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Ariosto Redivivus: A Year of Centenary Celebration and Critical Reassessment

**Five Hundred Years Old**

2016 marked the fifth centenary of the publication of the first edition of Ludovico Ariosto’s masterpiece, Orlando Furioso, published, according to the colophon, on 22nd April 1516. This was followed by two later editions: the second in 1521, and the third and final edition in 1532, which is the one we currently read (and perhaps should read) according to the stipulation of “the author’s last will”. The recent centenary was distinctive for celebrating a book rather than an author or a historical event, focusing, as noted, on the first rather than the more commonly studied third and final edition of the poem. The first *Furioso* was in fact very different from the final version in respect of its historical context (appearing 16 years earlier), length (40 rather than 46 cantos) and language (vernacular rather than "Italian"). The reassessment and reappraisal of the 1516 *Furioso* is therefore of special interest and appropriate, at a time when this first *Furioso* is still considered a sort of early draft to the 1532 edition. Yet in recent years, especially after the excellent critical edition by the Oxford-based Italian scholar Marco Dorigatti, the first *Furioso* has become the focus of growing critical attention in its own right, as revealing the origins of the better known version.[[1]](#endnote-1) Possibly more lively and spontaneous than later editions, the first *Furioso* bears traces of everyday language and contemporary debates, proving perhaps more useful for the reconstruction of the oral context of literary works produced at the time, and can be linked to recent scholarly trends on orality and oral culture.[[2]](#endnote-2) Furthermore, all that we admire in the 1532 *Orlando Furioso* was already in the 1516 edition. It is there, in the first *Furioso*, that Ariosto expressed his literary originality, cultural engagement and poetical challenges more clearly than in later editions. Narrative strategies, ways of incorporating historical references, relationships with literary predecessors and cultural context were of course different in the various editions and therefore need deeper understanding in order to improve our knowledge of the poem, its meanings and its development.[[3]](#endnote-3)

At the time when the poem was first published, as Carlo Dionisotti famously stated,[[4]](#endnote-4) it was not obvious that a sixteenth-century courtier like Ariosto would write a chivalric poem of loves and adventures in the fashion of French romances from the Middle Ages. Indeed, *Orlando Furioso* almost immediately stirred up strong reactions, not least those of two of his most famous readers then and now, Baldassar Castiglione and Niccolò Machiavelli. Castiglione promptly and famously claimed in the first redaction of his *Il Libro del Cortegiano* (1516-1518), in a passage later cancelled, that Ariosto ‘in un solo ci dà Omero e Menandro’, alluding to him being both an epic and comic writer.[[5]](#endnote-5) Equally famously, Machiavelli privately lamented, in a letter to Lodovico Alamanni dated 17 December 1517, his exclusion (‘lasciato indreto come un cazo’) from the list of court celebrities that Ariosto introduced in the last canto of the poem.[[6]](#endnote-6) It is there, in the court of Ferrara with the first *Furioso*, that everything began: the masterpiece that we now include in the Western canon, Ariosto’s fame, and an influential turn in European literature.

**Ariosto from Classic to Pop**

Apparently neglected in recent times both at an academic and at a popular level, *Orlando Furioso* proves more and more in tune with contemporary culture when one considers its influence on twentieth- and twenty-first-century literature and art. Popular writers began to be intrigued with Ariosto’s poem in the 1940s, when the American sci-fi writers L. Sprague de Camp (1907-2000) and Fletcher Pratt (1897-1956) found in *Orlando Furioso* an incredible source of varied chivalric-heroic and erotic materials.[[7]](#endnote-7) More recently, the American writer Chelsea Quinn Yarbro (b. 1942), the 2014 World Fantasy Award – Life Achievement winner, published the uchronian novel *Ariosto*: *Ariosto Furioso, a Romance for an Alternate Renaissance* (1980),[[8]](#endnote-8) in which Ludovico Ariosto works at the court of an imaginary Damiano de’ Medici to defend the unity of Italy against its enemies and champions the freedom of the American Indians in a hero-like fashion. Four years later, the British novelist and essayist David Lodge (b. 1935) used *Orlando Furioso* as the subtext to construct the plot and the critical interpretation of his ‘academic romance’ *Small World* (1984).[[9]](#endnote-9) In 2000 the American illustrator and writer Ron Miller (b. 1947) virtually faithfully rewrote the story from the perspective of Bradamante, the woman warrior who is Ruggiero’s betrothed and Este progenitor, in his graphic novel *Bradamant: The Iron Tempest*.[[10]](#endnote-10) In 2008 Salman Rushdie (b. 1947) listed *Orlando Furioso* among the sources of his novel *The Enchantress of Florence*.[[11]](#endnote-11) Not to mention the late Russell Hoban (1925-2011), who went back to Ariosto’s most intriguing and elusive heroine, Angelica, in two of his novels, published with an interval of more than ten years between them: *Angelica’s Grotto* (1999), where an Angelica-Melissa introduces a seventy-two-year-old University Professor of Art History to the mysteries of online sex in an ariostesque fashion, and *Angelica Lost and Found* (2010), where the hippogriff, returned to life, falls in love with a contemporary American Angelica from San Francisco.[[12]](#endnote-12)

The American writer Linda C. McCabe is currently dedicating her efforts to retelling the story of the impossible love between Bradamante and Ruggiero. Her first novel of what should become a series, *The Quest of the Warrior Maiden*,[[13]](#endnote-13)was published in September 2012 and is symptomatic of the wider revival of chivalric tales over the last twenty years at least, which has culminated in the global triumph of the film series *The Lord of the Rings* (2001-2003) and the TV series *Game of Thrones* (2011-present). Thanks to the work of these Anglo-American writers, *Orlando Furioso* has definitively entered the broader canon of the classics of literature in English. The story has reached a wider public, beyond literary aficionados, to the extent that the American filmmaker Jim Jarmusch (b. 1953) has used it to construct the narrative of *Mystery Train* (1990) and the hippogriff in the Harry Potter saga (1997-2007) by J.K. Rowling (b. 1965) bears traces of Ariosto’s hippogriff in its intertextual background. The continuing fascination with the Italian Renaissance, up to the relevant chapters of the videogame *Assassin’s Creed* (2009-2011), has also contributed to Ariosto’s rediscovery in recent decades.

In Italy, some challenging theatrical productions, in which Ariosto’s poem has become a key to interpret contemporary neuroses and sexual obsessions, have promoted the revival of *Orlando Furioso*.[[14]](#endnote-14) ‘Cuntisti’ (storytellers) and ‘pupari’ (puppeteers), though relating their work to the broader framework of medieval romances and their stories retold in the fashion of Sicilian storytellers and puppet theatre, have also played a role in the process of adaptation and appropriation of Ariosto’s poem in contemporary popular culture.[[15]](#endnote-15) Moreover, the extremely popular worldwide crime fiction writer Andrea Camilleri (b. 1925), the inventor of the Montalbano saga, could not refrain from taking inspiration from Ariosto’s Angelica in the seventeenth Montalbano novel, *Il sorriso di Angelica* (2010, translated into English as *Angelica’s smile*, 2014, after being shown as a TV film on BBC4 in 2013 in the Inspector Montalbano third series), where a beautiful Sicilian lady bears an incredible resemblance to Ariosto’s heroine in Gustave Doré’s visual interpretation.[[16]](#endnote-16)

The centenary celebration has therefore prompted a further revival of Ariosto’s poem in popular culture, with a series of events as well as non-scholarly publications that will be useful sources for future research. Italian national network Radio 3 broadcast a reading of the *Furioso*, led by the Italian academic Corrado Bologna, with archive sound recordings from Italo Calvino’s radio presentation of the poem in 1968, with readings by famous Italian actors from the 1960s such as **Giorgio Albertazzi**, **Giancarlo Sbragia**, **Alberto Lupo**, and **Arnoldo Foà**.[[17]](#endnote-17) The Italian composer Piergiorgio Ratti has produced an opera with Amy Winehouse as Bradamante based on the shared grounds of their rebellious feminist character.[[18]](#endnote-18) And the Italian pop singer Jovanotti has posted a video on YouTube of himself reading the ottava detailing the lost things that Astolfo finds on the moon.[[19]](#endnote-19) *Orlando Furioso*’s presence in comic strips and films has also encouraged non-academic books that are meant to popularize Ariosto among younger readers.[[20]](#endnote-20) And even a rereading of the poem for middle- and high-school students, in the style of Calvino’s retelling, has been produced.[[21]](#endnote-21)

**A Feast of Celebrations**

Pop fiction may have little in common with academic scholarship, yet it can help to measure the permanence and influence of a classic in contemporary culture. A poem of errant people, *Orlando Furioso* itself became errant last year, wandering all through the world in a kaleidoscope of celebrations, academic events and scholarly assessments, sometimes running the risk of becoming a mere series of festive happenings. The plot of David Lodge's *Small World,* with university students and teachers chasing each other all over the world and Cheryl Summerbee, a check-in clerk at Heathrow airport, combining them on the airplane while reading *Orlando Furioso* behind her desk, has surely been repeated by many Ariosto scholars in the past few years.

