

Dennis Looney. *Compromising the Classics. Romance Epic Narrative in the Italian Renaissance*. Detroit: Wayne State University Press, 1996. Pp. 244.

L'elegante lavoro di Dennis Looney si organizza intorno alle nozioni di imitazione e compromesso. Nel primo capitolo, *Compromising Criticism*, l'autore riconosce i suoi debiti nei confronti di recenti lettori del *Furioso*, tra cui Baldassarri, Beer, Ascoli, Javitch e Zatti, nonché più in generale della critica positivista (primo tra tutti Rajna), strutturalista (attraverso la riflessione di Segre) e psicanalitica. Al tempo stesso, il critico individua l'originalità del proprio lavoro in un'attenzione particolare verso gli aspetti teorici dell'imitazione, intesa come ripresa non tanto di motivi o di scelte stilistiche, quanto piuttosto di organizzazione narrativa dei materiali. In altri termini, l'attenzione di Looney si concentra non tanto sulla *inventio* e l'*elocutio*, quanto sulla *dispositio*, portando così il concetto di imitazione al cuore del processo creativo, se è vero che, come sostiene Torquato Tasso nei *Discorsi dell'arte poetica*, l'originalità del poeta consiste non nella scelta del materiale (cioè nell'*inventio*), ma "nella novità del nodo e dello scioglimento della favola", cioè appunto nella *dispositio*. Il critico si richiama al concetto di "vischiosità" elaborato da Segre per indicare l'importanza della fonte non in quanto influenza esterna, ma come elemento interno che coinvolge e contamina gli elementi e il significato dell'opera poetica.

Per quel che riguarda la nozione di compromesso, essa è messa in evidenza fin dal sottotitolo del lavoro, che audacemente combina due termini, epica e romanzo, tenuti distinti dalla riflessione critica rinascimentale: assunto del critico è che Boiardo, Ariosto e Tasso "understood and then to some extent overcame the distinction between classical and medieval, especially in the construction of their respective narratives" (6). Più ancora delle tre corone estensi, è Bernardo Tasso a cercare di elaborare una posizione critica che permetta di sfuggire alla dicotomia romanzo-epica propugnata in termini quanto mai rigidi da aristotelici quali Girolamo Vida. L'epistolario dell'autore dell'*Amadigi*, e in particolare il suo carteggio con Giraldo Cinzio, rivela il desiderio di trovare un modello classico – ma non aristotelico – per il romanzo.

Uno degli aspetti più pregevoli del lavoro di Looney risiede nell'attenzione portata al classicismo dell'autore dell'*Innamorato*, in particolare alla sua attività di traduttore di Erodoto. La versione boiardesca delle *Storie*, più breve non solo dell'originale ma anche della precedente traduzione di Valla, tendeva a facilitare la ricezione del classico nell'ambiente ferrarese: l'inserzione di formule di transizione (del tipo "Ma lasciando tale narratione tornerò a dire le altre cose[...] [71]) e, in un caso, di un aiuto mnemonico, corrispondevano alla necessità di rendere il testo greco accessibile e familiare ad un pubblico abituato alle convenzioni romanzesche. Una simile preoccupazione sottende la ripresa di *Eneide* 10.606-88 (episodio di Turno attratto dal fantasma di un falso Enea su una nave che lo trascina lontano dalla battaglia) in *Innamorato* 1.5.13-56, in cui Rinaldo è ingannato in maniera simile dal simulacro di Gradasso. È questo un capitolo che ben si inserisce nell'ambito del nuovo interesse per l'opera boiardesca in Nord America, testimoniato, in particolare, dalla traduzione del poema ad opera di Charles Stanley Ross.

