AUTHORIZING ARIOSTO IN ENGLISH: THREE TRANSLATIONS OF *ORLANDO FURIOSO*, 1591-1791

A thesis submitted to the University of Manchester for the degree of Doctor of Philosophy in the Faculty of Humanities

2014

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Total Word Count: 82,009 ....

LIST OF ABBREVIATIONS

In each case, the first full reference is given in each chapter and then abbreviations are used in subsequent references.

CHBB	*The Cambridge History of the Book in Britain*, 6 vols. (Cambridge: Cambridge University Press, 1999-2011)
CHBB, 4	*The Cambridge History of the Book in Britain: Vol. 4: 1557-1695*, ed. by John Barnard, D. F. McKenzie and Maureen Bell (Cambridge: Cambridge University Press, 2008)
CHBB, 5	*The Cambridge History of the Book in Britain: Vol. 5: 1695-1830*, ed. by Michael F. Suarez and Michael J. Turner (Cambridge: Cambridge University Press, 2009)
CHIL	*The Cambridge History of Italian Literature*, ed. by Peter Brand and Lino Pertile (Cambridge: Cambridge University Press, 1997),
ECCO	Eighteenth-Century Collections Online
EEBO	Early English Books Online
ESTC	English Short Title Catalogue <http://www.estc.bl.ac.uk>
Furioso	*Orlando furioso*
JRL	John Rylands Library, Manchester
MLN	*Modern Language Notes*
MLR	*Modern Language Review*
ODNB	*Oxford Dictionary of National Biography* <http://www.odnb.com>
OED	*Oxford English Dictionary*
OGLET	*The Oxford Guide to Literature in English Translation*, ed. by Peter France (Oxford: Oxford University Press, 2000)
OHLTE	*The Oxford History of Literary Translation in English*, 4 vols. (Oxford: Oxford University Press, 2005-2010)

OHLTE, 2	*The Oxford History of Literary Translation in English: Vol. 2: 1550-1660*, ed. by Gordon Braden, Robert Cummings and Stuart Gillespie (Oxford: Oxford University Press, 2010)
OHLTE, 3	*The Oxford History of Literary Translation in English: Vol. 3: 1660-1790*, ed. by Stuart Gillespie and David Hopkins (Oxford; Oxford University Press, 2005)
OHLTE, 4	*The Oxford History of Literary Translation in English: Vol. 4: 1790-1900*, ed. by Peter France and Kenneth Haynes (Oxford: Oxford University Press, 2006)
PMLA	*Publications of the Modern Language Association of America*
RETS	*Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha, 2nd edn. (London: Routledge, 2011)
STC I	*A Short-Title Catalogue of Books Printed in England, Scotland and Ireland and of English Books Printed Abroad, 1475–1640*, ed. by A.W. Pollard & G.R. Redgrave (London: Bibliographical Society, 1926)
STC II	*Short-title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America and of English Books Printed in Other Countries, 1641-1700*, ed. by Donald Wing with John J. Morrison and Carolin W. Nelson, 2nd ed. (New York: Modern Language Association of America, 1992-8)
USTC	Universal Short-title Catalogue <http://www.ustc.ac.uk>

ABSTRACT

This thesis investigates the first three English translations of the Italian epic poem *Orlando furioso* by Ludovico Ariosto, published in England in the period 1591-1791. The thesis discusses the material forms and features of each translation, problematizing the notion of paratext to discuss the authorization of each translation in its contemporary literary milieu through the material and physical design of each edition.

The thesis starts with an introduction which foregrounds the importance of the notion of materiality as a means to discuss translations and retranslations of the same work and how materiality can be used to analyse the 'architecture of authorization'. Chapter 1 discusses instances of 'textual cultures' to show the intersection between translation studies, philological studies, history of the book and literary studies on the *Orlando furioso* and to use this framework as a starting point for the analysis in the subsequent chapters. Chapter 2 analyses the first translation by John Harington, focussing on the inclusion of illustrations as a means to authorize the translation, and the abundance of commentaries and glosses within the book. The materiality of the book is used to establish generic models for the translation and discussed by the analysis of selected passages of the poem for their translation strategies. The analysis of translation strategies is shown to confirm the use and functions of the specific paratextual apparatuses. This methodology is followed throughout Chapters 3 and 4, which analyse the translations by William Huggins and John Hoole respectively. The conclusion to the thesis confirms the importance of materiality in the analysis of literary translations and how paratextual design has been used by each translator as an agent of cultural change.

The appendix contains further contextual information for the three English translated editions discussed in this thesis, in three parts: bibliographical data, facsimile reproductions of the pages discussed for each edition, and textual data, including a comparative presentation of the three different renderings of Cantos I, XXIII and XXXIV.

DECLARATION

I declare that that no portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

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ACKNOWLEDGEMENTS

My PhD has proven to be a long journey, and during this journey I have met many people I am indebted to. First of all I have to thank my main supervisor Dr Guyda Armstrong for having me as her first student as main supervisor. I am indebted to her for her passion for books and objects, for the coffees shared together and for her constant encouragement, even when I was not believing in myself. This project today would not be completed if it wasn't for her. I want to deeply thank Professor Stephen Milner for his insightful comments and humungous expertise, for his humour and for his endless encouragements. I am also indebted to my advisor, Dr Noelle Gallagher, for sharing with me her expertise on eighteenth-century English literature and for her will to make me work to higher standards. I thank my examiners, Professor Carlo Caruso and Mr Spencer Pearce for their comments and suggestions, both of which have greately helped me to improve my thesis.

I want to thank the staff in Lending Support in the Main Library and in the Reading Room in the John Rylands Library for their precious help in these four years. My time at the Rylands has been fantastic and has become even more fantastic during my internship there. I thank Dr Emily McIntosh and Dr Kostas Arvanitis from the ArtsMethods programme for having given me the opportunity to apply for the Afterlife of Heritage Research Project. My deepest thanks go to Rachel Beckett and Julianne Simpson for agreeing to host my internship in the Printed Books Office at the John Rylands Library. Staff in the office and across the library have all been amazing in welcoming me and sharing their knowledge and advice.

In these years I was blessed to find and very good friends both in and outside of university. All my flatmates have been great friends. Special thanks go to Maria Paola, Elisa, Francesca, Bart, and Ksenija. Very special thanks go to Riccardo for his invaluable help with tables and formatting.

A huge thank you goes to Aaron, Melissa, Mike, John, Beth, Sophie, Esther and Lucy for having welcomed me to their church, where I found many other friends, their list is too long to be contained here! Special thanks go also to my colleagues in the Language Centre: Angie, Ann-Marie, Sophia, Gozde, Ladan, Claire, Ellon and Abdul. Thank you for the nice Friday mornings and for the friendships we created.

I am indebted to Sarah and Emma in the Careers Services for having offered me my first part-time job in Manchester. Thank you also to Holly, Natasha, Helen, Jenny, Joy, Martine and Mariana for their help and constant support, and to my fellow Application Advisers Zeinat, Abbas and John. It has been wonderful to work with them, since they have taught me so much about not only jobs and skills, but also myself I want to thank my manager Karen and all my colleagues in Precinct and Eddie Davies Library for having created a great work environment and having made the last year less stressful for me.

I have heard somewhere that friends are the siblings we choose, and this is so true for me. Very special thanks go to my best friend Carlotta and her family. I also want to thank my other sisters Caterina, Vale, Claudia, Valentina, Ilaria, Marzia and Tiziana. Grazie, mi mancate tanto!This thesis is for my parents and my sister for their love and support, and also for Daniela, Nube and Alessandra.

Finally I also dedicate this thesis to the memory of my aunt Paola and of my family friend Paolo: they both passed away well before their time and are greatly missed.

NOTE ON ORTHOGRAPHY AND TRANSLATION

I have maintained the sixteenth-century orthography. As sixteenth-century orthography was not fixed in its form, there might be discrepancies in the spelling of words. See Vivian Salmon 'Spelling and Punctuation' *in The Cambridge History of the English Language: Vol. 3: 1476-1776*, ed. by Roger Lass (Cambridge: Cambridge University Press, 2008), pp. 13-55.

Apart from the three translations under discussion, all further translations throughout the thesis are mine unless otherwise stated.

INTRODUCTION: PARATEXTS, MATERIALITY AND RETRANSLATION

This thesis examines three English books, all of which are copies of first editions of translations of the Italian narrative poem *Orlando furioso* by the Ferrarese humanist Ludovico Ariosto (1474-1533).[1] The translations are by the poet John Harington (1591), the dramatist William Huggins (1755) and the translator John Hoole (1783) respectively.[2] Ariosto's major work was published numerous times in different editions during the author's life, thus having a complex production history in response to the debates that arose around it. The debates on the *Furioso* were embodied in the different editions published after Ariosto's death, and each one of these editions was presented in a different book form. The presentation of the *Furioso* in different book forms was thus already an established practice by the time the book was translated into English by 1591. My thesis focuses on the mobility of the *Orlando Furioso* as a text in English translation represented in different editions. The case studies analysed in this thesis will illustrate how these editions differ from one another in terms of their materiality and physical components and how differences or reiterations in these components are used to discuss and to present the poem to the English literary context. Printed components of the *mise en page* like title pages, running titles, footnotes, commentaries, and prefaces are instances of the so- called paratext.

According to Gérard Genette the paratext comprises those printed features surrounding the literary text, which provide a 'threshold', or a way of accessing and interpreting it.[3] Genette's definition encompasses a variety of paratextual apparatuses and is broadly divided into peritext (paratextual apparatuses that surround the text), which include covers, titles, dedications, prefaces, postfaces, notes; and epitexts (paratextual elements that form part of the reception of the text) like reviews, interviews and public responses.[4] Genette's classification is synchronic and refers mainly to modern literary texts. Although his contribution to the study of the paratext is considered invaluable, more recent studies have challenged Genette's definition and have included more elements, providing a deeper analysis of the use of paratexts in framing books as objects, as we will discuss in Chapter 1.[5] In this thesis, chapters 2, 3, and 4 will analyse what I have labelled 'the architecture of authorization' in each of the three translations, identifying their constituent elements in terms of generic models, intertextual relationships, and the patterns of interpretation evidenced in the organization of the paratext.[6] In this project, the terms architecture refers to the organisation of paratextual elements in each edition both on the *mise en page* and in the whole edition and wants to analyse how the single paratextual components are related to and cross-reference one another to build an interpretative framework in which to discuss and authorise each translation.[7] This framework is articulated in the printed interface of each edition, which is not only an expression of printing technology, but also of various beliefs about the nature of the literary work.[8] The use of the notion of 'architecture' is aimed at building upon the notion of 'Seuils' ('thresholds') used by Genette, who, as mentioned above, considers the paratext as the threshold to the text, the access point to the development of the poem, but also as an access point to extratextual discussion and reception.[9] This notion of 'entrance' has been problematized in more recent publications that draw attention to the multiplicity of paratextual apparatuses, and therefore of ways to access the text.[10] Such critiques have challenged the notion of threshold as a two-way passage, highlighting how the paratext can be labyrinthine, and perhaps particularly so with regard to Renaissance texts.[11] Indeed, materiality in early-modern books is embodied within various conceptual levels of the book; both in the choice of a specific format and size, and also in the design of its paratextual components.[12] Books are not only legible in their texts but also visible in their physical and paratextual components. The content of books, and specifically for this thesis the text of the poem *Orlando furioso*, is seen as inextricable from the material form of the book-object in which it is presented, and each edition is seen as 'a complex assembly of material features, one which signifies not simply in terms of its printed language alone'.[13] By investigating copies of specific editions held in the John Rylands Library, we see the mobility of the text of the *Furioso*, whereby the various book-objects, are 'uniquely configured media' that re-present the same text, and which materially embody the trajectory of Ariosto's poem from Italy to England and through the English literary context.[14] This trajectory, to adopt a concept defined by John Bryant, shows the 'fluidity' of the *Furioso* as it exists in more than one version.[15] The material characteristics of each edition and the different translations of the poem from Italian into English give 'a vivid material impression of the "flow of creativity"' of agents involved in the translation and publication of the *Furioso* in English.[16] Each of these copies is a specific cultural and physical product of its time and a unique manifestation of a book-object that contributes to the dissemination and critique of a literary work. The *Furioso* is embodied in each of these books, in the way these objects are composed and organized and in the different translation into English proposed by each translator. In each of these copies there is another manifestation of mobility of the text: paratextual items are used in different forms of *mise en page* by each translator to comment on and authorize their translations. The investigation of the uniqueness of each of the three English editions enables the discussion of their significance as single physical and literary manifestations and allows moving the discussion on the *Orlando furioso* to its wider English reception context. This study starts from specific book-objects to infer conclusions on the reception of Ariosto's poem in precise historical moments. Literary tastes and trends are not the only factor impacting on the discussion and presentation of the *Furioso* in English. These editions are book-objects that change according to their contemporary printing conventions. Changing forms in print culture lead to different material presentations of these translations of the *Furioso*. Within these different material presentations different paratextual elements are available for translators and editors and are used to divulge their varied intentions for the translation and perception of the *Furioso* and to link it to the cultural and literary context contemporary to each edition, contributing to disseminate different interpretations of the poem that will be resumed and critiqued by later translators. Each translator re-presents his translation of the *Furioso* in a different book-object. In these different material presentations developments

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[1] Natalino Sapegno, 'Ariosto, Ludovico' in *Dizionario biografico degli Italiani*, 4 (1962) (www.treccani.it, accessed December 6, 2013). From a textual bibliography point of view, an 'edition' is 'all the copies of a book printed at any time (or times) from substantially the same setting of type, and includes all the various impressions, issues and states which may have derived from that setting'. There is a new edition whenever 'more than half the type has been reset.' See Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1995), p. 313.

[2] Ludovico Ariosto, *Orlando Furioso in English Heroical Verse by John Haringto[n]* (Imprinted at London by Richard Field, dwelling by the Black-friers in Ludgate, 1591), JRL R39844 STC 746; Ludovico Ariosto, *Orlando Furioso, by Ludovico Ariosto, in Italian and English (*London: Temple Henry Crocker, 1755), JRL R25751; Ludovico Ariosto, *Orlando Furioso Translated from the Italian of Ludovico Ariosto: with Notes by John Hoole, in Five Volumes* (London: printed for the author; sold by C. Bathurst; T. Payne and Son; J. Dodsley; J. Robson; T. Cadell and seven others, 1783), JRL R210472.

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[3] Gérard Genette, *Paratexts: Thresholds of Interpretation*, translated by Jane E. Lewin (Cambridge: Cambridge University Press, 1987), p. 4. 'The literary work consists, exhaustively or essentially of a text, that is to say (a very minimal description) in a more or less lengthy sequence of verbal utterances more or less containing meaning. But this text rarely appears in its naked state, without the reinforcement or accompaniment of a certain number of productions, themselves verbal or not like an author's name, a title…they surround it and prolong it…in order to *present* it […] in order to *make it present* […] in the form, nowadays at least, of a book.' See Gerard Genette, 'Introduction to the Paratext', *New Literary History*, 22 (1991), 261-72 (p. 261).

[4] My thesis will not include analysis of epitexts.

[5] Examples of these elements are translations, serial publications and illustrations, which were not classified as paratexts by Genette.

[6] It should be noted that the term architecture has the same stem as the noun 'architext'; this notion has been used by Gérard Genette in his essay on genres and their development as the foundation for literary canons. See Gérard Genette, *Introduction à l'Architexte* (Paris: Edition du Seuil 1979).

[7] The '*mise en page*' refers to the organization of the text on the page as directed by printing conventions. See Nicholas Baker, 'The Morphology of the Page', in *The Cambridge History of the Book in Britain: Vol. 5, 1695-1830*, ed. by Michael J. Turner and Michael J. Suarez (Cambridge: Cambridge University Press, 2010) (hereafter *CHBB*, 5), pp. 248-67, (p. 248).

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[8] Paul Eggert, 'Apparatus, Text, Interface' in *The Cambridge Companion to Textual Scholarship*, ed. by Neil Fraistat and Julia Flanders (Cambridge: Cambridge University Press, 2013), pp. 97-118 (p. 99).

[9] Helen Smith and Louise Wilson, 'Introduction', in *Renaissance Paratexts*, ed. by Helen Smith and Louise Wilson (Cambridge: Cambridge University Press, 2011), pp. 1-14, (p. 3). Genette discusses the text in terms of its development in different genres and in the re-presentation and presence of different literary works in new literary publications.

[10] Smith and Wilson, p. 2.

[11] Smith and Wilson, p. 2.

[12] According to the *OED*, materiality can be defined as 'Material or physical aspect or character; outward appearance or externality'.

[13] Ramona Wray, 'Textuality' in *Reconceiving the Renaissance: A Critical Reader*, ed. by Ewan Fernie, Ramona Wray, Mark Thornthon Burnett and Claire McManus (Oxford: Oxford University Press, 2005), pp. 13-84 (pp. 13-14).

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[14] Joseph Grigely, *Textualterity: Art, Theory and Textual Criticism* (Ann Arbor: University of Michigan Press, 1995), p. 6.

[15] John Bryant, *The Fluid Text: A Theory of Revision and Editing for Book and Screen* (Ann Arbor: The University of Michigan Press, 2002), p. 1.

[16] Bryant, p. 6.

in printing technology and conventions led paratextual elements with a similar function (for example the Renaissance glosses and the eighteenth-century footnotes) to change their position on the page. Each case study will show how these changes that were not directly related to the literary context were used in each edition to comment and present the translated text in different ways using different re-presentations of the same-function paratextual components.

This study begins with the analysis of a Renaissance book, which presents a flamboyant paratextual apparatus. John Harington's translation of the *Furioso* was typical of sixteenth-century book production and included colophons, running titles, introductory arguments and *errata*.[17] Early-modern books generally featured a default paratextual organization encompassing printers' emblems, title pages, dedications, prefaces, running titles and addresses to the reader. Such features provide every book with a solid architectural apparatus in which to insert the literary text, both physically (i.e. in print) and to comment on it. Agents involved in the publishing process, taking these existing structures as a starting point, could add to and further customise elements to guide the interpretation of the text as it was presented to the market. Paratexts in the early-modern period were also used as a means of embellishing and giving prestige to a book and to market it to a particular audience.

The aim of this thesis is to analyse each translation in a dedicated chapter, while using a comparative perspective where necessary. The originality of the study lies in the comparative analysis of changing editorial practices over the *longue durée* as evidenced through a particular case study text. Each chapter will focus on the first edition of the translation under examination and will take into account the subsequent editions in developing and deepening the argument. The analysis of each translation will begin with its external appearance, moving to its content within the theoretical framework of the history of the book and its interaction with the literary and cultural history of the period.

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[17] Smith and Wilson, p. 3.

