

visual apparatus that is necessary if we are to imagine and interpret what surrounds Ariosto's literary work, including reproductions of paintings, engravings made for the different editions of *Orlando Furioso*, palace frescoes that depict different scenes from the books, and photographs of historical locations in Ferrara. If we add to this the meticulous presentation of the book, we can state that the publication of *L'Arioste et les arts* represents a high point in Ariosto studies and a very interesting publication for early modern scholarly research.



L'uno e l'altro Ariosto in Corte e nelle Delizie. Ed. Gianni Venturi.

Ferrara: Paesaggio estense 5. Florence: Leo S. Olschki, 2011. 334 pp. €38.00.
ISBN 978-88-222-6041-3.

REVIEWED BY: Luciana Cuppo
CIELS (Padova), Italy

L'uno e l'altro Ariosto in Corte e nelle Delizie, fifth in the series "Ferrara: Paesaggio estense," includes fifteen papers by as many authors with an introduction by Gianni Venturi, who is also editor of the volume. Life and work of Ludovico Ariosto are scrutinized against the background of the places that were so important in his life: the Court of the d'Este dynasty and Belvedere (the Delizie) and the resort built by Alfonso I d'Este as a sanctuary for recreation and rest—and the pleasures of Venus.

Marco Dorigatti, "Il manoscritto dell'*Orlando Furioso* (1505–1515)," traces a detailed history of the genesis of *Orlando Furioso* discernible in the manuscripts of the work and examines in detail its successive stages.

Gerarda Stimato, "Identità o omonimia? Il problema della doppia Melissa nell'*Orlando Furioso*," tackles the vexed question of the identity of Melissa, the sorceress (or sorceresses?) who appears at different points in the poem. Is the second Melissa a namesake of the first one, or is she the same person, though remarkably changed from her first appearance? While quick to point out that there is no scholarly consensus on this matter, Stimato argues convincingly for the identity of one and only Melissa throughout the play, though she acts differently under different circumstances.

Michel Paoli, "L'Ariosto inviava davvero le sue *Satire*? (Il significato delle *Satire* fra ricerche storiche e letterarie)," cautions against taking the *Satire* of Ariosto at face value as reliable autobiographical references. Checking the dates of events in the *Satire* against other extant biographical documents on Ariosto, Paoli demonstrates the manipulation undertaken by the poet for the purpose of amusing his audience.

Marcello Ciccuto, "Nella tradizione figurata del *Furioso*: Fedeltà e tradimenti," analyzes the progressive loosening of the illustrations pertaining to the text from the text itself. Thus, a gradual deconstruction of the poem took place, and the various scenes came to be considered independent from their source.

Pasquale Sabbatino, "Quel gran Pittor de l'armi e degli amori. Il ritratto di Ariosto nella *Galeria* del Marino" comes next. The *Galeria* of Gian Battista Marino is indeed a gallery, but a literary one; instead of paintings, it provides works of poetry to portray various famous figures. Ariosto is depicted as the undisputed first vernacular poet, superior to both Boiardo and Tasso.

Francesco Furlan, "La geografia dell'Ariosto," demonstrates how Ariosto grounded his descriptions of the fantastic trips taken by the characters of the *Orlando Furioso* in a precise knowledge of geography as conveyed through classical authors and contemporary maps.

Laura Riccò, “Ruggiero e Leone: L'erofilomachia dal poema al teatro fra ragioni drammaturgiche e ragioni politiche,” follows the reception and development of Ruggiero, Bradamante, and Leone in the late sixteenth century, particularly in the poetry of Torquato Tasso.

Timothy Wilson, “Le illustrazioni dell'*Orlando Furioso* del pittore di maioliche Francesco Xanto Avelli,” provides an exhaustive survey of motifs derived from the works of Ariosto in the ceramics of Francesco Xanto Avelli.

Jane E. Everson, “*Il Mambriano* di Francesco Cieco da Ferrara fra tradizione cavalle-resca e mondo estense.” Cieco da Ferrara was Ariosto's predecessor as a court poet at the d'Este court at Ferrara. Everson uses his poem *Il Mambriano* (comparatively little known and considered a minor work) as a case study to highlight the permanence of medieval patterns of chivalry and epic poetry in the humanistic environment of the sixteenth century, mainly interested in the Greek and Roman classics and the discovery of man.

Andrea Marchesi, “Oltre il mito letterario, una mirabolante fabbrica estense. Protagonisti e significati nel cantiere di Belvedere (e dintorni),” provides a detailed reconstruction of Belvedere, the small island on the Po River at Ferrara that Alfonso I d'Este turned into a sophisticated and exclusive resort for his court and for foreign guests and that became, in addition to the court, the theater of much of Ariosto's literary activity.

Vincenza Farinella, “*Venere sull'Eridano* di Battista Dossi e Girolamo da Carpi: Un nuovo dipinto ariostesco per la delizia del Belvedere?” discusses a painting commissioned for Belvedere. The work is the graphic transposition of Canto 43 of the *Furioso* and in making Venus its main theme echoes the cult of Venus to which Ariosto often alludes in his poem.

Andrea Gareffi, “*La Lena*, commedia ad orologeria,” compares Ariosto's *Lena* and Machiavelli's *La mandragola*, focusing on the mixture of sacred and profane elements (resulting in a parody of the sacred) common to both writers.

Alberto Casadei, “Precettistica e libertà nella poesia ariostesca,” illustrates how in his *Orlando Furioso* Ariosto strikes a balance between what Friedrich Schiller, some three centuries later, defined as “naïf” (spontaneous) and “sentimental” (reasoned) poetry.

Camilla Cavicchi, “Musici, cantori e ‘cantimbanchi’ a corte al tempo dell'*Orlando Furioso*,” in a survey on patronage of musical events and mecenatism at Ferrara, traces the history of the musicians and performances that enjoyed the favor of the d'Este dynasty.

Giovanna Rizzarelli, “*L'Orlando Furioso* e la sua traduzione in immagini: Progetto per un archivio digitale,” gives a progress report on an ambitious project involving the digitalization of images related to *Orlando Furioso*. While the project envisions an archive of images from museums and libraries, priority has been given to the five sixteenth-century editions of the poem, to be followed by a census of images extending to the eighteenth century.

The volume is lavishly illustrated and includes a comprehensive bibliography.



Dante: Il paradigma intellettuale; Un inventio degli anni fiorentini.

Maria Luisa Ardizzone.

Firenze: Leo S. Olschki Editore, 2011. €30.00. 262 pp. ISBN 978-88-222-6043-7.

REVIEWED BY: Laurie Shepard
Boston College

Professor Ardizzone's study, *Dante: Il paradigma intellettuale; Un inventio degli anni fiorentini*, explores questions raised by the scholar's previous work on Guido Cavalcanti,