

Traditional and important questions concerning the nature and extent of Lorenzo's authority in Florence are raised, then, by a reading of these elegant and subtle letters. On the other hand, there are almost completely missing references to his patronage of literature and the visual arts, and to his political cultivation of the Florentine grass roots — though there is an intriguing letter to Ercole d'Este recommending "Pietro di Giovanni, becchiaio di casa nostra" (VI, 264) — which reminds us that this magisterial edition tells, in staggering detail, a large part but by no means all of the Laurentian story. Nor is Lorenzo giving very much away about himself in these letters. Rather, with characteristic irony, he may well be spreading false clues for the unwary, as when he talks of "mia natura dolce" (VI, 9), and of his not being "a restless person, a seeker after novelties", but one who "would willingly be satisfied to enjoy the advantages that are mine" (V, 160).

F.W. KENT  
Monash University

Michael Sherberg. *Rinaldo: Character and Intertext in Ariosto and Tasso*. (Stanford French and Italian Studies, 75.) Saratoga, CA: ANMA Libri, 1993. viii + 209 pp. \$46.50.

There is more to this book than its title suggests. The author's focus on the permutations of the paladin Rinaldo from Boiardo (and the "cantari") through Ariosto to Tasso becomes an occasion to consider how a literary and cultural tradition (in this case, the Carolingian heritage of the Ferrarese Renaissance) accommodates change. In the hands of these poets from Ferrara, the Matter of France, as it is called, proves to be amazingly supple, especially when combined with the Arthurian Matter of Britain.

At the same time, this book draws attention to problems of characterization in a literary tradition that would eventually contribute to the development of the novel. The book's argument focusses repeatedly on the quotidian exemplariness of Rinaldo, as contrasted with, say, Orlando's outlandish exploits, leading Sherberg to argue that Rinaldo is a more credible hero: "Throughout the tradition poets showed him struggling with the same conflicts that readers may note in their own experience: problems of authority and self-affirmation, of rivalry and betrayal, of eros and economics, of the challenges of a dangerous world" (195). At the conclusion of this careful study, made whole by numerous and judicious references to the texts in question, Sherberg correctly observes that for Ariosto and Tasso, the portrayal of Rinaldo, archetypal *homo viator*, represents no less than "the struggle of the individual to discover a place in the world" (197).

Following a scheme proposed by Saussure, Sherberg studies how Ariosto and Tasso create their respective pictures of Rinaldo. Both allude to the semiotic identity of the Carolingian character, while at the same time noticeably altering that identity in focussing on Rinaldo's actions and on how his actions derive from basic character traits. Not surprisingly, each poet alters Rinaldo in a different way, and herein one sees the value of Sherberg's comparative approach to the treatment of the knight. On the one hand, Ariosto's Rinaldo accrues meaning over the course of the *Furioso* through his juxtaposition with Orlando and other knights; Sherberg cites the readings of Carne-Ross, Weaver, and Zatti, among others, with Greimas mentioned as a theoretical point of reference. On the other hand, the young Tasso's rejection of *entrelacement* as an organizing principle for the narrative of *Rinaldo* requires him to shed light on

# Rinaldo Character And Intertext In Ariosto And Tasso

**A Loxley**



## **Rinaldo Character And Intertext In Ariosto And Tasso:**

The Romance Epics of Boiardo, Ariosto, and Tasso Jo Ann Cavallo, 2004-01-01 In *The Romance Epics of Boiardo Ariosto and Tasso* Jo Ann Cavallo attempts a new interpretation of the history of the renaissance romance epic in northern Italy focusing on the period s three major chivalric poets Cavallo challenges previous critical assumptions about the trajectory of the romance genre especially regarding questions of creative imitation allegory ideology and political engagement In tracing the development of the romance epic against the historical context of the Ferrarese court and the Italian peninsula Cavallo moves from a politically engaged Boiardo whose poem promotes the tenets of humanism to an individualistic Tasso who opposed the repressive aspects of the counter reformation culture he is often thought to represent Ariosto is read from the vantage of his predecessor Boiardo and Cavallo describes his cynicism and later mellowing attitude toward the real world relevance of his and Boiardo s fiction *The Romance Epics of Boiardo Ariosto and Tasso* is the first critical study to bring together the three poets in a coherent vision that maps changes while uncovering continuities **Rinaldo** Michael Sherberg, 1993 Experiencing Music and Visual Cultures Antonio Cascelli, Denis Condon, 2021-01-31 Bringing the research of musicologists art historians and film studies scholars into dialogue this book explores the relationships between visual art forms and music The chapters are organized around three core concepts threshold intermediality and synchresis which offer ways of understanding and discussing the interplay between the arts of sounds and images Refuting the idea that music and visual art forms only operate in parallel the contributors instead consider how the arts of sound and vision are entwined across a wide array of materials genres and time periods Contributors delve into a rich variety of topics ranging from the art of Renaissance Italy to the politics of opera in contemporary Los Angeles to the popular television series *Breaking Bad* Placing these chapters in conversation this volume develops a shared language for cross disciplinary inquiry into arts that blend music and visual components integrates insights from film studies with the conversation between musicology and art history and moves the study of music and visual culture forward *Approaches to Teaching Petrarch's Canzoniere and the Petrarchan Tradition* Christopher Kleinhenz, Andrea Dini, 2014-01-01 One of the most important authors of the Middle Ages Petrarch occupies a complex position historically he is a medieval author but philosophically he heralds humanism and the Renaissance Teachers of Petrarch s *Canzoniere* and his formative influence on the canon of Western European poetry face particular challenges Petrarch s poetic style brings together the classical tradition Christianity an exalted sense of poetic vocation and an obsessive love for Laura during her life and after her death in ways that can seem at once very strange and because of his style s immense influence very familiar to students This volume aims to meet the varied needs of instructors whether they teach Petrarch in Italian or in translation in surveys or in specialized courses by providing a wealth of pedagogical approaches to Petrarch and his legacy Part 1 Materials reviews the extensive bibliography on Petrarch and Petrarchism covering editions and translations of the *Canzoniere* secondary works and music and other audiovisual and