In Chapter 1, I begin by situating my work in the field of Italian philological and textual studies as they relate to reception studies on Ariosto, the cultural turn in translation studies and literary translation, and the materiality and circulation of the book. The first English translation and subsequent retranslations of Ariosto's poem have enjoyed differing amounts of critical attention, with John Harington's the most widely studied during the first half of the twentieth century.[18] By contrast, there is no significant secondary critical literature on the following two translations, neither of which has been subjected to any in-depth scholarly scrutiny and evaluation.[19] The lack of critical attention to the eighteenth-century translations of the *Furioso* generates a gap in research which limits Ariosto and his reception in England to the studies of Harington's translation. Between his work and the 1823 translation by William Stewart Rose there are two further translations and one adaptation.[20] Despite the presence of these works, the study of the perception of Ariosto in English translation in the early modern period is still, in general terms, confined to Harington's rendering. The current study will thus contribute to scholarship in this area, both in tracing an overview and by examining translations subsequent to that of Harington. The originality of this thesis therefore lies in placing Harington's translation within a longer translation trajectory which spans two hundred years, throwing into comparative relief the changes in translation strategy and practices as worked out through successive renditions and unique material re-presentations of a single canonical text.

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[18] In the words of Şenhaz Tahir Gürçağlar, 'The term retranslation most commonly denotes either the act of translating a work that has previously been translated or the product of such an act, i.e. the retranslated text.' See Şenhaz Tahir Gürçağlar, 'Retranslation', in *Routledge Encyclopaedia of Translation Studies*, (hereafter *RETS*) (London: Routledge, 2011), pp. 233-36 (p. 233).

[19] Richard Bates dedicates a few lines to Huggins in 'Italian Literature' in *The Oxford History of Literary Translation in English: Volume 3: 1660-1790*, ed. by Stuart Gillespie and David Hopkins (Oxford: Oxford University Press, 2005) (hereafter *OHLTE*, 3), pp. 395-405 (p. 398). The same can be said of *The Oxford Guide to Literature in English Translation*, ed. by Peter France (Oxford: Oxford University Press, 2000) (hereafter *OGLET*), which mentions Huggins' translation before dedicating more space to that of John Hoole. Edward Payson Morton wrote an article on the 1755 edition of the translation (Edward Payson Morton, 'An Eighteenth Century Translation of Ariosto', *Modern Language Notes*, 20 (1905), 199-202), as did Roderick Marshall in *Italy in English Literature: Origins of the Romantic Interest in Italy* (New York: Columbia University Press, 1934). Bibliographic remarks can be found in Boswell's *Life of Johnson* (London and New York: Macmillan Company, 1903) and an account of Huggins's literary relationships is given by L. F. Powell in 'William Huggins and Tobias Smollet', *Modern Philology*, 34 (1936), 179-92, and Charles Jones, 'A Smollet Letter', *Modern Language Notes,* 50 (1935), 242-43. Paget Toynbee briefly describes Huggins' translation of Dante's *Divina Commedia* and also remarks on his translation of the *Furioso* in his *Dante in English Literature from Chaucer to Cary (ca. 1380-1844)* (London: Methuen & Co., 1909), pp. 110-112. Likewise, little attention has been devoted to John Hoole's translation of the *Furioso* in Richard Bates' 'Italian Literature' in *OHLTE*, 3 where John Hoole's complete translation of the poem published in 1783 is presented in a very critical way and labelled as 'full of stolidity and incapable of rendering the shifting typical of the source text'. Hoole's notes are foregrounded as good paratextual devices to introduce Ariosto to the reader, but with no further in-depth discussion (pp. 398-99).

[20] 'Adaptation may be understood as a set of translative acts which result in a text that is not generally accepted as a translation but is nevertheless recognised as representing a source text.' See Georges Bastin, 'Adaptation,' in *RETS*, pp. 3-6 (p. 3).

The first case study in chapter two will consider the copy held in the John Rylands Library of John Harington's translation published in 1591. This copy comes in a folio volume bound in sheepskin, and is printed on imported paper as the English did not produce their own paper on large scale till the eighteenth century.[21] The edition under analysis features forty-six engravings obtained with copperplates (one for each canto), a dedication, an address to the reader where the translator explains the main paratextual features of his edition, and a preface in the front matter. The central matter comprises forty-six cantos and a commentary at the end of each of these. In the back matter we find an allegorical commentary on the poem, a table with tales from the poem that can be read independently and an index with characters listed in alphabetical order. Chapter two will investigate Harington's use of the initial paratextual structures at his disposal from the source edition (identified by the translator with the 1584 edition of the poem printed in Venice) to produce a gift edition (as indicated, for example, by the format and the ruling work done on the Rylands copy) and to orchestrate his own 'architecture of authorization'. Chapter 2 will consider how Harington went beyond the initial paratextual structures to produce his own paratextual organization. The key feature that makes Harington's edition stand out within its literary context, and the most striking characteristic, are the visual elements of the title page and the illustrations preceding each canto throughout the book. Material elements form part of both the source and target book-objects and are transposed into the translated edition, most visibly in the preparation and completion of engravings in Harington's work. Through examination of the material form of the book, it is possible to discern how parts of books travel across literary milieux and are replaced and reconstructed within a new book-object. Images and other elements featured in the source edition are of interest as they are re-used and recombined in each new translation, with the new paratextual design of each translation embodying the architecture of authorization. The architecture of each book is physically organized through the *mise en page* of the whole book, in addition to the interaction of paratextual elements at various levels with the translation of the poem, and with wider considerations of the contemporary literary field.

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[21] I am grateful to Julianne Simpson, Rare Books and Maps Manager at the John Rylands Library, for her assistance in the description of the material aspects of each edition.

Harington's work is taken as the starting point of this project not only for chronological reasons, but also because it is the first edition in which the paratext is used to authorize the translation. This process of authorization will be reconstructed in the case of the subsequent translations through analysis of their paratextual architecture. Retranslation in this context is used as a process to critique previous translations of the same work, a process of change whereby the translator finds himself the reader of the work of his forerunners and acts by changing his translation of the text, in addition to incorporating elements of the literary taste of his time into the edition by designing a different paratextual apparatus. This study considers translation as the first point of contact between the Italian poem and the English literary context, with translation and its discussion in the paratextual elements as the focal point of the reception process.

Chapters three and four will investigate how the architecture of authorization is expressed in two retranslations of the same work appearing in two eighteenth-century editions: the 1755 translation by William Huggins and the 1783 translation by John Hoole. These chapters will focus in particular on examining how paratexts are constructed in two copies of these translations held in the John Rylands Library and how these were used to condition its reception by later translators. The thesis will conclude with the analysis of John Hoole's 1791 adaptation of the *Furioso* in twenty-four books in two volumes, showing how he uses paratextual elements at his disposal to highlight the similarities between his retranslation and adaptation of Ariosto's poem and the characteristics of the emergent English novel.

Retranslation is a widespread phenomenon, especially in the field of literature. Why do translators feel the need to translate a given work again? Generally speaking, retranslation can be performed for critique or change, or for a combination of both of these motives. Retranslations have often resulted in the re-emergence of texts that have been at the margins of a given literary canon at certain times, and are essentially the result of a combination of three main factors: agency, history and intertextuality.[22]

The first element, agency, refers to the translator's intention to revise a given text and to reinterpret it according to his/her set of values. To do so, the translator consciously desires to differentiate himself/herself from any forerunners, and may decide to do so explicitly or implicitly. The second factor, history, refers to the place the new translation occupies within a given society, and also takes into account the role played by other agents – such as publishing institutions – in establishing the 'need' for a retranslation. This process needs to be located within a precise historical moment that can be detected in the linguistic texture of the translation, and that sees the intertwining of translators, readership, commissioners, and literary and cultural tastes.[23] Paratextual devices play a key role in signalling and presenting the character of novelty a translation may have.[24] The third element, intertextuality, refers on the one hand to the relation between source and target text and on the other hand to the status of the translated text as a retranslation, made explicit by the presence of paratextual items commenting on the interpretation given by the translator of the retranslation in question.[25] While this second characteristic of intertextuality is taken into account in the framing of this project, intertextuality will be considered also as the number of relations the *Furioso* has with texts that inspired it.

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[22] Lawrence Venuti, 'Retranslations: The Creation of Value', *Bucknell Review*, 47 (2003), 25-47, (pp. 26-27).

[23] Venuti, 'Retranslations', p. 35.

[24] Venuti, 'Retranslations', p. 33.

[25] Venuti, 'Retranslations', p. 33.

Retranslation is crucial in this study in terms of its re-presentation in different book-objects and how their materiality frames the presentation of Ariosto’s work. The study of books as material objects is particularly suitable as a method to discuss retranslations over a set period of time: the material form of the book is where each translation differentiates itself from its forerunners, even before the reader encounters the translated literary text itself. My focus on materiality will enable investigation of the actual critique of translation and the principles embraced by the translator in the prefatory section, but also, and more importantly, in the actual design and organization of the scholarly apparatus used to present the translation to the various intended readerships. The aims and practice of the translator can be reflected in the design and content of glosses and footnotes, as well as simply in their presence or absence. In this context the translated poem functions as a confirmation of the hypothesis formulated by analysing the paratextual organization of each edition.

The analysis of John Harington’s translation develops the concept of the architecture of authorization, starting from the illustrations he included in his work – a significant strategy in orchestrating the authorization of his translation for the contemporary literary milieu. Harington also set his work within the Renaissance debate on poetry through the incorporation of allegorical comments to his translation, as well as a biographical account of Ariosto that wants to imitate those written by Latin biographers such as Plutarch and Suetonious, thus conferring a classical stamp on the translation. This contextual information is analysed in terms of its relationship with the paratextual organization of the book as object, and the chapter will consider how the importance of this information is reflected in the actual physical layout of the edition.

The second part of the chapter moves from authorization to interpretation, and analyses how Harington guides the reader in the interpretation of his translation through the design and development of glosses and commentaries. The analysis of the glosses on the page combines quantitative and qualitative methods. A sample of the text of the glosses is presented in Part II of the Appendix in the images illustrating Cantos I, XXIII and XXXIV for each translation. Analysis of the content of the glosses will support the main line of argument as to how the reader was guided through the poem, and how the glosses interacted with other parts of the book and for what purposes.[26]

In Chapter 3 I will consider the second edition of Huggins' translation alongside the first. This first edition (1755) is a quarto volume (specifically the Rylands copy I used is two volumes bound in one, in sheepskin), which includes a Preface and with the English translation presented in parallel with an Italian source text, which is not explicitly identified by Huggins. Harington's flamboyant glossing apparatus does not find an equivalent in William Huggins' translation. Footnotes are completely absent from the first 1755 edition but are used for the second 1757 edition, showing how new publishing developments contributed to reshaping the text as much as 'textual' modifications such as retranslation. My analysis of Huggins' translation shows the intention of the translator to mount a defence of Ariosto and the poem.

The analysis itself starts from a dimension external to the text; that is to say the presence of a statue of Ariosto in Huggins' garden, which is described in the actual edition in the dedicatory poem. The architectural vocabulary used by Harington is also present in the work of his successor. The significance of the statue of Ariosto memorialized in the Huggins's translation will be analysed in terms of its relationship with the visual elements of the translation; that is to say, the portrait of Ariosto as a poet laureate on the title pages of both the first and second editions of Huggins's poem. The overtly classicizing orientation of Huggins's work will be further explored through the discussion of his use of Horace as a model for the translation. His work will be situated within the classical revival of the eighteenth century. The analysis will show how the classical aura of the translation was paired with Huggins's choice to perform a literal translation of the Italian poem and not to include comments or footnotes which would have furnished the translation with a critical apparatus (although these were later attached by Huggins in a separate booklet published with the second edition of his translation). Through discussion of the aim of the notes and their ‘displacement’ in a separate volume, the chapter will also consider how the decision to postpone and separate the commentary attempted to reinforce the authorization of the *Furioso* in Huggins’s time.

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[26] For an overview of the function of the glosses and their role in different historical contexts see Anthony Grafton, *The Footnote* (London: Faber, 1997).

The third case study concerns John Hoole’s translation, which was published in 1783 in five volumes. The copy of this edition I analyse in this chapter was re-bound by the John Rylands Library and each volume opens with an etching of an episode taken from the cantos each volume contains. The frontmatter in Volume I comprises an introduction to the translation and a summary of *Orlando furioso*’s forerunner, Matteo Maria Boiardo’s *Orlando innamorato*. Volume V ends with a ‘Postscript’ where Hoole thanks other people involved in the production of his edition, like illustrators. Chapter 4 will examine how, in this edition, it is the footnotes in which discussion of the *Furioso* takes place, and how the *mise en page* of this apparatus is used by the translator to situate the Italian poem within the eighteenth-century debate on English canon formation. The footnotes are, in fact, used to point to the *Furioso*’s peritexts, but also to create a network of references to English works and literary trends. The multi-volume structure of the book reflects the generic models provided by *Don Quixote* and the English novel. In Hoole’s work, therefore, the translation of the Italian poem becomes a platform for literary discussion showing the cross-referencing relations between Ariosto’s poems and its peritexts. The framing of the translation through generic models is brought to a further stage by Hoole in his adaptation of the poem, and the last section of the chapter concludes by considering the 1791 abridged version of the *Furioso* (twenty-four books in two volumes), designed by Hoole in narrative sequence to imitate the regularity of presentation typical of eighteenth-century English novels, which were presented in chronological order.

This study will add an important new dimension to our understanding of the dissemination and reception of an Italian classic, the *Furioso*, in England, focusing on translation history and presentation of material forms. As testified by the commentaries that accompanied the Italian sixteenth-century editions up until its translation into English, Ariosto's work had many controversial aspects linked to the organization of its plot and contents, as well as many references to medieval and classical literature.[27] The transmission of these source-culture paratexts into English raises many questions. For example, is the complexity of the Italian scholarly apparatus transposed faithfully into the translated editions? Is there any specific significance associated with their absence from the English editions? What is certain is that the *Furioso*'s intertextual relationships are reflected in the richness of the paratextual elements accompanying its translation into English, and it is important to investigate how they are embodied and discussed in the actual organization of the book.

Given the complexity of the *Furioso*'s plot, this study aims to use selected parts of the texts as a tool to highlight the importance and significance of the materiality of each of the books and its paratextual design. Alongside the materiality of the book and its paratextual organization, selected passages of the poem will be commented on in order to analyse the translation strategies employed by each translator, and to use these instances of translation practice to further support the main line of argument. The selected passages come from Canto I (analysed in its entirety), Canto XXIII (for its pivotal role in the poem) and Canto XXXIV (to show the translation of one of Ariosto's distinctive characteristics: the marvellous). These three cantos are presented in Part III of the Appendix with three renderings – Harington, Huggins and Hoole – accompanied by an Italian text from a modern critical edition.[28]

As regards translation strategies within the context of materiality and book production, the analysis will draw from and combine different theoretical models in translation studies. Generally speaking, linguistic theories of translation studies came to the fore during the 1950s and 1960s, alongside theories centred on the notions of 'text type' and 'text purpose'. In the 1980s, a 'descriptive approach that had its origins in comparative literature and Russian formalism' emerged;[29] whilst the 1990s saw the incorporation of further concepts, such as 'gender and translation', 'post-colonial translation theory' and 'cultural-studies oriented theories'.[30] These theories extend from the interpretation of translation as a solely linguistic phenomenon to an interpretation that incorporates contextual and cultural variables.[31]

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[27] On the articulation of the defences of the *Furioso* in Italy see Daniel Javitch, *Proclaiming a Classic: The Canonization of Orlando Furioso* (Princeton: Princeton University Press, 1991), chapters 2 (pp. 21-47) 5, 6, 7 (pp. 86-133).

[28] Ludovico Ariosto, *Orlando furioso*, ed. by Emilio Bigi (Milan: Rusconi, 1982).

The interpretative model to be followed for the comparison of the three renderings will revolve around the notion of 'strategy' as defined by Andrew Chesterman.[32] In Chesterman's definition, strategies are 'examples of 'text-linguistics behaviour' referring to the operations the translator may perform in order to modify the relationship between source and target text, and are an explicit form of textual manipulation'.[33] The use of this framework allows a comparison of the three English renderings (while bearing in mind, naturally, that this terminology is modern and thus was not the way the historic translators conceived of their work).[34] I follow the terminology used for translation strategies which has been outlined by Joseph Malone and summarized by Christopher Taylor, which focuses on production strategies; that is to say, those acts of linguistic transposition the translator performs after having read the source text in order to produce the target text. My commentary of the selected cantos will be conducted on three levels: canto level, stanza level and line level. The interplay of these three levels will enable us not only to see a canto as a narrative unit, but also to observe the interaction of the narrative unit with the paratextual apparatuses surrounding it (glosses and commentaries at the end of each canto), and how they mutually influence each other. Ariosto's text is reflected and commented upon in the paratextual elements, and their *mise en page* indicates the translators' interest or disinterest in certain features of the poem.

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[29] Jeremy Munday, *Introducing Translation Studies: Theories and Applications* (London: Routledge, 2001), p. 14.

[30] Munday, pp. 14-15.

[31] For an overview of the field of 'cultural translation', see Kate Sturge, 'Cultural Translation' in *RETS,* pp. 67-70.

[32] Andrew Chesterman, *Memes of Translation*: *The Spread of Ideas in Translation Theory* (Amsterdam: John Benjamins, 1997), p. 89.

[33] Chesterman, p. 89. The 'source text' is the 'original written text' the translator is going to change, while the target text is the written text produced by the translator. See Munday, p. 5.

[34] For an overview on the notion of 'strategy' in translation, see John Kearns, 'Strategies' in *RETS*, pp. 282-85. See also Christopher Taylor, *Language to Language: A Practical and Theoretical Guide for Italian/English Translators* (London: Routledge, 1988), p. 45. For the definition of strategy within translation studies, see David Bergen, 'Translation Strategies and the Student of Translation', *Jorma Tommola*, 1 (2011), 109-25 (p. 121). See also Joseph L. Malone, *The Science of Linguistics in the Art of Translation (*Albany: State University of New York Press, 1988).

The study will also contribute to reconstructing the network of Italian critics who were known in England (as noted by Javitch in his monograph *Proclaiming a Classic*), and to discern whether or not there are any visible traces of them in the translations.[35] A number of other fundamental concepts linked to cultural studies-based translation studies have also emerged more recently. Venuti, building his remarks on Schleiermacher's theory of translation, used the concepts of 'domestication' and 'foreignization' in describing the stance adopted by the translator when translating.[36] The translator can choose to adapt the target text to the receiving culture, or can decide to retain the elements that pertain to the source culture and are therefore 'alien' to the target readership. These concepts can be traced in the rendering of the Italian source texts into English, but can also be reflected in the appropriation and reorganization of paratextual apparatus in the English editions. The translation theories developed by Venuti form part of the so-called 'cultural turn in translation studies', which dismisses linguistic theories of translation that perceive the text as a unit but do not go beyond it. Each translation is seen as a product of its time and literary culture, and although the translators were not always aware of their role in shaping the reception of a text in translation, as they were primarily engaged in activities other than translating, one of the aims of this thesis is to make the link between translation and literary culture explicit as a further confirmation of the importance of the category of materiality when approaching early-modern texts and the cultural milieux where they were produced.