The celebrations started, indeed, well before the centenary year. In 2012, a series of readings inspired by Ariosto’s poem at Palazzo Tè in Mantua in the framework of the annual Mantua Festival della Letteratura, featured writers, actors and critics, reinterpreting and reinventing Ariosto’s poem according to their own individual inspiration, independently of any consistency between the various approaches: the audience was thus invited to wander between the rooms of the palace ‘di qua, di là, di su, di giù’ and recreate the experience of Ariosto’s damsels and knights who are always in search of something.

The centenary was then pre-empted already in September 2015 by a panel on Ariosto at the biennial conference of the Society for Italian Studies hosted by the University of Oxford, entitled ‘*Orlando Furioso* before and after it became a classic’ and featuring Marco Dorigatti, Irene Torregrossa and Maria Pavlova. The former explored some key moments in the diffusion and circulation of the book in a paper often re-enacted throughout the Ariosto year, taking into consideration readers of *Orlando Furioso* such as Isabella d’Este, Bernardo and Torquato Tasso, Casanova, Voltaire, Mandelstam and Borges. This paper, which one would hope to see published, presented a valuable historical exploration of Ariosto’s reception and *fortuna*, a sort of ‘Ariosto in five acts’ along the lines of the British Library exhibition ‘Shakespeare in Ten Acts’. In fact, it is a testament of international scholarly enthusiasm that Ariosto has by no means been obscured by last year’s Shakespeare and Cervantes's anniversaries.

To celebrate Ariosto’s centenary, however, the Italian government formed a ‘Comitato Nazionale per le Celebrazioni del V centenario dell’*Orlando Furioso’*.[[22]](#endnote-22) Directed by Lina Bolzoni, the Comitato has supported and organized numerous scholarly initiatives, exhibitions, and events.[[23]](#endnote-23) Both conferences organized by the Comitato and independent ones were held in Italy, the United Kingdom, France, the US, Canada, Denmark and Brazil, addressing issues of adaptation, visual reception, historical context, intertextuality, language and religion. Five hundred years ago Ariosto went in search of fantastic adventures to face the changing world of the late Italian Renaissance: last year scholars went in search of him to look at another changing world, ours – and found far more than expected.

**Ariosto in the English Speaking World**

From an English point of view, the highly successful centenary conference *Ariosto, the Orlando Furioso and English Culture, 1516-2016*, deserves special mention.[[24]](#endnote-24) The conference was held at the British Academy’s premises in Carlton House Terrace in London on 28-29 April 2016 and has so far been the first and only one to explore and assess the relevance and significance of Ariosto in a world dominated by the increasing primacy of English as the cultural and academic language. While Italian philologists have undertaken the fundamental work of reconstructing the text and context of the 1516 *Orlando Furioso*, it cannot be denied that the status of Ariosto’s masterpiece in contemporary culture is first and foremost related to its reception in the English-speaking world. Moreover, it is mainly due to twentieth-century American critics, such as Robert M. Durling (1929-1985), Donald S. Carne-Ross (1921-2010) and Angelo Bartlett-Giamatti (1938-1989), as well as, more recently, Albert R. Ascoli, David Quint, Daniel Javitch, Dennis Looney, Deanna Shemek and Jo Ann Cavallo, that Ariosto’s reception and interpretation have been reshaped for our times in the last fifty years through close reading and new historicist perspectives.

Divided into eight sections, entitled respectively ‘The First edition of the *Furioso*’; ‘Ariosto arrives in England’; ‘Ariosto and English culture’; ‘An English curiosity’; ‘The *Orlando Furioso* in the Romantic period’; ‘Illustrating and editing *Orlando Furioso*’; ‘The *Orlando Furioso*: trends in the twentieth-century critical reception’; and ‘The *Orlando Furioso* and modern media’, the British Academy conference celebrated the enduring popularity of Ariosto’s masterpiece as well as locating it in different times, languages, and places, from the sixteenth century to the present day, in manuscript, print, the visual arts, music, opera, theatre, and cinema.

How then did English writers and English culture receive, read and appropriate this key work of the Italian Renaissance? This was the question at the core of the conference, which explored Ariosto’s poem through a consideration of editions and translations; critical reception; rewritings and adaptations in different media. First translated into English in the 1590s by Sir John Harington, godson of Queen Elisabeth I, *Orlando Furioso* is now available in modern English in the major libraries and bookshops in the English-speaking world thanks to the efforts of Guido Waldman, who translated the poem in prose in 1974 for Oxford University Press, and Barbara Reynolds, whose verse translation appeared in 1975 with Penguin. Highly influential on British classical writers, such as Shakespeare, Spencer, and Milton, up to Lord Byron, and more recently Salman Rushdie and J.K. Rowling, Ariosto’s poem, it was highlighted, cannot but be read and interpreted within the broader framework of world literature nowadays. However, despite Ariosto’s longstanding presence in the Western canon, recent academic and popular interest in his work seemed rather episodic until last year: if the Right Honourable Charles James Fox spent ‘every moment that could be spared from gambling and flirting … in devouring Dante and Ariosto’, as his biographer George Otto Trevelyan put it,[[25]](#endnote-25) and a century and a half later C. S. Lewis suggested that his ‘ideal happiness’ lay in being ‘always convalescent from some small illness’ and always sitting ‘in a window that overlooked the sea’, reading Boiardo and Ariosto’s poems,[[26]](#endnote-26) now, it is auspicable that now more and more, equally or less famous, readers will keep them company.

The conference was preceded by three blogs authored by the conference convenors, dedicated respectively to the *Furioso*’s presence in contemporary pop fiction, Ariosto’s traces in London, and his influence on Cervantes and Shakespeare: ‘Ariosto, Harry Potter and Hippogriffs: weaving textual webs’;[[27]](#endnote-27) ‘An Ariosto Walk in London’;[[28]](#endnote-28) and ‘Ariosto, Cervantes, Shakespeare in 2016: three writers for a centenary celebration’.[[29]](#endnote-29) Digitized images of the poem’s first illustrations and original photographs of the famous staging of the poem by Luca Ronconi in Spoleto in 1969 were also displayed during the conference, courtesy of Lina Bolzoni and her team at the Scuola Normale Superiore in Pisa, who have explored Ariosto’s visual reception for many years now.[[30]](#endnote-30) Issues of tradition, intertextuality, translation, reception, adaptation and appropriation were brought to the fore by the conference speakers, with various methodological approaches, from close reading to deconstruction and psychoanalysis, from more traditional historical reconstruction to reader-response criticism and hermeneutic of the text. To this extent Ariosto’s poem can be considered a sort of laboratory for methodological experiments, in line with what Mario Lavagetto tried out for Boccaccio’s *Decameron* more than 30 years ago and Guyda Armstrong, Rhiannon Daniels and Stephen J. Milner more recently have put into practice with their *Cambridge Companion to Boccaccio*.[[31]](#endnote-31) So, *Orlando Furioso* proved a real classic, if a classic is, as Italo Calvino, a devoted lover of Ariosto’s poem, put it, ‘a work which persists as background noise even when a present that is totally incompatible with it holds sway.’[[32]](#endnote-32) An ‘Ariosto’s British Public’, in the footsteps of Nick Havely’s Dante’s British Public,[[33]](#endnote-33) is now an enterprise to be actively faced.

