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is connected through his Saracen mother, as explained in the *Aspramonte*. The section dedicated to the *Orlando furioso* begins with an analysis of the differences between Boiardo's and Ariosto's *Paganìa* (the latter is wider, as demonstrated by the inclusion of Sweden and Norway within the Christian world). Besides, through the Saracen characters—and particularly the new ones, such as Fiammetta and Isabella—Ariosto problematizes the topic of love, which was generally presented as a positive experience in the *Inamoramento de Orlando*. He also changes the representation of some of Boiardo's Saracens, such as Marsilio and Dardinello, probably following in this respect other chivalric texts (e.g. Andrea da Barberino's *Aspramonte*). These insights introduce a case study, namely the final duel between Ruggiero and Rodomonte. Through sixteenth- and seventeenth-century texts dedicated to duels, Pavlova recognizes in Rodomonte the moral winner of this final confrontation because he remains loyal to his values, unlike Ruggiero, who, on the contrary, betrays his faith and his lord. This exemplifies the fact that 'at the core of the ending of the *Furioso* lies the theme of betrayal', which is again 'one of the central themes in the *Aspramonte*, a crucial text for both Boiardo and Ariosto' (p. 215). However, as stressed in the Conclusion (pp. 217–23), this treatment of the ancestor of the Este family also impacts on the encomiastic dimension of Ariosto's work, which is in itself a further demonstration of the distinctive ambivalence of the *Orlando furioso*.

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*The Italian Love Poetry of Ludovico Ariosto: Court Culture and Classicism.* By GIADA GUASSARDO. (Biblioteca dell'Archivium Romanicum, ser. 1: Storia, Letteratura, Paleografia, 508) Florence: Olschki. 2021. viii+244 pp. €26. ISBN 978-8822-26731-3.

This volume, which principally publishes the findings of the author's Oxford D.Phil. thesis, presents an impressively wide-ranging discussion. The title is apt, since although the core of each section of the monograph is constituted by Ariosto's vernacular lyric corpus, the emphasis throughout is on the setting of individual lyrics in a series of relevant contexts: literary—Italian vernacular poetry, especially Petrarch and the subsequent fifteenth- and early sixteenth-century developments; Latin lyric poetry, in particular of the Augustan period; the social and cultural milieu experienced by Ariosto; and the immediately contemporary and biographical factors, especially those related to the Ferrarese court. Thus alongside Ariosto's lyrics the volume quotes liberally from the lyrics of Bembo, Boiardo, Tebaldeo, Serafino Aquilano among contemporary poets, and from Ovid, Propertius, and Catullus for the Latin tradition.

The volume is divided into three main sections, each of which is subdivided into a number of subsections which address discrete parts of the argument. A substantial Introduction (pp. 3–30) summarizes the complex situation regarding Ariosto's lyrics and the two main groups into which these fall: the 'canzoniere' for

poems selected by Ariosto with a view to constituting a coherent collection; and the 'rime extravaganti', for those not selected for this collection; the general features of the lyric corpus; and the range of influences to be examined in detail in the volume. The first chapter is then dedicated to 'Ariosto's Elegiac Self-Fashioning' (pp. 31–83). This is centred on an analysis of four of the capitoli from the 'canzoniere' for which the influence of classical Latin elegy is considered of particular note, while the element of self-fashioning is consistently set alongside the *Satire* for purposes of comparison and contrast. The subsections discuss 'the tradition of the parting between two lovers', 'love and warfare', 'a poem addressed to Ippolito', 'a mission to Florence', 'the journey to the Garfagnana', and the 'portrait of the lyric speaker as a lover'—and these subheadings aptly underline the historical, political, and biographical dimensions of the lyric poems, while the discussion brings out Ariosto's use of both classical and humanist Latin verse.