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[35] Javitch, *Proclaiming a Classic,* pp. 10-47.

[36] Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, 2nd edn (London: Routledge, 2008), pp. 50-55.

This study aims at foregrounding the importance of materiality as linked to literary culture and aims to investigate the ongoing translation process as reception by the English literary milieu, linking it to the aforementioned editions and their materiality. Each book-object is an act of reception as it constitutes the presentation each translator made for his translation, and each component of these physical objects is functional in identifying patterns and differences in the presentation and discussion of Ariosto's work in each translation. The focus on materiality enables the linking of each translation to the specific literary culture of the time and its discussion as a product of that literary milieu. The Italian *Furioso*, as remarked at the beginning, had a complex history that comes alive in many *Furioso*s; this thesis will analyse the multifaceted story of the poem in English and its mobility through various book-objects.[37]

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[37] For the study of the different editions of the poem see in the first instance Ludovico Ariosto, *Orlando furioso secondo la princeps del 1516*, ed. by Marco Dorigatti with the collaboration of Gerarda Stimato (Florence: Leo S. Olschki Editore, 2006), and Conor Fahy, *Orlando furioso del 1532: Profilo di una edizione* (Milan: Vita e Pensiero, 1987). For the complexities of the plot of the *Furioso* and the debates it generated see Jane Everson, 'Unravelling Tangled Tales: Publications on the Romance Epic in Italy', *Journal of Romance Studies* 2.3 (2002), 111-20; Daniel Javitch, 'Cantus Interruptus in the *Orlando furioso*', *MLN* 95 (1980), 66-80; Javitch, 'The Advertising of Fictionality in *Orlando furioso*' in *Ariosto Today: Contemporary Perspectives*, ed. by Donald A. Beecher, Massimo Ciavolella, and Roberto Fedi (Toronto: University of Toronto Press, 2003), pp. 106-25; Javitch, 'Sixteenth-Century Commentaries on Imitations in the *Orlando furioso'*, *Harvard Library Bulletin* 34 (1986), 221-50; Javitch, 'The Poetics of Variatio in *Orlando Furioso*', *Modern Language Quarterly: A Journal of Literary History*, 66 (2005), 1-19; Javitch, 'The Assimilation of Aristotle's Poetics in Sixteenth-Century Italy' in *The Cambridge History of Literary Criticism: Volume 3: The Renaissance,* ed. by Glyn P. Norton (Cambridge: Cambridge University Press, 1999), pp. 53-65; Javitch, 'Narrative Discontinuity in the *Orlando furioso* and its Sixteenth- Century Critics', *MLN* 103 (1988), 50-74.

CHAPTER 1: TEXTUAL CULTURES

1.1. INTRODUCTION

The three translations into English of the Italian epic poem *Orlando furioso* listed in my introduction and the form of the books in which each translation was embodied are the main focus of this project. In terms of its chronology, the study will cover the period from 1591 to 1791; that is to say from the hand-press to the modern period.

A number of critical areas and methodologies intersect and will be examined and employed in this study, including the history of Italian literature and its translation into English, and the reception of Italian literature abroad. Philological works on Italian editions of the poem also have a fundamental role in this intersection of methodologies and must be placed within a broader theoretical framework; that is, the print culture and textual history of the period under analysis. The areas discussing print culture and textual history will foreground the notions of mobility of texts across literary cultures and how textual mobility is achieved in the re-presentation of the *Furioso* text in various editions, first by Ariosto and then in its diffusion in Europe. These more general thematic areas will be complemented by discussion of the translation of the *Furioso* into English and related issues. Each translation (and its subsequent editions where applicable) requires analysis according to a specific framework provided by translation theory which takes into account the influence of the so-called ‘cultural turn’ in translation studies.[1]

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[1] Susan Bassnett, ‘Taking the Cultural Turn in Translation Studies’, *Dedalus: Revista Portuguesa de Literatura Comparada*, 3-4 (1993-94), 171-79.

1.2. APPROACHES TO EARLY-MODERN TRANSLATION

The first decade of the twenty-first century has seen a renewed interest in early-modern literary translation. The history and practice of translation during this period are discussed in volumes such as the *Oxford History of Literary Translation in English* (2005-2010) and the *Oxford Guide to Literature in English Translation* (2000), which provide a comprehensive theoretical framework in which the history and theory of translation are combined. Texts that form part of the literary canon in many nations are discussed from historical and literary perspectives. These survey volumes provide a comprehensive introduction to the problems and dynamics of translation in the early modern period, with a general overview of translation traditions across Europe and, in the case of the *Oxford Guide to Literature in English Translation*, beyond the European literary context. Although this a close-reading study of three specific cases, the aforementioned volumes, given their breadth and scope, provide the indispensable historical background to the two-hundred year period under review and offer valuable contextual information about the relations between translation and literary innovation, canon formation and pedagogical uses of translation. This material will be of use in the case studies that follow.

In his chapter on the Renaissance in the *Oxford Guide to Literature in English Translation*, Warren Boutcher offers an overview of the Renaissance period and establishes which authors were the most translated in England at the time.[2] Boutcher challenges the view that Renaissance translations were assessed in terms of faithfulness (as is customary for modern works), and asserts that they were thought of as original works that stand alone.[3] Starting from this statement, he presents the different applications of translation in the Renaissance literary milieu. These considerations on the relation between faithfulness and translation are crucial for this project as they present Renaissance translation as a creative process rather than a process of mere linguistic transposition. An example of these acts of creativity can be seen in the production of a dedication. Dedications were a standard paratextual feature of Renaissance editions, but the creativity of the author could be seen in using this standard element in order to express gratitude to the dedicatee, as seen in the dedication to Harington's *Furioso*, which celebrates the work Queen Elizabeth I did for John Harington's family. Hosington and Barker in their introduction to the *Renaissance Cultural Crossroads* volume add a further dimension to this creative aspect of translation, as they explain that translations were often also about the expression of new ideas and giving instructions of a moral and linguistic nature as in the case of the translation of the classics.[4]

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[2] Warren Boutcher, 'The Renaissance', in *OGLET*, pp. 47-49 (p. 47).

[3] Boutcher, 'The Renaissance', p. 47.

Massimiliano Morini explains how English translators of the period tended to adapt a 'piece of classic and continental culture' in order to relocate it in England. Renaissance England did not see the emergence of a formalised translation theory as in the case of Italy and France, where humanist scholars such as Leonardo Bruni (author of the treatise *De interpretatione recta*) approached the translation of Latin and Greek texts, combining rhetorical reproduction with 'philological attention to the qualities of the source text'.[5] This attention to the source text was opposed to the infidelity to the source that was common during the Middle Ages.[6] England came behind Italy, France Spain and Germany in the diffusion of these ideas, which did not arrive there till the late sixteenth century.[7] The theory of translation did not find a coherent development in Renaissance England, and found only some degree of formalization in the Preface to Nicholas Grimald's translation of Cicero's *De officiis* in 1556, which was characterized by its obscurity and rarity amongst literary texts.[8] Morini's contribution is useful in portraying the theoretical framework in which Renaissance literary translation in England was born, but despite mentioning fundamental translations of the period, like John Harington's *Orlando furioso*, he does not show any engagement with the editions of the works he presents as examples. One of the aims of the present project is thus to discuss the paratextual dimension of each edition in order to investigate the translators' discussion of faithfulness. Moreover, given the lack of theoretical principles in English Renaissance translation discussed by the aforementioned publications the project will reveal how English translators of the Renaissance adopted a variety of structural and rhetorical methods to present and justify their translations in the absence of a formalized translation theory. For example, the translator and the publisher would often embellish books with aids such as illustrations (see Chapter 2) and commentaries.[9] These apparatuses might also bring new aims and meanings to the translations that were not necessarily those of the original author.[10] As we shall see, such paratextual devices are widely used in Harington's first translation of the *Furioso*, and one of the aims of the current study is to analyse how they contribute to the construction of an architectural framework which authorises the translation within the context of Elizabethan England.[11]

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[4] S. K. Barker and Brenda M. Hosington, 'Introduction', in *Renaissance Cultural Crossroads*, ed. by S. K. Barker and Brenda M. Hosington (Leiden: Brill, 2013), pp. xv-xxix (p. xix). See also Demmy Verbeke, 'Cato in England: Translating Latin Sayings for Moral and Linguistic Instruction' in Baker and Hosington, pp. 139-58.

[5] Massimiliano Morini, *Tudor Translation in Theory and Practice* (Aldershot: Ashgate, 2006), p. 9. See now the anthology *English Renaissance Translation Theory*, ed. by Neil Rhodes, Gordon Kendal and Louise Wilson (London: MHRA, 2013).

[6] Morini, p. 12 and D. Kelly, 'The *Fidus interpres*: Aid or Impediment to Medieval Translation and *Translatio*?', in *Translation Theory and Practice in the Middle Ages*, ed. by J. Beer (Kalamazoo: Western Michigan University, 1997), pp. 47-58 (pp. 51, 58).

[7] Morini, p. 15.

Translation at the end of the sixteenth century encompassed many genres (religious texts, non-dramatic verse, drama, poetry, prose fiction, history and politics, philosophical and moral writing, spiritual and devotional prose). The sixteenth-century publishing business was also complex, as publication of foreign texts was severely restricted from 1534 onwards. From that date, foreign publishers were forbidden to sell their books to English publishers and the importation of bound volumes was entirely forbidden.

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[8] Morini, p. 18.

[9] Boutcher, 'The Renaissance', p. 49.

[10] Barker and Hosington, p. xx.

[11] Warren Boutcher, 'Literature', in *Palgrave Advances in Renaissance Historiography*, ed. by Jonathan Woolfston (Basingstoke: Palgrave Macmillan, 2005), pp. 210-49 (pp. 210-35).

Nonetheless, foreign texts and translations continued to be issued.[12] Italian literature in Elizabethan England had a significant amount of material to be translated into English, Italian being the third most translated language after Latin and French, and preceding Spanish.[13] The translation of epic poems was popular at the time, given the prestige of the genre and its roots in the past; and particularly the *Aeneid* for its story of using the past to make a better present.[14] Braden points out that there was no such thing as an Italian-style English epic, the closest attempt being the *Faerie Queene* at the end of the sixteenth century, which itself was imbued with references to Italian vernacular epics, including the *Orlando furioso*.[15] The considerations taken so far from the above publications certainly give fundamental contextual information, but also highlight a complex publishing context. Such complexity highlights the importance of considering each case study in this project as a single book-object to try and add further considerations on the translation practice of the period under analysis and how each translator tried to discuss his translation within the literary conventions of his time. The connection between print culture and literary tastes acquires a new dimension if it is taken into account that Italian literary tastes were not just exported through literary works, but also in books as objects: Phillip Gaskell explains in fact that Italian typographical and printing devices were, in fact, more advanced than the English ones. Italian printing conventions were therefore imported through imitation.[16] As an example of this imitation, Harington explicitly stated that he used the 1584 De

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[12] Gordon Braden, ‘An Overview’, in *The Oxford History of Literary Translation in English: Volume 2 1550-1660*, ed. by Gordon Braden, Robert Cummings and Stuart Gillespie (Oxford: Oxford University Press, 2010) (hereafter *OHLTE*, 2), pp. 3-11, (p. 8).

[13] See Peter Burke, ‘Lost (and Found) in Translation: A Cultural History of Translators and Translating in Early Modern Europe’, *European Review*, 15 (2007), 83-94 for a brief overview of which texts were translated from which languages and considerations on the role of the translator; Braden, ‘An Overview’, p. 9.

[14] Gordon Braden, ‘Epic Kinds’, in *OHLTE*, 2, pp. 167-94, (p. 94).

[15] Braden, ‘Epic Kinds’, p. 187. This article also provides an overview of epic poems translated from languages other than Italian.

[16] Phillip Gaskell, *A New Introduction to Bibliography* (Oxford: Oxford University Press, 1995), p. 235.

Franceschi edition as a source text for his translation and as we will see in the next chapter, he made use of some of its layout characteristics.[17]

We know the *Furioso* circulated and was becoming known amongst intellectuals and writers, and particularly within the royal court and at the University of Cambridge. Sammut reports that the poem was not considered appropriate for women in the court. The book in Italian was extremely popular amongst Cambridge students from 1570 to 1590, and with many of the literary personalities who later made adaptations or partial translations of it, such as George Gascoigne.[18] Harington himself studied at Cambridge.

The translation of the *Furioso* is thus situated within a trend of translated texts that included the works of Spanish and Italian authors in the main corpus, alongside translation for practical purposes and of medical texts.[19] Broadly speaking, translations were aimed at addressing those parts of the audience lacking knowledge of classical or European vernacular languages, or whose knowledge of those languages was scant.[20] Literary texts were translated for reasons of entertainment, but with the aim of finding a moral teaching in the text, and were often changed if perceived as potentially licentious.[21] Peter Burke has identified that the majority of translators were amateurs, although there are a few instances of professional translators. The professional translators, however, can still be considered as semi-professional, as they devoted a considerable amount of their time to translation whilst also working in other capacities, as opposed to the 'amateurs', who performed translation solely as a casual activity once or twice in their lives.[22] The condition of semi-professionalism outlined by Burke will be taken into account for each case study, as each translator was trying to establish himself in the literary panorama by composing poetry or theatre productions, or was working in another capacity while translating.

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[17] Ludovico Ariosto, *Orlando Furioso in English Heroical Verse: Translated by John Harington* (London: Richard Field, 1591), fol. ix^{r}.

[18] Sammut *La fortuna dell'Ariosto nell'Inghilterra elisabetttiana* (Milan: Vita e Pensiero, 1971), p. 19.

[19] H.S. Bennett, *English Books and Readers* (Cambridge: Cambridge University Press, 1965).

[20] Brenda M. Hosington, 'Commerce, Print and Patronage', in *OHLTE*, 2, pp. 47-58 (p. 49). This article also provides an overview of the translation of medical and religious texts.

[21] Bennett, p. 101.

[22] Burke, 'Lost (and Found) in Translation', pp. 88-89.

As seen in the paragraphs above, in the period covered in the first volume of the *Oxford History of Literary Translation in English*, translation was linked to a variety of uses. The period covered in the third volume, which is the period between 1660 and 1790, was linked to the formation of the English literary canon. Most of the translation into English performed in the seventeenth and eighteenth centuries focused on the translation of Latin and Greek classics.[23] French was the most translated of the vernacular languages, followed by Italian and Spanish. Translations from the classics were aimed at people in the upper classes without knowledge of Latin, and at women, who did not receive an education in the classical languages.[24] Translations were generally aimed at a very broad readership, as also testified by their publishing modes. The late seventeenth and the early eighteenth century saw translations being published through booksellers and by subscription, whereas by the time of Hoole's translation in 1783, the later eighteenth century had witnessed the emergence of translation in literary magazines. Gillespie and Wilson highlight how this latter mode of publication contributed extensively to broadening the spectrum of potential readers of translations.[25]

As regards the genre discussed in my thesis, earlier translations of vernacular epics from Italian, Spanish and Portuguese, now perceived to be old-fashioned, were refreshed and replaced by new ones.[26] However, Richard Bates points out that the translation of

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[23] Flora Amos, *Early Theories of Translation* (Oxford, Oxford University Press: 1939), p. 148. See also Stuart Gillespie, 'A Checklist of Restoration English Translations and Adaptations of Classical Greek and Latin Poetry, 1660-1700', *Translation and Literature*, 1 (1992), 52-67. For the literary value associated with Latin and Greek literature and for an introduction to the debate that opposed Ancients to Moderns, see Douglas Lane Patey, 'Ancients and Moderns', in *The Cambridge History of Literary Criticism: Volume 4: The Eighteenth Century*, ed. by H. B. Nisbet and Claude Rawson (Cambridge: Cambridge University Press, 2008), pp. 32-73. For the debate's interconnections with France, see James Sambrook, 'Poetry 1660-1740', in *The Cambridge History of Literary Criticism: Volume 4*, pp. 75-117 (pp. 75-84). For a comprehensive account of the debate between Ancients and Moderns in the eighteenth century, see Joseph M. Levine, *The Battle of the Books: History and Literature in the Augustan Age* (Ithaca: Cornell University Press: 1991), in particular the first eight chapters on literature and on the literary personalities involved in the debate.

[24] Stuart Gillespie and Penelope Wilson, 'The Publishing and Readership of Translation', in *The Oxford History of Literary Translation into English: Volume 3: 1660-1790,* ed. by Stuart Gillespie and David Hopkins (Oxford: Oxford University Press, 2005) (hereafter *OHLTE*, 3), pp. 38-51 (pp. 47-48).

[25] Gillespie and Wilson, pp. 48-49.

[26] Stuart Gillespie, 'The Developing Corpus of Literary Translation', in *OHLTE*, 3, pp. 123-46 (p. 140).

Italian literature was not particularly extensive during the eighteenth century due to the effect of French literary criticism.[27] Translations from Italian during this period were not numerous and tended to focus on Boccaccio, Ariosto, Tasso (for both his epic and pastoral productions, the latter together with those of Guarini), and Metastasio and Goldoni for their drama productions.[28] The survey provided by these publications focuses on canonical texts both in source and target cultures, while discussing them mostly with reference to fidelity and literariness, using an approach that is very conservative and not informed by the sociological and cultural turn in translation studies.

1.3. CHANGING PRACTICES OF TRANSLATION 1591-1791

In contrast to the Renaissance, the seventeenth century saw the establishment of a more formalized translation theory, largely influenced by the poet John Dryden's activity as a translator. In the post-Dryden context, William Huggins produces a literal translation that dismisses Drydean principles.

From the mid-eighteenth century, when William Huggins was active as a translator, translations were discussed for their fluency and, according to Lawrence Venuti, greater freedom in rendering the source text was advocated.[29] The choice of epic was intended to please royalty and pursue royalist cultural politics.[30] Several varieties of translator were active on the literary scene from the end of the seventeenth century to the end of the eighteenth. Their activities are helpful in better understanding the translator's role. Based on what they wrote, Dryden and, later, Alexander Pope can be considered as poet-translators. The role of the full-time translator, however, arose during the first half of the eighteenth century when the end of the wars with France permitted an enlarged book trade and increased contact with the continental book industry.[31] The two poets continued their poetic activity alongside work on translations, but secured their careers with the latter.[32] Dryden was the first English poet to translate the complete works of Virgil and to bring the classics in translation to Augustan England.[33] As defined by David Hopkins, Dryden's writings on translation are intended as the working notes of a practitioner, and are based on broad principles defined at the beginning of his career. Dryden's reflections on translation do not consider the practice on a line by line level, but stress how the translator should adapt his own style to accommodate that of the original.[34] His writings on translation shaped much of the critical debate in the eighteenth century, although they are too 'product-oriented' to be considered a comprehensive 'theory of translation'.[35] His main reflections on translation are to be found in the prefaces or dedications to his own translations (the first of these being the Preface to his translation of Ovid's *Epistles* in 1680). These pieces of writing discuss what kind of knowledge a translator should have, fidelity to the source text, and how to preserve the 'distinctive' character of the original.[36] Dryden's first theorization divides the act of translation into three different types:

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[27] Bates, p. 395.

