

in putting forth a detailed and coherent consideration of the *tenzone* and its afterlife that represents a real advancement in Dante Studies.

THOMAS MUSSIO

Iona College

Eleonora Stoppino. *Genealogies of Fiction: Women Warriors and the Dynastic Imagination in the Orlando furioso*. New York: Fordham University Press, 2012.

Genealogies of Fiction is structured around prominent female characters in the *Furioso*: the first chapter focuses on the purported Estense progenitor Bradamante in light of medieval *cantari* and *poemi cavallereschi*; chapter 2 explores the female warrior Marfisa in relation to her Amazonian precedents; chapter 3 analyses classical and medieval intertexts of the Lidia episode (canto 34); chapter 4 reads the fairy Melissa against the figures of the sorceress and the sibyl; and the final chapter returns to Bradamante, considering her marriage to Ruggiero in the context of Este marriage politics. Throughout the study, Stoppino views gender relations, chivalric culture, and the dynastic system as interconnected instances of genealogy (2).

In delimiting the literary models that constitute her frame of reference, Stoppino considers “French prose romances, Italian reelaborations of them, and late medieval *cantari* and *poemi cavallereschi*, most of which still lack modern editions” as “medieval intertexts [that] play a key role in shaping Ariosto’s poem as a dynastic text” (7–8). *Genealogies of Fiction* makes a fundamental contribution to our understanding of medieval chivalric literature by focusing on these lesser-known texts, in particular the anonymous *cantare* entitled *Historia di Bradiamonte sorella di Rinaldo*. Yet the fact that the author posits a direct relation between these earlier works and the *Orlando Furioso*, bypassing Boiardo’s *Orlando Innamorato* as the main direct source, may seem less convincing.

Without denying the importance of earlier texts and sources, much of the more recent scholarship has, in fact, proven that it may no longer be critically viable to bypass Boiardo’s *Orlando Innamorato* in a comparative study of this kind. As Giuseppe Sangirardi has argued, Ariosto’s “frame of reference is not ‘the chivalric romance’ per se, but the chivalric romance as Boiardo had conceived it” (*Boiardismo ariostesco. Presenza e trattamento dell’Orlando innamorato nel Furioso* [Lucca: Pacini Fazzi, 1993], 299 and 313). Marco Dorigatti, moreover, has shown this relation to be especially pertinent in the treatment of genealogy: “Rugiero and the Dynastic Theme from Boiardo to Ariosto” (*Italy in Crisis: 1494*, eds. Jane Everson and Diego Zancani [Oxford: Legenda, 2000], 92–128), and, more recently, “La favola e la corte: intrecci narrativi e genealogie estensi dal Boiardo all’Ariosto” (*Gli dèi a Corte. Letteratura e immagini nella Ferrara estense*, eds. Gianni Venturi and Francesca Cappelletti [Florence: Olschki, 2009], 31–54).

Stoppino is absolutely correct that “genealogical thinking is deeply embedded in sixteenth-century Ferrarese culture and in Ariosto’s work” (3). Given, however, that Ariosto’s use of genealogy comes in the wake of Boiardo’s precedent (not only in the strict sense of providing a family tree for the Estense patrons, but also in the related areas of “intertextuality, political dynasty, and gender” [2]), the removal of the *Orlando Innamorato* from the picture creates a series of problematic assumptions. This may be the case, for instance, in the opening of the first chapter, in which the author imagines that Ariosto’s contemporaries would have considered Bradamante’s initial appearance in the *Furioso* as “the continuation of a story told many times before” (18). Yet the logical point of reference for readers, whether Ariosto’s contemporaries or our own, is not so much “a whole system of poems belonging to the same tradition” (18) as the precise poem that Ariosto had set out to continue. We are dealing with an interrupted narrative thread, not simply a generically familiar character from “a multiplicity of sources” (19). Stoppino later asserts that the *Aspramonte* is a “first degree intertext, since it is directly imitated in the *Furioso*, and a second degree intertext, since it is indirectly present through the

influence of the *Bradamante*" (34), even speaking of a "double genealogy of texts and their characters" (34). Yet it may be important to remember that Boiardo had already incorporated the *Aspramonte* into his romance epic, both by developing Rugiero's early history as a direct sequel to the *Aspramonte* episode in question and by relating the enamourment of Rugiero and Bradamante following a scene in which, rather than best her in a duel, he undertakes one on her behalf.

On the occasions in which Stoppino does refer to Boiardo, she seems to do so without taking into consideration Boiardo's role as a significant predecessor. For example, she joins Boiardo's name to Ariosto's when making general assertions, such as "Boiardo and Ariosto narrate their stories [...] preserving the coherence of the characters' lives as narrated in previous stories" (19), thereby neglecting to consider fundamental differences that give meaning to the individual poems. On one occasion, she provides questionable information, when she states that "fame retroactively renamed [Boiardo's] poem *Orlando innamorato*, modeling the title on the more famous *Orlando furioso*" (21). The author then goes on to remark that "this simple example attests to the uniqueness of the *Furioso*" (21), symbolically turning Ariosto's continuation into a precedent. In actuality, however, the additional title *Orlando Innamorato* was already placed at the opening of each Book in the earliest extant edition (1487) and was used as the general title as early as the Venetian edition of 1506. Another possible error, common to previous Ariosto criticism, is to mention Boiardo's poem in passing as either a passive intermediary between medieval sources and the *Furioso* (27, 41) or as the uncomplicated raw material from which Ariosto builds his masterpiece, e.g., "Though it is true that Bradamante is already a central character in Boiardo's *Innamorato*, it is Ariosto who revitalizes the contradictions and conflicts embedded in her figure" (23). What Boiardo does with the character of Bradamante—however we might decide to interpret it—cannot be brushed off in passing as unworthy of note in a study that aims to trace "the formation of the character of the warrior woman, from the Amazon to Bradamante." In the context of Stoppino's discussion of genealogy and gender, it could have been useful to consider, for example, that Boiardo's Bradamante was the privileged addressee of Rugiero's genealogical history beginning with the fall of Troy (*OI* 3.5.15–38), that she experienced both physical attraction and love for the courteous North African knight (*OI* 3.5.38–39), and that she was privy to a hermit's prophetic vision regarding Rugiero in a scene that signaled an ensuing quest on her part (*OI* 3.8.56–59).

In the end, in her book, Stoppino achieves at least two results: she underscores some of *Orlando Furioso's* lesser known sources, and she does so through the direct study of manuscripts and incunabula currently available only in a small number of libraries whose distance renders consultation outside the reach of many scholars. Hopefully, therefore, this book will inspire new editions and further research on these intriguing medieval chivalric texts in an ongoing collective effort to uncover our literary past.

JO ANN CAVALLO
Columbia University

Gaspara Stampa. *The Complete Poems: The 1554 Edition of the "Rime," a Bilingual Edition*. Ed. Troy Tower and Jane Tylus. Introduction and Translation by Jane Tylus. (The Other Voice in Early Modern Europe). Chicago & London: The University of Chicago Press, 2010.

In her "Introduction" Jane Tylus laments (as have other critics before her), that Stampa as a poet "was virtually ignored for almost two centuries" (2) until Luisa Bergalli included 35 of her sonnets in the 1726 anthology, *Componimenti poetici delle più illustri rimatrici d'ogni secolo*, and then published Stampa's entire *Rime* in 1738. This is true, but being ignored was the norm for many poets, especially for women poets. New publications during the Seicento were mainly of the works of living poets, and were

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