

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 cavalleresca 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, "Musicisti, cantori e 'cantimbanchi' a corte al tempo dell'*Orlando Furioso*," in a survey on patronage of musical events and mecenatismo 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
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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,

Guido Cavalcanti: *The Other Middle Ages* (Florence: Leo S. Olschki, 2002). This book examines Dante's articulation of vernacular love poetry as the language appropriate to express the true dimensions of human intellection, an insight developed during Dante's pre-exile years while he was composing the poetry and prose of the *Vita nova* and the first two canzoni of the *Convivio*. The scholar establishes the philosophical and theological underpinning that allows a coherent reading of Dante's texts from the period and she articulates the intellectual paradigm that supports the poet's tentative resemanticization of the poetic word in the *Vita Nova* and bolder assertions in the *Convivio*. In a close reading of Dante's evolving lexicon, Ardizzone demonstrates his deep engagement with the pressing intellectual questions of his day through his study of works by Aristotle, Augustine, the Victorines, Neoplatonists, Pope Gregory, Thomas Aquinas, Alberto Magno, Bonaventure, Sigier of Brabant, and other philosophers and theologians. The scholar's survey of the field and conclusions are broad and deep, but guided by her interpretation of the *stile della lode*.

By 1292, the date of the composition of *Donne ch'avete intelletto d'Amore*, Dante had turned from the poetics of his first friend, which were steeped in natural philosophy of the *anima sensitiva* and the rhetoric of the passions and physiology. In what might have been considered an intellectual step backward (*inattuale*) from the ideas of Guido Cavalcanti and his circle, Dante discovers a new poetics based on the Augustinian interior word and the praise of the creator through the creature. As many scholars have demonstrated, Dante, following Augustine (and Riccardo di San Vittore), redefines love in vernacular poetry as an interior vision; he liberates the "Aristotelian" imagination from its reliance on the *anima sensitiva* and reroots it in Christian, Neoplatonic theory. First tentatively exemplified in *Donne ch'avete intelletto d'Amore*, the *stile della lode* is read by Ardizzone as a method, a "*cogitatio mentale*," and its poetics are defined by the speculative tropes that impel the mind toward the logos. Comprehending the tropes of the *stile della lode* makes actual the potential connection of the cognitive and the spiritual.

Arguing for a continuity of method between the *Vita Nova* and the first two canzoni of the *Convivio*, *Voi che 'ntendendo il terzo ciel movete* and *Amor che nella mente mi ragiona*, Ardizzone traces the evolution in the poet's thought between the *libello* and the treatise. If, in the *Vita Nova*, the interior word generates knowing (*conoscenza*), in the *Convivio* the interior word becomes the agent of intellection or thought. However, while the prose of the treatise has a distinctly Aristotelian flavor, the interpretation of the poetry, Ardizzone argues, must be based on the theory of the trope defined by Dante as the *stile della lode*. Dante is still struggling with Cavalcanti and the separate agent intellect in *Amor che nella mente mi ragiona*; as is well known, he refers to intellect as "*sostanza separata*" in the treatise and confronts radical Aristotelianism by rethinking its fundamental tenets in the light of the Christian theological and philosophical tradition. Ardizzone makes the case that Dante, reading Aquinas, and through him Augustine, renews the content of the "*sostanza separata*" toward which the loving mind tends; it is identified as a divine (and separate) intellectual entity, which takes form as the lady ("*esempio di umiltade*") (v. 70).

Ardizzone also suggests the public implications of this reinterpretation of the theory of intellect as a "*sostanza separata*," that are already present as an intuition in the *Vita Nova* and will, twenty years later, play a role in the political thought of *De Monarchia*. In the earlier work Dante records that he has written to the "Principi della Terra" about Beatrice's death and the loss to the city. Implicit in this act is the conviction that the act of praise, the *lode* of Beatrice's virtuous presence by Florentines, constituted "an intellectual unity that defined an actual *communitas* and as such, was natural before it is political" (236).

The book is dense and at times difficult to follow, but as Professor John Freccero stated at the presentation of *Il paradigma intellettuale* in the Casa Italiana Zerilli-Marimò at New York University in February 2011, Ardizzone's work changes "everything we once thought about Dante."



The Children of Henry VIII. John Guy.

Oxford: Oxford University Press, 2013. 272 pp. \$27.95. ISBN 978-0-19-284090-5.

REVIEWED BY: Charles Beem

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John Guy is perhaps the most preeminent scholar of Tudor England. Early works such as *Christopher St German on Chancery and Statute* (London: Selden Society, 1985) and *The Court of Star Chamber and Its Records to the Reign of Elizabeth I* (London: PRO, 1984) featured detailed studies of the intricacies behind the institutional and theoretical underpinnings of Tudor government, culminating in the publication of *Tudor England* (Oxford: Oxford University Press, 1988) which remains this reviewer's favorite survey of sixteenth-century English history. If *Tudor England* was his "Last Supper," a broad scholarly fresco overflowing with dense, descriptive, analytic prose, *The Children of Henry VIII* is his "Mona Lisa," a much smaller, deceptively simpler work, whose pleasures smile slyly from the pages of this book. Indeed, this book is John Guy for the masses. What separates it from similarly themed works by more popular writers such as Alison Weir is its brevity; in comparison to his works on Tudor government and biographical figures such as Mary, Queen of Scots, and Thomas More, this is a short, focused work, written in a plaintive, accessible style, which functions as a sort of primer on the story of Henry VIII's three children who followed him on the throne; Edward VI, Mary I, and Elizabeth I, as well as Henry Fitzroy, Henry's illegitimate son. Guy's streamlined narrative sticks closely to its delineated dynastic story and avoids taking any significant detours into other aspects of Tudor history. Instead, Guy deftly fills in the essential details of administrative, ecclesiastical, and cultural developments only when they are necessary to move his story along. To Guy, the Tudor's problematic reproductive history is fundamental to our understanding of a dynasty that has never been more popular in our current popular culture on both sides of the Atlantic. This may be Guy's motivation for writing a book notable for its accessibility, not only in terms of style but also as a means of setting the record straight in the age of Philippa Gregory, Hilary Mantel, and *The Tudors* television series, which tend to view the major characters of Tudor history through the lens of our contemporary culture. This book is squarely aimed at this popular audience, ravenous for episodic accounts of the Tudors, but if anyone is equipped to write such a history, it is John Guy, who clearly explains how the dynastic uncertainty of the fifteenth century haunted the first two Tudors and underscored Henry VIII's extreme ambivalence concerning a female succession. In the first part of the book, Guy compares and contrasts Mary's and Fitzroy's upbringing and education, before moving on to a discussion of Henry's complicated relationship with Anne Boleyn, the birth of Elizabeth, and the arrival of Jane Seymour, who bore Henry his long sought-after legitimate son. Guy punctuates his discussion of Henry VIII's final three marriages by suggesting that they were just as much concerned with dynastic reproduction as his first three, before moving on to brief discussions of the reigns of his three children who followed him on the throne. Guy appears to have been unaffected by the recent crop of revisionist work on the reign of Mary I, whose treatment here reflects earlier assessments of her reign. Finally, considering that Elizabeth