[28] Bates, pp. 403-05.

[29] Venuti, *The Translator's Invisibility,* p. 41.

[30] Venuti, *The Translator's Invisibility*, p. 40. The forerunner of Dryden's practice of translation was Abraham Cowley, a Royalist poet and translator who brought to the fore the notion of 'imitation' as a very free type of translation.

- metaphrase: word by word and line by line translation
- paraphrase: translation with latitude, where the author is always kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense: this involves changing whole phrases.
- imitation: forsaking both words and sense.[37]

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[31] David Hopkins and Pat Rogers, 'The Translator's Trade', in *OHLTE*, 3, pp. 84-90.

[32] For an overview of John Dryden's literary career and the genres he used, see Steven N. Zwicker, 'Composing a Literary Life: Introduction', in *The Cambridge Companion to John Dryden*, ed. by Steven N. Zwicker (Cambridge: Cambridge University Press, 2006), pp. 3-15, and Felicity Rosslyn, 'Dryden: Poet or Translator?, *Translation and Literature*, 10 (2001), 21-32.

[33] Paul Davis, 'Dryden Augustan', in *The Cambridge Companion to Dryden*, pp. 75-92, (p. 76). For Dryden's consideration of the classics and their implications for Augustan poetics see Robin Sowerby, 'Augustan Dryden', *Translation and Literature*, 10 (2001), 51-66. For commentaries on specific literary works see Paul Davis, 'Dogmatical Dryden: Translating the "Georgics" in the Age of Politeness', *Translation and Literature*, 8 (1999), 28-53.

[34] Louis Kelly, 'Dryden and his Contemporaries', in *OHLTE*, 3, pp. 55-66 (p. 61).

[35] Louis Kelly, 'The Eighteenth Century to Tytler', in *OHLTE*, 3, pp. 67-78 (p. 67).

[36] Ovid, *Epistles*, trans. by John Dryden and others (London: Jacob Tonson, 1680), pp. *xi-xxii. See also David Hopkins, 'John Dryden', in *Translation – Theory and Practice*: *A Historical Reader*, ed. by Daniel Weissbort and Astradur Eyinsteinsson (Oxford: Oxford University Press, 2006), pp. 144-59 (p. 147).

[37] Hopkins, 'John Dryden', p. 186 and *Theories of Translation: An Anthology from Dryden to Derrida*, ed. by Rainer Schulte and Joseph Biguenet (Chicago and London: University of Chicago

Dryden endorses the ‘paraphrase’ technique, but his tripartite presentation of translation principles becomes less rigid in the preface to his *Sylvae* (1685), where he undertakes the translation of selected passages of Lucretius’ *De rerum natura.*[38] Dryden’s dogmatic approach continued to become less strict, culminating in the combination of translation and instances of original production in his *Fables, Ancient and Modern* published in 1700.

The key translator of the early eighteenth century, Alexander Pope, followed a less dogmatic approach to translation than Dryden from the very beginning of his work as a translator. The prefaces to his translations highlight how, as a poet translating poetry, he used invention as one of the key principles of translation, arguing for translation as a creative act. He also analysed the licentiousness of Homeric poetry and the lack of morality of his characters, thus revealing a different attitude to the classics from Dryden.[39] Pope’s Preface to his translation of the *Iliad* (1715) is considered a manifesto explaining his translation practice and the principles underpinning it. In this Preface he enumerates concrete translation strategies and problems encountered, choosing to adopt a mixture of Graecisms and archaic language order to confer on the translation an antique cast.

> I speak of his [Homer’s] Compound Epithets, and of his Repetitions. Many of the former cannot be done literally into Engliſh without deſtroying the purity of our language. [...] Some that cannot be ſo turned as to preſerve their full image by one or two words, may have justice done them by circumlocution [...]. Upon the whole, it will be neceſsary to avoid that perpetual repetition of the ſame epithets [...]. As for Homer’s Repetitions, [...] when they follow too cloſe, one may vary the expreſsion [...].[40]

Compared with his forerunner, Dryden, Pope is more concerned with the practicalities of translation than stating broad theoretical principles.

These two different personalities and their approaches to translation reveal that in

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Press, 1992), p. 21. See also David Hopkins, ‘Dryden and the Tenth Satire of Juvenal’, *Translation and Literature*, 4 (1995), 31-60, (pp. 31-33).

[38] David Hopkins, *John Dryden* (Cambridge: Cambridge University Press, 1986).

[39] Howard D. Weinbort, ‘Pope and the Classics’, in *The Cambridge Companion to Alexander Pope*, ed. by Pat Rogers (Cambridge: Cambridge University Press, 2007), pp. 76-89 (p. 77). See also Robin Sowerby, ‘The Decorum of Pope’s *Iliad*’, *Translation and Literature*, 13 (2004), 49-79.

[40] Alexander Pope, ‘Preface’, in Homer, *The Iliad of Homer: Translated by Alexander Pope Esq.* (Glasgow: Printed by R. Urie, and sold by Daniel Baxter, bookseller, 1754), p. 13.

the late seventeenth and eighteenth century there were more consistent attempts to sketch theoretical principles than in the sixteenth century. The contributions outlined so far are certainly fundamental in giving an overview of the overarching principles, but given their length and scope within the survey volumes, their overview is limited to Dryden and Pope and does not give any deep account of how these translators influenced other colleagues. The case studies considered in this thesis hope to contribute further information about translators' perception of eighteenth-century translation principles. As can be deduced from the discussion of Dryden's and Pope's approaches, translation theory at the time revolved around broad principles, which focused, in varying degrees, on two main concepts: 'literariness' and 'imitation'. This does not presume to be an exhaustive classification, but establishes the general trend in which Huggins found himself when he began to translate the *Furioso*. The translation market at the time was the product of the interaction between promoters of translations and the methods of publication employed, mainly subscription list.[41] The fact that Huggins chose to dismiss Drydean principles in his translation and did not attach a subscription list suggests that he produced a text that was a rarity for the conventions of the time. The reasons for his choices will be analysed in chapter three.

The survey volumes of *The Oxford History of Literary Translation in English* discussed are helpful in locating the literary works under examination within a general context and provide a framework through which to proceed with their study. The same interest in the dynamics between literature and its translation in a European context is reflected in the journal *Translation and Literature*. Here the history of translation is discussed through analysis of the translation of Greek and Latin texts, as well as early modern and contemporary literary texts. Translation is also discussed in terms of early attempts at theorization, considering the works of Cicero, St Augustine and St Jerome, amongst others.

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[41] Hopkins and Rogers, pp. 81-86.

These groups of publications discussed so far analyse translation from a literary point of view, and have a more conservative viewpoint than the so-called 'cultural turn in translation studies', as they tend to focus only on texts that are already an established part of the literary canon and do not always consistently engage with the contextual factors surrounding the works they analyse.

1.4. THE CULTURAL TURN IN TRANSLATION STUDIES

The cultural turn in translation studies emerged in the 1980s in response to linguistic theories of translation and as a means of investigating the impact culture had on translation. It was asserted that translation could no longer be considered solely in respect of linguistic factors, but that it was also the product of contextual variables. Susan Bassnett and Andre Lefèvre gathered essays to show how culture and translation interacted with one another, covering topics such as translation as rewriting, interaction with the gender of the translator and the notion of 'gendered' translation, the use of translation to express postcolonial relationships (looking at the translation of literature from English and other major languages), as well as ideology expressed through translation.[42]. Scholars discussing these topics looked at the interaction and dynamics of exclusion and incorporation of professionals within the literary system, patronage external to it, and the dominant poetics in terms of literary devices and the role attributed to literature. Such 'stability' and clarity with regard to literary translation was harder to detect in early-modern texts and their criticism, therefore the same concepts could not be identically applied here; scholars who advocated the 'cultural turn' focused mainly on modern texts and works of fiction, avoiding early-modern literary production. Nevertheless, the work done by translation scholars to advocate a stronger link between translations and their cultural milieu provides fundamental concepts also for the study of early modern texts, as it unravels the mechanics by which translations are appropriated by the literary context and how current literary tastes are affected and changed by this appropriation, as well as the external factors affecting the work of the translator, and takes into consideration the impact of the cultural factors which contribute to the incorporation or dismissal of works in a given literary canon.

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[42] For an overview of the major contributions devoted to the interaction between culture and translation studies, see Susan Bassnett, *Translation Studies* (London: Routledge, 1991), *Translation, History and Culture,* ed. by Susan Bassnett and André Lefèvre (London: Pinter, 1990); *Postcolonial Translation: Theory and Practice*, ed. by Susan Bassnett and Harish Trivendi (London: Pinter, 1999); Tejaswini Niranjana, *Siting Translation: History, Post-structuralism and the Cultural Context* (Berkeley: University of California Press, 1992); Sherry Simon, *Gender in Translation: Cultural Identity and the Politics of Transmission* (London: Routledge, 1996); Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995).

Closely linked to the mechanics of canon formation is the concept of ‘retranslation’. Retranslation is related to the notion of ‘intertextuality’ (defined by Venuti as the production and reception of the translated text).[43] Venuti claims that retranslations arise from the need to differentiate themselves from previous translations of the same source text and to challenge them. Using the terminology of ‘domestication’ and ‘foreignization’, Venuti explains how retranslations can be doubly domesticating as they are produced to ‘adapt’ the text to current literary tastes, and that at the same time readerships play a key role in defining their understanding and reception.[44] Although the notion of intertextuality in this project will be interpreted with additional meanings from the one expressed by Venuti, as it will be considered as the relations of imitation and inspiration that occur between literary texts, his considerations on retranslation and canon formation are nevertheless pivotal for this project, for, as anticipated in the introduction, retranslations have often resulted in the re-emergence of texts that have been at the margins of a given literary canon at certain times, and their elements of difference and novelty are framed through the organization of their paratextual components.

Retranslation is closely linked to the manipulation of the text and the factors which influence this manipulation. According to André Lefèvre, there are three factors which affect the rendering of translations: the professionals who work within the literary system, patronage outside the literary system and the dominant poetics.[45] Patronage is shaped according to the ideological stance underpinning the choice of text to be translated, the economic treatment translators receive and the subsequent status that is derived from this economic treatment.[46] These factors are applicable to early as well as modern and contemporary translations. The two latter aspects are of minor interest in terms of the current project as the status of the translator during the period covered was not defined with the same parameters used for modern translators, but the interaction of these factors is important to give an idea of the complexities of the translation market. It is the aim of the following chapters to insert the edition under consideration in the wider production context of its time and to adapt the concept of manipulation on the one hand to the presentation of each text in a different book-object, and on the other to the translated text. To return to the role of translations in shaping a given literary canon, retranslations can affect 'dominant poetics', which itself can be affected by institutions.[47] Pascale Casanova combines postcolonial critique with French critical theory and analyses the possibilities of having a 'world literature' in which the literary canon is considered in its totality, across different continents and countries.[48] Casanova explains how in this global context, the role of translation as a choice of which works to translate combined with the choice of the target language is even more prominent. These choices, according to Casanova, have social and political implications and this combination of factors plays a powerful role in giving or denying visibility and prominence to literary works written in minor languages, resulting in a series of power relations and tensions that give importance to the major (and more translated into) languages.[49] Casanova effectively analyses the relationship between language, translation, dominant poetics and the reception of literary works. Moreover, she establishes an outline of power relations among different languages and cultures that can also be applied to the context of early-modern literary culture, in which translation into English saw the prominence and decline of certain source languages at given times, as was the case for French and Italian in the eighteenth century, as we shall see in chapter three.

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[43] This notion of intertextuality will not be used in this project, where intertextuality will refer to the relations of imitation and inspiration between literary texts.
[44] Venuti, ‘Retranslations’, p. 27.

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[45] Andre Lefèvre, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 1992), p. 15.

[46] Lefèvre, p. 16.

[47] Lefèvre, p. 19.

[48] Pascale Casanova, *The World Republic of Letters*, trans. by M. B. DeBevoise (Harvard: Harvard University Press, 2007), p. xii.

[49] Casanova, pp. xii-xiv.

On the subject of the influences between canon and translation, Venuti states that the contribution translation may make to the teaching of literature is paramount. There is pedagogical value in bringing new literary works into the English canon, given the fact that English is one of the languages into which texts are less translated.[50] According to the scholarship discussed above, this interaction between language and literature pertains to modern texts, but language learning is surely a big factor in translations of the *Furioso* (i.e. in relation to Italian language learning in the sixteenth century and onwards) and how their use in language learning is visible in their presentation as book-objects and is linked to the need to produce retranslations. The pedagogical use of translation is the way in which William Huggins authorises his work in the second case study of this thesis. The study of the second and third translation will show how the concept of canon is appropriated and discussed within the paratextual organization of each translation, and how paratextual elements are used to foreground and discuss literary works and their influence on the *Furioso* within the literary canon contemporary to each translation. The final case study, on Hoole's 1783 translation, will also demonstrate how, from the Renaissance to the eighteenth century, the concept of 'canon formation' became more and more prominent, and how its prominence was evident both in the typographical design of footnotes and their content, with the aim of authorizing the translation for the eighteenth century audience.

1.5. CULTURAL TURN CONCEPTS IN THE ANALYSIS OF EARLY-MODERN TEXTS

The presence of translated texts within the canon is linked to the domestication of texts, a concept which is intertwined with the invisibility of the translator. The closer a translated text is to the dominant cultural background of the target culture, the more the presence and the impact of the translator should be invisible. These concepts were originally used to analyse modern literary texts and are appropriated by scholars investigating translated early-modern texts, such as Anne Coldiron and Guyda Armstrong. These two scholars set themselves among a group of academics that embrace the notion of paratext as defined by Genette, but differentiate themselves from him, as their work focuses on translations as literary works in their own right, whereas the French scholar classified translations as a form of 'epitext' within the paratextual spectrum. The visibility of the translator in early-modern literary production, that is to say the comments he makes and the translation strategies he employs, (as opposed to Venuti's 'invisibility') is evident in the organization and physical visibility on the page of paratextual items. Coldiron discusses visibility not only in relation to the way paratexts are organised, but also in relation to the way in which translators use them to express their point of view. The presence of paratextual items, according to Coldiron, is associated with the *accessus ad auctores* and the establishment of *auctoritas*. This link between the translator's voice and *auctoritas* is fundamental, as the following chapters will be discussing the modalities each translator employs to present his 'architecture of authorization'. Within this framework, extratextual features are used as tools to domesticate the translation.[51] Guyda Armstrong's article on the paratextual features of the first translation of Boccaccio's *Decameron* in English (published in 1620), and its subsequent seventeenth-century editions, is based on similar theoretical lines. The translated *Decameron* is seen as a product of the specific book culture of Stuart England together with the translation itself, rather than as a projection from the sending culture.[52] Analysis of paratextual features is even more significant for an author like Boccaccio because his book was considered to be scandalous in England and was therefore subject to censorship.[53] The author places her work within the theoretical framework set by Genette and provides key concepts for the analysis of the *Furioso*, such as 'organizational paratext'. This term defines paratextual items such as titles, running titles, title page, page numbers, table of contents. These paratextual items are complemented by the 'editorial paratext', that is to say discursive paratexts, such as prefaces and addresses to the reader. The paratextual changes in the different editions of the same work highlight the importance of looking at book circulation around Europe: the *Decameron* was in fact read in French prior to being translated into English, and the transmission of the text through French influenced the English translator, although he also used an Italian source text.[54] The article is developed around the detailed description of paratextual devices in each edition, defining and analysing each item within the economy of the text.

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[50] Lawrence Venuti, 'Translation and the Pedagogy of Literature', *College English*, 58 (1996), 327-44.

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[51] Anne Coldiron, 'Visibility Now: Historicising Foreign Presences in Translation', *Translation Studies*, 5 (2012), 189-200, p. 191.

[52] Guyda Armstrong, 'Paratexts and their Functions in Seventeenth Century English *Decameron*s', *Modern Language Review*, 102 (2007), 40-57 (p. 40).

Armstrong's contribution constitutes a valuable insight into how to tackle the external appearance of early printed books and the terminology to be used in analysing them. In fact, she re-elaborates the concepts defined by Genette and redefines them with a new classification that is more functional to the analysis of early-modern texts as it takes into account the different roles that were involved in the publication process at the time. The aforementioned 'organizational paratext' is presented together with the 'editorial paratext', which comprises devices that are under the responsibility of the author, and with visual paratexts (illustrated title pages, woodcuts, engraved illustrations, decorative capital letters and typographical ornaments)[55]. Although not every element analysed by Armstrong is present in the case studies of this project, precise terminology is fundamental when dealing with paratextual design and how it changes across different translations. Armstrong's article is also a valuable contribution, as it incorporates paratextual items that were not present in Genette's classification, like images. Images are also crucial to Jonathan Hensher's doctoral thesis, entitled *Orlando Espatriato: Illustrated French*

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[53] Armstrong, 'Paratexts', p. 40.
[54] Armstrong, 'Paratexts', p. 47.
[55] Armstrong, 'Paratexts', p. 42.

editions of Ariosto 1775-1879. Hensher establishes how images can be related to a narrative feature of the text.[56] Images, in this case, lead to fundamental modulations of how the reader perceives the text. Images corroborate and enrich the translation of the poem;[57] they are important aids where the translator has to shorten the rendition of narrative time, as they allow him to sacrifice elements in the text that can be presented in pictorial form in a process of narrative compression.[58] Text and images and their relationship are used to discuss and frame themes of the poem to establish Ariosto's treatment of gender: on one hand the French translations analysed by Hensher depict women in a less active role than men, but the images which are part of each edition depict them in a more powerful way than the descriptions in the text.[59] The visual paratext must therefore be understood not only in its own terms, but also in relation to the text and other parts of the book-object.

