

[French & Italian Languages and Literatures](#)

Dennis Looney

CL 126

412-624-6264

looney@pitt.edu

Hours:

Thursdays, 4–6 p.m. (with several other class meetings during the semester)

Tuesday 10 a.m. to Noon, Wednesday Noon to 2 p.m., and Thursday 2–4 p.m. (It is best if you schedule an appointment in advance via phone or [e-mail](#)).

Ariosto's *Orlando Furioso* and Vernacular Classicism (IT 2320)

Course Description

This course will examine Ariosto's *Orlando Furioso* (1532) as an example of an Italian Renaissance epic, or, more properly, a romance-epic, which quickly achieves the status of a classic in a vernacular language. Much emphasis will be placed on the poem as a product of its historical moment, a time of unceasing political crisis and cultural change, which Machiavelli and Guicciardini referred to as "mutazioni."

We will consider how the Ferrarese poet Ariosto (and to a lesser extent Boiardo his predecessor and Tasso his successor) renovated the popular genre of romance into a new kind of narrative through the imitation of classical epic.

Focusing on the evolution of narrative poetics in this canonical poem of the Italian Renaissance, we will explore recent critical claims that postmodern insight values Ariosto's hybridization of genre as enthusiastically as did his original audience. The ultimate goal of this course is simple: to read Ariosto's Renaissance masterpiece so carefully that you have a feel for it and recollection of it for the rest of your life.

Any edition of the *Furioso* will do and the library has many. No edition is perfect. I can warn you about the limitations of the one you have chosen. Many good editions are available to be purchased online.

This course will be taught in Italian and English (as needed) so that students from departments other

than Italian may take it. Discussion of Ariosto's poem will proceed on the assumption that the student has enough Italian to be able to work through the text. Students will be allowed to speak and write in whichever language they choose. There are several excellent translations available that can serve as dependable trots. Waldman and Gilbert provide the most accurate versions; Reynolds is faithful to Ariosto's octave stanza; Harington's great Elizabethan translation is another thing entirely, but worth a look.

Evaluation:

- Weekly participation (20 %)
- Brief oral presentation of a passage/stanza in January–February (5 minutes); short presentation (10–20 minutes) of an episode in the poem in March–April (20 %). In lieu of the longer oral report on an episode you may write a short (1–3 pages) analysis of an article or book on Ariosto or the *OF* written in the last 15 years **not** in our bibliography, i.e., track one down and read it. Check the MLA bibliography for possible candidates. Let me know what you are doing.
- Five short 1–2 page reviews of critical works on the *Furioso* (20 %); see attached bibliography for works and instructions; you must read the works marked with an asterisk; the five short reviews should be based on works that do not have an asterisk.
- Paper (10–20 pages.) on some aspect of the poem; one page abstract due on March 13 (40 %)

Reading assignments in the *OF* over the course of the semester.

Read this section of the poem: Focus on this topic, issue, episode, or character:

January 9	OF 1	Angelica; narrative design; background for the poem
January 16	OF 2–4	Casa d'Este; the Este Court in Ferrara
January 23	OF 5–8	Ruggiero e Alcina; allegory vs. education
January 30	OF 9–12	Olimpia; the 3 editions of the <i>OF</i> (1516,1521,1532)
February 6	OF 13–18	the siege of Parigi; warfare in the Renaissance
February 13	OF 18–22	Cloridano e Medoro (e Angelica); intertextuality, sources
February 20	OF 23–24	la pazzia di Orlando
February 27	OF 23–24	la pazzia di Orlando, continued
March 13	OF 25–28	la novella del 28
March 20	OF 29–33	Isabella; Bradamante and Rocca di Tristano episode; gender
April 3	OF 34–38	Astolfo and the Marganorre episode; fiction
April 10	OF 39–43	il rinsavimento di Orlando; Rinaldo's travels
April 17	OF 44–46	Ruggiero, Bradamante, Leone; dynasty and history
April 24		Conclusions

Bibliography for ITALIAN 2320

This is a list of Critical Readings to accompany the assignments in *Orlando Furioso*. You must read the items that are marked with an asterisk. Choose your five short written assignments from among the items on the following list that are **not** marked with an asterisk.

Please turn in at least one review per month, beginning in January. Many of the items are on reserve in Hillman Library. Some are in the reference section of Hillman; some are in the stacks. I have others and can loan them to you as long as you swear to return them! Note: the bibliographical entries are not all entered in complete format.

Vita di LA

Catalano, Michele. *La vita di LA*. 2 vols. Geneva: Olschki, 1930-31.

Gardner, Edmund G. *Dukes and Poets in Ferrara*. 1904.

Gardner Edmund G. *The King of Court Poets: Ariosto* 1906; 1968.

Griffin, Robert. *Ludovico Ariosto*. New York: Twayne, 1974.

*Looney, D. "Ludovico Ariosto." *Enc. of the Renaissance*. NY: Scribner's, 1999. I:97-103.

Mori, B. "Le vite ariostesche del Fornari, Pigna e Garofalo." *Schifanoia* 17/18 (1997): 135-78.

Sapegno, Natalino. "Ludovico Ariosto." *DBI*. 4: 172-88.

Critical Trends

*Ascoli, A. R. "Reading the *Furioso's* Readers." In *Ariosto's Bitter Harmony*. 94-107.

*Hough, Graham. "The Romance Epic." In *Perspectives on Epic*. 54-61.

*Pettinelli, R. "Linee della critica ariostesca dal 1950 ad oggi." In W. Binni, *Metodo e poesie di Ludovico Ariosto e altri studi ariosteschi*. 1996. 423-61.

L'Ottava d'Oro. La vita e l'opera di Ludovico Ariosto. 1933.

