

This is a post-print version of the article appeared on *The Year's Work in Modern Language Studies* in February 2025. Small changes may have been further introduced during the proof-reading process.

Cinquecento

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1 Chivalric Literature

Anna Carocci, *Stile d'autore. Forme e funzioni del Mambriano* (Rome: Viella, 2021), is a monograph that provides an analysis—carried out from a mainly stylistic viewpoint—of the chivalric poem *Mambriano* by Francesco Cieco da Ferrara (1509). Carocci, together with J. Everson and A. Perrotta, is currently working on a critical edition of this poem. The book aims to do justice to a work that enjoyed great success in the first half of the century yet was increasingly cast aside by readers as Ariosto's and Tasso's poems became popular. The first chapter illustrates the plot; the second explores the poem's sources and in particular the poem's relationship with Boiardo's *Inamoramento*, especially in the representation of the characters. In the third chapter the examination centres on the narrator; in subsequent chapters the focus is, respectively, on the mechanism of *entrelacement*, a known innovation of Boiardo, which is inherited and deployed (though in a more measured way) by Cieco on the metrical and syntactical organization of the octave and on the use of direct dialogue (linked to the performative dimension appertaining to the chivalric poem) and expressions of popular origin. The volume Danese Cataneo, *Amor di Marfisa*, ed. by Tancredi Artico (Lucca: Pacini Fazzi, 2021) is the first critical edition with a commentary of writer and sculptor Cataneo's unfinished poem, published in Venice in 1562. From Artico's critical work it emerges how the poem, conceived as a celebration of Emperor Charles V, follows the framework of Ariosto's *Orlando furioso* (by furthering the plots of its *paladini*) despite being written in a context where the epic-heroic poem was evolving in a direction contrary to Ariosto, and how it anticipates some elements of Tasso's *Gerusalemme liberata* (for example, in providing a more accurate historical background or giving a heroic nuance to themes belonging to the chivalric tradition) and incorporates inputs from Cataneo's own historical time, especially when describing warfare. Artico's

introduction and notes also dwell on the fashioning of the main characters (Marfisa, Charlemagne, Orlando) as compared to the previous tradition.

Daniela Delcorno Branca, *L'inchiesta di Orlando. Il Furioso e la tradizione romanza* (Tavarnuzze: SISMEL Edizioni del Galluzzo, 2022), is a monograph tackling the relationship between *Orlando furioso* and the Arthurian romances. Because this appears to be a more 'interdiscursive' than actually intertextual relationship, the author analyses the use Ariosto makes of the motifs typical of Arthurian tradition (e.g. the forest or the enchanted weapons). The first chapter focuses on Ariosto's treatment of the chivalric narrative mechanism of the 'love quest' (which is adopted especially, but not only, in the plots of Orlando and Bradamante) and shows how the insertion of the episode of Olimpia into the 1532 *Furioso* 'shatters' the original sequence regarding Orlando (without, however, stripping it of its narrative power and symbolic values); Delcorno Branca, moreover, also hypothesizes that the much-debated conclusion of the poem is influenced by Arthurian archetypes. The second chapter is dedicated to the proems of the *canti*, where the voice of the narrator is clearly heard: after showing that Boiardo was a fundamental precedent for Ariosto in innovating this module (against the backdrop of the chivalric tradition), Delcorno Branca establishes a 'typology' of Ariostean proems and examines their formal and rhetorical features, as well as their classical and vernacular models. The third chapter addresses more specific topics. It includes an analysis of the magical characters of Melissa and Alcina, who bear some traces of the Arthurian tradition (e.g. in their ambiguous connotation, a typical trait of fairies), and of the figure of the hermit, also typical of this tradition. The fourth chapter is dedicated to two later and lesser-known poems where plots of the characters of the *Furioso* are resumed (*Marfisa bizzarra* by Giovanbattista Dragoncino and Marco Filippi's *Lettere sopra il Furioso*). Giovanna Rizzarelli, *Per figuras. Strategie narrative e rappresentative nei poemi di Boiardo e Ariosto* (Lucca: Pacini Fazzi, 2022), examines the illustrative apparatuses accompanying Boiardo's and Ariosto's poems throughout the centuries in order to show how artists, editors, and printers grasped and interpreted the poems' novelty in terms of narrative and descriptive solutions. The book follows three main paths: the study of illustrations as means to understand the reception of the poets' narrative strategies; the analysis of 'intercalated' stories, which epitomize Boiardo's and Ariosto's irregular representation of time; and the exploration of the relationships between seeing and knowledge in the poems. *Esperienze letterarie*, 6.2 (2021), is a monographic issue on the chivalric genre. Specifically dedicated to the Cinquecento are the contributions of Francesco Luciola ('Un'inedita continuazione dell'*Orlando furioso*: l'Agolante affatato di Pier Matteo Antonelli' (33–52))—illustrating a

poem from the mid-sixteenth century, transmitted to us in an unfinished manuscript version, whose protagonist is the son of Agramante—and of Luca Ferraro ('Un episodio poco noto della fortuna del *Furioso*: la traduzione della *Batracomiomachia* di Lodovico Dolce' (53–72)), which analyses Dolce's strategy of translation by examining his version of the pseudo-Homeric poem, printed in 1573. *Letteratura cavalleresca italiana*, 3 (2021) includes six contributions dedicated to sixteenth-century texts belonging to the epic-chivalric genre. Francesco Ferretti, 'La retorica della saggezza nel *Furioso*' (15–26), examines Ariosto's rhetorical strategy associated with the theme of wisdom (particularly with regard to the characters Astolfo, Ruggiero, and Rinaldo) as compared to the reflection on the same virtue in the *Satire*. Maiko Favaro, 'L'arte militare fra precettistica e rappresentazione epico-cavalleresca. Sull'*Amadigi* di Bernardo Tasso' (27–40), links some parts of Bernardo Tasso's *Amadigi* to contemporary treatises on warfare, in order to show that the poem, besides aiming to entertain, also has a didactic purpose connected to the education of the perfect *capitano*. Francesco Lucoli, 'Medicina, arti visive e poesia nelle varianti alla *Morte di Ruggiero* di Giovan Battista Pescatore' (41–52), follows the textual elaboration of one of Pescatore's continuations of the *Furioso*, especially looking at the rewriting of the catalogues of illustrious people, prompted by a desire to anchor the poem to the contemporary situation. Erica Ciccarella, 'Un secolo dopo la *Syphilis* di Girolamo Fracastoro: il poema cinque-secentesco e il "mal francese"' (53–66), discusses octave poems on the subject of syphilis (in particular she focuses on Fracastoro's poem and on poems about the discovery of the New Continent), paying attention to the authors' attitudes towards contemporary medical theories and their different approaches (including a burlesque one) to the subject. Giuseppe Guarracino, "'Nunc melius poterunt grossam ingannare brigatam". La delegittimazione dell'alchimia e dell'astrologia nel *Baldus* di Teofilo Folengo' (67–80), explores how Folengo performs a debunking of alchemy and astrology in *Baldus* (across its multiple versions) through the mouthpieces of the fictional author Merlino, the fictional character Cingar, and his own voice. Corrado Confalonieri, 'Arte, magia e disincantamento del mondo tra Boiardo e Ariosto' (93–102), compares the relationship between nature, magic, and art in the *Inamoramento* and the *Furioso*: the latter makes a more precise distinction between art and magic, as a result of a process of 'disenchantment on the world' that marks the transition between the two authors and even between the different versions of the *Furioso*. Alice Ferrari, 'La ricerca lessicale come operazione letteraria nel *Morgante* di Luigi Pulci', *Lettere italiane*, 72.2 (2021), 220–245, analyses the lexical peculiarities of *Morgante*, moving from the assumption that Pulci's main interest is linguistic rather than narrative. In order to reveal Pulci's experimental use of language, Ferrari dwells on words

belonging to the Florentine dialect and/or Florentine colloquial register; vocabulary of foreign (and especially Oriental) origin, bringing an exotic note; words used in referential precision to increase the effect of realism; and metaphorical images with expressive and sometimes comical purpose.

