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An index of counter-spells in Ariosto's Orlando furioso (1516)

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Abstract

Michael Robertson explores Ariosto's Orlando furioso, which offers an unexpectedly early example of awareness of the practical value of the book index, with part of the poem's plot depending on it.

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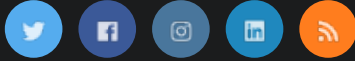
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A massive epic poem in 46 cantos by Ludovico Ariosto, written 1516-1532. Orlando Furioso ("Mad Orlando") continues the story begun in the unfinished epic poem, Orlando Innamorato ("Orlando in Love") by Matteo Maria Boiardo, Conte di Scandiano (1441-1494). Charlemagne (Carlo) is at war with the Saracens, and his paladin Orlando (Roland), the world's greatest knight (and hero of the French Chanson de Roland), goes mad from Unrequited Love for a pagan princess named Angelica of Cathay. Has a Beta Couple Orlando Furioso is anything but a sing-songy, staid old verse. In Waldman's translation are to be found both the idealised virtues of chivalry and sometimes startlingly lowbrow humor, all wrapped up in an epic tale of adventure, romance and magic. And for sheer entertainment value (coupled with the elitism of Ariosto's sly jabs at the very people for whom the work was composed), this work is all but impossible to beat-- his original audience, after all, was not the literati, but the idle rich. Read more. 50 people found this helpful. Orlando innamorato (to which Ariosto's Orlando furioso was conceived as a sequel) glorifies military honour, patriotism, and religion. The poem did not achieve popularity, partly because of its dialectical and erudite language, partly because of the careless construction of the episodes and characters, but chiefly because of its delineation of... Read More. In history of Europe: Arts and letters. ...finest of all Italian epics, Orlando furioso. The ability of the medieval epic and folk traditions to inspire the poets of such sophisticated centres as Florence and Ferrara suggests that, humanist dis