***Orlando Furioso* Visualized**

Through the years, *Orlando Furioso* has inspired artists of all sorts, especially painters, from Girolamo da Carpi to Jean-Auguste-Dominique Ingres, Eugène Delacroix and Odilon Redon, to mention just a few: ‘ei ti pinge una cosa così bene che ti pare d’averla avanti agli occhi’, Pietro Aretino allegedly observed.[[34]](#endnote-34) The visual reception of the *Furioso* thus emerged as a sort of autonomous and perhaps dominant trend in Ariosto’s criticism in last year’s conferences. In 2009, Monica Preti-Hamard and Dominique Cordellier organized at the Musée du Louvre in Paris an exhibition dedicated to Ariosto and the visual arts,[[35]](#endnote-35) establishing a field of study which can now be framed within the so-called visual turn in literary criticism that took place since the 1990s. Since then, the extraordinary work of the Pisa group gathered around Lina Bolzoni has produced an amazing quantity of digital data, scholarly research and exhibitions dedicated to the visualization of Ariosto’s poem, including the abovementioned website and various exhibitions.[[36]](#endnote-36) More recently, Federica Caneparo has published an attentive reconstruction of the presence of Ariosto’s poem in frescoes in both public and private buildings during the sixteenth and the seventeenth centuries and the online scholarly journal *Arabeschi* has devoted a special issue to the adaptations in comics of Italian classics, including the Italian Disney’s production of *Paperin Furioso* and other manipulations of *Orlando Furioso*.[[37]](#endnote-37)

This new visual trend was well exemplified in the BA conference as well as in others. The former dedicated specific attention to book illustrations. These began with the 1530 Zoppino edition of *Orlando Furioso* and can be shown to have significantly influenced the reading of the poem from the mid-sixteenth century, and thus to have had an impact through visual aids on English readers’ appreciation of a poem which sets various episodes in the British Isles. Two papers were specifically devoted to the extraordinary spreading of visual renditions of the poem among its first publishers, and afterwards: Luca Degl’Innocenti demonstrated the debt of the illustrators of the 1591 edition of Harington’s translation to Italian engravers, including possibly Marcantonio Raimondi’s engravings for Pietro Aretino’s *I Modi*. Lina Bolzoni delivered a plenary lecture on the illustrated editions of the *Orlando Furioso* published over the last 500 years, from that of Nicolò d'Aristotele detto Zoppino in Venice in 1536 up to the recent comic book version by the Italian illustrator Pino Zac (Milan: Corno, 1975).

The Pisa conference in May 2017, entitled ‘Galassia Ariosto’,[[38]](#endnote-38) further extended the field of enquiry by exploring also the illustrations of both Boiardo’s *Inamoramento de Orlando* and Tasso’s *Gerusalemme Liberata*. ‘Why did Ariosto never publish his poem as an illustrated book at a time when illustrated editions were already well established and widespread?’ is the core question that the conference addressed, highlighting the links between word and image at the time, especially in the framework of the so-called mnemotechnics, or art of the memory. This visual trend has recently inspired several exhibitions dedicated to Ariosto and his poem, including, in connection with the centenary celebration, those at Palazzo Magnani in Reggio Emilia (4 October 2014-11 January 2015);[[39]](#endnote-39) Villa d’Este in Tivoli (15 June-30 October 2016);[[40]](#endnote-40) and PalazzodeiDiamanti in Ferrara (24 September 2016-8 January 2017).[[41]](#endnote-41) A new ‘Ariosto visualizzato’ is clearly catching on, highlighting the feature of ‘interespressività’ (or ‘inter-expressivity’) that Vittore Branca described as intrinsic to Boccaccio’s literary art in his *Boccaccio visualizzato*.[[42]](#endnote-42) Alternatively, we could now speak of inter- and trans-mediality, pointing out the web of media through which Ariosto’s poem has been transformed and manipulated, in forms ranging from manuscript to printed editions, etchings to paintings, theatre to film and now the internet, continuously adapting to the interests, tastes and objectives of a changing audience. *Orlando Furioso* is now indeed a living web of words, images, and other media, all spawning from its ideal centre: Ariosto’s text.

***Orlando Furioso* and Music**

In a public lecture at the BA, closely integrated with the conference there, Tim Carter discussed the influence and success of *Orlando Furioso* in the operatic stage: his lecture ‘Lessons in Madness’, focused on the ways in which composers and librettists treated Ariosto’s characters and plots through music and singing, particularly in the seventeenth and eighteenth centuries, and opened up the fraught questions of the representation of madness and its association with gender.

This was a much needed musicological analysis of Ariosto’s poem, since literary scholars tend to neglect this aspect of its reception.[[43]](#endnote-43) Yet the *Orlando Furioso*’s existence in music is almost contemporaneous with the poem itself, starting with popular *cantastorie* interpretations by improvisers, and madrigal settings of the poem’s *ottava rima* stanzas. William Byrd, the English composer, was so enamoured of Ariosto’s musicality that he set to music the famous stanza beginning with ‘La verginella è simile alla rosa’ (*Orlando Furioso* 1.42) without knowing Italian and yet sounding so Italian that, as his contemporary Henry Peacham claimed, ‘[it] cannot be mended by the best Italian’.[[44]](#endnote-44) By the second half of the century, significant developments in musical theory and practice led to the poem’s adaptation into forms suitable for the new Italian musical-dramatic stage. Ariosto’s heritage in seventeenth-century Italian opera is considerable, multifarious, rich, and endlessly fascinating. At this central moment in European musical history, poets and composers of many new recitative and arioso styles found a source of inspiration in the variety and intricacy of *Orlando Furioso*’s plot. The first Ariosto operas were *Lo sposalizio di Medoro ed Angelica* by Marco da Gagliano and Jacopo Peri (1619), and Francesca Caccini’s *La liberazione di Ruggiero dall’isola d’Alcina* (1625), both performed in Florence. Thereafter, Orlando’s passion for Angelica became the favoured subject for Ariosto-based operas; however, the tales of Atlante’s castle, Ariodante and Ginevra, Ruggiero and Alcina, and Olimpia and Bireno also provided rich material for the ‘magic’ operas of the Baroque period. Ariosto was particularly popular in Italy up to the 1650s, in France in the second half of the century, then in Italy again and England in the early eighteenth century, reaching a peak in Händel’s three *Orlando Furioso* operas of the 1730s (*Orlando*, 1733; *Ariodante*, 1734; *Alcina*, 1735).[[45]](#endnote-45) To the modern scholar the sheer range of their experimentation is a *meraviglia*, an irresistible invitation to historians of Italian literature to revisit musical drama of the period, as demonstrated by the recent publication of the late Edward Milton Anderson’s collection of essays on Ariosto and opera.[[46]](#endnote-46)

**A Feast of Books**

The richness and variety of all the initiatives presented for the Ariosto centenary has so far proved incredibly fruitful and has led to a reconsideration of this masterpiece both at a scholarly level and as promoted in the media. Many publications can be expected in the next few years, mostly proceedings from the various conferences and exhibition catalogues, but also individual monographic studies. However, exploiting the centenary year’s commercial pull, Italian scholars have already started gathering old articles and producing new ones. Much timely the first volume of the *Lettura dell’*Orlando furioso, with close readings of each canto of the 1532 version of the poem, adopting the model of the well established *Lecturae Dantis*, and the recently published *Lettura della* Gerusalemme Liberata, came out just at the opening of the centenary year.[[47]](#endnote-47) Alberto Casadei’s *Ariosto: I metodi e i mondi possibili*,the fruit of many years of scholarly research and combining new work with some previously published essays, came out in September 2016 with the Venice-based publisher Marsilio.[[48]](#endnote-48) Aiming at complementing what critics have unanimously acknowledged as stylistic harmony with what is now perceived as thematic and ideological dissonance in Ariosto’s poem, Casadei promotes the idea of ‘possible worlds’ as a way of explaining Ariosto’s attempt to find a balance between idealization and realism, a projection towards a utopian future and an acceptance of contradictions in life.