2 Classical Reception

L'altra antichità. Autorialità e testualità nella letteratura della prima età moderna/The Other Antiquity: Authorship and Textuality in Early Modern Literature, ed. by Irene Fantappiè and Bernhard Huss (Rome: Vecchiarelli, 2022) gathers together the proceedings of a 2020 conference organized by the Freie Universität Berlin, approaching from a new perspective the ways Renaissance authors looked at antiquity. The main research questions regard a lesser addressed mode of *imitatio*, which takes as its object of imitation the authoriality of a text rather than the text itself, and the influence of 'irregular' classical authors. With regard to the Italian sixteenth century it is worth noting the contribution by Christian Rivoletti ("E far ciò che son soliti gli astuti Servi in l'antiche comedie": Ariosto e il "metateatro" plautino' (pp. 97–126)), which is on the influence exerted on Ariosto's *Furioso* and comedies by Plautus, with a focus on the process of *ironia della finzione*. Also relevant is the chapter by Florian Mehlretter ('Classicism as a Threat to Imitatio? Pindarian Writing in the Cinquecento' (pp. 127–148)) on the reception of Pindarus by Alamanni, Trissino, and Chiabrera: here it is shown that the work of the Greek poet, which became popular from around 1513, was seen as a model for a kind of lyric classicism alternative to Petrarchism. Susanne A. Friede ('Giudizi letterari e modellizzazioni anticlassicistiche di figure autoriali antiche nel *Dialogo contra i poeti* di Francesco Berni' (pp. 149–166)) tackles Berni's *Dialogo contra i poeti*, which formulates a negative judgement on the process of imitation (equated by the author to theft), without, however, proposing a *pars construens*; Paolo Procaccioli ('Cosa dicono gli annali. L'"altra antichità" nella letteratura e nell'editoria dei poligrafi' (pp. 167–190)) explores the catalogues of sixteenth-century printing houses, especially works by the so-called *poligrafi* (Ruscelli, Sansovino, Dolce, Doni), revealing their most-used models (that is, classical authors) and focusing on the changing popularity over time of an 'irregular' writer such as Lucian of Samosata. Also concerned with Lucian is the chapter by Irene Fantappiè ('Lodovico Domenichi e Anton Francesco Doni di fronte a Luciano. Autorialità e testualità' (pp. 191–230)), which illustrates the different ways he inspired Italian authors, who engaged with him in either a truly intertextual or a more 'inter-authorial' dialogue. Also relevant is the contribution by Teodoro Katinis ('Per la fortuna del *Sofista* nel Rinascimento: la questione ontologica nell'*Apologia in difesa della Gerusalemme liberata* di Tasso' (pp. 231–254)), which addresses

readings of Plato's *Sophist* in the context of late sixteenth-century debate on poetry and the arts (particularly in Tasso's *Apologia* in defence of the *Liberata*). *Italique*, 25 (2022), is a monographic issue on the theme of classical reception, with a primary focus on Renaissance *volgarizzamenti*. Among the contributions related to Italian sixteenth-century works is that by Jean Balsamo ('Trois notes sur les traductions (*volgarizzamenti*) en vers au Cinquecento' (23–47)), which reflects on the practice of the verse translation in the Cinquecento and beyond, mentioning Martelli, Dolce, and Ruscelli, among others. Nicolò Magnani ('Ritmo giambico e ritmo trocaico nella *poetica* (e nelle *Rime*) di Giovan Giorgio Trissino' (131–149)) addresses Trissino's interest in classical verse, which emerges both in his theoretical work and in the concrete experience of the *Rime*, focusing in particular on iambic and trochaic rhythms; Francesco Davoli ('L'endecasillabo sciolto come metro traduttivo del *corpus Theocriteum* nel Cinquecento' (153–185)) analyses the use of the *endecasillabo sciolto* as a metre for the translation of Theocritus' eclogues by Trissino, Alamanni, Muzio, Varchi, and Caro. Lodovico Dolce is at the centre of three contributions in this issue: Giandamiano Bovi's ('La traduzione di Ludovico Dolce dell'Epitalamio di Peleo e Tetide di Catullo' (189–209)) analyses his translation of Catullus' epithalamium, while Stefano Giazzon's ('"Il poema è di chi traduce, non di chi compone": l'estensione del dominio della traduzione' (213–239)) shows how broadly Dolce's activity as translator was influenced by his cultural and literary contexts (e.g. the popularity of chivalric poems in octaves); Moreno Savoretti's contribution ('L'Orazio satirico di Lodovico Dolce' (243–265)) instead tackles his *volgarizzamenti* of Horace's *Sermones* and *Epistulae*. Paola Cosentino ('Tradurre "per ischerzo": sull'*Eneide* del Caro nella storia dei volgarizzamenti virgiliani' (269–301)) analyses Annibal Caro's Italian version of the *Aeneid*, comparing its stylistic traits with other contemporary translations and delving into its complex relationship with the *Furioso*. Barbara Tanzi Imbri ('Soldati e atleti nell'immaginario di corte: le canzoni di Gabriello Chiabrera sul calcio fiorentino' (339–365)) explores the four Chiabrera *canzoni* on the sport of 'Florentine soccer', showing the *canzoni*'s indebtedness to Pindarus and their underlying homage to Cosimo II de' Medici. Elisabetta Olivadese ('Per una descrizione delle *Rime* tripartite di Girolamo Gualdo (1569)' (369–388)) introduces a collection of poems by Girolamo Gualdo (1569, in three parts: amorous, 'occasional', and moral), and also explores its possible influence on Tasso's collection; finally Massimo Scandola ('Al di là dell'orrore. Il tempo del "re giusto" nella tragedia *Semiramis* di Muzio Manfredi (1593)' (391–412)) outlines the features of Muzio Manfredi's tragedy *Semiramis*, especially its relationship with Seneca's work and the foregrounding of the protagonist in the context of contemporary visions of power. Amelia Juri, *Scrivere poesia nel Rinascimento. L'eredità classica nella lirica della prima metà*

del Cinquecento (Milan: BiT&S, 2022), is a monograph that explores the heritage of the classics in the writing of lyric poetry between the late fifteenth and mid-sixteenth centuries. It purports to challenge the common view that identifies Petrarch as the primary inspiration, and ultimately aims to understand the process of writing lyric poetry in the wider context of Renaissance rediscovery of the antique. The book is organized into thematic chapters preceded by a methodological introduction. The first chapter's subject is the relationship between poets and those in power: it argues that the 'subordinate' position of writers did not prevent them from reaching for a level of intellectual autonomy (and sometimes diverging from official propaganda), and that the imitation of the classics contributed to this attempt (here Juri examines texts that express the poets' concern for the contemporary political situation and/or the rejection of *negotia*). The second chapter deals, conversely, with the classical roots of Renaissance modes of encomium, including genres such as wedding poems and *trionfi*, and motifs such as the *aetas aurea*. The third chapter provides examples of sixteenth-century poetical representation of erotic themes, clearly inspired by the classics, and covers the motifs of the *descriptio mulieris* and of the sleeping Cupid. The authors examined in the chapters include Sannazaro, Guidiccioni, Bembo, Tebaldeo, Muzzarelli, and Della Casa.

3 Burlesque Poetry

Andrea Talarico, 'L'edizione delle *Rime burlesche* di Giovan Francesco Ferrari (1570)', *Studi rinascimentali*, 20 (2022), 139–145, provides information on the burlesque poems composed by Giovan Francesco Ferrari, a lesser-known poet from Modena, active in Rome as the personal secretary of Cardinal Guido Ascanio Sforza. Besides illustrating the philological situation and the testimonies that transmit the poems, the article touches on the sources and also introduces Ferrari's other works.