electronic resources Part 2 Approaches opens with essays on teaching the Canzoniere and continues with essays on teaching the Petrarchan tradition Some contributors use the design and structure of the Canzoniere as entryways into the work others approach it through discussion of Petrarch's literary influences and subject matter or through the context of medieval Christianity and culture The essays on Petrarchism map the poet's influence on the Italian lyric tradition as well as on other national literatures including Spanish French English and Russian

**The Italian Romance Epic in the Age of Humanism** Jane E. Everson, 2001 The romance or chivalric epic was the most popular form of literature in Renaissance Italy This book shows how it owed its appeal to a successful fusion of traditional medieval tales of Charlemagne and Arthur with the newer cultural themes developed by the revival in classical antiquity that constitutes the key to Renaissance culture

The Limits of Identity: Early Modern Venice, Dalmatia, and the Representation of Difference Karen-edis Barzman, 2017-04-18 This book considers the production of collective identity in Venice Christian civic minded anti tyrannical which turned on distinctions drawn in various fields of representation from painting sculpture print and performance to classified correspondence Dismemberment and decapitation bore a heavy burden in this regard given as indices of an arbitrary violence ascribed to Venice's long time adversary the infidel Turk The book also addresses the recuperation of violence in Venetian discourse about maintaining civic order and waging crusade Finally it examines mobile populations operating in the porous limits between Venetian Dalmatia and Ottoman Bosnia and the distinctions they disrupted between Venetian and Turk until their settlement on farmland of the Venetian state This occurred in the eighteenth century with the closing of the borderlands thresholds of difference against which early modern Venetian-ness was repeatedly measured and affirmed

The World Beyond Europe in the Romance Epics of Boiardo and Ariosto Jo Ann Cavallo, 2013-01-01 This articulate engaging and well documented study represents an important work of scholarship in its cross cultural considerations of Italian Renaissance epic poetry Prize Committee Citation MLA Scaglione Prize for a Manuscript in Italian Literary Studies

A Companion to Vergil's Aeneid and its Tradition Joseph Farrell, Michael C. J. Putnam, 2014-01-28 A Companion to Vergil's Aeneid and its Tradition presents a collection of original interpretive essays that represent an innovative addition to the body of Vergil scholarship Provides fresh approaches to traditional Vergil scholarship and new insights into unfamiliar aspects of Vergil's textual history Features contributions by an international team of the most distinguished scholars Represents a distinctively original approach to Vergil scholarship

**Orlando Innamorato** Matteo Maria Boiardo, 2004-01-05 Like Ariosto's Orlando Furioso and Tasso's Jerusalem Delivered Boiardo's chivalric stories of lords and ladies first entertained the culturally innovative court of Ferrara in the Italian Renaissance Inventive humorous inexhaustible the story recounts Orlando's love stricken pursuit of the fairest of her Sex Angelica in Milton's terms through a fairyland that combines the military valors of Charlemagne's knights and their famous horses with the enchantments of King Arthur's court Today it seems more than ever appropriate to offer a new unabridged edition of Boiardo's Orlando Innamorato