A very useful commentary on the first *Furioso*, by Tina Matarrese and the late Marco Praloran, of which a first sample appeared in 2010,[[49]](#endnote-49) was published by Einaudi in September 2016.[[50]](#endnote-50) It will be interesting to compare (and contrast) their commentary with those on the third edition of the *Furioso*, including the most popular, and still valuable, ones of Lanfranco Caretti (1954), Remo Ceserani (1962), Cesare Segre (1964) and Emilio Bigi (1982), – and of the *Cinque Canti*, with a commentary in English by David Quint (1996) and in Italian by Sergio Zatti (1997).

A *Lessico critico dell’*Orlando Furioso, edited by Annalisa Izzo, has appeared in December 2016.[[51]](#endnote-51) This adapts the proceedings of a conference held in Lausanne in 2013 to the broader framework of a critical guide to Ariosto, on the model of the *Lessico critico decameroniano*, and parallel to the *Lessico critico petrarchesco*.[[52]](#endnote-52) Izzo’s *Lessico critico* contains a set of keywords of Ariosto criticism, from irony to harmony, from morals to landscape, from romance and history to proems and readers, prepared by a team of leading specialists in Ariosto studies, with the aim of constructing a map to orientate the reader in the meanders of a poem that to contemporary scholars stands at the crossroads between its own words and those of the critics.

Issues of contextualization and interpretation have also been raised both by well-established and by younger scholars. Maria Cristina Cabani has collected some of her edited essays on Ariosto’s intertextuality, including his special relationship with Ovid, together with a new contribution on Ariosto and Castiglione in a comprehensive study of Ariosto’s dialogue with past and contemporary literature.[[53]](#endnote-53) Sergio Zatti has offered a reading of *Orlando Furioso* for students and the more general public.[[54]](#endnote-54) Nicolò Maldina has begun exploring Ariosto’s historical context and its relevance to the genesis and ideology of the poem, taking into consideration the relationship between historical violence and chivalric matter.[[55]](#endnote-55) Gianluca Genovese has investigated *Orlando Furioso*’s varied reception, including a chapter on the relationship between Ariosto and Aretino, one on music and one on political uses and abuses. [[56]](#endnote-56) Lucia Dell’Aia has studied the influence of Plutarch’s works and their legacy in humanistic thinking on Ariosto’s play between scientific knowledge and literary discourse.[[57]](#endnote-57)

Of particular interest to English speaking teachers and students, a volume on *Approaches to Teaching Ariosto’s* Orlando Furioso *and the Italian Romance Epic*, edited by Jo Ann Cavallo for the MLA series ‘Approaches to Teaching World Literature’, is also forthcoming. We are also likely to see publications arising from recently completed doctoral dissertations, such as those by Maria Pavlova,[[58]](#endnote-58) Ida Campeggiani,[[59]](#endnote-59) and Sonia Trovato.[[60]](#endnote-60) Other books, as mentioned, are however expected to come as the outcome of the various conferences held in 2016.[[61]](#endnote-61)

**Recontextualizing *Orlando Furioso***

In sum, where shall we locate Ariosto’s poem? In 1516 Ferrara or in contemporary reuses of his poem in popular culture? In its complex irony or in its visual reception? One of the milestones of the Western canon, Ariosto’s poem changed the ways of reading literature in sixteenth-century Italy and influenced generations of writers and artists for centuries all over Europe, and beyond. The various conferences raised issues of contextualization, language, development, philosophy and religion etc. in such a way that several reassessments of Ariosto’s *Orlando Furioso* seem now needed. Rather than seeing it as a symptom of the so-called crisis of the Italian Renaissance against the background of the Reformation and the rise of nation states in Europe, still a common approach to the poem, *Orlando Furioso* now needs to be studied within the context of the first fifteen years of the sixteenth century as well as in its diachronic development: this is why the celebration, as well as the historical and poetical reconstruction, of the first version of the poem has been so timely and so welcome.

In addition to textual reading and historical contextualization, new potential areas for development have sprung from very contemporary readings that have been brought to bear on Ariosto’s *Orlando Furioso*, in line with academic trends of postcolonial and migration studies. In particular, ethics and religion are at the core of such threads of research. An exploratory seminar dedicated to ‘Ariosto and the Arabs’, held in February 2016 at Villa I Tatti, The Harvard University Center for Renaissance Studies, organized by Mario Casari, Monica Preti and Michael Wyatt, launched the project of exploring Ariosto’s representation of, and interaction with, issues of identity and otherness. Following the path set by Jo Ann Cavallo’s seminal work,[[62]](#endnote-62) the seminar addressed the complex but still largely unexplored question of the relationship of Orlando Furioso to the worlds of Islam and Jewish culture. Starting with the striking representation of the Saracen world in Battista Dossi’s *Duello di Orlando e Rodomonte* as early as of 1532,[[63]](#endnote-63) the seminar opened up new perspectives on the variety of worlds and conflicts that Ariosto imaginatively represented in his masterpiece, to be followed up in a dedicated conference on ‘Ariosto and the Arabs: Contexts of the *Orlando Furioso*’, organized by Casari, Preti, and Wyatt, to be held at Villa I Tatti on 18 and 19 October 2017.[[64]](#endnote-64)

Much more, however, still needs to be done on the interpretation of the text, its aesthetic value, and its historical position: knowledge of Ariosto’s cultural background and context needs deepening, taking into consideration the interplay between Carolingian matter and ferrarese environment;[[65]](#endnote-65) close reading, highlighting internal connections and symbolical meanings, can still be extremely productive;[[66]](#endnote-66) *Orlando Furioso*’s multifarious reception in other cultures has yet to be seriously addressed, including issues of censorship, adaptation and appropriation;[[67]](#endnote-67) the interaction between textual reception and the history of the book is a field that deserves more attention; binary relations, either contemporary (such as those with Machiavelli, Bembo or Castiglione) or afterlife (such as those with Bernardo and Torquato Tasso or Voltaire), should be researched more in depth in terms of dialogue, influence and emulation; contradictions and discrepancies between the three stages of the poem (such as the prevalently pro-French attitude of the first two *Furioso* editions and the new pro-Imperial trend of the third, or the striking tribute to Tebaldeo in a post-Bembian culture in the third *Furioso*) are yet to be studied in detail; Ariosto’s construction of a new readership also needs to be addressed. The relevance of Dante, Petrarch, and especially Boccaccio in shaping Ariosto’s literary ideology needs reassessing. The relationships with his main predecessor, Boiardo, on the one hand, and his many followers, from Ludovico Dolce to Giovan Battista Marino, on the other hand, deserve deepening, as well as the various characters’ voices, the mixture of different genres in the poem and readers’ reactions to provocative issues such as the *querelle des femmes*, political engagement, and philosophical irony. Comparison and contrast with preceding *romances*, including, among others, Andrea da Barberino, Pulci, and Poliziano’s poems, would help to understand the *Furioso*’s historical position and significance in the history of the genre and in the context of literary experience, highlighting its novelty and its aesthetical value. Intersections between different cultures, such as, for example, French mediations in the English reception of Ariosto’s poem, or Spanish reception transmigrating into the Americas, with subsequent impact on the pluralization or ideologization of Ariosto, would also be worth exploring more in depth. Time is ripe to go beyond what is still the best and most influential scholarly enterprise in English on Ariosto, *Ariosto Today*, which focused on the interplay between individualism and innovation in Ariosto’s works, approached against the background of the dialectic between tradition and invention (or imitation and novelty):[[68]](#endnote-68) rather than pointing to Ariosto as writer, however, the 2016 events have brought to the fore his intellectual and political engagement, his commitments to public discourse and power, and his location at the crossroads between chivalric epic and modern novel. Ariosto’s culture is a combination of a multiplicity of sources, languages, interests, historical and political experiences that cannot be reduced to the framework of humanistic *imitatio*, but form a web of relations yet to explore in depth.