4 Epistolaries

Veronica Copello, "'Locum gerit et tenet autoritate": il volto politico di Vittoria Colonna fra lettere e documenti inediti', *Rinascimento*, 72 (2021), 237–282, provides a new contribution to the life of Vittoria Colonna, focusing on a number of episodes surrounding her role as administrator of her (or her husband's) lands, and on her involvement in political and diplomatic affairs. To support her reconstruction, Copello draws on the text of some previously unpublished letters that reveal Colonna to have been a resolute person, skilled in mastering the rhetoric of diplomacy; the same documents also show how these roles reinforced, by contrast, Colonna's desire for a contemplative and literary retreat. Federica

Condipodero, ‘Le epistole inedite di Nicolò Franco. Appunti per un’edizione critica e commentata del *Quarto libro delle lettere*’, *Studi rinascimentali*, 20 (2022), 125–137, offers new perspectives on Franco’s epistolary output (in view of the publication of the critical edition of the *Quarto libro*), based on her consultation of the manuscript of the letters. Emphasis is placed on the epistles’ importance as testament to Franco’s literary activity (including works that have been lost owing to the writer’s increasing marginalization in the Tridentine climate), to his heterodox thoughts, and, in general, the ideas underlying his poetical choices (e.g. in the *pasquinate* or the *Rime contro Pietro Aretino*). The scholar also considers the intertextual links between the letters and other Franco’s texts, such as the *Pistole vulgari*, and their importance in reconstructing Franco’s network and understanding his epistolary mode of writing, which was in direct opposition to that of Aretino.

5 Historiography

Pasquale Sabbatino, “‘La penna d’un disegnatore’: la voracità del tempo e la funzione della scrittura nelle *Vite de’ più eccellenti architetti, pittori, et scultori italiani* (1550) di Vasari’, *Studi rinascimentali*, 20 (2022), 111–124, explores the 1550 edition of Vasari’s biographies of artists, from its conception (as argued from letters exchanged between Vasari and Giovio and excerpts from the work itself) to its connections with the cultural policy of Cosimo I de’ Medici, the dedicatee of the work. Sabbatino also describes the scope and historiographical meaning of the *Vite*, underlining Vasari’s idea on the primacy of literature among the disciplines (for its ability to rescue the figurative arts from time-induced oblivion) and showing that he conceived the work both for the education of professional artists and for the entertainment of amateurs; in the end Sabbatino returns to the much-debated Vasarian notion of artistic *rinascita*.

6 Narrative Literature

The volume Niccolò Granucci, *La piacevol notte e ’l lieto giorno*, ed. by Flavia Palma (Bologna: Pàtron, 2022) is a critical edition with commentary of this prose work by Granucci, first published in Venice in 1574. In the introduction, Palma situates the work in its literary context, examining its ambivalent relationship with Boccaccio’s *Decameron* and its continuity with contemporary undercurrents in the writing of *novelle*, for example, regarding the ordering of the stories or the criteria of the *novellatori*’s taking turns. Another notable feature is the ‘hybrid’ structure of the work, which intertwines the strictly narrative mode with the form of the dialogue (under the inspiration of the practice of *civil conversazione* and the textual influence of Castiglione’s *Cortegiano*) so as to embark on discussions

on subjects that include the role of women in society or the essence of nobility. Marco Incognito, 'Lessico tragico nelle *Novelle* di Matteo Bandello', *Rinascimento*, 72 (2021), 121–141, aims to understand Bandello's sense of the 'tragic'—rooted in his concept of the world as dominated by irrational forces—through an analysis of his works' lexical and linguistic elements. In particular, it considers the vocabulary related to the ideas of excess, instinct, and overwhelming ferocity (*feritas*), and the frequent use of superlatives, all choices that strengthen the effect of plots centred on physical and mental 'dehumanization' (the influence of Seneca's tragedies is here assumed); also noted are words describing sentiments, which have the purpose of eliciting pathos.

7 Petrarchism

Cristina Acucella, *Il sogno dell'amata nella lirica del Rinascimento* (Lucca: Pacini Fazzi, 2022), is a monograph on the poetical topos of the dream of the beloved woman, from Petrarch to Marino. On the one hand it aims to unearth connections between texts, on the other to emphasize the authors' personal ways of fashioning the theme. The motif of the dream is analysed in its role as 'substitute' and compensation for the woman's absence, and as such is compared to other similar forms of compensation, such as the portrayal (both physical and mental) of the woman herself; additionally Acucella takes into account Renaissance beliefs about the origin of dreams (considering the processes of *imaginatio* and *cogitatio* and the concepts of *visio* and *insomnium*) and the Renaissance revival of classical myths on sleep. Maiko Favaro, *Ambiguità del petrarchismo. Un percorso fra trattati d'amore, lettere e templi di rime* (Milan: FrancoAngeli, 2021), offers a new reading of the 'phenomenon' of Petrarchism by challenging traditional views that see the imitation of the *auctor* as a repetitive mechanism. Instead, Favaro explores three types of 'ambiguous' issues connected to Petrarchan poetry, to each of which he dedicates a section of the book. The first section tackles the contradictions that characterize the *Fragmenta* and the ways Cinquecento theorists attempted to solve them in their treatises (sometimes reaching opposite conclusions), with a focus on the writings of Cornelio Frangipane and the anonymous *Discorsi sopra questioni amorose* (both texts are presented by Favaro in an appendix). The second part addresses the problematic relationship between the sincerity of the writers' sentiments and the highly conventional code they adopt, on the basis of letters by Bembo, Parabosco, Pasqualigo, Celia Romana, and Girolamo Brusoni. The third part recalls the controversies that have arisen around the genre of the *tempio di rime*, in which exquisitely 'secular' praises are developed within a form alluding, in its name and concept, to religious buildings. Jacopo Galavotti, '*Spento era il gran Bembo*'.

Metrica e sintassi nei lirici veneziani della seconda metà del Cinquecento (Alessandria: Edizioni dell'Orso, 2021), considers the output of seven poets from the second half of the sixteenth century belonging to the Venetian literary circle of Domenico Venier, namely Girolamo Molin, Giacomo Zane, Celio Magno, Gabriele Fiamma, Orsatto Giustinian, Luigi Groto, and Venier himself. The perspective adopted is strictly stylistic and concentrates on the metre–syntax relationship, allowing the readers to understand how deeply these authors committed themselves to personal and experimental interpretations of the Petrarchan code. While the first three chapters describe how the different metrical forms are treated, the fourth deals with the figure of *inarcatura* and the several effects it can produce. The findings of the study are supported and justified through detailed final appendixes. *Italique*, 24 (2021), is a monographic issue entitled *Il libro di rime tra secondo Cinquecento e primo Seicento*, ed. by Valeria di Iasio and Franco Tomasi. Of interest here are the contributions related to sixteenth-century texts. Valeria Di Iasio ('Al di là del "canzoniere": il libro di rime d'autore tra Cinque e Seicento' (67– 82)) discusses two macro-types of collections of poems found between the sixteenth and the seventeenth centuries, one lacking paratextual elements and internal articulations, after the model of Bembo (examples are the collections of Bernardo Cappello and Celio Magno), the other, which became increasingly popular towards the end of the century, organized in thematic sections and furnished with 'reading guidances'. Federica Pich ('Note su didascalie, "argomenti" e "dichiarazioni" nei libri di rime del secondo Cinquecento' (83–107)) investigates the several possible functions of the short prose texts that accompanied *libri di rime*, especially from the mid-sixteenth century. Paolo Zaja ("Essere interprete de' miei sonetti". Appunti su tre libri di rime con autocommento del secondo Cinquecento' (109–134) examines the mode of self-exegesis of the authors' own poems, as observable in three poetry collections from the late sixteenth century: those of Giuliano Gosellini, the spiritual lyrics by Gabriele Fiamma, and Celso Cittadini's *Rime platoniche*. Jacopo Galavotti ('Note sparse su metrica e macrotesto' (135–155)) explores the role of metrical choices in the macro-textual organization of poetry books, analysing the distribution of metrical forms and their designation through the *rubriche*, and also considering some cases of crossover between forms. Livio Ticli ('Cantanti, strumentisti e improvvisatori: la poesia in musica e l'"esecuzione integrata" fra Cinque e Seicento' (159–190)) is concerned with the practice of musical performance and improvisation of poetry and examines some important executors and *virtuosos*. Martina Dal Cengio ("E l'autorità di Dante (perdoninmi alcuni) non vale": riflessioni intorno all'incisività del Dante lirico nella poesia veneta del xvi secolo' (227–269)) explores the reception of Dante's *rime* in sixteenth-century Venice, especially considering metrical choices and rhymes.