The importance of paratexts in early-modern resources is further highlighted by the edited volume *Renaissance Paratexts*.[60] Helen Smith and Louise Wilson problematize Genette's definition and investigate it further to highlight the importance of extratextual features in the production of literary texts and their significance in presenting and discussing the text, as well as their use in guiding the reader in their approach to texts. This edited volume, like the publications discussed so far, investigates the notion of paratext from a synchronic point of view. The diachronic analysis performed by Genette is enriched by placing the texts under analysis in their specific time and place, as products of a specific literary and book culture. Smith and Wilson in their collection also challenge and expand Genette's focus on what he called the 'peritext', that is to say the elements that are part of the frontmatter, as opposed to items that are part of the body of the text such as running titles and notes. These elements can bear great significance in early-modern books, as shown by the varied focus of each chapter in the volume. The interaction between text and paratexts is presented at various levels: the authors discuss textual units as single pages, whole sections (e.g. prefaces or commentaries), notes within pages and their recurrence in the texts. Visual paratexts and terminal sections are also discussed. Texts are not only analysed in terms of their physical organization *per se*, but also their design, with regard to the interaction with textual genres, authorship and contextual variables, such as the gender of the author. This contribution on the value and function of paratexts, alongside Coldiron's and Armstrong's works, foregrounds the notion of the 'mobility of texts'.[61] According to the publications discussed above, texts are mobile because there is not just one manifestation of a text, but many embodied differently in its different editions. The notion of textual mobility is discussed in various publications, exploring not only how texts are the product of a given cultural context, but also how the same text is subject to change whenever transposed and assimilated through different literary milieux. Literary productions are therefore subject to transformation not only in their textual form, but also in the presentation of these textual forms in printed editions or manuscripts, as discussed by Joseph Grigely. He corroborates his claims by highlighting the fact that transformation and instability also characterize art works, as their perception and reception is subject to change according to the way in which they are portrayed by the scholarly criticism produced about them and the passage of time:[62] 'The uniqueness of the unique art object or literary text is constantly undergoing continuous and discontinuous transience as it ages, is altered by editors and conservators, and is resituated or reterritorialized in different publications or exhibition spaces'.[63] The words used by Grigely in this quote explicitly refer to space and territory, therefore endorsing the notion of the mobility of the text in different contexts. Criticism and rewriting in different editions entail a reproduction of meaning that changes the perception of the work of art, regardless of its form. Paratexts, for their role in presenting critical commentaries, are thus a key site of investigation within the theoretical framework of reception studies.

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[56] Jonathan Hensher, 'Orlando Espatriato: Illustrated French editions of Ariosto 1775-1879' (unpublished doctoral thesis, University of Manchester, 2005), p. 24.

[57] Hensher, p. 72.

[58] Hensher, p. 85.

[59] Hensher, p. 96.

[60] *Renaissance Paratexts*, ed. by Helen Smith and Louise Wilson (Cambridge: Cambridge University Press, 2011).

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[61] Jerome McGann, *The Textual Condition* (Princeton: Princeton University Press, 1991) and Joseph Grigely, *Textualterity: Art, Theory and Textual Criticism* (Ann Arbor: University of Michigan Press, 1991).

[62] Grigely, pp. 4-6.

[63] Grigely, p. 1.

A work of primary usefulness for its perspective on the manipulation of a text and its editions is the monograph written by Peter Burke on the fortune of Baldassare Castiglione's *Cortegiano* across Europe.[64] Burke maintains that reception is erroneously used to identify which texts are 'given' to readers rather than those that are actually 'received' by them.[65] This distinction necessitates the reconsideration of how the circulation of books and their reception worked, taking into account a wide variety of cultural and textual factors. Translation is described as the first step of a broader reception process which includes other literary activities that go beyond the process of translation from Italian into the major European languages (i.e. Spanish, French, English, German, Portuguese and Dutch). Burke also provides considerations on the domesticating nature of translation and how this domestication can be achieved through the use of paratexts, as he highlights the role of the size and colour of fonts, marginal notes, prefatory notes, and the importance of detecting changes publishers made to the paratextual apparatus:[66] translation can be a 'rewriting of text' in order to make it understandable for the receiving culture, and translations can reveal their significance through changes in their paratextual organization.

Readers' responses to translations of the *Cortegiano* (*The Courtier*) are the prelude to other literary activities based on the book; namely its imitation, criticism and revival. The investigation of these activities is beyond the scope of this project, but the connection Burke makes between translation and the broader literary responses are vital in foregrounding the importance of the literary milieux. The distinction between 'given' and 'received' texts is an important methodological distinction that contributes to the genesis of the 'architecture of authorization' in terms of how translators of the *Furioso* operated to design their books for their presentation to the public. The reception of each translated work in terms of the response of the readership will be treated only marginally in this study, whereas retranslation as reception will be analysed as reception of the text by the translator and in terms of its significance in authorizing the poem. More recent reception studies of medieval and early-modern poetry broaden the scope of the discussion, taking into account Burke's remarks on translation and expanding the discussion on fortune to the formation of the canon and its role in shaping literary tastes.[67]

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[64] This monograph is a key work in establishing this perspective on reception and the material analysis of texts in translation. Peter Burke, *The Fortunes of the Courtier* (Cambridge: Polity Press, 1995).

[65] Burke, *Fortunes of the Courtier*, p. 8.

[66] Burke, *Fortunes of the Courtier*, pp. 73-75.

1.6. THE CONTRIBUTION OF PHILOLOGICAL STUDIES: THE CASE OF ARIOSTO

The question of variety and differences amongst literary texts is also embedded in philological discussions of the notion of 'edition'. Each edition is printed in different copies, which are unique physical manifestations of the same edition. Philological studies of literary texts have been characterized by the aim of reconstructing a 'notional ideal copy of the edition […] A description of this ideal copy would note all the blank *cancellatia* [my italics] which belonged to the most perfect copy of the work as originally completed by its printer and first put on sale by the publisher. This is the basic ideal form'.[68] The reconstruction of the ideal copy is one of the many activities of a philologist, whose task is also to reconstruct and comment on the linguistic genesis and variants of a literary text. Bernard Cerquiglini praises philological work and philologists, who with their efforts to reconstruct the 'ideal text', end up by highlighting its transient and mobile nature.[69] The subject of this project is particularly suitable for philological discussion as the Italian text itself was published in multiple editions, even in Ariosto's lifetime. In a history of changing material forms, a logical place to begin is Ariosto's desk. However, this original context is itself characterized by mobility, as the history of the *Furioso* as a mobile text began with the very conception of the poem, well before its translations into various European languages, and continued in the series of editions that were published in Italy during Ariosto's life and after his death. The production of the poem in its native language was characterized by a significant number of editions, as well as textual variants in the poem; the forms of the poem were thus constantly changing, well before it reached its third and final form.[70]

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[67] A selection of these scholarly contributions can be found in Nick Havely, 'From "Goodly Maker" to Witness against the Pope: Conscripting Dante in Henrician England', *Textual Cultures: Texts, Contexts, Interpretation*, 5 (2010), 76-98; *Literary and Cultural Intersections during the Long Eighteenth Century*, ed. by Marianna D'Ezio (Newcastle upon Tyne: Cambridge Scholars, 2008), pp. 132-44; Jennifer Richards, '"A Wanton Trade of Living"? Rhetoric, Effeminacy, and the Early Modern Courtier', *Criticism: A Quarterly for Literature and the Arts*, 42 (2000), 185-206.

[68] Gaskell, p. 315.

[69] Bernard Cerquiglini, *In Praise of the Variant: A Critical History of Philology* (Baltimore: Johns Hopkins University Press, 1999), p.

The printing history of the poem can be reconstructed by examining the publication process of the three editions published during Ariosto's life and how this process developed, both in terms of the people involved and how the book as a physical object was designed. The following paragraphs will discuss how Ariosto wrote three different versions of the poem and how, together with the writing of the poem, he was also actively involved in the production of the material form of each edition in terms of obtaining paper and printing privileges. Ariosto began writing the *Orlando furioso* around 1506; in that year the poet revealed the plot for the first time to marchioness Isabella d'Este, who wrote to her brother Alfonso on 3 February 1507 to thank him for having sent such a kind ambassador that relieved her with such a pleasant tale.[71] Concerning the content of the poem, Catalano states that its author began thinking about the plot following his contact with the poet Pietro Bembo and his decision to compose vernacular poetry.[72] In 1509 the final draft seems to have been already available for the Estensi, as testified by the epistolary exchange between Alfonso and Ippolito.[73] According to Dorigatti, the 1516

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[70] A list of all the editions of the *Orlando furioso* printed around Europe up until its first translation into English can be found in Part I.1 of the Appendix.

[71] Michele Catalano, *Vita di Ludovico Ariosto: Ricostruita sui nuovi documenti: Vol. I* (Gèneve: L. S. Olschki, 1930), p. 292.

[72] Catalano, p. 292. Pietro Bembo was a poet of Renaissance Italy and edited editions of Petrarch and Dante's works in the sixteenth century. His contact with the works of these two writers led him to reconsider the necessity for Italian men of letters to establish an Italian vernacular for use as an agreed literary language. Italy was not a united country at the time, and Bembo stresses the advantages of having at least a communal language in literature. He draws examples from Provençal in France, and makes an excursus through the centuries, starting from language contacts between Romans and Greeks, and identifies this communal, vernacular language with the Tuscan dialect of Boccaccio for prose and Petrarch for poetry. See Pietro Bembo, *Prose della Volgar Lingua*, ed. by Claudio Vela (Bologna: CLUEB, 2001), pp. 1-19.

[73] Catalano, p. 295.

Furioso is the first of Ariosto's works to be printed with the consent of the author.[74] This first edition is immediately complex in terms of its printing process and its design; the poem is surrounded by elements like privileges that acquire additional authorizing significance as they are present in the two subsequent editions.

The text of the *Furioso* would go on to be published 155 times (excluding translations) during the sixteenth century, and the text of the 1516 edition is the only one based on an authentic manuscript autographed by the author.[75] The dedicatory strategies are evidenced through examination of the dedication to Cardinal Ippolito d'Este. Below the title is a picture representing a crown standing above the letters *I* and *M*. As Dorigatti explains, these initials stand for Ioannes Mazzoccus, the Latin name of the printer.[76] Below the picture is the caption '*con gratia e priuilegio*'. After a blank sheet we find a page comprising the privilege of Pope Leo X, written in Latin. A page with an illustration which represents bees emerging from a burning log, surrounded by four vignettes of two crossed hammers held by snakes, precedes the first canto. The motto '*pro bono malum*' is written in the four corners of the picture. Immediately before the *incipit* of the first canto there is a dedication to Cardinal Ippolito set in capitals as follows:[77]

ORLANDO FURIOSO DI LUDOVICO ARIOSTO DA FERRARA ALLO ILLUSTRISSIMO E REVERENDISSIMO CARDINALE DONNO HYPPOLITO D'ESTE SVO SIGNORE.[78]

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[74] Marco Dorigatti, *Orlando furioso: secondo la princeps del 1516* (Florence: Leo S. Olschki Editore, 2006), p. xxii. The comedies *Cassaria* and *I Suppositi* were printed in Florence by Bernardo Zucchetta in 1509, but without the consent of the author. Although Agnelli and Ravegnani report that there may have been a 1515 edition of the *Furioso*, they explain that this date was when Ariosto obtained the privilege to print his poem from Pope Leo X and from the Doge of Venice, but that the printing process was not completed till April 1516. In his letter of request to Pope Leo, Ariosto did not hide his desire to be paid for his efforts; and indeed, the zest he put into subsequent steps leading to the publication of the first *Furioso* testifies to this. In 1515 he organized the arrival of 200 reams of paper from Lake Garda, obtained privileges in France, Venice and some other parts of Italy, and was ready to supervise the printing process.

[75] Dorigatti, p. xxii.

[76] Dorigatti, p. lii.

[77] Ludovico Ariosto, *Orlando Furioso* (Ferrara: Impresso par Giouanni Mazzoco da Bondeno, 1516), p. a 3.

[78] Ariosto, *Orlando furioso* (1516), title page.

Each canto immediately follows the previous one, and the beginning of a new canto is signalled by a caption stating the number of the canto just ended and the one which is about to begin (i.e. for Canto II: '*FINISCE IL PRIMO INCOMINCIA IL SECONDO CANTO DI ORLANDO FURIOSO'*).[79] The incipit of the poem is in block capitals as follows: '*I DONNE, I CAVALIER GLI ANTIQUI AMORI, LE CORTESIE LI AUDACI imprese io canto*'.[80] The pages are numbered every second sheet but using a normal numeration, starting from the beginning of the first canto. Page numbers appear on the upper right-hand side, whilst on the lower right-hand side we find letters indicating the *quaderni*. The final caption of the poem is in block capitals and states: '*QUI FINISCE ORLANDO FURIOSO DE LUDOUICO ARIOSTO DE FERRARA'*.[81] The last page of the book contains an *errata corrige* under the title '*alcuni errori emendati'*, and is followed by three lines from Horace's *Satirae*, I, iii, 73-75:

> *Qui ne tuberibus propriis* [sic] *offendat amicum*
> *Postulat ignoscet verrucis illius, equum est*
> *Peccatis ueniam poscentem reddere rursus.*

Two subsequent editions approved by the author followed the first, in 1521 and 1532 respectively.[82] These latter volumes are shorter in terms of the number of folios used in printing, but differ also in their grammatical and linguistic features. Ariosto corrected the drafts before they were printed and the documented corrections were made in preparation for the third edition.[83] The 1516 edition was abandoned very quickly by sixteenth-century linguists because, in their opinion, it lacked certain linguistic features which they regarded as paramount. Their reaction is to be ascribed to a series of reasons, for example, the printing of grammar books such as *Le regole grammaticali* by Fortunio in

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[79] See for example Ariosto, *Orlando furioso* (1516), p. [8].

[80] Ariosto, *Orlando furioso* (1516), fol.[iii].

[81] Ariosto, *Orlando furioso* (1516), p. [262].

[82] Dorigatti refers to the editions as A, B and C respectively.

[83] For a discussion on the corrections see Santorre Debenedetti, *Frammenti autografi dell'Orlando furioso* (Turin: Chiantore, 1937).

1516.[84] The textual variants of the first Italian editions evidence Ariosto's creative process and how this impacted on the physical forms of specimens of the same edition. Dorigatti discusses the first edition by analysing the critical commentaries on the *Furioso* that were published in the early twentieth century.[85] In his edition, Dorigatti focuses on literary-critical works that deal with the *princeps* edition and links them with the contributions made to research on the poem by so-called textual bibliography, showing how this discipline can cast light on new aspects of literary and textual analysis.[86]

The *princeps* edition and Dorigatti's new critical edition of the same offer a valuable starting point when it comes to selecting which aspects of the original *Furioso* to consider and to establishing how their use changes within the English texts. Dorigatti discusses this edition against the definition of 'ideal copy' as given by George Thomas Tanselle, followed by Dorigatti's description of the 1516 book as a physical object.[87] Dorigatti's critical edition incorporates textual bibliography methodologies. At the same time, his description of the extant copies of the 1516 *Furioso* foregrounds their importance as unique book-objects and highlights the mobility of the poem as embodied in different editions. Focusing more on the characteristics of these editions, corrections are of paramount importance for the textual history of the *Furioso,* as they are recurrent in its subsequent editions. Variant states and the *errata corrige* have great significance within the text because none of the amended errors is actually a typographical mistake; rather, they are innovations and stylistic substitutions revealing the active presence of Ariosto during the printing process.[88] The first edition sold out, leading Ariosto to begin preparing a second one. In this period of his life Ariosto was serving Duke Alfonso I d'Este, having left Cardinal Ippolito after he expected the poet to commit more to his diplomatic work and concede less time to his literary activity.[89] The second edition is much rarer than the first. There are only three copies extant – held in Trinity College in Dublin, the Biblioteca Angelica in Rome and the Biblioteca Corsiniana dei Lincei respectively – and the manuscript that was given to the typographer is now lost.[90] The rarity of this second edition shows how the circulation of books can be uneven, but also that genres like chivalric romances were sold out because of their popularity.

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[84] As a general trend, subsequent to the advent of printing in the fifteenth century (the first Italian printing press was established at Subiaco in 1464), Richardson notes that authors found it difficult to leave the editing habits linked to the manuscript culture in favour of 'team-work' with other professionals (e.g. printers and booksellers). Usually manuscripts contained errors that were not supposed to be retained in print; the author did not have time to remove all of them, and so had to lose control over his own text in order to have it checked by someone else. Brian Richardson, *Printers, Writers and Readers in Renaissance Italy* (Cambridge: Cambridge University Press, 1999), pp. 77-78. For an overview of Fortunio's grammatical rules, see Brian Richardson, *Print Culture in Renaissance Italy* (Cambridge: Cambridge University Press, 1994), pp. 66-67 and his critical edition, Giovan Francesco Fortunio, *Regole grammaticali della volgar lingua*, ed. by Brian Richardson (Rome: Antenore, 2001). Dorigatti explains that this debate on grammar was also due to the fact that during the Renaissance literature was expected to adapt to current language standards. Dorigatti, pp. xxxvi-viii.

[85] Dorigatti, pp. xxiv-viii.

[86] Dorigatti, pp. xxxii-iv.

[87] The definition is as follows: 'a copy of the book which is complete in every one of its own parts, made by sheets that were preserved in the very state they were when they came out of typography, each of them containing the last printing state, that is to be verified by comparing the surviving copies.' See Dorigatti, p. xli. In the 1960s, G. Thomas Tanselle was involved in ideal authorial reconstruction, determining an ideal text from the scientific consultation of multiple copies and in-depth knowledge of the production process. This method draws on Fredson Bowers' notion of ideal copy and his dehistoricizing method, which considered the act of printing as the main form of control on the physical make-up of the book. For an overview of Tanselle's method and its place within modern Anglo-American textual scholarship, see Kathryn Sutherland, 'Anglo-American Editorial Theory', in *The Cambridge Companion to Textual Scholarship*, ed. by Neil Fraistat and Julia Flanders (Cambridge: Cambridge University Press, 2013), pp. 42-60 (pp. 45-51). For a historical overview of textual criticism, see David Greetham, 'A History of Textual Criticism', in Fraistat and Flanders, pp. 16-41 (pp. 37-38).

The second edition was printed by the Milanese typographer Giovanni Battista della Pigna in Ferrara and released on 13 February 1521. It took only three months to complete the printing process, and for this reason the edition presents some typographical errors that were retained in the text.[91] We also know that while reviewing his work, Ariosto established a network of booksellers around Italy and asked for the help of a nobleman in Genoa. Notwithstanding the fact that the poet obtained privileges from the Pope, France, Venice and other Italian republics to protect his 'copyright' in the 1520s, many unauthorized editions were printed, mostly in Venice.[92] Agnelli and Ravegnani report 15 unauthorized editions published between 1524 and 1531.[93]

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[88] Dorigatti, p. clv.

[89] See Catalano, p. 452.

[90] Conor Fahy, *Saggi di bibliografia testuale* (Padua: Editrice Antenore, 1988), p. 250.

[91] Catalano, pp. 530-31 and *Annali delle edizioni Ariostee: con CXIV tavole fuori Testo: pubblicati sotto il patrocinio della R. Accademia d'Italia e del Comitato Ferrarese per le Onoranze al Poeta*, ed. by Giuseppe Agnelli and Giuseppe Ravegnani (Bologna: Nicola Zanichelli Editore, 1933), p. 23.

[92] Fahy, *Saggi*, p. 246.