**Rememoration and Relaunch**

Ariosto’s poem is now five hundred years old. For five centuries people have drawn their inspiration from, altered, amended, imitated and appropriated *Orlando Furioso* and yet the poem is there, to challenge us to read it and always discover new meanings. Indeed, Ariosto’s *Furioso* proves ever more productive in our contemporary age. The poem wasdescribed by Cervantes as the first work to investigate literary truthfulness; the only one to master narrative time by Walter Scott; the champion of irony for Samuel Beckett; an example of freedom and pride for Mandelstam; the interpreter of dreamlike fiction for Borges; an extraordinary machine for generating stories for Italo Calvino, so much so that its early modernity often comes to coincide with postmodern issues of interrupted narratives, liberal ethics, relativism, globalization, irony and allegory. What better work than *Orlando Furioso*, then, to interpret the contradictions and intricacies of our contemporary age, the sliding-doors mechanism, the problem of organizing narrative structure and the butterfly effect? This is possibly why the *Orlando Furioso* centenary was duly meant to celebrate a book rather than a poet – as in the case of Thomas More’s *Utopia*, which was also published in 1516 and similarly particularly suitable to postmodern readings. Rather than only the changes from the first to the third edition of the poem, we should now be able to study the 1516 poem itself, its relationship with Ferrara, issues of fictionality, proems, and author/reader relationships.

# In 1974 the fifth centenary of Ariosto’s birth was celebrated with three important conferences: the first was sponsored by the Accademia dei Lincei and held in Rome, Lucca, Castelnuovo di Garfagnana, Reggio Emilia, and Ferrara, 27 September-5 October 1974; the second in Reggio Emilia and Ferrara, 12-16 October 1974; and the third at the Casa Italiana at Columbia University in NYC, December 1974.[[69]](#endnote-69) The resulting volumes presented interesting contributions to Ariosto’s criticism that proved influential and have lasted up to the present day. Forty-two years later, however, Ariosto seems more and more in demand than ever and research on his multifarious reception as well as his presence in contemporary media-driven culture is surely to be pursued further and further.

So, rather than just a commemoration of *Orlando Furioso*, the series of events, conferences and exhibitions mentioned above, despite their scattered and often occasional nature, resulted in being a ‘rememoration’, according to the ideas of the French philosopher Paul Ricoeur, who has suggested that rememoration is a means for acquiring historical knowledge and its absorption into individual conscience, whereas commemoration is related to ritualization of historical memory.[[70]](#endnote-70) While probably less popular still than other more renowned Italian classics, such as Dante’s *Divine Comedy*, Petrarch’s *Canzoniere* and Boccaccio’s *Decameron*, Ariosto’s *Orlando Furioso* deserves more interest than so far acknowledged and is certainly ready to go beyond the realm of literature. The fact that C. S. Lewis felt that no other comparison than Ariosto’s masterpiece was possible for *The Fellowship of the Ring* (1954), the first of J. R. R. Tolkien’s three volumes of his epic *The Lord of the Rings*, is telling for the *Furioso*’s potential in the digital age. Tolkien was apparently not particularly pleased with the comparison, if it is true that he said: ‘I don't know Ariosto and I'd loathe him if I did’. Yet Tolkien could not foresee that the characteristics of *Orlando Furioso* that Lewis found surpassed by his novel would have been the same that led many spectators to love Tolkien’s novel’s filmic transposition:

If Ariosto rivalled it in invention (in fact he does not) he would still lack its heroic seriousness. **No imaginary world has been projected which is at once so multifarious and so true to its own inner laws; none so seemingly objective, so disinfected from the taint of an author’s merely individual psychology; none so relevant to the actual human situation yet so free from allegory.** And what fine shading there is in the variations of style to meet the almost endless diversity of scenes and characters–comic, homely, epic, monstrous, or diabolic.[[71]](#endnote-71)

‘Will Ariosto Be the Next Tolkien?’, Joseph Gibaldi titled his review article in the aftermath of the Ariosto celebrations for the quincentenary of his birth in 1974, highlighting that Ballantine Books, the American publisher of *The Lord of the Rings*, issued also the first thirteen cantos of *Orlando Furioso* in the prose translation by the sci-fi author Richard Hodgens and suggesting an ideal continuity in the name of Ariosto’s ‘super-colossal cast of world-renowned heroes’ and ‘more plots than you can shake a sword at’. [[72]](#endnote-72) When it comes to narrative complexity, inventiveness and polyphony, Ariosto is still the undisputed master. Critics, advertisers and media workers should be alerted to the incredibly productive nature of Ariosto’s poem in our contemporary age, a bridge between erudite and popular culture. Perhaps the time is ripe to make *Orlando Furioso* into a Hollywood production? If so, no end would be reached, however. Angelica would continue forever to escape towards other, new stories.