Giada Guassardo ('Autoritratto del poeta "in villa": la poesia lirico-bucolica di Niccolò da Correggio' (271–304)) analyses the hybridization of lyric and bucolic code in the lyric corpus of Niccolò da Correggio. Pietro Giulio Riga ('Lirica sacra e lirica morale nel secondo Cinquecento' (305–323)) follows the articulations of spiritual and moral poetry in the second half of the century.

8 Theory

The volume Alessandro Vellutello, *Commento a Le volgari opere del Petrarca* (Venezia, G.A. da Sabbio, 1525), ed. by Sabrina Stroppa (Treviso: Antilia, 2021) is an anastatic edition of Vellutello's commentary on Petrarch (reproducing the testimony from the Royal Library of Turin, p.m. 1286), a work that met with extraordinary success throughout the sixteenth century. In the introduction Stroppa outlines Vellutello's strategy of exegesis and his decision, in contrast to Bembo's perspective, to reorder the *Fragmenta* into three parts, according to chronological and geographical criterion. The editor also makes hypotheses on the chronology of the commentary (despite the scarce extant information on Vellutello's life), arguing that it was written between the second and third decade of the century, and reflects on the possible reasons for Vellutello's move from Lombardy to Venice; finally she dwells on the second edition of the commentary, which was the result of a massive amount of correction and integration. Maiko Favaro, *Le virtù del nobile. Precetti, modelli e problemi nella letteratura italiana del secondo Cinquecento* (Città di Castello: I Libri di Emil, 2021), examines a number of writings from the late sixteenth century belonging to different genres but all dealing with those values traditionally established as typical of the noble class (especially 'heroic virtue'). In the first part Favaro looks at epic-chivalric poems (including Tasso's *Liberata* and the sixteenth-century commentaries on Ariosto's *Furioso*), showing the ways this type of fiction provided instructions and models of behaviour for nobles (especially in view of the formation of the *capitano*), and also tackles Brusantini's moralizing rewriting of the *Decameron* in ottava rima. The second section focuses on writings on the formation of the Venetian *patrizi* as part of the ruling class of the Serenissima: it considers theoretical works by Tomitano and Sansovino, alongside those by jurist Tiberio Deciani, newly discovered by Favaro himself. In the last section Favaro analyses Erasmo di Valvasone's writings conceived for the education of his nephew and, finally, Torquato Tasso's *Il Forno overo de la nobiltà*, where Tasso argues that heroic virtue can also belong to a tyrant because it is unrelated to ethics (instead, it has a link to the lust for power) and provides examples of literary figures who can be regarded as heroes despite an excess of passion. Tasso's stance in this work is then compared by Favaro to that characterizing his *Liberata* and *Conquistata*; critical reactions to *Il Forno* by two contemporaries,

Francesco India and Decio Celeri, are also touched upon. Vincenzo Caputo, “‘Napoli ritratta in carte’: il dialogo di Giovanni Tarcagnota (1566)”, *Studi rinascimentali*, 20 (2022), 101–110, analyses Tarcagnota’s dialogue on the beauties of Naples. It shows how this work allows the author to delve into the city’s history, making it appear a protagonist proper of Italy, and even Europe, with regard to political balance, and how this fact links to Tarcagnota’s other historiographical writings.

9 Literature and Science

Giordano Rodda, *‘L’osservate stelle’. Costellazioni letterarie tra tardo Umanesimo e nuova scienza* (Alessandria: Edizioni dell’Orso, 2021), examines a number of Renaissance texts where the theme of the stars plays a central role. The first text considered is Ariosto’s comedy *Il Negromante*, whose protagonist, the charlatan Iachelino, is poised between the figures of the necromancer and the astrologer (the latter activity was accepted and practised at courts: through Iachelino Ariosto may in fact have alluded to an actual personage, and the name of Mengo Bianchelli is put forward by Rodda). The second section is concerned with the astrological digressions and prophecies found in chivalric poems and specifically in *Morgante*, *Inamoramento de Orlando*, and *Orlando furioso*: among the points addressed are the different characterizations of the magician Atlante by Boiardo and Ariosto (the latter weakens his halo of *auctoritas* and incorporates him more thoroughly into the poem’s system of pagan characters) and the importance assigned by Boiardo, unlike Ariosto, to astrology. The third chapter is dedicated to Folengo’s *Baldus* and shows how the poet, while probably being familiar with and interested in hermetic and Kabbalistic texts, mocks them in the poem, in line with the satirical approach pursued and also through the use of the *macaronico* language. The fourth chapter examines the influences of new geographical and astrological notions on the sixteenth- and seventeenth-century epic genre, particularly through the mediation of Tasso’s *Liberata*. The fifth and last chapter considers a series of works related to the god of blame Momus, dwelling on his foregrounding by Giordano Bruno in the context of his project of a new astral topography. Francesco Sberlati, “‘Lue venerea’. La sifilide tra medicina e letteratura”, *Studi rinascimentali*, 19 (2021), 9–41, considers a number of texts from the sixteenth century dealing with the theme of syphilis, comparing literary works (including those by Fracastoro, Aretino, Firenzuola, and Lasca) and medical treatises (by Leoniceno, Mainardi, Niccolò Massa, Benedetto Vittori, and Pietro Rositini), and pondering the impact of the discovery of the New Continent in terms of the progress of medical care.

10 History of the Book

The volume Amedeo Quondam, *Una guerra perduta. Il libro letterario del Rinascimento e la censura della Chiesa* (Rome: Bulzoni, 2022) was conceived by the author as a ‘response’ to Gigliola Fragnito’s study on book censorship (*Rinascimento perduto*, 2019). Quondam’s stance, which counters that of Fragnito, is that the extent of the impact of censorship on Renaissance literary works was not so high as to alter their substance and significance. The book may be divided into two parts. The first can be defined as *pars destruens*: it punctiliously deconstructs Fragnito’s perspective, according to which the psychological pressure exerted by the Inquisition resulted in a dynamics of ‘auto-censorship’ on the part of authors (and consequently in the impoverishment of their works), as Quondam argues that the actual object of censors were not ‘texts’ but rather ‘books’ as material objects. The second part, defined by the author as a *pars construens*, presents the outcome of the scholar’s research on early modern private libraries (including those of Bernini and Galileo) and libraries of religious orders, showing that they regularly held copies of banned books; Quondam’s conclusion is that the Indexes were not always (or only superficially) implemented. Giorgio Caravale, *Libri pericolosi. Censura e cultura italiana in età moderna* (Rome: Laterza, 2022), is a wide-ranging monograph on library censorship, with a particular focus on the sixteenth century, aiming to illustrate the function and effects of such censorship on Italian culture. It is divided in thematic sections, which tackle the most relevant aspects. Besides recalling the diffusion of print technology and how it increased people’s literacy (and was thus viewed with suspicion by the ecclesiastical apparatus), and noting that vernacular literature was subject to special surveillance, the book outlines the concrete processes and tools enacted by censorship (such as expurgation, prohibition of circulation, rewriting), noting their all-pervasive coverage and illustrating how they affected the practice of reading and cultural habits in general. Clara Stella, *Lodovico Domenichi e le Rime diverse d’alcune nobilissime et virtuosissime donne (1559)* (Paris: Classiques Garnier, 2022), reconstructs the history of the first printed anthology of female poetry: this was edited in Lucca in 1559 and included 333 poems by 53 authors from different parts of Italy. In particular it analyses the roles of editor Lodovico Domenichi and printer Vincenzo Busdraghi against the context of their time—that is, the increasing power of the Medici in Tuscany—and situates the conception of the anthology in the context of the Renaissance *querelle des femmes*. Moreover, it notes the project’s underlying cultural aim, that is, to establish a female poetical ‘standard’ (but also, perhaps, to subtly convey anti-Medicean views through the valorization of Senese authors). Stella also shows how the organization of the poems in the book proposes Vittoria Colonna and Veronica Gambara as models for later generations of female writers.