the first Renaissance epic about the common customs of and the conflicts between Christian Europe and Islam Having extensively revised his earlier translation for general readers Charles Ross has added headings and helpful summaries to Boiardo's cantos Tenses have been regularized and terms of gender and religion have been updated but not so much as to block the reader's encounter with how Boiardo once viewed the world      **The Quest for Epic** Sergio Zatti, Sally Hill, 2006-01-01 An original and challenging work The Quest for Epic documents the development of Italian narrative from the chivalric romance at the end of the fifteenth century to the genre of epic in the sixteenth century      *Encyclopedia of Italian Literary Studies* Gaetana Marrone, Paolo Puppa, 2006-12-26 The Encyclopedia of Italian Literary Studies is a two volume reference book containing some 600 entries on all aspects of Italian literary culture It includes analytical essays on authors and works from the most important figures of Italian literature to little known authors and works that are influential to the field The Encyclopedia is distinguished by substantial articles on critics themes genres schools historical surveys and other topics related to the overall subject of Italian literary studies The Encyclopedia also includes writers and subjects of contemporary interest such as those relating to journalism film media children's literature food and vernacular literatures Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries on individuals a brief biographical paragraph and list of works by the person It will be useful to people without specialized knowledge of Italian literature as well as to scholars      *Renaissance Transactions* Valeria Finucci, 1999 Edited collection discusses the first historically important debate on what constitutes modern literature which focused on two 16th century works ORLANDO FURIOSO and GERUSALEMME LIBERATA      *'Ungainefull Arte'* Richard A. McCabe, 2016-02-05 From antiquity to the Renaissance the pursuit of patronage was central to the literary career yet relationships between poets and patrons were commonly conflicted if not antagonistic necessitating compromise even as they proffered stability and status Was it just a matter of speaking lies to power The present study looks beyond the rhetoric of dedication to examine how traditional modes of literary patronage responded to the challenge of print as the economies of gift exchange were forced to compete with those of the marketplace It demonstrates how awareness of such divergent milieux prompted innovative modes of authorial self representation inspired or frustrated the desire for laureation and promoted the remarkable self reflexivity of Early Modern verse By setting English Literature from Caxton to Jonson in the context of the most influential Classical and Italian exemplars it affords a wide comparative context for the reassessment of patronage both as a social practice and a literary theme      **Renaissance Drama 36/37** Albert Russell Ascoli, William N. West, 2010-01-19 Renaissance Drama an annual interdisciplinary publication is devoted to drama and performance as a central feature of Renaissance culture The essays in each volume explore traditional canons of drama the significance of performance broadly construed to early modern culture and the impact of new forms of interpretation on the study of Renaissance plays theater and performance This special issue of Renaissance Drama on Italy in the Drama of Europe primarily builds on the groundwork laid by Louise

George Clubb who showed that Italian drama was made in such a way as to facilitate its absorption and transformation into other traditions even when it was not explicitly cited or referenced Italy in the Drama of Europe takes up the reverberations of early modern Italian drama in the theaters of Spain England and France and in writings in Italian English Spanish French Hebrew Latin and German Its scope is an example of the continuing force of and interest in one of the most rewarding wide ranging and productive early modern aesthetic modes and a tribute to the scholarship of Louise George Clubb who among others recalled our attention to it

**Compromising the Classics** Dennis Looney,1996 Looney illustrates how the three great Renaissance poets from Ferrara are products of a cultural milieu which literary historians have typically ignored Through these poets who sought to incorporate details of classical literature into their idiom Looney analyzes the impact of Renaissance humanism on popular culture

**Genealogies of Fiction** Eleonora Stoppino,2012 A study of intertextuality gender and dynastic politics in Ariosto's Orlando furioso and in medieval and Renaissance chivalric epic

**Cassell Dictionary Italian Literature** Peter Bondanella,Julia Conway Bondanella,Jody Robin Shiffman,2001-01-01

**Ariosto Medievale** Eleonora Stoppino,2003

Cervantes's Novel of Modern Times David Quint,2018-06-05 This book offers a radically new reading of Don Quijote understanding it as a whole much greater than the sum of its famous parts David Quint discovers a unified narrative and deliberate thematic design in a novel long taught as the very definition of the picaresque and as a rambling succession of individual episodes Quint shows how repeated motifs and verbal details link the episodes often in surprising and heretofore unnoticed ways Don Quijote emerges as a work that charts and reflects upon the historical transition from feudalism to the modern times of a moneyed commercial society In Part One of the novel this change is measured in a shift in the nature of erotic desire and we find Don Quijote torn between his love for Dulcinea and his hopes to wed for wealth and social advancement In Part Two Don Quijote himself changes from anarchic madman to a gentler wiser hero a member of a middle class in the making Throughout Cervantes meditates on the literary form that he is inventing as a response to modernity questioning the novel's relationship to other genres and the place of heroism and imagination within stories of everyday life A new and coherent guide through the maze like structure of Don Quijote this book invites readers to appreciate the perennial modernity of Cervantes's masterpiece a novel that confronts times not so distant from our own

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