1. *Orlando Furioso di Ludovico Ariosto secondo la princeps del 1516*, ed. by Marco Dorigatti, with the collaboration of Gerarda Stimato (Florence: Olschki, 2006). [↑](#endnote-ref-1)
2. On this, see *Oral Culture in Early Modern Italy: Performance, Language, Religion*, ed. by Stefano Dall'Aglio, Luca Degl'Innocenti, Brian Richardson, Massimo Rospocher and Chiara Sbordoni (= *The Italianist*, 34.3 (2014)); *Interactions between Orality and Writing in Early Modern Italian Culture*, ed. by Luca Degl'Innocenti, Brian Richardson, and Chiara Sbordoni (London and New York: Routledge, 2016); The Cantastorie in Renaissance Italy: Street Singers Between Oral and Literate Cultures, ed. by Luca Degl'innocenti, Massimo Rospocher and Rosa Salzberg (= Italian Studies, 71.2 (2016)); Luca Degl’Innocenti, *«Al suon di questa cetra». Ricerche sulla poesia orale del Rinascimento* (Florence: Società Editrice Fiorentina, 2016). [↑](#endnote-ref-2)
3. See Alberto Casadei, *La strategia delle varianti: Le correzioni storiche del terzo* Furioso (Lucca: Pacini Fazi, 1988); Alberto Casadei, *Il percorso del* Furioso*: Ricerche intorno alle redazioni del 1516 e del 1521* (Bologna : Il Mulino, 1993); Albert R. Ascoli, ‘Fede e riscrittura: il *Furioso* del ’32’, *Rinascimento*, 43 (2003), 93-130. [↑](#endnote-ref-3)
4. Carlo Dionisotti, 'Fortuna del Boiardo nel Cinquecento', in *Scritti di storia della letteratura italiana*, **ed. by Tania Basile, Vincenzo Fera and Susanna Villari, 4 vols**(Rome: Edizioni di Storia e Letteratura, 2008-9), i, pp. 381-400. [↑](#endnote-ref-4)
5. Baldassar Castiglione, *Il cortegiano*, ed. by Vittorio Cian (Florence: Sansoni, 1910), p. 378. [↑](#endnote-ref-5)
6. Niccolò Machiavelli, *Tutte le opere*, ed. by Mario Martelli (Florence: Sansoni, 1971), n. 246. [↑](#endnote-ref-6)
7. L. Sprague de Camp and Fletcher Pratt, ‘The Castle of Iron’, Unknown, April 1941, 9-83. [↑](#endnote-ref-7)
8. Chelsea Quinn Yarbro, *Ariosto* *Furioso: A Romance for an Alternate Renaissance* (New York: Pocket Books, 1980). [↑](#endnote-ref-8)
9. David Lodge, *Small World: an academic romance* (London: Secker & Warburg, 1984). [↑](#endnote-ref-9)
10. Ron Miller, *Bradamant: The Iron Tempest* (Allen, Texas: Timberwolf, 2000). [↑](#endnote-ref-10)
11. Salman Rushdie, *The Enchantress of Florence* (Westminster, Maryland: Random House, 2008). [↑](#endnote-ref-11)
12. Russell Hoban, *Angelica’s Grotto* (London: Bloomsbury Publishing, 1999); Russell Hoban, *Angelica Lost and Found* (London: Bloomsbury Publishing, 2010). [↑](#endnote-ref-12)
13. Linda C. McCabe, *Quest of the Warrior Maiden* (Windsor, CA: Destrier Books, 2012). [↑](#endnote-ref-13)
14. See *O. F. ovvero Orlando Furioso*, by Enrico Casagrande, Daniela Nicolò and David Zamagni (1998) at <http://archivio.motusonline.com/en/archivio_spettacoli/orlando_furioso> [accessed 31 August 2017]. *L’isola di Alcina* by Nevio Spadoni (2000) at <http://www.teatron.org/cantiereorlando/isola.html> [accessed 31 August 2017]; and *100% Furioso. Prima traccia*, by Stefano Ricci and Gianni Forte (2008) at <http://www.ricciforte.com/it/furioso.asp> [accessed 31 August 2017]. For an overview of Italian recent theatrical productions inspired by *Orlando Furioso* see Davide Colombo, ‘Ariosto oggi, fra critica e teatro’, *Belfagor*, 64 (2009), 611-16, and Stefano Jossa, ‘Laboratorio d’intrecci ed eros in agguato: Ariosto oggi’, in *L’*Orlando Furioso*: incantamenti, passioni e follie: L’arte contemporanea legge l’Ariosto*, ed. by Sandro Parmiggiani (Milan: Silvana Editoriale, 2014), pp. 339-51. [↑](#endnote-ref-14)
15. See the work of Enrico Messina and Alberto Nicolino, *Hruodlandus. Libera rotolata medioevale* (1998), and Mimmo Cuticchio’s various shows drawn from *Orlando Furioso*. Hence, Fabio Stassi has drawn inspiration for his novel *Angelica e le comete* (Palermo: Sellerio, 2017). [↑](#endnote-ref-15)
16. See <http://www.bbc.co.uk/programmes/b03f89hh> [accessed 31 August 2017]. Doré’s illustrations appeared for the first time in Arioste, *Roland furieux: poème héroique*, trans. by Augustin Joseph Du Pays and illustrated by Gustave Doré (Paris: Librairie Hachette, 1879) and have been reprinted many times since. [↑](#endnote-ref-16)
17. See: <http://www.rai.it/dl/portali/site/articolo/ContentItem-9a60418f-b065-4992-82f1-a2866641081a.html> [accessed 31 August 2017]. Calvino’s program is available in full at <http://www.wr6.rai.it/dl/portaleRadio/media/ContentItem-40c02305-ba28-41f3-8934-d56365fde44c.html> [accessed 31 August 2017]. [↑](#endnote-ref-17)
18. <http://www.onlystage.co.uk/alter-amy-an-opera-by-pier-giorgio-ratti/> [accessed 31 August 2017]. [↑](#endnote-ref-18)
19. <https://www.youtube.com/watch?v=jcwqIYb9cKM> [accessed 31 August 2017]. [↑](#endnote-ref-19)
20. See, for example, Paolo Micalizzi, L’Orlando Furioso e il suo mondo nel cinema italiano (Ferrara: Edizioni La Carmelina, 2016), and Roberto Roda, *…****E per cimiero tenea ‘na nuvola. Il fumetto e l’*Orlando furioso (**Mantova: Editoriale Sometti, 2017). [↑](#endnote-ref-20)
21. David Mugnai, *Il racconto dell'Orlando Furioso*, with illustrations by Leo Magliacano (Roma: Società Editrice Dante Alighieri, 2017). [↑](#endnote-ref-21)
22. Constituted on 10 November 2015 after two decrees of 30 September and 6 November 2015 by the Italian Minister of Cultural Heritage and Activity and Tourism, Dario Franceschini, the committee included literary scholars, historians, art historians, historians of music and philosophy, politicians (from the various cities and regions involved), members of various institutions (museums and libraries) and local associations (the Associazione Bradamante in Valtellina) and even pop stars (the acclaimed pop singer Lorenzo Cherubini, alias Jovanotti, who in 2011 released a song, ‘Battiti di ali di farfalla’, where he quoted the iconic opening line of *Orlando Furioso*, ‘Le donne, i cavalier, l’arme, gli amori’). As a matter of curiosity, it can be noted that the committee originally included the President of Piedmont, Sergio Chiamparino, later substituted by the President of Lombardy, Roberto Maroni, possibly because the promoters of the committee thought that Valtellina, one of the centers of Ariosto studies after the rediscovery of beautiful Ariostan frescoes in various palaces and castles there (Castello Masegra in Sondrio, Palazzo Besta at Teglio, and Palazzo Valenti at Talamona), was in Piedmont rather than Lombardy. This explains why two decrees were needed. The decrees are available at <http://www.librari.beniculturali.it/opencms/export/sites/dgbid/it/documenti/Normativa/Ariosto.pdf> [accessed 31 August 2017]. [↑](#endnote-ref-22)
23. The full program, including events and materials, is available online at the web address <http://www.furioso16.it/>. [↑](#endnote-ref-23)
24. <http://www.britac.ac.uk/events/ariosto-orlando-furioso-and-english-culture-1516-2016> [accessed 31 August 2017]. Sponsored by the British Academy, the conference was also supported by the MHRA, the Society for Renaissance Studies, the English Association and the Society for Italian Studies. [↑](#endnote-ref-24)
25. George Otto Trevelyan, *The Early History of Charles James Fox* (New York: Harper & Brothers, 1880), p. 56. [↑](#endnote-ref-25)
26. C. S. Lewis, *The Allegory of Love* (Cambridge: Cambridge University Press, 2013), p. 379. [↑](#endnote-ref-26)
27. <http://blog.britac.ac.uk/ariosto-harry-potter-and-hippogriffs/> [accessed 31 August 2017] (translated into Italian in *la Repubblica*, 23 April 2016). [↑](#endnote-ref-27)
28. <http://blog.britac.ac.uk/an-ariosto-walk-in-london/> [accessed 31 August 2017] (reprint: *Rivista*, n. 399, Winter 2016/17, forthcoming). [↑](#endnote-ref-28)
29. <http://blog.britac.ac.uk/ariosto-cervantes-shakespeare-in-2016-three-writers-for-a-centenary-celebration/> [accessed 31 August 2017] (reprint: *British Academy Review*, 28 (2016), 57-59). [↑](#endnote-ref-29)
30. Their work is available online at [www.orlandofurioso.org](http://www.orlandofurioso.org) [accessed 31 August 2017]. [↑](#endnote-ref-30)
31. *Il testo moltiplicato: lettura di una novella del* Decameron , ed. by Mario Lavagetto (Parma: Pratiche, 1982); *The Cambridge Companion to Boccaccio*, ed. by Guyda Armstrong, Rhiannon Daniels and Stephen J. Milner (Cambridge: Cambridge University Press, 2015). [↑](#endnote-ref-31)
32. Italo Calvino, *Why Read The Classics?*, ed. and trans. by Martin Mc Laughlin (Boston-New York: Houghton Mifflin Harcourt, 2014), p. 8. [↑](#endnote-ref-32)
33. Nick Havely, Dante’s British Public: Readers and Texts, from the Fourteenth Century to the Present (Oxford: Oxford University Press, 2014). [↑](#endnote-ref-33)
34. *Capitoli Del Signor Pietro Aretino, Di Messer Lodovico Dolce, Di M. Francesco Sansovino, Et Di Altri Acvtissimi ingegni, diretti à gran Signori sopra varie & diuerse materie molto deletteuole* ([Venice]: per Curtio Navò e fratelli,1540), cc. 54*r*-55*r*, c. 54*r*. On the attribution to Aretino, see, *pro*, Vittorio Cian, *Pietro Aretino per Ludovico Ariosto. Un capitolo dimenticato riprodotto con prefazione e note* (Turin: Bonis Rossi, 1911); *contra*, Marco Faini, ‘Appunti sulla tradizione delle *Rime* di Aretino: la tradizione a stampa (e una rara miscellanea di strambotti)’, in *Dentro il Cinquecento. Per Danilo Romei* (Manziana: Vecchiarelli, 2016), pp. 97-142 (p. 123). [↑](#endnote-ref-34)
35. *L’Arioste et Les Arts au* Louvre*:* Imaginaire *de* l'Arioste - L'Arioste imaginé. *Une* exposition *au* Musée *du* Louvre autour *de* l'univers *de* l'Arioste *et* son Roland furieux, Paris, Musée du Louvre, 28 January-1 April 2009. See the later catalogue: *L’Arioste et les Arts*, ed. by Michel Paoli and Monica Preti (Paris; Milan: Musée du Louvre; Officina Libraria, 2012). [↑](#endnote-ref-35)
36. ‘**Donne Cavalieri Incanti Follia. Viaggio attraverso le immagini dell´*Orlando Furioso***’ (Pisa, 15 December 2012 – 15 February 2013) and ‘L’*Orlando Furioso* e le arti’ (Roma, Biblioteca dell’Accademia Nazionale dei Lincei, 1 September – 28 November 2015). See also the volumes:  Tra mille carte vive ancora: Ricezione del Furioso tra immagini e parole, ed. by Lina Bolzoni, Serena Pezzini and Giovanna Rizzarelli (Lucca: Pacini Fazzi, 2011); ***Donne cavalieri incanti follia: Viaggio attraverso le immagini dell'*Orlando Furioso, ed. by** Lina Bolzoni **(**Lucca: Pacini Fazzi, 2013); *Le sorti d’Orlando: Illustrazioni e riscritture del* Furioso, ed. by Daniela Caracciolo and Massimiliano Rossi (Lucca: Pacini Fazzi, 2013); L'Orlando Furioso nello specchio delle immagini, ed. by Lina Bolzoni (Roma: Istituto della Enciclopedia Italiana, 2014). [↑](#endnote-ref-36)
37. Federica Caneparo, *Di molte figure adornato: L’*Orlando furioso *nei cicli pittorici tra Cinque e Seicento* (Milan: Officina Libraria, 2015); Poemi a fumetti: La poesia narrativa da Dante a Tasso nelle trasposizioni fumettistiche, ed. by Nicola Catelli and Giovanna Rizzarelli, special issue of Arabeschi, 7 (2016) <<http://www.arabeschi.it/collection/poemi-a-fumetti/>> [accessed 31 August 2017.. [↑](#endnote-ref-37)
38. <https://www.sns.it/eventi/galassia-ariosto> [accessed 31 August 2017]. [↑](#endnote-ref-38)
39. <http://www.palazzomagnani.it/2014/04/unincantata-inquietudine/> [accessed 31 August 2017]; catalogue: *L’*Orlando Furioso*: incantamenti, passioni e follie*, ed. by Parmiggiani. [↑](#endnote-ref-39)
40. <http://www.ariostovilladeste.it/> [accessed 31 August 2017]; catalogue: *I voli dell’Ariosto*, ed. by Marina Cogotti, Vincenzo Farinella, and Monica Preti (Milan: Officina Libraria, 2016). [↑](#endnote-ref-40)
41. <http://www.palazzodiamanti.it/1434> [accessed 31 August 2017]; catalogue: Orlando Furioso*. 500 anni: Cosa vedeva* Ariosto *quando chiudeva gli occhi*, ed. by Guido Beltramini and Adolfo Tura (Ferrara: Fondazione Ferrara Arte, 2016). [↑](#endnote-ref-41)
42. ***Boccaccio visualizzato: narrare per parole e per immagini fra Medioevo e Rinascimento*, ed. by Vittore Branca (Turin: Einaudi, 1999).**  [↑](#endnote-ref-42)
43. See David Littlejohn, ‘Ariosto and his Children’, in The Ultimate Art: Essays Around and About Opera (Berkeley:  University of California Press, 1992), pp. 107-19. [↑](#endnote-ref-43)
44. Henry Peacham, *Compleat Gentleman* (London: Constable, 1622), p. 100. [↑](#endnote-ref-44)
45. ## See Reinhard Strohm, ‘Händel und Seine Italienischen Operntexte’, *Händel-Jahrbuch*, 21-22 (1975-1976), 101-159 (Eng. trans. in *Essays on Händel and Italian Opera* (Cambridge: Cambridge University Press, 1985), pp. 34-79); *The librettos of Händel's operas: a collection of seventy-one librettos documenting Händel's operatic career*, ed. by Ellen T. Harris (New York: Garland, 1989-).