11 Theatre

Corrado Confalonieri, '*Queste spaziose loggie*'. *Architettura e poetica nella tragedia italiana del Cinquecento* (Naples: Paolo Loffredo, 2022), provides an interpretation of the functions assigned to the Aristotelian unities of time and place in Renaissance Italian theatre, in the light of contemporary debates. After recalling the phases of reception of Aristotle's *Poetics* (starting from its 1536 translation into Latin) and the discussions triggered by the work's circulation and by the exegeses on it, it argues that the concept of 'unity' (and the related metaphors) was shared between writings on literature and on architecture, partially thanks to the then-lively interdisciplinary exchanges. It then turns to analysing the praxis of tragedy writing, offering a close reading of four plays—*Sofonisba* by Gian Giorgio Trissino, *Orazia* by Pietro Aretino, *Adriana* by Luigi Groto, and *Re Torrismondo* by Torquato Tasso—in order to reflect on how the classical unities are implemented. It also poses a question on the relationship between theoretical discussion and the actual staging of the plays.

12 Individual Authors

Ariosto

Giada Guassardo, *The Love Poetry of Ludovico Ariosto: Court Culture and Classicism* (Florence: Olschki, 2021), is a comprehensive monograph on Ariosto's lyric poetry. The book aims to analyse the poems against their cultural context (particularly focusing on their relationship with late fifteenth-century court poetry) and at the same time to underscore their classical inspiration. After an introduction on the philological context of the corpus, the book is split into three chapters. The first offers a reading of four *capitoli* foregrounding the poet's journey: it traces their classical models and compares the lyric i's self-fashioning with that of Ariosto's satires. The second chapter focuses broadly on the theme of love, examining constant motifs and tendencies that reveal, again, a dialogue with the classics (e.g. sensual love or the use of myth) or the Petrarchan tradition. The third chapter discusses Ariosto's innovative deployment of *descriptio puellae*—especially with regard to the valorization of female intellectual and social features (this is examined in its cultural context, also with parallels with Castiglione's *Cortegiano*). These topics are also the basis for Guassardo's commentary on Ariosto's lyrics, in Ariosto, *Rime per il canzoniere* (Milan: La Nave di Teseo, 2021). Laura Vailati, 'Per lo stemma delle *Satire* di Ariosto: la posizione della stampa giolitina', *Nuova Rivista di Letteratura Italiana*, 24.1 (2021), 11–35, examines the early print tradition of Ariosto's satires, specifically the 1550 Giolito edition. Vailati's linguistic and philological observations on the variants

(often overlooked by critics) lead her to question their position in the stemma established by Segre and to call attention to the need to globally reassess the textual tradition of Ariosto's work. Valentina Gritti, 'Nel laboratorio del "Furioso": Ariosto e il pubblico colto', *Esperienze letterarie*, 46.4 (2021), 9–26, unveils the subtle and playful dynamics by which Ariosto challenges and subverts (through the parodic rewriting of sources) the expectations of the erudite readers of the *Furioso*, that is, those able to grasp the literary allusions. To highlight the evolution of these strategies, Gritti compares the sections Ariosto discarded (such as the *Cinque canti*) with those he incorporated after the 1516 version of the poem. Maria Cristina Figorilli, 'Per un Orfeo comico e satirico: note sul *Dialogo contra i poeti* di Berni e sulla Satira vi di Ariosto', *Filologia e critica*, 46 (2021), 31–53, illustrates some occurrences of the humanist myth of Orpheus deployed in satirical contexts, especially where the personage's 'educational' role as poet-civilisator is attacked or called into question. Besides recalling the examples of Ermolao Barbaro and Erasmus, the author dwells more extensively on Berni's *Dialogue against the Poets* (where the myth is ridiculed, through homophobic allusions) and Ariosto's sixth satire, in which the author reflects on the role of poetry in society and on its relationship with falsehood. *Letteratura cavalleresca italiana*, 4 (2022), includes three contributions on Ariosto. Daniel Javitch, 'L'indifferenza per l'ironia nelle letture cinquecentesche dell'*Orlando furioso*' (11–22), considers the disregard, on the part of sixteenth-century critics of the *Furioso* (and in response to a need to 'ennoble' the poem's status), of the effects of irony that are now considered among the key features of the work; Marta Milazzo, "'Con la fata Morgana Alcina nacque': appunti per un itinerario dalle *Prophecies de Merlin* al *Furioso*' (23–39), investigates the fortune of the Arthurian romance *Prophecies de Merlin* in Italy and especially at the Este court, focusing on Ariosto's use of narrative materials related to this text; Francesco Brancati, 'L'istoria convertita. La funzione della *Commedia* nel *Furioso*' (81–101), discusses the previous scholarly literature with regard to Ariosto's appropriation of Dantean materials and proposes a new classification of the latter, based on the concept of 'function'; finally he offers a reading of the plot of Astolfo, where Ariosto ironically neutralizes the moral chronotope of the otherworldly journey.

Bembo

Antonio Sorella, *Bembo e Dante. Storia di un disamore* (Florence: Cesati, 2021), is a collection of eighteen essays treating a wide array of topics related to Bembo —portraying his philological activity and commitment, as well as his other interests—but mainly analysing Bembo's opinions on Dante in an attempt to reassess and nuance the common view of the former's 'disregard' for the latter

and preference for Petrarch. It shows that Bembo actually came from a family who were passionate about Dante and inherited his interest in this poet from his father Bernardo (who had taken responsibility for the restoration of Dante's tomb in Ravenna), although Bembo was to later dismiss Dante's authority as a model to follow (because of the difficulties he envisioned in adopting his style and language as a basis for imitation). The book also considers Bembo's role as editor of Dante's *Comedy*; while Bembo's edition was published a year after his own edition of Petrarch, work on it in fact preceded that on the latter.

Bruno

The book Giacomo Morbiato, '*Forse più là dove meno appare*'. *Testualità, retorica e letteratura nei dialoghi italiani di Giordano Bruno* (Florence: Cesati, 2021) is a monograph that tackles the six Italian dialogues by Bruno (printed in London in 1584–1585) and adopts a stylistic approach, that is, it focuses on how the use of language and rhetoric serves the purpose of persuasion and reasoning and contribute to the author's speculative aim. It is split into three parts. While the first examines rhetorical figures consisting in the accumulation and repetition of words and concepts, the second is dedicated to figures of analogy; the third chapter is concerned with 'interpretive' figures such as allegory or allusion (here Morbiato particularly focuses on their application in *Cena delle ceneri* and *Cabala del cavallo pegaseo*, providing a close reading of both).

Caro

Andrea Talarico, 'Di "presenze burchiellesche (e altro)" nell'*Apologia* di Annibal Caro', *Studi rinascimentali*, 19 (2021), 99–109, examines Caro's *Apologia degli accademici di Banchi di Roma contra messer Lodovico Castelvetro*, underscoring some echoes (on the levels of language, names, and subject matter) from the poetics of Burchiello adopted for a polemical purpose (i.e. in the literary dispute with Castelvetro) and arguing that, to the same end, Caro also resorted to a 'comical' use of Petrarch, Ariosto, and Berni.

Cellini

Francesca Castellano, 'Metamorfosi di un artista. Benvenuto Cellini e il sacco di Roma', *Studi rinascimentali*, 20 (2022), 81–99, provides a close reading and analysis of passages from Cellini's recount of the Sack of Rome included in his autobiography, reflecting on the role played by this sequence in the book's overall plot and on its hyperbolic narrative construction (reminiscent of the theatre form), which serves the purpose of auto-celebration and heroic self-fashioning pursued

throughout the *Vita* and conveys a sense of *meraviglia* (one of the keywords of the work).

