

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

Christopher Kleinhenz, Andrea Dini



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

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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

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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

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