*Spingarn, Joel. "Renaissance Ideas." In *Perspectives on Epic*. 62-72.

Bibliographical Aids, History of Printed Editions, Reception

- Agnelli and Ravegnani. *Annali delle edizioni ariostee*.
- Beer, Marina. "Nella biblioteca di don Chisciotte." In *Romanzi di Cavalleria*. 207-56.
- Casadei, Alberto. *La strategia delle varianti*. Lucca: Fazzi, 1988.
- Fahy, Conor. *L'OF del 1532. Profilo di una edizione*. Milan: La Cattolica, 1989.
- Fatini, G. *Bibliografia della critica ariostea, 1510-1956*. Florence: Le Monnier, 1958.
- Hofer, Philip. "Illustrated Editions of OF." In *Fragonard: Drawings for Ariosto*. 27-40.
- Javitch, Daniel. *Proclaiming a Classic: The Canonization of OF*. Princeton, 1996.
- *Rajna, Pio. *Le fonti dell'OF*. 1876. 1975.

- Rodini, Robert. *An Annotated Bibliography of Criticism, 1956-1980*.
Rodini supplement # 1 in *MLN* 1988 issue. (Survey 1980-1987)
Rodini supplement # 2 in *Annali* 1994 issue. (Survey 1986-1993)

Readings connected with Specific Cantos, Episodes, or Issues

- **OF 1 Angelica**

Marinelli, P. "Image and Design in Canto 1 of *OF*." *MLN* 103/1 (1988): 31-49.
Santoro, M. "L'Angelica del *Furioso*: fuga dalla storia." In *L'anello di Angelica*. 57-81.

- **OF 2-4 Casa d'Este**

Bestor, J. "Marriage and Succession in the House of Este: A Literary Perspective." (see DL for copy.)

Gundersheimer, W. "The Style of a Renaissance Despotism." *Ferrara*. 272-84.
Piromalli, Antonio. *La cultura a Ferrara al tempo di Ariosto*. [pick a chapter]

- **OF 5-8 Ruggiero e Alcina**

Ascoli, Albert Russell. "Allegory and Education." *Ariosto's Bitter Harmony*. 121-257.
Beer, Marina. "Il sogno di Orlando." In *Romanzi di cavalleria*. 35-81.
Bellamy, Elizabeth J. "Alcina's Revenge." In *Annali d'italianistica* 12 (1994): 61-74.

- **OF 9-12 Olimpia**

Carne-Ross, D.S. "The One and the Many." *Arion New Series* 3/2 (1976): 146-200.
Javitch, Daniel. "Cantus Interruptus." In *MLN* 95 (1980): 66-80.
Santoro, M. "Un'addizione esemplare del terzo *Furioso*." In *L'anello di Angelica*. 83-104.

- **OF 13-18 l'assedio di Parigi**

Murrin, Michael. "The Siege of Paris." In *MLN* 103/1 (1988): 134-53. Javitch, D. "Critical Responses to Narrative Discontinuity in *OF*." In *Proclaiming a Classic*. 86-105.

- **OF 18-22 Cloridano e Medoro (e Angelica)**

Cabani, M. "Ariosto, Tasso e la tradizione cinquecentesca." In *Gli amici amanti*. 17-41.
Saccone, Eduardo. "Cloridano e Medoro." In *Il Soggetto del Furioso*. 161-200.

- **OF 23-24 la pazzia di Orlando**

Beer, M. "Lupinositas." In *Romanzi di cavalleria*. 83-108.
Lee, Rensselaer W. *Names on Trees: Ariosto into Art*. *Looney, D. "Sources of Compromise" (15-30); "The Misshapen Beast" (123-41). In *Compromising*.
Savoia, F. "L'abito e la pazzia di Orlando." In *Forma e parola*. 255-70.

- **OF 25-28 la novella del 25 (Fiordesina) e la novella di 28**

Zatti, Sergio. "L'inchiesta, e alcune considerazioni sulla forma del *Furioso*." In *MLN* 103 (1988): 1-30.
Zatti, S. "Il ruolo di Turpino: poesia e verità nel *Furioso*." In *Il Furioso fra epos e romanzo*. 173-212.
Bologna, Corrado. *La macchina del Furioso*. [pick any chapter]

- **OF 29-33 Isabella; Rodomonte; Bradamante**

Durling, Robert. *Figure of the Poet*. 112-81 (especially final section of chapter)
Shemek, D. "Gender, Duality, and the Sacrifices of History." In *Ladies Errant*. 77-125.

- **OF 34-38 Astolfo**

Cuccaro, Vincent. "The Episode of Astolfo..." In *The Humanism of LA*. Ravenna: Longo, 1981. 215-25.

Griffin, Robert. "That Paradise Called Earthly." In *Ludovico Ariosto*. 99-111.

Santoro, Mario. "L'Astolfo ariostesco: *homo fortunatus*." In *Ariosto e il Rinascimento*. 185-236.

- **OF 39–43 il rinsavimento di Orlando**

Martinez, Ronald L. "De-Cepahlizing Rinaldo" in *Annali* 12 (1994): 87-114.

Sherberg, Michael. "Rinaldo: Homo Viator." In *Rinaldo: Character and Intertext*. 43-89.

Quint, David. "The Death of Brandimarte." In *Annali* 12 (1994): 75-85.

- **OF 44–46 Ruggiero e Bradamante**

Marsh, David. "Ruggiero e Leone: Revision and Resolution in Ariosto's *OF*." *MLN* 96 (1981): 144-51.

Schachter, M. "Leone, Bradamante and Ruggiero in the 1532 *OF*." *MLN* 115/1 (2000): 64-79.