Chiabrera

The volume Gabriello Chiabrera, *Guerre dei Goti*, ed. by Valeria Di Iasio (Milan: BiT&S, 2021), is an edition of the epic poem that marked Chiabrera's debut. In the introduction the editor analyses the poem in the context of the theoretical discussion on the epic genre and the treatment of historical subjects; moreover, she shows how the author used inputs from both Trissino's *L'Italia liberata dai Goti* (an influence that is already visible through the theme) and Tasso's *Gerusalemme liberata*, which supplies material for the amorous digressions. Another theme addressed is the way the chosen subject (the war between Romans and Goths, ad 535–553) alludes to the contemporary plight of the Catholic world in conflict with the Protestant. The text of each of the fifteen cantos is preceded by an introduction.

Della Casa

Giovanni Della Casa's *Poesie italiane e latine. Capitoli, Rime piacevoli, Rime, Carmina*, ed. by Quinto Marini and others (Florence: Società Editrice Fiorentina, 2022) is the first comprehensive edition with a commentary of the whole poetical corpus of Della Casa, bringing together his vernacular 'comical' works, his lyric poems, and his Latin *carmina*. Each of these sections is provided with an introduction (there is also a general introduction to the book as a whole). The first to feature are the *capitoli* and *Rime piacevoli*, which testify to Della Casa's early (and later mostly abandoned) 'burlesque' inspiration and his experience in the Accademia dei Vignaioli. The exhaustive commentary to the *Rime* help follow the poems' long period of elaboration (from the 1530s until the author's last years) and see their evolution from a love *canzoniere* into a moral and spiritual collection, as well as discuss the author's approach to models: in this context special attention is paid to the two main vernacular sources, Petrarch and Bembo; through imitating them (and through the influence of classical oratory) Della Casa gradually finds his own personal style and rhetoric. The critical work on the *Carmina* successfully displays the elements of continuity with the vernacular poems: here too the author is poised between faithfulness to the classics and his Christian ideology; moreover, also in Latin, he pays tribute to his 'musa comica'. Giovanni Della Casa, *Corrispondenza con Alessandro Farnese. II, (1546–1547)*, ed. by Michele Comelli (Milan: BiT&S, 2022), gathers together 249 letters exchanged between Cardinal Farnese (and other members of the Curia) and Della Casa, who at the time was apostolic nuncio in Venice, from 1546 to 1547, a

period of crucial changes in the balance of power in Europe, which witnessed the rise of Emperor Charles V. The letters help our understanding of this period, which was marked by the difficult relationship between the Emperor and Pope Paul III, but most of all testify to Della Casa's numerous and delicate commitments under those circumstances (e.g. reporting the attitude of Venice towards the pope's political actions, probing the Republic's availability to provide aid, but also supporting military logistics) and allow an understanding of the importance of these two years in his life (during which time he lost important supporters, such as Bembo, and embraced an ecclesiastical career). Ilaria Ottria, 'Sulle orme del Dante "petroso". Lettura di Giovanni Della Casa, *Rime*, XLI–XLIV', *Rivista di letteratura italiana*, 39 (2021), 9–26, provides a close reading of four Della Casa sonnets dedicated to Livia Colonna, showing how their style is indebted to Dante's *rime petrose* and how these influences intertwine with the dominant model, that is, Petrarch, and with the classics, resulting in new and original solutions. She also questions the traditional paradigm that sees Della Casa as a purist follower of Petrarch.

Domenichi

In Lodovico Domenichi, *Lettere*, ed. by Enrico Garavelli (Rome: Vecchiarelli, 2022), 127 letters belonging to the epistolary corpus of 'polygraph' Domenichi are gathered together (that is, 54 written by him and 79 addressed to him). They discuss several topics: while most are concerned with literary issues (notably those exchanged with Aretino), letters directed to political and clerical figures are also included.

Doni

Giorgio Masi, *Cose rare e mirabili. L'artigianato letterario di Anton Francesco Doni* (Rome: Vecchiarelli, 2022), is an extraordinarily rich monograph on Doni, which follows his multifarious career as writer and editor from its early stages to the last years. The diachronic approach does justice to the geographical poles of Doni's activity—Piacenza, Florence, Venice, Monselice—to his cultural links (among which the fluctuating relationship with Aretino and his contacts with the Accademia Fiorentina stand out), and to his ability to ruthlessly juggle between political powers. Masi's analysis of Doni's oeuvre allows an understanding of Doni as a truly 'irregular' personage, whose work constantly displayed originality and freedom from the conventions of genres (by mingling together the forms of dialogue, monologue, narrative, epistle, *sententia*) and of style, as is evident by his virtuoso metaphors and his digressive, non-linear prose, characterized by patterns of accumulation and by a tendency to plagiarize others' work. These

features contribute to Doni's self-fashioning as somewhat of a rogue and a reckless intellectual. Among the several subjects covered by Masi are Doni's visual and iconographic inspiration (the illustrative choices of the books published with Marcolini being especially relevant) and the long-debated issue about the historical existence of the Accademia Pellegrini, often referred to by Doni but in fact (according to the scholar's persuasive arguments) a commercial gimmick of the Doni–Marcolini pairing. Giovanna Rizzarelli, 'Anton Francesco Doni lettore d'Esopo. Una nuova fonte per i *Marmi*', *Studi rinascimentali*, 19 (2021), 111–123, after illustrating the complex intertextual strategy at the basis of Doni's *Marmi*, demonstrates that Aesop's *Fables* (a very popular and influential text in the Cinquecento, printed and translated several times) was among the sources for some moralistic passages of Doni's work. Lavinia Spalanca, 'Scrittura come vendetta. Gli *Inferni* di Anton Francesco Doni fra realismo allegorico e sintassi manierista', *Rivista di letteratura italiana*, 40.2 (2022), 23–41, provides a reading of Doni's *Inferni*, a work it is difficult to ascribe to a single genre, focusing on its rich and heterogeneous intertextual layering (among which the imitation of Dante distinguishes itself) and on its polemical spirit: Doni's aim is here to represent a 'world upside down' by deploying allegories and vivid images, which may be labelled as mannerist.

Folengo

'*O Macaroneam Musae quae funditis artem*'. *Studi su Teofilo Folengo a cinquecento anni dalle prime Macaronee*, ed. by Federico Baricci (Rome: Vecchiarelli, 2021) brings together the proceedings of the Pisa conference on Folengo held in 2017 (on the occasion of the 500th anniversary of the *editio princeps* of the *Macaronee*). It purports to explore the wide-ranging output, style, and reception of an author too often constrained by the simplistic label of *anticlassico*. Within the volume, Vincenzo Allegrini ('"Spudare balottam". Folengo e le armi da fuoco. Varianti tra storia, iperbole e paradosso' (pp. 15–39)) investigates how firearms are featured in *Baldus* throughout its different versions, making comparisons with Ariosto's *Furioso* and hypothesizing inspiration came from real and contemporary wars; Federico Baricci ('Tra lessicografia e variantistica. Schede da un glossario dialettale diacronico del *Baldus*' (pp. 41–85)) addresses the evolution of the poem's language, in view of the elaboration of a 'dialectal diachronical glossary'; Mario Chiesa ('Il martirio di Leonardo' (pp. 87–103)) offers a close reading of the episode of Leonardo's death (after a struggle against bears), pinpointing its chivalric and hagiographical models and how it relates to the motif of lust. Giuseppe Crimi ('Note sul *Baldus* e sulla tradizione comica toscana' (pp. 105–127)) focuses his attention on the Tuscan sources of the poem, which include Burchiello's sonnets, Luigi Pulci's *Morgante* and Luca Pulci's