The 1524 unauthorized edition of the *Furioso* opens with the title surrounded by the '*pro bono malum*' motto: '*Orlando Fvrioso di Lvdovico Ariosto nobile ferrarese ristampato et con molta diligentia da lvi corretto et qvasi tutto formato di nuovo et ampliato. Con gratie e priuilegii M.D.XXIIII*'.[94]Although the edition is unauthorized, it contains the privilege of the Pope as well as those from France and Venice. The only edition that claims the explicit consent of the author is that printed in Venice in 1527 on behalf of Madonna Elisabetta de' Rusconi. The grammatical features of the text do not change from the 1524 edition, and the colophon indicating the printer is also very similar, apart from the indication of the intervention of Madonna Elisabetta de' Rusconi in the publication process.[95] The centrality of the privilege in the circulation of a literary work is evident in the presence of a fake privilege in the 1527 edition. The privilege may be, by its very nature, a liminal part of the paratext, but its presence was crucial in authorizing the presence of the book on the market. The unauthorized multiplication of editions of the *Furioso* highlights how the author did not have complete control over his own work, resulting in different editions of the same text being altered in their physical appearance.

Dorigatti records textual and typographical mistakes, states and corrections in the *errata corrige*, and differences within the B and C editions are recorded wherever they are of interest for the analysis of the *princeps* edition.[96] The discussion of these variants of the same text shows how the text can be 'mobile' not only in its physical presentation, but also in the writing and editing process. The discussion of the *princeps* therefore provides a helpful starting point in the comparison of the three original Italian editions of the *Furioso*, and draws attention to changes both at canto and line level. Philological analysis and the contribution of this work to the building of a theoretical framework are paramount. Dorigatti provides some ideas with regard to textual analysis methodology, and treats each edition as a different performance in a way that is analogous to what is attempted in the current thesis; however, he also refers to seminal works in the philological analysis of Ariosto's poem. The specific philological features of the third and final edition are covered in Conor Fahy's *Orlando Furioso del 1532: Profilo di una edizione*, an important source for Dorigatti himself.[97]

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[93] Following the second edition, a further edition was printed in Legnano in 1524. Bernardo Zoppino also printed an edition of the poem in Venice that year, followed a few months later by Alessandro Bindoni, although this particular edition was unknown to scholars for a long time as it did not appear in any catalogue. The following year in Venice, Bindoni and Mapheo Pasini printed a copy in 8vo using gothic fonts. In 1526 in Milan and Venice two copies of the second edition were printed, in 8vo and 4to respectively. 1527 saw the printing of two further copies, in 4to and 8vo respectively, again in Venice. The following year a copy in 8vo was released; and in 1530 three editions were published, all of them in Venice. Alessandro Bindoni and Mapheo Pasini printed a further copy in 1531. See Agnelli and Ravegnani, pp. 17-36.

[94] Ludovico Ariosto, *Orlando furioso* (Venice: s.n., 1524), JRL, /R4427.

[95] Ludovico Ariosto, *Orlando furioso* (Venice: Madonna Helisabetta de Rusconi, 1527), JRL, 10888.

[96] Dorigatti, p. clxxv. For a full list of variant states see Gaskell, p. 316.

A few years after the release of the second edition of the *Furioso*, Ariosto asked for a privilege to produce a new edition in a letter of 1528 addressed to the Doge of Venice. The third authorized edition of the poem was printed in Ferrara by Francesco Rosso in 1532 at Ariosto's own expense, after he asked for a loan and invested part of the money earned through selling the previous edition.[98] He also wanted copies on vellum to be donated to important figures, such as Duke Alfonso, Cardinal Ippolito, Isabella d'Este and Margherita Paleologa Gonzaga.[99] The differences between material aspects of the same edition of the same book indicate how the purpose of the text could differ, even before interventions performed on the structure of the text itself are taken into account. Structural changes occurred, as the third edition is the first to have 46 cantos. Ariosto edited its language to conform the grammar and lexicon of the poem to the Tuscan standard, as a consequence of contemporary debates led by prominent scholars at the time (e.g. Machiavelli, Bembo, Trissino and Castiglione, amongst others).[100] The poet also decided to remove some episodes. In addition to the composition of the poem, Ariosto was also actively involved in its publication process, and in February 1532 he wrote to the Marquis of Mantua to ask permission for the transit of 1000 reams of paper to start printing.[101] As the printing process was slow, the poet used this time to make more corrections; thus even within the same edition of 1532, copies are not necessarily identical to each other.[102] Moreover, at least one copy was not bound and is therefore still available in *quaderni sciolti.*[103] The third edition also features variants introduced during the printing process.[104] These substitutions were necessary, as the number of corrections introduced during the linguistic revision was high.[105] The *Furioso* was therefore constantly changing during the printing process, with interventions affecting both the text of the poem and its *mise en page*.

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[97] Conor Fahy, *L'Orlando furioso del 1532: Profilo di una edizione* (Milan: Vita e Pensiero, 1987).

[98] Richardson, *Printers, Writers and Readers*, p. 86.

[99] Richardson notes that this gift-giving was partly aimed at obtaining visibility and that Ariosto was determined to print his work. He claims that this can be inferred from the fact that Ariosto first explains the subject of the poem in the proemio and then addresses Cardinal Ippolito to thank him for giving the poet the ink to print his poem. Ariosto gave voice to his delusion at not being able to pursue a purely literary career in the *Satira I* and saw print as the only way of pursuing it. See Richardson, *Printers, Writers and Readers*, pp. 87-88. See also Ludovico Ariosto, *Orlando furioso* (Ferrara: Francesco Rosso, 1532), p. 172.

[100] Catalano, p. 597. For the influence of Bembo on Ariosto's work, see also Ludovico Ariosto,

Looking at the organization of the book, the title is in red and reports '*DI NUOVI*

Satire e lettere, ed. by Cesare Segre, with an introduction by Lanfranco Caretti (Turin: G. Einaudi, 1976), pp. 167-68.

[101] Ariosto, *Satire e lettere*, p.169. Useful publications on the textual history of the poem and on changes in its plot include C.P. Brand, 'From the Second to the Third Edition of the *Orlando Furioso*: The Marganorre Canto', in *Book Production and Letters in the Western European Renaissance*, ed. by Anna Laura Lepschy, John Took, and Dennis E. Rhodes (London: Modern Humanities Research Association, 1986), pp. 32-46; Walter Moretti, 'L'ideale ariostesco di un' Europa pacificata e unita e la sua crisi nel terzo *Furioso*', in *The Renaissance in Ferrara and its European Horizons/Il Rinascimento a Ferrara e i suoi Orizzonti Europei*, ed. by June Salmons and Walter Moretti (Cardiff: University of Wales Press, 1984), pp. 233-44; Alberto Casadei, 'The History of the *Furioso*', in *Ariosto Today: Contemporary Perspectives*, ed. by Donald A. Beecher, Massimo Ciavolella, and Roberto Fedi (Toronto: University of Toronto Press, 2003), pp. 55-70.

[102] Catalano, p. 604. The biographer reports that the two copies closest to the author's will are held in the Melziana and in Bologna.

[103] In his analysis of the 1532 Verona copy in his monograph *L'Orlando furioso del 1532*, Fahy states that the single sheets had been batted in order to be bound later, but for unknown reasons this never happened. In one of his essays, 'La carta dell'esemplare veronese del *Furioso* 1532', he also states that during the first half of the sixteenth century books were usually sold in separate sheets. Ariosto bought the paper from a merchant in Venice and not from a paper maker, as testified from the different patterns of paper that make up the edition. The paper used in this edition is largely without watermark, apart from 24 sheets which incorporate a circular watermark. See Conor Fahy, 'La Carta dell'Esemplare Veronese del *Furioso* 1532', in *Anatomie bibliologiche: Saggi per il centenario de 'La Bibliofilia'*, ed. by Luigi Balsamo and Pierangelo Bellettini (Florence: L. Olschki, 1998), p. 283. The custom of having books in separate sheets is also testified by the fact that most sheets were still unsold when the poet died in 1533. For these reasons, Ariosto's brother Galasso tried to obtain another privilege from the Republic of Venice in order to protect Ariosto's heir's interests: in two years they obtained permission for the publication of Ludovico's minor works and if the ten-year copyright was infringed they were entitled to receive 500 ducats. See Richardson, *Printers, Writers and Readers*, p. 76.

[104] Fahy, 'La carta', p. 251. These include variants due to the substitution of a sheet in the A booklet as well as a manuscript reporting the story of Olimpia. See Fahy, *Orlando Furioso del 1532*, p. 111.

[105] Fahy, 'La carta', p. 254.

CANTI AMPLIATO' ('expanded with new cantos') (fol. ii), thus the novelty of the publication is clearly stated. The title is placed within a frame etched in wood by Francesco De Nanto, a further difference from those of previous editions. Fahy reports that the choice of this classical decoration is to be ascribed to Ariosto himself, who wanted to stress the classical background of the *Furioso*.[106] The title is followed by the privilege page, which in this edition also mentions Emperor Carolus Augustus and the approval of the Catholic Church.[107] By comparing the first canto of the 1532 edition with its equivalent in that of 1516, it is immediately evident that the *incipit* of the poem has been changed. It now reads: '*LE DONNE I CAUALIER GLI ANTIQUI AMORI LE CORTESIE L' AUDACI IMPRESE IO CANTO*', indicating that this third edition underwent textual changes. Secondly, there are noticeable changes in the word order, as in the previous versions. The book is printed in quarto format and each page contains ten octaves. According to Fahy, the textual layout of two columns of five octaves each is to be attributed to the fact that by using this layout, Ariosto managed to produce the amplified final version of the poem in a format that was slightly smaller than those of previous editions.[108] The caption '*finis*' appears at the conclusion of the poem, followed by the caption '*pro bono malum*' for the first time in the whole book; both are in block capitals.[109] On the following page we find a privilege in Latin bestowed by Andrea Gritti, and a further paragraph in Latin reporting the permission of the Duke of Milan. After a blank space there are a few lines reporting the permission of the Dukes of Ferrara, Mantua, Urbino and other cities not explicitly mentioned.[110] Immediately following this is a woodcut portrait of Ariosto after a painting by Titian.[111] The privileges are followed by the *registro* of the booklets and by the motto '*dilexisti*

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[106] Fahy, *Orlando furioso del 1532*, p. 109.
[107] Ariosto, *Orlando furioso* (Ferrara: Fancesco Rosso, 1532), fol. iii.
[108] Fahy, *Orlando furioso del 1532*, p. 107.
[109] Concerning the motto '*pro bono malum*', Fahy reports from other sources that in some copies of the third *Furioso* an image depicting a sheep feeding a little wolf is placed directly beneath, but this is not present in the John Rylands copy. See Fahy, *Orlando Furioso del 1532*, p. 112.
[110] Ariosto, *Orlando furioso* (1532), cover verso.
[111] Fahy, *Orlando furioso del 1532*, p. 112.

malitia sub benignitatem', which stands above two entwined snakes.[112] The number of privileges is therefore greatly expanded in comparison with previous editions, and thereby a greater number of agents are involved in the authorization of the poem.

With regard to the plot, Ariosto added two cantos (XLV and XLVI) at the end of the poem telling of the wedding of Ruggiero and Bradamante, but he also made changes within the narrative structure. In the 1532 edition we find in Cantos IX to XI that, after having recalled the life of Ruggiero on Alcina's island, the story of Olimpia and the fight of Ruggiero with the killer whale are reported. Cantos XXXII and XXXIII report the adventures of Bradamante and the three Norsemen in Tristan's castle. Cantos XXXVIII and XXXIX revolve around the duel between Ruggiero and Rinaldo, and Canto XLII tells of the death of Agramante and Gradasso amongst the Moors and of Brandimarte amongst the Christian warriors. Many octaves have been moved throughout the poem in order to respond to the amplified plot.[113] The text of the poem therefore shows a significant number of changes in the positioning of octaves within the pages. As specified earlier, this new positioning of text within the book is related to changes in format and led to a different presentation of the text, foregrounding the inherent mobility of the source text. This mobility is a feature that characterizes the translation process of the poem into English. A source edition was in fact explicitly mentioned only in Harington's translation; neither Huggins nor Hoole specifies his source text.

Ariosto aimed to improve the poem further and immediately began planning a fourth edition, but his later illness and consequent death prevented its release.[114] The third edition of the *Furioso* is therefore the ideal copy of the poem, in the sense theorized by

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[112] Fahy refers to this as 'l'impresa delle due vipere' ['the emblem of the two vipers']. He states that this iconography is to be attributed to Ludovico Dolce in his *Dialogo dei colori*. Dolce claims that after the first edition of the poem Ariosto was bitten by the envy of his critics and that he included this image as an allusion to those who considered the poem unworthy. See Fahy, *L'Orlando furioso del 1532*, p. 111, note 6. Fahy adds that the page incorporating the *registro* is isolated from the poem by the wooden etchings of De Nanto and served only the typographer. See Fahy, *L'Orlando furioso del 1532*, p. 111.

[113] Dorigatti, pp. 1035-38.

[114] Richardson, *Printers, Writers and Readers*, p. 76.

Fredson Bowers in his *Principles of Bibliographical Description*.[115] The concept of 'ideal copy' is a philological notion that clashes with the 'instability' outlined in the contributions discussed above, but further highlights how texts have been discussed according to fixed categories. Fahy also analyses the 1532 edition along the lines of its external history, images, paper, printing drafts and internal variants. Concerning the first edition of the *Furioso*, Fahy focuses not so much on the textual history of the poem as a sketch of its printing process. The relationship between Ariosto and his typographers was difficult to establish, but it is clear that Ariosto himself was responsible for the financial expenses to be covered for the printing of the poem, and that he also had to undertake a lengthy process in order to obtain the privilege for printing.[116]

Visual elements, such as the bees, are particularly important as their recurrence in the various editions is an indication of the relationship between Ariosto and the Este peerage. The motto *pro bono malum* [evil in exchange for good] indicates that Ariosto did good things for the Estes and they did not recompense him. The composition and presentation of the book-object are also embodied in technical aspects, such as the types of font used in the edition, the paper used and the modification of printing drafts. Philological analysis entails a complexity that is beyond the scope of this thesis, but its contribution is of immense value for the analysis of recurrent elements and their presence in different editions is an important methodological tool when discussing the areas of overlap and difference between each translation and their significance in the presentation of each translation. Recurrent elements are methodologically important as they enable the comparative analysis of the editions under investigation in this project.

The circulation of the *Orlando furioso* during its author's life was widespread, although encumbered by the presence of numerous unauthorized editions. Ariosto wanted to intervene in the literary quality of the text, and his interventions led to changes in the organization of the printing process and consequently in the presentation of the text. These three steps are intertwined and their relationship demonstrates once more how textual and paratextual features are connected. Ariosto's interventions in the text produced different editions with different paratextual apparatuses, and recurrent paratextual items, such as the image of the bees or the motto '*pro bono malum*', served to accrue further meaning for the poem.[117]

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[115] Fredson Bowers, *Principles of Bibliographical Description* (New Castle, DE: Oak Knoll Press, 1994).
[116] Fahy, *Orlando furioso del 1532*, pp. 97-103.

1.7. TEXTUAL STUDIES AND PUBLISHING CONSIDERATIONS

The abundance of textual variants means the early Italian editions of the *Furioso* have been discussed primarily in terms of philological and editorial interest by textual bibliographers like Dorigatti and Fahy, and have also been studied in terms of their commentary tradition. Scholars in cultural studies and the history of the book, like Daniel Javitch and Brian Richardson, have focused on the subsequent editions and the evolution of paratextual design as a way of detecting changes in literary tastes and types of readership. In the sixteenth century the poem's popularity was at the centre of a lively debate. The number of printed editions during the 1540s is testament to its widespread circulation, as are the literary works that drew inspiration from it from a generic point of view and poems that used characters originally found in Ariosto's work.

The discussion on canonization is a starting point from which to approach the textual history of the poem until its arrival in England. Although he does not always refer explicitly to Ariosto's poetry, Brian Richardson in his *Print Culture in Renaissance Italy* provides an important contribution to the background of the *Furioso* through establishing patterns of print culture in Renaissance Italy. Author and editor had different and overlapping interventions in the process of modifying and correcting an edition. Ariosto's popularity can be gauged by focusing on the editions printed after his death, starting with that printed by Bindoni and Pasini in 1535. This was the first edition in which the poem began to be presented as a successor to the classical epic,[118] and the role of Lodovico Dolce, as contributor to and reviser of this edition was pivotal in customizing the *Furioso* and in justifying Ariosto's linguistic choices and revisions.

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[117] Remo Ceserani, 'L'Impresa delle Api e dei Serpenti', *Modern Language Notes*, 103 (1988), 172-86.

Richardson's book *Printers, Writers and Readers in Renaissance Italy* discusses the inception of printing in Italy and its techniques.[119] Richardson's work provides a comprehensive account of Renaissance print culture as well as technical instruments, including a description of the printing process and factual information on Ariosto's printing of the poem. Richardson thoroughly explains the various actors involved in the printing process, as well as the phases of this process. His analysis of the development of print culture in Italy is not only fundamental for its terminology, but more importantly for giving an overview of the dynamics Ariosto was involved in when publishing his poem. Richardson also reconstructs the printing history of some prominent Renaissance literary works, the *Furioso* among them. Although the reconstruction of the genesis and printing of the *Furioso* is brief, as it is not the main focus of this monograph, Richardson offers fundamental information about how the onset of printing in Italy affected and changed the role of the author, and the tasks that authors performed, apart from the composition of their literary works. To focus on Ariosto, as the main financial contributor, his control and agency over the printing of editions of the *Furioso* was significant in terms of providing the opportunity for his poem to be read.[120] In order to ensure the circulation of his poem, he faced the complexities involved in obtaining printing privileges in terms of timing and the people involved in the authorization of a printing privilege. According to Richardson, the use writers made of the opportunities given by new printing facilities and cultures reveals that the majority were reluctant to leave their literary works in the hands of new professional figures such as editors or compositors.[121] Their interventions increased the complexity of the printing process, a further stage in the continuously evolving material history of the mobile text. The second part of Richardson's monograph deals with Renaissance reading practices. The demographic of readership, different levels of literacy, gender, and ability to afford books are not the subject of this thesis, but Richardson provides factual information about the connection between groups of readers and the materiality of books, as this link is mirrored in the format and physical appearance of printed books.

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[118] Richardson, *Print Culture in Renaissance Italy*, p. 95.
[119] Richardson, *Printers, Writers and Readers*, pp. 4-16.
[120] Richardson, *Printers, Writers and Readers*, pp. 85-89.