The second chapter, entitled 'Ariosto, the Lyric Lover' (pp. 85–162), aims to analyse the complex and often ambivalent type, or better types, of lover relationship envisaged by the poet. The discussion here is at times quite dense, partly on account of the number of different approaches and influences considered, and the complex tradition and uncertain chronology of Ariosto's lyrics. The chapter considers 'Love encounters' discussed with reference to both Petrarchan and classical Latin parallels; 'fides and constancy', which engages appropriately with similar arguments in the *Orlando furioso*; 'the courtly-Petrarchan celebration of women' and 'the flight of the poet: cases of metapoetry'—two sections which deal especially with the relevance of the myths of Icarus and Phaethon for the Ferrarese court and its poets; 'between realism and myth'; and lastly a study of the final poem of the 'canzoniere'. There is undoubtedly a wealth of interesting and thought-provoking information in the sections of this chapter, but at times the desire to include numerous possible parallels and influences detracts from the focus on Ariosto's lyrics, and the force of the argument is lost.

Chapter 3, devoted to 'The Portrayal of Women' (pp. 163–215), illustrates what for this reviewer is the chief weakness of the approach used, namely the almost inevitable overlap of material and argument between the three chapters. Chapter 2 already treated aspects of the portrayal of women in discussing the relationship issues, while here the lover and his views arising from his relationships recur. Poems already discussed in previous chapters are treated again, from slightly different perspectives, but it becomes nonetheless difficult to see the wood for the trees—as other texts, by Ariosto and others, once again occupy a considerable number of pages in order to advance interesting hypotheses, but without prioritizing or arriving at definite conclusions. The section on 'experiments with the canon' dealing with the physical attributes of the lady contains long digressions devoted to Tebaldeo and to the *Orlando furioso*, 'the dressed beauty' to Strozzi, Correggio, Boiardo, and the *Furioso* (again), while the third section, addressing the certainly interesting general topic of the intellect and women, has scarcely anything on Ariosto at all. The concluding section, on female sociability and the court lady, with ample reference to Castiglione, is interesting, if densely argued. Here the

author returns to a consideration of the influence on Ariosto of the various writings of Celio Calcagnini, which constitute perhaps the most stimulating element of the study and one worth more close analysis.

After the short Conclusion, the volume contains a very helpful table of equivalences between the two principal modern editions and an ample bibliography, but no indexes.

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*Italian Orientalism: Nationhood, Cosmopolitanism and the Cultural Politics of Identity.* By FABRIZIO DE DONNO. (Italian Modernities Series) Oxford: Peter Lang. x+360 pp. €52.86. ISBN 978-1-78874-018-0.

How did Italian culture, from the Risorgimento to Fascism, participate in the development of the category of Orientalism? What role did the renewed interest in Indology have in the development of this category? How did the Italian perspective dialogue with European and Western Orientalism? This volume by Fabrizio De Donno tries to answer these fundamental questions in order to understand both the construction of an orientalist discourse in Italy and the transnational dynamics that have forged Orientalism in the West. *Italian Orientalism* investigates the Italian case to exemplify the processes that have defined the affirmation of Indology among the Western sciences in parallel with the spread of a 'certain' perception of the East which was instrumental in colonial and imperial policies. The volume is divided into two parts: a first in which the author reconstructs the reception of the Orientalist revival in Italy during the Risorgimento, and a second which traces Orientalism and Aryanism from Italian unification up to the Fascist period.

In the first part, De Donno opens the discussion by focusing on how in the Italy of the Risorgimento the concept of Europeanness is redefined through the debate that sees Classicism as opposed to Orientalism. This debate is well covered in the book by the analysis of some texts representing the conflicting positions: the *Manifestos* by Giovanni Berchet and Ludovico Di Breme, which reflect the influences of Orientalism on the Romantic Risorgimento, and the *Discorso di un italiano intorno alla poesia romantica* of Giacomo Leopardi, in which the poet from Recanati responds to Di Breme by emphasizing the classical roots of the Italian tradition; he contrasts this with a Romantic nationalism strongly influenced by Orientalism, considered foreign to Italian society. This is a position which is not crystallized but which, as De Donno points out, will be modified later with the publication of the *Canto notturno di un pastore errante dell'Asia*, in which De Donno sees a form of hybrid poem evolving from the Neoclassical–Orientalist form, which leads back to the negative anthropology to which Antonio Prete ascribed the works of Leopardi.

The second part of the volume focuses on the post-Unification period and introduces the discussion by highlighting how Italian Orientalism develops in parallel with Indology. The author reconstructs the development of the professionalization of Indology in Italy, in particular through the emergence of Florence as a driving