Ciriffo Calvaneo, while Luca Curti's contribution ('Il *Baldus* e il suo autore' (pp. 129–160)) analyses the relationship between the figure of the narrator, Merlin Cocai, and the author Folengo himself. Luca D'Onghia's chapter ('Villani ebbri e civette cornute. Per *Zanitonella* T 1095–1097–V 949–951' (pp. 161–170)) analyses the virtuosic use of language in an episode of *Zanitonella* (across its different versions) centred on the theme of drunkenness; Antonio Daniele ('Ritorno al Chaos del Triperuno' (pp. 171–194)) focuses instead on *Chaos del Triperuno*, a trilingual text (mingling Latin, the vernacular, and the macaronic language), which may be termed an intellectual autobiography of Folengo and adopts a variety of registers and contents, notably bearing the influence of Erasmus. Roberto Galbiati ('Lettura del *Baldus* dell'edizione Paganini (1517)' (pp. 215–235)) provides a reading of the first edition of *Baldus*, emphasizing its Christian meaning and qualifying it as an innovative project driven by an experimental effort. Again on *Baldus* is Lucia Lazzerini's exhaustive chapter ('Nuovi giochi di pazienza: Merlin Cocai e gli anagrammi terribili del *Baldus* (con qualche riflessione sull'estensione della categoria "macaronico" e sulla "funzione Gadda")' (pp. 237–410)), which unveils 'secret' messages within some obscure passages (the hidden content being filo-Lutheran and even atheist), something that urges readers to redefine their overall perspective on Folengo's ideology. Ann Mullaney's research subject ('I limiti della tolleranza: i fratelli Folengo' (pp. 411–425)) explores why Folengo's work did not meet with success among his contemporaries: the reason, she argues, is the excessive use of homosexual metaphors and other 'scandalous' elements. Giordano Rodda's contribution ('*Orionis nascimentum*. Folengo tra allegorie cristologiche e satira del cosmo pagano' (pp. 439–459)) offers a reading of the episode of Orione's birth, which was eliminated from the poem after the 'Toscolanese' version, focusing on its sources and on its allegorical (sometimes parodic) meanings. Massimo Zaggia ('I primi quattro libri del *Baldus* nella redazione Toscolanense' (pp. 461–562)) is a chapter looking critically at the first four books of *Baldus*, alongside an introduction highlighting the textual history of the work. The last section of the book consists of a 'round table' evaluating current and forthcoming research projects related to Folengo. Fabrizio Franceschini, '“Iudaica verba susurrat”: Folengo e la prima “scena all’ebraica”', *Nuova Rivista di Letteratura Italiana*, 24.1 (2021), 37–74, examines the episode concerning the Jewish character Sadoch in *Baldus*. This displays themes later found in farces known as *scene all’ebraica* and appertaining to anti-Jewish propaganda, despite being presented in a milder fashion (perhaps because of the Gonzaga protection enjoyed by the Jewish community in Mantua). Overall, the scholar notes how the linguistic choices in the episode reveal Folengo's good knowledge of the Jewish world. Giuseppe Guarracino, 'Folengo, o dell’ambivalenza. In margine a due

pubblicazioni folenghiane’, *Nuova Rivista di Letteratura Italiana*, 25.1 (2022), 97–112, discusses the latest studies and perspectives in the studies on Folengo. In particular, it considers the most recent global interpretations of *Baldus* and philological discussions about its multiple authorial versions.

Guicciardini

Lorenzo Battistini, ‘Recenti studi su Francesco Guicciardini (2009–2020). Seconda parte’, *Studi rinascimentali*, 19 (2021), 89–98, is the second part (the first having been published in the previous issue of the journal) of an overview of the most recent studies on Guicciardini; in particular the article discusses research that has been done on the author’s lexicon, as well as on biographical entries and translated works. Francesco Rustici, ‘Sopra alcuni alterati in -uzzo delle *Storie fiorentine* di Francesco Guicciardini’, *Rinascimento*, 72 (2021), 495–509, reflects on how the linguistic choices of the *Storie fiorentine* effectively contribute to Guicciardini’s interpretation of history. Under examination are, in particular, some altered nouns (with the suffix -uzzo) of colloquial and/or popular origin, through which Guicciardini shapes a stylistic register that allows his own subjective judgement to shine through.

Machiavelli

Niccolò Machiavelli, *Il Principe*, intro. and comm. by Gabriele Pedullà (Rome: Donzelli, 2022), and Niccolò Machiavelli, *Il Principe*, intro. and comm. by Gabriele Pedullà, with a parallel text in modern Italian by Carmine Donzelli (Rome: Donzelli, 2022), constitute new editions of *The Prince* (after the one published by Donzelli in 2013). More precisely, the project is conceived as two separate books meant for different reading publics, that is, respectively, an edition for scholarly use and one for the general public (the latter features a parallel version of the text in current Italian). The scholarly edition has an extremely accurate introduction by Pedullà, which describes the goal and ideals of Machiavelli’s short treatise (namely, reinforcing Florence by instituting a popular army so as to free the state from the need for mercenary troops) and the attitude with which he addresses his dedicatee, Lorenzo de’ Medici, which draws on the model of fifteenth-century *specula principum*. The scholar also underlines Machiavelli’s approach—a challenging one, as is well known—towards the system of values traditionally associated with the figure of the prince, showing that he recalls and elaborates on the work of jurist Bartolo da Sassoferrato (who also allowed ‘tyrannical’ actions on the part of governors) while, on the other hand, not entirely dismissing the importance of *liberalitas*, *fides*, and *clementia*. Pedullà also illustrates the pamphlet’s connections with other humanist works and discusses the

argumentation style used in the curricular teaching of logic (especially the method of *partitio*). The outstandingly rich commentary pays special attention to ‘technical’ words drawn from disciplines such as law or philosophy.

Niccolò Machiavelli, *Favola di Belfagor*, ed. by Pasquale Stoppelli (Milan: Mondadori, 2021) is a new edition of Machiavelli’s only known short story. It features a lengthy introduction that, besides outlining the plot in a way that highlights its continuity with a secular tradition, recalls its philological situation and the much-discussed issue of its chronology: Stoppelli argues that the *Favola* should be placed around 1525–1526 (namely, some years later than most researchers have agreed upon), based on his analysis of graphic and lexical usage and on the similarities with the *Istorie fiorentine*. The editor also returns to the vicissitude of alleged plagiarism that involved the *Favola*; in 1545 a similar version under the name of Giovanni Brevio was printed. Stoppelli hypothesizes the presence of a common source that had transferred Jean Le Fèvre’s story to the context of modern Florence. In the appendix Stoppelli provides the text of the anonymous *Storia di uno spirito in una fanciulla*, written in Florence in the late fifteenth century: this is unrelated to Machiavelli’s work but testifies to the literary popularity the theme of demonic possession enjoyed in that city. Niccolò Machiavelli: *storia e politica*, ed. by Gianluca Montinaro and Giovanni Puglisi (Florence: Olschki, 2021), gathers together thirteen essays dealing with Machiavelli from different perspectives. Especially relevant to this review (being concerned with the written output of the *segretario*) are the contributions by: Francesco Bausi (‘Niccolò Machiavelli e Francesco Vettori: autoritratti a confronto’ (pp. 15–25)), who analyses Francesco Vettori’s self-fashioning in comparison to that of Machiavelli on the basis of the letters exchanged between the two; Gian Mario Anselmi (‘Scrittura politica, riso e polifonia nell’epistolario machiavelliano’ (pp. 27–39)), who dedicates his chapter to Machiavelli’s private correspondence, which not only testifies to his personality but also permits the reader to follow the development of those ideas that stamp his main works; and Antonio Castronuovo (‘Parodiare statuti. Il lato beffardo di Machiavelli’ (pp. 135–146)), who analyses, in their historical context, the *Capitoli per una compagnia di piacere*, actually a parody of the *statuti* of secular and religious congregations. Fabio Frosini, “‘Quella università o popolo o soldati o grandi’. Le “armi” tra pubblico e privato nel *Principe*, nei *Discorsi* e nell’*Arte della guerra* di Machiavelli’, *Studi rinascimentali*, 19 (2021), 73–87, illustrates aspects of Machiavelli’s ideology emerging from the nineteenth chapter of *The Prince*: more specifically, here it is recalled that in the Roman Empire the *umori* that formed the political body (and which the emperor had to face) also included the soldiers, actually the most powerful among the collectivities. This fact leads the writer to

reflect on the concerns of contemporary political power and on the concept of freedom, and to recommend that the modern state prevent the army from becoming a public *università* (collectivity). Matteo Leta, ‘Il matrimonio della “vedova” e la *Mandragola*’, *Lettere italiane*, 73.3 (2021), 466–489, detects in the plot of Machiavelli’s comedy some references to lore and beliefs common in the sixteenth century: in particular the first encounter between Lucrezia and her suitor Callimaco alludes, according to Leta, to the *mattinata*, a Tuscan folk ritual for the celebration of a widower’s second wedding, and other scenes too seem to hint to pre-nuptial and nuptial practices (indeed the fact that Lucrezia was married to the impotent Messer Nicia makes her tantamount to a widow). The scholar also notes similarities with the plot of Boccaccio’s novella of Ferondo (*Decameron*, III, 8), which also features a *malmaritata* to a wealthy and impotent man.

