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Cinquecento

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1 Poetry and Prose

1.1 *Petrarchism*

Interdisciplinarietà del petrarchismo. Prospettive di ricerca fra Italia e Germania, ed. Maiko Favaro and Bernhard Huss, Florence, Olschki, 272 pp., collects essays dedicated to the influence of Petrarch (a large number focus on the Cinquecento) across a wide range of literary genres. Gerhard Regn (3–15) examines the lyric output of Pietro Bembo and Torquato Tasso from the standpoint of moral philosophy, particularly discussing Bembo's Humanistic desire for glory and the concept of 'etica della forma'—which tends to obscure Christian ethics—and Tasso's idea of love as a condition only affecting youth, which departs from Petrarchan orthodoxy but perfectly complies with courtly ethics. Maiko Favaro (17–33) analyses the Petrarchan *topoi*, and in particular the theme of lovers' parting, underlying Cornelio Frangipane's *Dialogo d'amore* (1588), which has as its interlocutors Tullia d'Aragona and her beloved Geri; in trying to figure out who, among the two lovers, suffers more for the separation; the two quote several literary examples, combining the fundamental Petrarchan *auctoritas* with other classical and modern authors. Marc Föcking (35–53) examines three cases of spiritual re-working of Petrarchan inputs: Pietro Bembo's 1530 *Rime*, Girolamo Malipiero's *Petrarca spirituale* (1536)—a rewriting of the *Canzoniere*, where every reference to Laura is re-addressed to Christ or the Virgin Mary—and the lesser-known *Thesoro di sacra scrittura [...] sopra le rime del Petrarca* (1540) by Giovanni Giacomo Salvatorino. David Nelting (55–73) focuses on Tasso's *Gerusalemme liberata*, discussing the complex relationship between the sacred and the profane, which is also made possible by the recourse to the 'dolcezza' poetica bearing the hallmark of Petrarchism. Uberto Motta (77–105) deals with the canonical description of women's golden hair, identifying various nuances of this *topos* and analysing several cases spanning from the Middle Ages to the Renaissance, with frequent comparisons drawn from the figurative arts. Bernhard Huss (107–135), after discussing the problem of the relationship between *allegoria* and *personificazione* in the *Triumphs*, analyses the interpret-

ation of the figure of Laura in Renaissance exegesis of that work, lingering on the figurative interpretation provided by illustrated editions. Tobias Leuker (137–149), starting from two 16th-c. sonnets (one by Michelangelo Vivaldi, one anonymous) in praise of artworks, elaborates a more general argument on the lyrics related to visual arts, questioning the relationship between Petrarchism and the technical terminology of arts. Renzo Rabboni (151–168) focuses on two key members of the mid-16th-c. Accademia Fiorentina, Nicolò Martelli and Benedetto Varchi, to show on the one hand their relationship with figurative artists, on the other hand their version of Petrarchism, in the light of modern linguistic theories. Stefano Jossa (179–198) reflects on the different possible Renaissance interpretations of the concepts of ‘classicism’ and ‘Petrarchism’, by recalling the famous theoretical dispute between Annibal Caro and Ludovico Castelvetro, occasioned by Caro’s canzone *Venite a l’ombra de’ gran gigli d’oro*. Massimo Danzi (199–219) examines the formal intersections between the lyric and bucolic codes, from the Duecento to Torquato Tasso.

María de las Nieves Muñiz Muñiz, *La descriptio puellae nel Rinascimento*, Florence, Cesati, 253 pp., is dedicated to the canon of female physical description, developing in more depth the findings of Giovanni Pozzi: among the points treated are the distinction between ‘canone breve’ and ‘canone lungo’; the way female physical attributes are selected and combined; and the metaphorical nouns and adjectives associated to them. The book starts with a foray into the treatment of the *topos* in the late Middle Ages, then provides an overview of its evolution between the 14th and 15th cs, which confirms the importance of Petrarch and Boccaccio, already pointed out by Pozzi, but also reappraises the role of Sannazaro. In the core of the study, Muñiz examines some Renaissance cases of *descriptio puellae* (Bembo, Ariosto), revealing not only the influence of Petrarch and Boccaccio, but also of the earlier tradition. The book concludes with an overview of the *topos* in Spanish literature.

1.2 *Bucolic*

Italique, 20, collects contributions from a symposium held in Geneva in 2016, dedicated to bucolic poetry, four of which are of relevance here: Claudio Vela (175–193) examines some cases in which bucolic works (with a focus on Castiglione’s and Gonzaga’s *Tirsi*, and on Sannazaro’s *Arcadia*) transmit quotations by other authors. Chiara Lastraioli (197–210) considers the influence of the bucolic genre on Cinquecento burlesque literature; Giovanni Ferroni (213–259) focuses on the pastoral poetry of Benedetto Varchi, while Carlo Caruso (263–276) explores the myth of Adonis in the 16th- and early-17th-c. bucolic.