Paul Grendler discusses how the targeting of readership can be achieved through a combination of material elements used in book design, format being one of them. The octavo format, used for cheaper printing, indicated that the *Furioso* was addressed to a popular as well as a courtly readership.[122] Popular Renaissance books were intended to be easily read by a non-expert readership and to have a very broad appeal.[123] Their physical appearance (format, font, paper and paratextual features) functioned as a clue in establishing their genre and readership. Chivalric romances, including Boiardo's and Ariosto's works, were printed in small format, and were decorated with woodcuts depicting battle scenes.[124] Ariosto's popularity is reflected in the number of printed editions of the *Furioso* (150 before the end of the century). The printer Gabriel Giolito played a fundamental role in leading other printers to spread the poem's popularity through prioritizing the publication of contemporary authors, vernacular history, novellas, drama, comedy and classics in translation as part of his 'editorial policy'.[125] Giolito printed 39 editions of the poem between 1536 and 1590 and adapted their paratextual features so that they would appeal to a wide readership, ranging from the rich and learned to the less wealthy and literate. Although the establishment of defined readership categories is not the primary focus of this thesis, Paul Grendler's contribution is significant in terms of the current project as it provides a methodology through which to discuss books as physical objects and aspects of their materiality, such as their format. These aspects assume relevance when we come to examine the translators' intentions in presenting their translations in a certain way in a specific edition.

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[121] Richardson, *Printing, Writers and Readers*, pp. 78-80.
[122] Javitch, *Proclaiming a Classic*, p. 13.
[123] Paul Grendler, 'Form and Function in Italian Renaissance Popular Books', *Renaissance Quarterly*, 46 (1993), 451-85 (pp. 453-54).
[124] Grendler, p. 474.
[125] Grendler, p. 453.

The form of a vernacular classic was very new at the time of the publication of the third edition of Ariosto's work in 1532, which itself was influenced in its linguistic form by Pietro Bembo's *Prose della volgar lingua*, a highly influential work within the sixteenth- century literary panorama.[126] The *Furioso* also elicited criticism, chiefly due to the spreading fame of Aristotle's *Poetics* within this milieu. Its fame gave birth to a literary trend of so-called 'neo-Aristotelian' scholars, who applied Aristotle's principle of time unity to narrative poetry and who found the *Furioso* lacking in this regard. Daniel Javitch further expands on criticisms made of the *Furioso*, discussing the use of time in Ariosto's poem and the use of temporal devices to produce a fragmented narrative (which provoked criticism). The issue of the use of narrative time and Javitch's considerations on the matter are useful when approaching the rendering into English of the cantos in terms of their length and faithfulness to the Italian plot. One of the most criticized features was the *Proemio* (that is to say the opening stanza of each canto), as the reader expected the matter interrupted at the end of the previous canto would be resumed at the very beginning of the next one, but this pattern was not always consistent. Javitch presents and discusses the writings of Giuseppe Malatesta, Giovanni Battista Pigna, Sperone Speroni, Antonio Minturno, Filippo Sassetti, Ludovico Castelvetro and Alessandro Piccolomini on narrative discontinuity in the poem.[127] The comprehensiveness and breadth of his discussion on this topic foreground the importance of the mechanics of the plot in the *Furioso* and opens up the discussion of how the poem was in effect legitimized in the sixteenth century through the work of the aforementioned commentators. Specifically, the poem was legitimized through the commentaries included in the editions of the 1540s; Javitch's analysis of these commentaries shows how paratextual items are used to authorize the poem and its insertion within the Renaissance literary canon. In his monograph *Proclaiming a Classic*, Javitch builds upon the analysis he did on the *Furioso* and presents in greater depth the strategies employed to pursue its canonization in Renaissance Italy. His remarks on commentaries extend beyond their organization and content and step into the broader literary context. In this respect, commentators used the *Furioso* as a source of inspiration and promotion for other literary activities, as for example the use the commentator Lodovico Dolce made of the 1551 and 1552 editions of the *Furioso* to promote his translation of Ovid's *Metamorphoses*. The commentaries also served the function of justifying Ariosto's narrative discontinuity in response to neo-Aristotelian criticism. In some instances the critical scholarship was labelled as 'defence' of the poem. The variety of activities that led to the canonization of Ariosto's poem reinforces the significance of paratextual items in discussing a literary text. The majority of commentaries discussed by Javitch can be classified as epitexts, that is to say a textual response to a literary work that is not annexed to the literary work itself. The primary focus of my thesis is not on epitexts, but their presence and significance for the *Furioso* foregrounds the fundamental role of commentaries in presenting a literary work.

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[126] For the influence of Bembo's work on the 1532 *Furioso* see Bruno Migliorini, 'Sulla lingua dell'Ariosto', *Italica* 23 (1946), pp. 152-60.

[127] Daniel Javitch, 'Narrative Discontinuity in the *Orlando furioso* and its Sixteenth-Century Critics', *MLN*, 103 (1988), 57-67.

In the second half of the sixteenth century the *Furioso* began to be known outside its national boundaries. It was first translated into French in 1542, and in 1549 in Antwerp it appeared translated into Spanish by Jeronimo de Urrea. Another edition of the same Spanish translation was published in Lyon in 1550, alongside a further Spanish translation published in Toledo. The European translation of the poem occurred in parallel with the publication of several editions in Venice, Milan and Florence. The simultaneous publishing of these different editions in an interlingual and international context evidences the popularity of the poem in the literary milieu of the time. Andrew Pettegree shows that the interchanges between Italian, French and Spanish are also testified by the dissemination in Spain, Italy and France of the Spanish *Amadis de Gaul* in the first half of the sixteenth century.[128] Italy constituted the main cultural model for Renaissance France, and their mutual influences are evidenced by the number of translations from Italian into French.[129] The publication of translations of the *Furioso* in Antwerp, which was a vibrant cultural hub during the Renaissance, shows Ariosto's work as part of a transnational chivalric trend and is testimony to his popularity in Europe.[130] From a translation point of view, this variety of editions, languages and publications brings to the fore the difficulty in identifying a source edition for every translation, and is an important point when it comes to the current analysis of English translations and their source editions. Specifically in chapter three and four we will see how each translator did not specify a source edition, but produced a translation that was a response to the previous one.

1.8. THE *FURIOSO* AND THE TRANSLATION OF ITS CONTENTS

Studies dating back to the mid-twentieth century discuss the *Furioso* and its translations in terms of its literary significance and faithfulness in translation, alongside descriptive elements illustrating how various passages of the poem were translated from Italian into English. Townsend Rich's *Harington & Ariosto: A Study in Elizabethan Verse Translation* tackles the first English translation of the poem. Although approaching the translation from a stance that is different to modern scholarship and therefore dated, this work provides a detailed study of the first English translation of the *Furioso* and provides fundamental information, as Harington's work is explicitly linked with his source text, the De Franceschi edition published in Venice in 1584. The two editions have similarities in the copperplate illustrations, which were copied by the English printer upon Harington's suggestion.[131] Three main translation strategies are identified by Rich and are accompanied by examples: compression (the most widely used in Rich's opinion), expansion and addition.[132] Although these translation strategies will be expanded and renamed in my analysis, they have been used as a starting point to familiarize the reader with Harington's treatment of the text and to select the passages to present in my analysis.

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[128] Andrew Pettegree, *The French Book and the European Book World* (Leiden: Brill, 2007), p. 210.

[129] Pettegree, p. 212.

[130] Regarding the role of Antwerp as cultural hub, see Pettegree, p. 216.

With regard to the technique of addition, in a more recent article, Jane Everson considers addition in Harington's translation in four principal content areas: geographical allusions, religious and ecclesiastical matters, political allusions and literary references.[133] Omission outnumbers change whenever there are allusions to the Catholic Church and related practices that were abolished or not common in Elizabethan England.[134] Harington chose to leave out some passages of historical narrative, but also changed others according to Protestant culture.[135] These characteristics constitute a basis for my analysis, although this will be also conducted according to different parameters. The peculiarity of the structure of the poem and its development is further highlighted and investigated by Peter Marinelli in the section dedicated to narrative poetry in *The Cambridge History of Italian Literature*. The poet's use of the marvellous and the development of minor and major characters within the structure of the poem are analysed to establish general patterns in Ariosto's 'narrative machine'.[136] The structure of the poem is paramount, but the approach taken in this thesis will use the materiality of the book to point out the peculiarities of the poem, and use the text of the translated poem to support the main line of argument around materiality. The material presentation of paratextual items provides information of translation practices in each edition at a time when the theory of translation had only begun to be discussed.

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[131] Townsend Rich, *Harington & Ariosto: A Study in Elizabethan Verse Translation* (New Haven: Yale University Press, 1940), p. 51.

[132] Valuable insights into Harington's work are given by Simon Cauchi, 'The "Setting Foorth" of Harington's Ariosto', *Studies in Bibliography*, 36 (1983), 137-68, and Judith Lee, 'The Elizabethan Poet and the Marvellous: The English Ariosto', *Studies in Philology*, 80 (1983), 277-99.

[133] Jane Everson, 'Translating the Pope and the Apennines: Harington's Version of the *Orlando furioso*', in *Modern Language Review*, 100 (2005), pp. 645-58 (p. 647).

[134] Everson, p. 653.

[135] Further information on key themes in the poem can be found in Peter Brand's very useful introductory monograph *Ludovico Ariosto: A Preface to the 'Orlando Furioso'* (Edinburgh: Edinburgh University Press, 1974). The narrative matter of the poem is considered according to three broad themes: love, arms (i.e. military conflict) and political matters. The poem's narrative structure is presented as a means of communicating change to the readers (i.e. Ariosto's voicing strategies) within the economy of the overall narrative.

[136] Peter Marinelli, 'Narrative Poetry', in *The Cambridge History of Italian Literature*, ed. by Peter Brand and Lino Pertile (Cambridge: Cambridge University Press, 1997) (hereafter *CHIL*), pp. 233-40.

Another valuable contribution giving insight into the poem's first English translation is Robert McNulty's introduction to his critical edition of the *Orlando Furioso in English Heroical Verse* translated by John Harington, published in 1972. Structurally, McNulty identifies two evident differences between the Italian source text and its first translation into English. Harington's text lacks the plot complexity of Ariosto's, and it inevitably loses Ariosto's harmony, not least because of the phonological differences between English and Italian.[137] Comparison of the English translation with the Italian edition (which itself draws inspiration from the Valgrisi edition of 1573) reveals that the paratextual apparatus and its design highlight the role of the printer and show his agency. McNulty discusses the translation by focusing on Harington's use of the Italian scholarly apparatus in terms of which sections are reproduced faithfully and which ones are changed. The notes in the translation far outnumber those in the source text. Harington retains the notes that indicate the entrance of a new character in the poem, but also adds brief explanations drawn from the commentaries in the margins and philosophical remarks about the action taking place.[138] These considerations on the commentaries and on the notes will be expanded in the chapter on Harington's translation and will be analysed in greater depth in terms of their interaction with other paratextual apparatuses.

1.9. CONCLUSION

The overview of the above scholarly publications identifies a gap in the approach to early-modern translations of Ariosto's work. There is no chronological approach to Ariosto's poem in translation in the period under analysis other than Jonathan Hensher's thesis on the French translations, and his methodology gives prominence to visual paratexts rather than to the overall paratextual apparatus. Moreover, in the field of literary studies, the poem has been, for the most part, discussed for its themes and their organization within the plot, without necessarily analysing its reception as a cultural product of the time. The aim of this project is therefore to use the material forms of the paratext as a foundation for the framing and discussion of each translation, considering the book as an object. This methodology provides a functional means through which to analyse the *Furioso* as reflected in the way the paratext is designed and deals with the content of the poem. As demonstrated in this chapter, the project incorporates more modern studies that are based on Genette's definition of paratext to varying degrees and deal with paratextual analysis in a complex and multifaceted way. These works provide a comprehensive account of how books not only incorporate literary texts, but of the way in which their physical forms overlap with literary tastes, cultural context and the history of the book. As defined by Şenhaz Tahir Gürçağlar, 'all aspects of the text's physical form are capable of constituting meaning' and offer 'valuable insights into the presentation and reception of translated texts themselves.'[139] The investigation of the literature published on the *Furioso* in English reveals that Harington's translation has been widely studied, whilst little or only cursory contributions have been written on the others. The studies on Harington's work will therefore be used as a starting point, as they provide tools that can be applied in the analysis of the work undertaken by later translators.

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[137] Robert McNulty,'Introduction', in *Orlando Furioso Translated into English Heroical Verse by Sir John Harington (1591)*, ed. by Robert McNulty (Oxford: Clarendon Press, 1972), p. xli.
[138] McNulty, p. xlvii.

Many of the previous studies dealing with the history of the book or with Ariosto have a philological interest and approach books in terms of their technical composition; the tradition of textual studies on the *Furioso* provides a firm foundation for analysing the poem as a product of its cultural milieu, but to date have not especially focused on the connection between the poem and its material presentation. My close-reading of three English editions proposes a new approach to the *Furioso*. From a textual point of view, the different editions vary significantly from one another in their physical form. The poem as a text is presented in different ways, resulting in different book-objects. The framework presented in this chapter shows how texts are inherently mobile, as they move through their various physical manifestations; mobility naturally encompasses translated editions as well. This study therefore uses textual and paratextual variation as a means through which to discuss authorization and changes in literary tastes.

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[139] Şenhaz Tahir Gürçağlar, 'What Texts Don't Tell: The Uses of Paratexts in Translation Research', in *Crosscultural Transgressions: Research Models in Translation Studies II: Historical and Ideological Issues*, ed. by Theo Hermans (Manchester: St Jerome, 2002), pp. 44-60 (pp. 45-47).

From these brief remarks it is evident that there is no such thing as 'one' *Orlando furioso* published multiple times, but different *Orlando furioso*s, which change across different editions. Even within the same edition, its physical form is altered by the presence of external factors such as permissions, either real or fake. If the process of re-editing Ariosto's poem in Italian and during its author's life generated these diversities, this general framework is fundamental when dealing with its retranslations into English. How does the *Furioso* change in English translation and how do these changes affect and reflect the architecture of authorization employed in the different translations and editions?

CHAPTER 2: JOHN HARINGTON AND THE FIRST AUTHORIZATION OF THE *FURIOSO* IN ENGLISH

2.1. INTRODUCTION

Two kinds of literary works arise in sixteenth-century England from the circulation of the *Furioso*: adaptations and translations. Peter Beverley adapted the story of Ariodante and Ginevra (*Furioso*, cantos IV and V) in 1565 and George Gascoigne translated Ariosto's comedy *I Suppositi* in 1566.[1] Ariosto was being read in Italian in England before the publication of the first *Furioso* translation along with other Italian authors, as reported by Samuel Daniel in his translation of *The Worthy Tract of Paulus Iouius*:

> For if Courtiers are inwardly rauiſhed in vewing the Picture of *Fiametta* which *Boccace* limned. If Ladies entertaine *Bandel* or *Ariosto* in their Cloſets. If Louers imbrace their Phiſition *Ouid* in extremitie of their paſſion: then will Gentlemen of all tribes, much rather honor your *Impresa*, as a most rare Iewell, and delicate Enchiridion.[2]

John Harington was a poet and godson of Queen Elizabeth I.[3] In his youth he had been a student at Eton and Cambridge. The *Furioso* was very popular amongst Cambridge students from 1570 to 1590, and with many of the literary personalities who made adaptations or fragmentary translations of it, including George Gascoigne. Aside from the *Furioso*, Harington translated the sixth book of Virgil's *Aeneid* in 1603 and as a poet he wrote a collection of epigrams inspired by Martial. According to the English translation itself, he became acquainted with the *Orlando furioso* first through his father, John Harington Senior, and at a later time through his brother Francis, who translated 50 stanzas of Canto XXXII. This was later used by John Harington in his own version, as explicitly declared in the gloss to Canto XXXII Stanza, 1: 'The firſt fiftie staues of this 32 booke are of another tranſlation as you ſhall ſee noted in ſome part of the notes vpon this booke', although his brother is not explicitly mentioned.[4] Harington went on to translate the tale of Iocondo, concerning the infidelity of women, from Canto XXVIII. This allegedly angered the Queen due to the licentious nature of the subject, and he was apparently banished from court until he had completed the full translation of the poem.

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[1] Sammut also discusses the fame of the poem in Scotland and writes about the poem by John Stewart of Baldynneis, which paraphrased the love between Orlando and Angelica. Stewart's poem was written in 12 cantos in Scots around the late 1580s, and concludes with a moralizing canto on Orlando's madness as consequence of his sins. See Sammut, pp. 34-35. John Purves expands on these aspects and states that there were allusions in the works of Wyatt and Surrey, and Peter Beverley's *The Istorie of Ariodanto and Ienevra* (1565), influenced by France as physical and literary mediator, as France acted as a passage for the circulation of books into England and had influence on the production of literary texts. See Purves, 'The *Abbregement of Roland Furious* by John Stewart of Baldynneis and the early knowledge of Ariosto in England', in *Italian Studies* 3 (1946), 65-82 (pp. 65-71). See also Mario Praz, *The Flaming Heart* (New York: Norton Library, 1973), p. 93 and Miranda Johnson-Haddad, 'Englishing Ariosto: *Orlando furioso* at the Court of Elizabeth I', *Comparative Literature Studies*, 31 (1994), 323-50, Colin Burrow, *Epic Romance: from Homer to Milton* (Oxford: Oxford University Press, 1993).

[2] Paolo Giovio, *The Worthy Tract of Paulus Iouius*, trans. Samuel Daniel (London: printed by G. Robinson for Simon Waterson 1585), fols iv^{v}-v^{r}. For this reference see Guyda Armstrong, 'The Framing of Fiammetta' in *Elizabethan Translation and Literary Culture*, ed. Gabriela Schmidt (Berlin: Walter de Gruyter & Co, 2013), pp. 299-339 (pp. 299-300).

[3] Jason Scott-Warren, 'Harington, Sir John' in *ODNB*.

Harington's translated edition is a folio divided into frontmatter, centralmatter and backmatter. The frontmatter features a dedication to Queen Elizabeth I, a preface, and an address to the reader. The centralmatter comprises forty-six cantos, each preceded by an illustration and followed by a commentary. In the backmatter we find an allegorical reading of the poem, a biographical account of Ariosto, a list of significant characters and events in the poem with their location and a list of episodes in the poem that can be read as 'tales', i.e independently from the rest of the plot. Harington operated as a translator in a time when English printing conventions were highly influenced by Italian ones, and translation in England was not as formalized as in other European countries. This lack of formalization allowed more freedom in the appropriation of the text and the source edition. The remainder of the chapter will illustrate how Harington's translated edition was intended as a gift and will discuss the strategies Harington used to authorize his translation of the *Furioso* and how this authorization involved the appropriation of paratextual elements from the Italian source edition. The next section will focus on the use Harington made of pictures, and how these are an example of the influence of Italian print culture over English printing conventions.

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[4] D. H. Craig, *Sir John Harington* (Boston: Twayne Publishers, 1985), p.12.

2.2. A LAVISHLY ILLUSTRATED BOOK: THE ARCHITECTURE OF IMAGES

When the reader first examines Harington's first published translation of the *Furioso,* engraved illustrations are the most prominent element, both on account of their quantity and lavishness, and because they come directly from an Italian work. Harington, in his 'Address to the Reader', states explicitly that the pictures are Italian (fol. iv). Through the examination of Italian editions published prior to its translation into English, and by referring to secondary literature, it is clear that the Italian source edition was the *Orlando furioso* published in Venice in 1584. The foreign provenance of the images is also evidenced in the fact that it was extremely uncommon at that time to have this kind of illustration in an English book. The translation of the *Furioso* in England formed part of a significant wave of continental books being imported from Europe and circulated across the country. Harington adopts the forms of the continental book for his translation, producing a 'foreignizing' edition in its making, as the Italian printing conventions were more advanced than the English ones.