Pulci

Daniele Iozzia, ‘Metro e sintassi nelle tenzoni di Luigi Pulci’, *Stilistica e metrica italiana*, 2 (2022), 81–115, after recalling the philological situation of Pulci’s *sonetti caudati* (especially the *tenzone* between him and Matteo Franco), tackles the relationship established there between metre and syntax. In greater detail, it compares the frequency of coordinative and subordinative connectors and of the *enjambement*; also highlighted are the moulding of quatrains and tercets as syntactic units and the peculiarities of their internal articulation, which chimes with the purpose of *vituperium*.

Tasso

The volume Torquato Tasso, *Aminta*, ed. by Davide Colussi and Paolo Trovato (Turin: Einaudi, 2021), is an edition of Tasso’s pastoral drama that consists of a new critical text and a new commentary. The text is established by Trovato based on solid methodological criteria (these are explained in an extremely detailed final note) and with a view to replacing the vulgate edition, still in circulation despite its unreliability. Colussi’s commentary, privileging an intertextual perspective, does justice to the complex system of literary memories and echoes—from Greek and Latin models to contemporary authors such as Bandello—that underlie Tasso’s only superficially ‘simple’ poetic style. Notably, the editor signals not only the primary sources for themes and syntagms, but also the tradition evolved from that archetype, something which makes the notes rich and dense; moreover, he reappraises sources pinpointed in early erudite commentaries and later forgotten. The commentary also takes into account Tasso’s entire oeuvre (including the prose works), and highlights his linguistic choices; finally, references to the contemporary historical context are detected and new

hypotheses around the identification of characters such as Nerina and Dafne are advanced. The book Torquato Tasso, *Gerusalemme liberata*, ed. by Claudio Gigante and Tancredi Artico (Milan: Mondadori, 2022) is a new edition of Tasso's poem. It has a lengthy and accurate introduction following the complex vicissitudes of the poem's elaboration and focusing on the episodes subjected to the most significant modifications and revisions. Furthermore, it illustrates the representation of the main characters and the way Tasso manages to incorporate his contemporary situation into the poem, somehow erasing Ariosto's featuring of a 'double world' (the fabulous and the real); it also dwells on Tasso's representation of love and on the fascinating portrait of the vanquished. Introductions precede each of the cantos. The edition also features the text of Tasso's *Allegoria del poema*. The volume Torquato Tasso, *I madrigali autografi di Torquato Tasso a Carlo Gesualdo (Madrid, Real Biblioteca, ms. II/3281)*, ed. by Diego Perotti (Florence: Cesati, 2021) is a critical edition the madrigals of Tasso commissioned by prince and composer Carlo Gesualdo in the last years of the sixteenth century, and later set to music by Gesualdo himself. The fact this edition is based on an autograph manuscript (held in Madrid and discovered only in 2017) makes it a fundamental element in establishing the correct text of Tasso's poems according to the author's will. Corrado Confalonieri, *Torquato Tasso e il desiderio di unità. La Gerusalemme liberata e una nuova teoria dell'epica* (Bologna: Carocci, 2022), is a monograph that offers a new perspective on the evolution of the theory of the epic over time (from Aristotle to Hegel and the modern philosophical interpretations of Lukács and Bakhtin). One of the chapters recalls sixteenth-century theoretical works and debates on the epic genre, showing how the authors interpreted classical rules to define the genre and how this theorization revolved around the concept of unity (necessarily entailing a comparison with the *romanzo*). Tasso's *Liberata* is taken by Confalonieri as a vantage point for this topic. In particular it is argued that Tasso's idea of *unità* (as it emerges from the *Discorsi sull'arte poetica*) incorporates the idea of variety. This point is also illustrated, in the final chapter, through a new and personal reading of the *Liberata*, which challenges the traditional interpretive model. While, according to the latter, the poem's plot develops around the straightforward conflict between the 'good' principle of collectivity and the 'evil' principles of individuality/multiplicity, and the characters' actions are always consistent to their belonging to either sphere (the outcome is, of course, the final subjection of the negative pole to the positive one), Confalonieri argues that in fact the Christian heroes of the poem (Olindo, Tancredi) end up aiding the collectivity despite their actions being motivated by entirely personal reasons. Moreover, the scholar recalls the ambiguous mutual balancing of the roles of Goffredo and Rinaldo (which raised doubts in Tasso and led to some reworking

of the poem): Rinaldo's role is contradictory as his status of exceptional hero (modelled after that of Achilles in the *Iliad*) entails that his actions differ from those of his army, but at the same time the narration requires that they do not overshadow those of his captain. Cristina Teresa Penna, 'Aspetti stilistici della *gravitas* nei sonetti amorosi di Torquato Tasso', *Stilistica e metrica italiana*, 2 (2022), 117–137, examines Tasso's love sonnets from a stylistic and chronological perspective, showing, against the common critical assumption on his progressive dismissal of the *stile sublime*, that several traits of this style—though especially visible in the early versions of the poems, which clearly speak to Tasso's indebtedness to Della Casa—survived through several reworkings until the 1591 *editio princeps*, especially in those poems where the contents are inspired by *gravitas*. To this end Penna considers the phonic effects triggered by the chosen combinations of vowels and consonants, as well as the use of innatural and harsh syntactic constructions and of the *enjambement*. Federico Di Santo, 'Le motivazioni della riscrittura del poema tassiano e la *Poetica* di Aristotele', *Italianistica*, 50.3 (2021), 11–31, reconstructs the reasons behind Tasso's rewriting of the *Gerusalemme liberata* (until the elaboration of the *Conquistata*) and argues—contrary to the stance of most critics—that the most important ones were exquisitely 'aesthetic' (rather than ideologic) in nature. These included, again according to the scholar, the narrative weakness of episodes (for instance, that of the wood or of Goffredo's dream), which were modified in order to comply with the Aristotelian rules.

Varchi

The book Benedetto Varchi, *Capitoli burleschi*, ed. by Selene Maria Vatteroni (Rome: Salerno, 2022) offers the critical text and the commentary of the six burlesque *capitoli* written by Varchi between 1532 and 1536: five of them are actually a parody of encomiastic poetry deployed through the praise of objects and foods (e.g. eggs or fennel); the last one speaks instead against boiled eggs. Vatteroni bases her text on a complex philological work and reconstructs the exact chronology of the poems; the commentary focuses on the poems' stylistic and textual relationships with the *capitoli* of Francesco Berni, who established the 'grammar' of the genre (and in general with the Florentine milieu of burlesque authors contemporary to Varchi), and accurately delves into the linguistic peculiarities of these writings by addressing their use of linguistic puns and double meanings (often of a sexual nature). Benedetto Varchi, *De' Salmi di Davitte profeta tradotti in versi toscani*, ed. by Ester Pietrobon (Milan: BiT&S, 2021), is a critical edition of Varchi's translation of the *Psalms*. In the introduction the editor places the work in the context of Renaissance spiritual poetry and of contemporary poetical translations. The book also focuses exhaustively on

Varchi's strategy as translator, and on metrics and intertextuality. The edition is furnished with a notable commentary and an accurate and exhaustive philological note.