    [↑](#endnote-ref-45)
46. Edward Milton Anderson, *Ariosto, Opera, and the Seventeenth Century: Evolution in the Poetics of Delight*, ed. by Nicola Badolato, in collaboration with Amyrose McCue Gill (Florence: Olschki, 2017). [↑](#endnote-ref-46)
47. *Lettura dell’*Orlando furioso, ed. by Guido Baldassarri and Marco Praloran, 2 vols, i, ed. by Gabriele Bucchi and Franco Tomasi (Florence: Edizioni del Galluzzo, 2016). See also *Lettura della* Gerusalemme Liberata, ed. by Franco Tomasi (Alessandria: Edizioni dell’Orso, 2005). [↑](#endnote-ref-47)
48. Alberto Casadei, *Ariosto: I metodi e i mondi possibili* (Venice: Marsilio, 2016). Marsilio is also the publisher of the most recent Italian monograph on Ariosto: Christian Rivoletti, *Ariosto e l’ironia della finzione: La ricezione letteraria e figurativa dell'*Orlando Furioso *in Francia, Germania e Italia* (Venice: Marsilio, 2014). On the much discussed issue of Ariosto’s irony, see also Franco Musarra, *«L’antiqua damigella»: Dell’ironia ariostesca nell’*Orlando furioso (Florence: Franco Cesati, 2013), and Giuseppe Sangirardi, ‘Trame e genealogie dell’ironia ariostesca’, *Italian Studies*, 69.2 (2014), 189-203. [↑](#endnote-ref-48)
49. Tina Matarrese, Marco Praloran, ‘Il canto I dell’*Orlando Furioso* del 1516’, *Per leggere*, 10.19 (2010), 97-114. [↑](#endnote-ref-49)
50. Ludovico Ariosto, *Orlando furioso secondo l’editio princeps del 1516*, ed. by Tina Matarrese and Marco Praloran (Turin: Einaudi, 2016). [↑](#endnote-ref-50)
51. *Lessico critico dell’*Orlando furioso, ed. by Annalisa Izzo (Rome: Carocci, 2016). [↑](#endnote-ref-51)
52. See *Lessico critico decameroniano*, ed. by Renzo Bragantini and Pier Massimo Forni (Turin: Bollati Boringhieri, 1995), and *Lessico critico petrarchesco*, ed. by Luca Marcozzi and Romana Brovia (Rome: Carocci, 2016). [↑](#endnote-ref-52)
53. Maria Cristina Cabani, Ariosto: *I* volgari *e i* latini *suoi* (Lucca: Pacini Fazzi, 2016). [↑](#endnote-ref-53)
54. Sergio Zatti*, Leggere l'*Orlandofurioso (Bologna: il Mulino, 2016). [↑](#endnote-ref-54)
55. Nicolò Maldina, *Ariosto e la battaglia della* Polesella*: Guerra e poesia nella Ferrara di inizio Cinquecento* (Bologna: il Mulino, 2016). [↑](#endnote-ref-55)
56. Gianluca Genovese, *Le vie del* Furioso (Naples: Guida, 2017). [↑](#endnote-ref-56)
57. Lucia Dell’Aia, *Il grande incantatore: Ariosto e Plutarco* (Rome: Carocci, forthcoming). [↑](#endnote-ref-57)
58. Maria Pavlova, *'Il fior de Pagania': Saracens and Their World in Boiardo and Ariosto*, unpublished doctoral thesis, University of Oxford, 2014. [↑](#endnote-ref-58)
59. Ida Campeggiani, *L’ultimo Ariosto: Problemi testuali e interpretativi tra* Satire*,* Cinque canti *e terzo* Furioso, unpublished doctoral thesis, Scuola Normale Superiore in Pisa, 2014. As part of her ongoing work of philogical and biographical reconstruction of Ariosto’s oeuvre, Ida Campeggiani has also published two important essays: ‘Una nuova datazione per i *Cinque canti*’, *Storie e Linguaggi*, 2.1 (2016), 71-94, and‘Persone e significati nascosti nella Satira terza di Ariosto’, in *Latenza: Preterizioni, reticenze e silenzi del testo*.*Atti del XLIII Convegno Interuniversitario (Bressanone, 9-12 luglio 2015)*, ed. byAlvaro Barbieri and Elisa Gregori (Padua: Esedra editrice, 2016), pp. 131-44. [↑](#endnote-ref-59)
60. Sonia Trovato, *Ariosto nell’epoca dei voli spaziali*, unpublished doctoral thesis,University of Verona, 2016. The book, with changed title, is forthcoming with the Italian publisher Carocci. [↑](#endnote-ref-60)
61. The proceedings of the Toulouse, the British Academy (in the Proceedings of the British Academy series), the Oxford (by Peter Lang), the Baltimore (in a special issue of *Modern Language Notes*, January 2018) and the Toronto (by The University of Toronto Press) conferences are already in preparation, for instance. For the latter four, see the relevant websites:<http://www.furioso16.it/il-furioso-del-1516-tra-rottura-e-continuita/>; <http://www.furioso16.it/ariosto-conference-500-years-orlando-furioso/>; <http://www.furioso16.it/orlando-furioso-print-digital-five-centuries-reading-ariosto-international-symposium/>; <http://grll.jhu.edu/2016/10/05/orlando-furioso-at-500/> [all accessed 31 August 2017]. [↑](#endnote-ref-61)
62. Jo Ann Cavallo, *The* World *Beyond* Europe *in the Romance Epics of* Boiardo *and* Ariosto (Toronto: University of Toronto Press, 2013). [↑](#endnote-ref-62)
63. Now at the Wadsworth Atheneum Museum of Art at Hartford, US. [↑](#endnote-ref-63)
64. Maria Pavlova has recently published a very useful overview of the topic in *Christian-Muslim Relations:A Bibliographical History*, ed. by David Thomas and Barbara Roggema (Leiden: Brill, 2009-), vi: *Western Europe (1500-1600)*, ed. by David Thomas and John Chesworth (2014), pp. 469-483. See also Pia SchwarzLausten, ‘**Saracens and Turks in Ariosto's *Orlando Furioso*’, in** *‘Turks’: The Role of the Ottoman Empire in Continental European Literature 1453-1583*, ed. by Peter Madsen (Rochester, NY: Camden House, forthcoming); the Italian version has already appeared as ‘**Saraceni e Turchi nell’*Orlando furioso* di Ariosto’, in** *Studi di Italianistica nordica: Atti del X Convegno degli italianisti scandinavi Università d’Islanda Università di Bergen Reykjavik 13–15 giugno 2013*, ed. by Marco Cargiulo, Margareth Hagen and Stefano Rosatti(Rome:Aracne Editrice, 2014), pp. 261-86. [↑](#endnote-ref-64)
65. Issues of recontextualization of the first *Furioso* and its cultural genesis have recently been brought to the attention of scholars by Nicolò Maldina, ‘Ariosto, l’ingratitudine di Orlando e gli amori di Sansone nel *Furioso*’, *Studi e problemi di critica testuale* 88.1 (2014), 127-74; Lucia Dell’Aia, ‘La luna di Ariosto: la scienza celeste e il *De facie quae in orbe lunae apparet* di Plutarco’, *Schifanoia*, 50-51 (2016), 151-57; and Stefano Jossa, ‘ “A difesa di sua santa fede”: il poema cristiano dell’Ariosto (*Orlando furioso*, XXXIV 54-67)’, in *Chivalry, Academy and Cultural Dialogues: The Italian Contribution to European Culture: Essays in Honour of Jane E. Everson*, ed. byGiuliana Pieri and Stefano Jossa (Cambridge: Legenda, 2016), pp. 32-42. [↑](#endnote-ref-65)
66. Good recent examples have been offered by Matteo Residori, ‘Punitions exemplaires et rétributions perverses dans le Roland furieux de l'Arioste’, in Scénographies de la punition dans la culture italienne moderne et contemporaine, **ed. by Philippe Audégean and Valéria Giannetti-Karsenti** (Paris: Presses Sorbonne Nouvelle, 2014), pp. 23-41; Letizia Panizza, ‘Ariosto and Lucian of Samosata: Partners in Ambivalence, together with St John’, in *Chivalry, Academy, and Cultural Dialogues*, ed. by Jossa and Pieri, pp. 17-31; and Eleonora Stoppino, ‘Illegitimate Texts, Illegitimate Heroes: Ariosto’s Aeneas and the Querelle des Femmes’, in *Chivalry, Academy, and Cultural Dialogues*, ed. by Jossa and Pieri, pp. 43-53. [↑](#endnote-ref-66)
67. On this, see Jennifer Helm, ‘Literary Censorship: The Case of the *Orlando furioso’,* in *La censura ecclesiastica in età moderna* (= *Dimensioni e problemi della ricerca storia,* 1 (2012)), pp. 193-214; Jennifer Helm, *Poetry and Censorship in Counter-Reformation Italy* (Leiden-Boston: Brill, 2015). [↑](#endnote-ref-67)
68. # *Ariosto Today: Contemporary Perspectives*, ed. by Donald Beecher, Massimo Ciavolella and Roberto Fedi (Toronto: University of Toronto Press, 2003).