L'analisi del classicismo del *Furioso* parte da un episodio preciso, quello dell'eremita la cui sorte il lettore viene chiamato a scegliere tra tre possibili (29.5-7), secondo un procedimento caro ad Ovidio. Ricche in temi, trame e personaggi, le *Metamorfosi*

Compromising The Classics Romance Epic Narrative In The Italian Renaissance

Robert S. Dombroski, Dino S. Cervigni

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Encyclopedia of Italian Literary Studies Gaetana Marrone, Paolo Puppa, 2006-12-26 The Encyclopedia of Italian Literary Studies is a two volume reference book containing some 600 entries on all aspects of Italian literary culture It includes analytical essays on authors and works from the most important figures of Italian literature to little known authors and works that are influential to the field The Encyclopedia is distinguished by substantial articles on critics themes genres schools historical surveys and other topics related to the overall subject of Italian literary studies The Encyclopedia also includes writers and subjects of contemporary interest such as those relating to journalism film media children s literature food and vernacular literatures Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries on individuals a brief biographical paragraph and list of works by the person It will be useful to people without specialized knowledge of Italian literature as well as to scholars

A Companion to Vergil's Aeneid and its Tradition Joseph Farrell, Michael C. J. Putnam, 2014-01-28 A Companion to Vergil's Aeneid and its Tradition presents a collection of original interpretive essays that represent an innovative addition to the body of Vergil scholarship Provides fresh approaches to traditional Vergil scholarship and new insights into unfamiliar aspects of Vergil's textual history Features contributions by an international team of the most distinguished scholars Represents a distinctively original approach to Vergil scholarship

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone, 2007 Publisher description

Imitating Authors Colin Burrow, 2019-05-16 Imitating Authors is a major study of the theory and practice of imitatio the imitation of one author by another from antiquity to the present day It extends from early Greek texts right up to recent fictions about clones and artificial humans and illuminates both the theory and practice of imitation At its centre lie the imitating authors of the English Renaissance including Ben Jonson and the most imitated imitator of them all John Milton Imitating Authors argues that imitation was not simply a matter of borrowing words or of alluding to an earlier author Imitators learnt practices from earlier writers They imitated the structures and forms of earlier writing in ways that enabled them to create a new style which itself could be imitated That made imitation an engine of literary change Imitating Authors also shows how the metaphors used by theorists to explain this complex practice fed into works which were themselves imitations and how those metaphors have come to influence present day anxieties about imitation human beings and artificial forms of intelligence It explores relationships between imitation and authorial style its fraught connections with plagiarism and how emerging ideas of genius and intellectual property changed how imitation was practised In refreshing and jargon free prose Burrow explains not just what imitation was in the past but how it influences the present and what it could be in

the future Imitating Authors includes detailed discussion of Plato Roman rhetorical theory Virgil Lucretius Petrarch Cervantes Ben Jonson Milton Pope Wordsworth Mary Shelley and Kazuo Ishiguro **Ariosto Today** Donald Beecher, Massimo Ciavolella, Roberto Fedi, 2003-01-01 This collection of essays brings together twelve noted Italian and American scholars to provide a complete picture of Ariosto and all his works as an integration of tradition and invention American Journal of Italian Studies ,1998 **Italian Cultural Studies** Robert S. Dombroski, Dino S. Cervigni, 1998 *AdI* ,1998 The Journal of Medieval and Renaissance Studies ,1997 **Rivista di studi italiani** ,1997 **The Journal of Medieval and Early Modern Studies** ,1997 Quaderni D'italianistica ,1997 **Critical Survey of Drama: Jules Romains - William Trevor** ,2003 Publications of the Modern Language Association of America , **Magic in Boiardo and Ariosto** Julia Kisacky, 2000 The topos of magic has fascinated people from antiquity to the present day This study uses a thematic and structural approach to examine the various functions performed by magic in two important Renaissance epics Boiardo s Orlando innamorato and Ariosto s Orlando furioso It breaks new ground by exploring the association of magic with the chaotic and irrational as contrasted more or less strongly with order and reason It also examines the poets use of magic as a vehicle in the Renaissance dialectic between fortune and self determination 'The Shame of All Her Kind' Maria Frangos, 2008 *Whitaker's Books in Print* ,1998 *Ariosto Medievale* Eleonora Stoppino, 2003 **The Five-minute Linguist** E. M. Rickerson, Barry Hilton, 2006 This volume consists of brief chapters adapted from the weekly scripts of a popular NPR series on language contributed by a cross section of leading professional linguists from the U S and abroad

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