

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
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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

**Peter Bondanella, Julia Conway
Bondanella, Jody Robin Shiffman**

Rinaldo Character And Intertext In Ariosto And Tasso:

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Rinaldo Michael Sherberg, 1993 *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 *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 *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 *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

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