    [↑](#endnote-ref-68)
69. See *Convegno internazionale Ludovico Ariosto: Roma-Lucca-Castelnuovo di Garfagnana-Reggio Emilia-Ferrara, 27 settembre-5 ottobre 1974* (Rome: Accademia nazionale dei Lincei, 1975); ***Ludovico Ariosto: lingua, stile e tradizione: atti del Congresso organizzato dai comuni di Reggio Emilia e Ferrara: 12-16 ottobre 1974*, ed. by Cesare Segre(Milan: Feltrinelli, 1976);** *Ariosto 1974 in America: atti del Congresso ariostesco: dicembre 1974, Casa italiana della Columbia University*, ed. by Aldo Scaglione (Ravenna: Longo, 1976). [↑](#endnote-ref-69)
70. See Paul Ricoeur, *Memory, History, Forgetting* (Chicago: The University of Chicago Press, 2004). [↑](#endnote-ref-70)
71. J.R. Tolkien, *The Fellowship of the Ring* (London: George Allen & Unwin, 1954), dust jacket. See also C.S. Lewis, *Collected Letters*, ed. by Walter Hooper, 3 vols (London, HarperCollins, 2004-2006), iii, p. 383. On this, see the useful overview in Edoardo Rialti, ‘«Stancarsi dell’Ariosto è come stancarsi del mondo intero»: i poemi cavallereschi italiani negli scritti di C.S. Lewis’, in *Il Professore Innamorato: Studi offerti dagli allievi a Riccardo Bruscagli*, ed. by Giovanni Ferroni (Pisa:ETS, 2016), pp. 271-90. [↑](#endnote-ref-71)
72. Joseph Gibaldi, ‘Will Ariosto Be the Next Tolkien?’, *College Literature*, 2.2 (1975), 138-42. [↑](#endnote-ref-72)