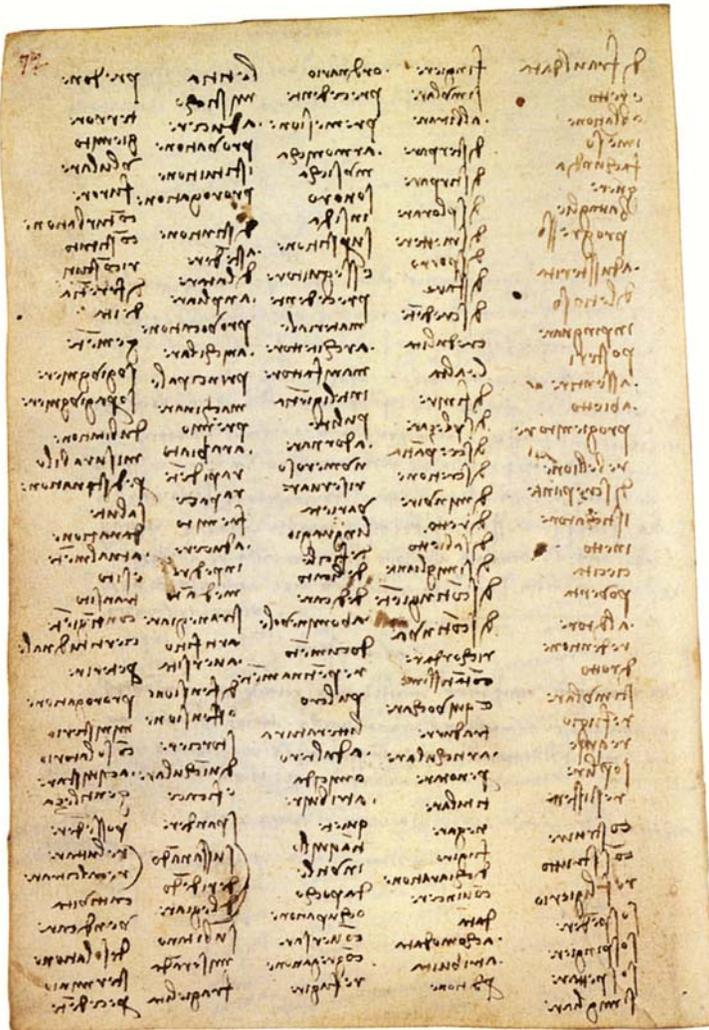
SUMMARY

The absence of an integrated and all-inclusive edition of Leonardo's manuscripts, as well as the intermittent presence of this exceptional writer within the Italian literary histories and the literary criticism, compel a scholar to gradual and attentive methodological approaches to the fundamental subject. This first part of the doctoral dissertation *Leonardo da Vinci and poetry*, entitled »Delimitations«, offers such an investigating and, simultaneously, a terminological gradation under the indicative chapter's titles: 1) »Approach to the manuscripts«; 2) »Leonardo's library, Latin and humanism«; 3) »Question of sources and poetics«; 4) »Science and literature«; 5) »Prose and poetry«; 6) »Criticism about Leonardo and poetry«. Up until recent times, Leonardo da Vinci manifoldly eluded literary evaluation: because of the inaccessibility and illegibility of his writings; because of his divergence from humanist literature to natural sciences; because of his not being included into the Petrarchan tradition and, on the other hand, because of the unexplored relations between him and Dante and Landino; because of the frequent inter-permeation of science and literature in his texts; also due to poetic properties and values, which appear at different levels of connotative transfer to the other; as well as because of the heretofore uncollected critical bibliography, whose forty-odd titles confirm justification of the treated theme.

In the second part, entitled »Texts«, follow complementary chapters: 1) »Shifting of prose (six indicators)« and 2) »Structural constants and range«. The displacing of Leonardo's prose towards poetry shows itself in the examples of various microstructures classified into »rubrics« so that, afterwards, with a semiological circumscription of the complete works, as an exceptionally heterogeneous macrostructure, a typology of most frequent procedures (like stylistic dualism, polycentricity and open, straightforward movement) would be crystallized.

The third part is composed of »Echoes«: 1) »Up until the publication of manuscripts«; 2) »From the publication of manuscripts onwards: in Italy«

and 3) »From the publication of manuscripts: in France and elsewhere«. In the first period Leonardo is indirectly announced as a literary author within the framework of general interest in his many-sided personality. From late symbolism on to our days, nevertheless, Vinci's frequently hidden influences on poetics and poetry (during the *art nouveau*, »pure« poetry, futurism, surrealism, hermetism and literary *informel*) are following in succession all the way to – and forseably beyond – our times.



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