

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

**M Tight**



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