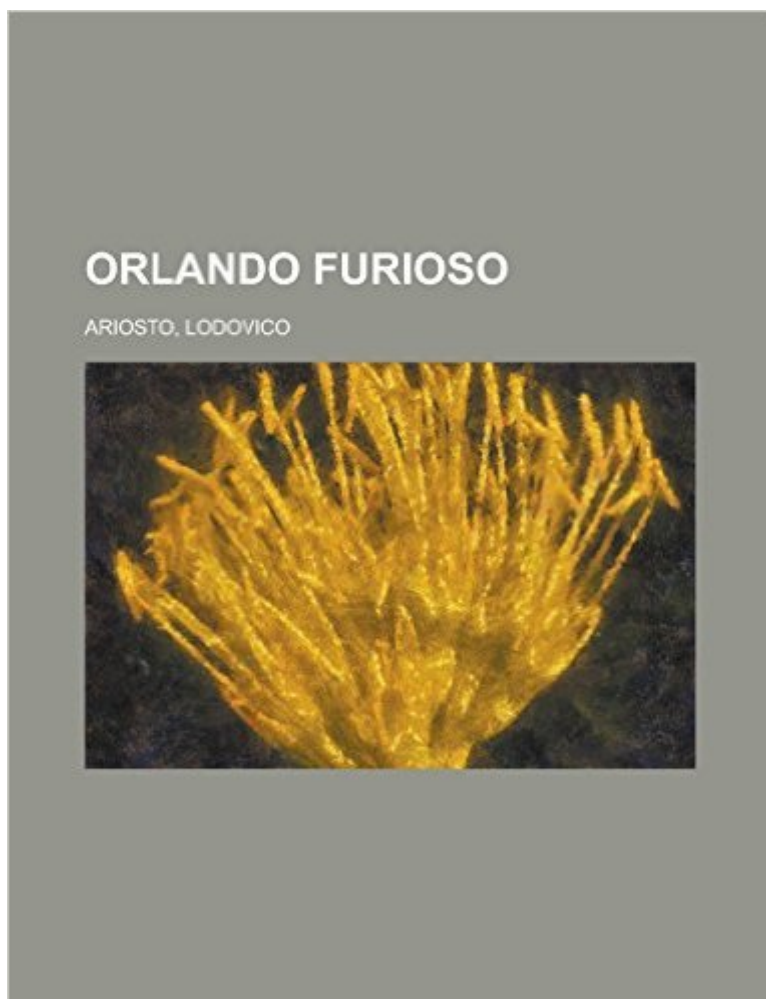


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Orlando Furioso (Italian Edition)



Synopsis

Estratto: ...avverrà che poi si deggia morire, allora il minor mal s'elleggia. - 85 Non credo che quest'ultime parole potesse esprimer s'altro, che fosse inteso; e fin'altro come il debil lume suole, cui cera manchi od altro in che sia acceso. Chi potrà dire a pien come si duole, poi che si vede pallido e disteso, la giovanetta, e freddo come ghiaccio il suo caro Zerbin restare in braccio? 86 Sopra il sanguigno corpo s'abbandona, e di copiose lacrime lo bagna, e stride s'altro, ch'intorno ne risuona a molte miglia il bosco e la campagna. Niente alle guance niente al petto si perdona, che l'uno e l'altro non percuota e fragna; e straccia a torto l'auree crespe chiome, chiamando sempre invan l'amato nome. 87 In tanta rabbia, in tal furor sommersa l'avea la doglia sua, che facilmente avria la spada in se stessa conversa, poco al suo amante in questo ubidiente; s'uno eremita ch'alla fresca e tersa fonte avea usanza di tornar sovente da la sua quindi non lontana cella, non s'opponea, venendo, al voler d'ella. 88 Il venerabile uom, ch'alta bontade avea congiunta a natural prudenza, ed era tutto pien di caritate, di buoni esempi ornato e d'eloquenza, alla giovan dolente persuade con ragioni efficaci pazienza; e inanzi le puon, come uno specchio, donne del Testamento e nuovo e vecchio. 89 Poi le fece veder, come non fusse alcun, se non in Dio, vero contento, e ch'eran l'altre transitorie e flusse speranze umane, e di poco momento; e tanto seppe dir, che la ridusse da quel crudele ed ostinato intento, che la vita sequente ebbe disio tutta al servizio dedicar di Dio. 90 Non che lasciar del suo signor voglia unque niente 'l grand'amor, niente le reliquie morte: convien che l'abbia ovunque stia ed ovunque vada, e che seco e notte e d'altro le porte. Quindi aiutando l'eremita dunque, ch'era de la sua età valido e forte, sul mesto suo destrier Zerbin posaro, e molti d'altro per quelle selve andaro. 91 Non volse il cauto vecchio ridur seco, sola con solo, la giovane bella l'altro dove ascosa in un selvaggio...

Book Information

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Customer Reviews

Charles James Fox, one of my heroes of the English 18th Cent., said that all Englishmen should learn Italian just to read Orlando Furioso. This seems a sound use of time. It is a lovely Christmas stocking (of a giant, it is absurdly long!) full of astonishing toys and trinkets that jump out and pirouette under the tree. Two knights fight a magician on a magic flying horse who soars and swings like a yo-yo so that the magician is always popping up like a horrid hornet behind the knights' necks to sting and sting. A myrtle bush recounts its sad love affairs as a man to a perfect stranger who has just flown in on a hippogryff. A beautiful girl knight knocks all the guys senseless, then falls into a hole where Merlin tells her the biographies of her unborn children and grandchildren. People dependent entirely on horses drop in on Scotland for lunch, and then go back to North Africa. I could go on, and the dear, gentle, Count Ludovico Ariosto most certainly does. The Italian is considerably less knotty than The Divine Comedy--and the subject is much more merrily simple-minded. Obsolete words will certainly be encountered: "verrone" for "balcone" = "balcony" just for one. There are naturally words for parts of armor and saddlery you do not really need to buy an ice-cream in Milan. You need a good Italian dictionary or a very good English-Italian (Oxford-Paravia, for example). The grammar is straightforward, though he does abbreviate words, making them look a little strange. The central story is of a crusading knight, Count Orlando, who falls in love with a girl who is (a) a pagan, (b) a sorceress. If this seems a bad idea, she also loathes men. This tense situation causes Count Orlando to go comprehensively mad--"furioso." No matter. Help is at hand!

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