Although images are classified as visual paratextual elements, their presence within the book-object is significant in studying textual features and the mutual interaction between visual and textual paratexts.[5] Paratextual elements are clues to literary and cultural change; the analysis of technical aspects of image production is also important as the chronological period under examination in this thesis covers the major technological changes in printing techniques.[6] Harington, in his 'Advertisement to the Reader', points out that the pictures were the result of the work of many great craftsmen, but that he was the one who wanted them to be included:

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[5] For an overview of picture criticism and possible ways to develop it in relation with the text, see Karl Kraus, 'Picture Criticism: Textual Studies and the Image', in *The Cambridge Companion to Textual Scholarship*, ed. by Fraistat and Flanders, pp. 236-56.

[6] Hensher, p. 25.

> As for the pictures, they are all cut in braſſe and moſt of them by the beſt workmen in that kinde that haue bene in this land for this manie yeares; yet I will not praiſe them too much, as I gaue directions for their making (fol. *x).[7]

The element of novelty represented by the engravings and their quantity provide a useful indication in understanding the potential the publisher must have seen in the book to showcase Harington as the author of a prestigious literary work. The prestige of the edition is further increased by the technique of illustration. Engraving was in fact a more expensive technique than woodcuts, as the illustrations had to be printed from plates separately, and then added to the printed text.[8] Engraving illustrations was also more demanding financially, as it required printers to acquire special equipment like plates. The whole illustration process was also very time-consuming, with instances of books that took up to two years to be printed.[9] Intaglio techniques used to obtain engravings enable the printer to obtain 'highly detailed images, (as against just alternating areas of black and white) and a finer resulting effect', leading to the production of higher quality images than those obtained with woodblocks.[10]

All the characteristics of engraving suggest this edition was aimed at the top end of the market. The ruling in red ink of each sheet in the John Rylands Library copy confirms this was a luxurious edition. Ruled copies were in fact common among sixteenth-century book collectors, who would have also paid booksellers to have the ruling added if not present in the copy when this was bought.[11] The presence of ruling, paired with the images, aims to give a luxurious aspect to the edition, with the intention of using it as a gift. This function is stressed by Jason Scott-Warren, who has shown how the translation was used as a book-object to be given as a gift to court members, and with an illustrious dedicatee: Queen Elizabeth I. [12] In his dedication Harington emphasizes the greatness of Queen Elizabeth I and her generosity with regard to Harington's family:[13]

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[7] Rich, p. 53.

[8] For a full description of the preparation of the plates to produce illustrations see Philip Gaskell, *A New Introduction to Bibliography*, p. 156-8.

[9] Karen L. Bowen and Dirk Imhof, *Christopher Plantin and Engraved Book Illustration in Sixteenth-Century Europe* (Cambridge: Cambridge University Press, 2008), p. 23.

[10] Bowen and Imhof, p. 20.

[11] I thank Julianne Simpson, Collection and Research Support Manager for Rare Books and Maps at the John Rylands Library, for this information. See also Jason Scott-Warren, *Sir John Harington and the Book as a Gift* (Oxford: Oxford University Press, 2001), pp. 49-50.

> Your gracious fauors haue been extended in my poore familie euen to the third generation […]. Wherefore this I humbly recommend to that gratious protection […]. If your Highness will read it, who dare reject it?[14]

Given the status of the dedicatee, it was essential for the edition to be of an adequate standard, a factor that is reinforced by the presence of such lavish visual apparatus. Moreover, Jason Scott-Warren highlights how Harington prepared some copies of his translation to be donated to peers, as demonstrated by the reference in Canto X to English, Scottish and Irish troops, and the addition of a reference in the canto to the Earls of Essex, Cumberland, Ormonde and Derby[15] Scott-Warren identifies donations to the Earl of Tyrone, Harington's mother-in-law Jane Rogers in 1600, and to Prince Henry in 1609.[16] The dedicatee and recipients of this calibre would explain the lavishly illustrated edition and the use of the folio, with the primary aim of appealing to a court audience. This kind of audience also explains the justificatory aim of the paratextual apparatus to legitimize and make the translation acceptable within the court.

The edition features forty-six pictures, one for canto. Each engraving represents the episodes taking place in that canto, depicting each character multiple times on the page to indicate its movements within the canto. The pictures also have many details of the settings of the narrative. Like its counterpart in the source edition, each plate features their first name under each character. While Harington's edition is 'foreignizing' in its physical presentation, the intervention of editors and engravers gives life to 'domesticating' strategies, in the changes of some details in the plates between source and target edition. Randall McLeod and Enid T. Falaschi, who both deal with the use of the pictures in Harington's translation of the *Furioso*, discuss these changes.[17] For example, for Canto V in both editions the plate depicts the episode of Polinesso and Dalinda, but in the top right corner the English engraver depicts Ariodante's death, an episode that is not included in the Italian illustration. There are also variations in the architecture: the buildings in Harington's version have a simpler appearance, whilst the De Franceschi edition shows a city wall with merlons typical of the Veneto. The English engraver also includes a scene with a balcony, which Falaschi suggests was copied from a Venetian edition of 1542. Concerning Canto V, Randall McLeod also notes that the English plate features some sexual scenes that do not feature in the original Italian illustration, as well as modifications to the architecture of buildings.

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[12] Rich, p. 27, and Scott-Warren, pp. 25-55. For the production of early printed editions, see Lisa Jardine, *Wordly Goods* (London and Basingstoke: Macmillan, 1996), pp.135-80.

[13] For the mechanism of patronage in the Elizabethan court, see Graham Parry, 'Patronage and the Printing of Learned Works for the Author', in *CHBB*, 4, pp. 174-190.

[14] Ludovico Ariosto, *Orlando Furioso in English Heroical Verse by John Harington* (London: Imprinted by Richard Field dwelling in the Black-friers by Ludgate 1591*)*, John Rylands Library, R39844, fol.iii^r. For the page numbering I have used folio numbers in roman numerals for the front matter and page numbers in square brackets in arabic numbers for the main text or roman if a printed page number was not present

[15] Scott-Warren, p. 51.

[16] Scott-Warren, p. 52.

These examples show how the English engravers looked at the source edition and appropriated it to create a visually appealing edition to be used as a gift within the English court. The next sections will show how the engravings are only one instance of a paratextual apparatus that was intended to embellish a gift edition with its presence and multi-layered organization. The paratextual apparatus will also be discussed as part of the strategies used by Harington to authorize and adapt his translation in his domestication project for the English market.

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[17] Enid T. Falaschi, 'Notes on Some Illustrations of Ariosto's *Orlando furioso'*, *La Bibliofilia*, 54 (1973), 155-88 and Randall McLeod, 'The Fog of ArT', in *Exercices furieux: A partir de l'édition de l'Orlando furioso de Franceschi (Venise, 1584),* ed. by Ilaria Andreoli (Bern: Peter Lang, 2013), pp. 163-248 and Random Cloud (i.e. Randall McLeod), 'from Tranceformations in the Text of *Orlando furioso'*, *The Library Chronicle of the University of Texas at Austin*, 20 (1990), 60-85.

2.3. GENERIC MODELS: POETRY, ALLEGORY, BIOGRAPHY AND THE LATIN CLASSICS AS FRAMES FOR THE TRANSLATION

Images are the first paratextual element to stand out in Harington's translation as a powerful element to signal the transition between cantos. The following sections will illustrate how the translator used the paratextual apparatus of the source edition to frame the translation through reference to textual generic models, both explicitly and implicitly. In the organization of his book, Harington makes use of the front- and back matter to insert and explain his generic models and to reinforce his architecture of authorization through their signposting. His models are classical Latin authors, poetry, biography and exegesis.

Analysis of Harington's endnotes, which follow the conclusion of each canto, reveals that he makes reference to Ariosto's classical sources, but he does not identify a specific Italian commentary. In Renaissance translation practice it was in fact not common to give a consistent overview of the source text, given the uneven circulation of source editions; therefore Harington is consistent with the trend of his time.[18] The 1584 De Franceschi Italian source edition features a commentary on Ariosto's sources written by Alberto Lavenzuola, entitled *Osseruationi sopra il Furioso*, which is very detailed with regard to Ariosto's debt to Virgil. Harington did not use all the components of this detailed critical apparatus and he does not name his sources, Geronimo Ruscelli's *Annotationi sopra il Furioso* (a commentary placed at the end of each canto on the language used in the poem) and Lavenzuola's *Osseruationi*, showing an appropriative attitude towards the Italian edition.[19] This attitude confirms Harington's desire to use appealing paratextual elements from the source edition to create his own edition in English. The paratextual item following the two aforementioned commentaries, the *Historie* by Nicolò Eugenico, details the historical background and setting of the poem. Eugenico provides a very detailed account, beginning with the Carolingian lineage and noting the historical roots of each character of the *Furioso*. He also gives references for the various fables that can be found in the poem. Although he does not acknowledge them, Harington must have read these sources because each canto's English commentary is rich in historical and background information derived from them in order to help the reader contextualize the poem.

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[18] Gordon Braden, 'Translating Procedures in Theory and Practice', in *OHLTE*, 3, pp. 89-100, (pp. 96-100).

[19] Javitch, *Proclaiming a Classic*, chapters 4 and 5.

Harington demonstrates a different attitude towards the sources he used to write the 'Life of Ariosto', mentioning explicitly his debt towards Giovanbattista Pigna, Simone Fornari, and Giovanbattista Giraldi. This attitude towards the recognition of his sources in the biographical section confirms that Harington saw the translation process as an appropriative one where sources are not referenced consistently. Harington's selective references to his Italian sources disguises the extent to which he uses the Italian material in producing his own. The displacement of different sections between source and target edition confirms his attitude of appropriation and use of the paratext to present a visually impressive edition, sacrificing accurate reference to his sources. However, despite not being consistently documented, this appropriation contributes to equip the translation with a solid background in different literary genres. The next section will discuss the relevance of each of these genres for the translation and their significance in the process of authorization.

2.3.1. POETRY

Poetry is the first genre discussed by Harington, and this discussion is placed in the Preface to his translation, which is used to make 'an apologie of poetrie' (see Part II of the Appendix, p. 260). Harington's 'Apologie' is organized like a treatise, in order to:

> […] deale with three ſundrie kindes of reproouers, one of thoſe that condemn all Poetrie, which (how ſtrong head so euer they haue) I count but a verie weake faction; another of thoſe that allow Poetrie, but not this particular Poem; of which kind ſure there cannot be manie; a third of thoſe that can beare with the art, & like of the worke, but will finde fault with my not well handling of it; which they may onely probably, but I doubt too truely do. (fol. ii^{v})

These three factions against poetry reveal how it was a debated genre during the Renaissance, hence Harington's desire to justify his work. In the remaining pages of his defence Harington will illustrate the debates on poetry starting with examples of translated classical poetry into English, such as Faire's translation of the *Aeneid* and Golding's translation of the *Metamorphoses* (fol. iii^{r}). He then responds to Cornelius Agrippa's objections (found in chapter 4 of the treatise *De vanitate scentiarum*) about poetry as pleasure for fools and as a place for errors. Harington then deals with the characteristics of poetry, and how those were debated by philosophers like Aristotle. Harington uses the reference to Aristotle to justify the use of poetry for writing about unreal matters, for lying. Harington states:

'And firſt for lying, I might if I liſt excuſe it by the rule of *Poetica licentia*, and claime a priuiledge giuen to Poetrie, whoſe art is but an imitation (as *Ariſtotle* calleth it) & therefore are allowed to faine what they liſt, according to that old verſe:

Iuridicis, Erebo, fiſco, fas viuere rapto,
Militibus, medicis, tortori, occidere Ludo eſt:
Mentiri Astronomis, pictoribus atque Poetis.

Which becauſe I count it without reaſon, I will Engliſh without rime.

Lawyers, Hell and the Checquer are allowed to liue on ſpoile,
Souldiers, Phiſicians, and hangmen make a ſport of murther,
Aſtronomers, Painters and Poets may lye by authoritie. (fol. ¶ iiij^{r}).

Harington does not specify what Aristotle claims poetry to be an imitation of, but what can be deduced from his claims is that he found a classical framework to justify poetry as a genre that deals with 'lies', with unreal matters. Harington continues by discussing the various meanings that can be given to poetry:

The ancient Poets haue indeed wrapped as it were in their writings diuers and ſundry meanings, which they call the ſences or myſteries thereof. First of all for the litterall ſence (as it were the vtmoſt barke or ryne) they ſet downe in manner of an hiſtorie, the acts and notable exploits of ſome perſons worthy memorie; then in the ſame fiction, as a ſecond rine and ſomewhat more fine, as it were nearer to the pith and marrow, they place the Morall ſence, profitable for the actiue life of man, approuing vertuous actions and condemning the contrarie. Manie times alſo vnder the ſelfeſame words they comprehend ſome true vnderſtanding of natural Philosophie, or ſomtimes of politicke gouernment, and now and then of diuinitie: and theſe ſame ſences that comprehend ſo excellent knowledge we call the Allegorie, which Plutarch defineth to be like when ſomething is told and by that another is vnderſtood'. (fol. ¶ iiij^{r}).

In order to illustrate the various meanings of poetry, Harington then provides a reading of the myth of Perseus. Harington's defence is organized as a treatise and his claims are always backed up by references to the classical world, the Holy Scriptures and contemporary examples, such as the reference to Sir Francis Walsingham and his appreciation of poetry in comedies (fol. [vi^r]). The first part of his Apologie shows Harington's desire to situate his work as a translator within the debate on poetry, justifying it with references to the classical tradition.

The second part of his apology is dedicated to Ariosto's defence. Harington immediately states that Ariosto was disliked by some people ('I haue heard that [Ariosto] has been diſliked by ſome, though by few of any wit or judgement') and that he must justify why he chose to translate him. He selects Virgil as a point of comparison as 'a poet that is allowed and approued by all men'. Virgil was very important within Harington's intellectual background. Harington was an alumnus of Cambridge, where Virgil was a popular author, and translated the sixth book of Virgil's *Aeneid* in 1603.[20] Classical authors were therefore fundamental as literary models for his career. Harington notes how, in a similar way to the Latin poet, who started his *Aeneid* with 'Arma virumque cano' ('I sing of arms and men'), Ariosto writes about 'Le donne, i cavalier, gli antichi amori' ('Of women, knights, and ancient loves'),[21] and whilst Virgil concludes his poem with Turnus' death, Ariosto ends it with the death of Rodomonte (fol [xxvi^r]). Both Virgilian and Ariostean poems have illustrious dedicatees (Caesar Augustus and the Este family respectively), and the *Furioso*'s status is reinforced by reference to the description of the characteristics of poetry in the earlier part of the preface.

Harington also finds a point of progress in Ariosto's work, specifically in its references to Christianity and its values, concepts that were alien to Virgil: 'ſome things that Virgil could not haue, for the ignorance of the age he liued in'. However, Harington points out that Ariosto counterbalances his references to Christianity with passages that are to be considered as too lascivious, giving the examples of the love affairs between Ruggiero and Alcina, and Bradamante and Ricciardetto. Despite this admission, the translator immediately highlights how similar episodes can be found in the *Aeneid* in the love story between Aeneas and Dido, as well as in other classical authors who dealt with love in their works, such as Homer and Ovid. Harington's discussion is articulated as a defence, moving from the general description of poetry as a genre according to the founding principles of Aristotle, then linking these characteristics to the *Furioso* and finally acknowledging its debt to classical poetry.

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[20] Tom Lockwood, 'Harington, Sir John', in *OHLTE*, *2*, p. 446. Harington's interest in classical authors is also show by his composition of epigrams inspired by Martial.

[21] My translation.

Harington shows his desire to justify his translation by referring to the most respected tradition, the classical one. His use of this tradition is reinforced through other sections of his translation, not least in his inclusion of a biography of Ariosto. The next section will discuss this genre and its function in Harington's authorization. This Preface, newly written by Harington to outline and authorize his project, is the first element of the 'authorial paratext' the reader encounters in the front matter of his translation. The next sections will illustrate how the paratextual organization of the translation is, in fact, a combination of new elements which are the product of Harington's work and the translation and adaptation of pre-existing paratextual items taken from the source edition.

2.3.2. BIOGRAPHY AND THE CLASSICAL TRADITION

The second item in the back matter of Harington's translation is an account of Ariosto's life. This item is framed to recall the classical tradition through the inclusion of an account of biographical writings produced by Plutarch and Suetonius, as a start to the piece and as a framing element, to draw further similarities between Harington's translation and the classics, rather than simply to equip the reader with a presentation of Ariosto's life.

Harington's biographical account of Ariosto is the result of his translation of accounts of Ariosto's life written by Italian commentators ('The life of Arioſto briefly | and compendiouſly gathered out of ſundrie Italian | writers by John Harington'). These commentators are not explicitly identified in his title by Harington, but are identified by Jason Scott-Warren as Simone Fornari, Giovanni Battista Pigna and Girolamo Garofalo.[22]

Harington rewrote Ariosto's life so as to render explicit the relationship between courtly life and poetic activity, and the financial difficulties of combining these. He thus incorporates excerpts from the Italian biographers that highlight his difficulties in balancing his activity as a poet with his duties at court and his difficult financial situation.[23] Indeed, Jason Scott-Warren argues Harington wanted to reflect his own difficulties as a courtier in his life of the Italian poet, and to render them evident to his patron and to the environment in which he was living. His desire to compare his life and Ariosto's is reinforced by the last paragraph of the account:

> To conclud, his learning, his good behauiour, his honeſtie, made him both be loued of all good men in his life, and be wayled of all honeſt men in his death, ſo as methinke reading ouer his life, I could finde in my heart to wiſh (ſauing for ſome very few things) *Sic mihi contingat viuere ſicq mori.*

This comparison with Ariosto's life uses the Italian texts as a starting point and places it within the specific English context; but this biographical account is moved to the back matter of the translation, so as to relegate Ariosto's literary personality to the background. Harington physically relocates the 'Vita di Ariosto' of the source edition from a prominent position to a secondary one, while highlighting its elements of continuity with both Roman and Greek literary tradition. In the last section (headed 'He was born 1474'), Harington gives an account of Ariosto's literary production in Latin. In this paragraph we find a comparison between Ariosto's choice of Boiardo as a source of literary inspiration and his decision to continue Boiardo's *Orlando innamorato* in his *Orlando furioso* with Virgil's choice of Homer as his own inspiration.

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[22] Scott-Warren, p. 41.

[23] Scott-Warren, pp. 41-9.

The identification of classical sources is also shown in the way Harington keeps track of occurrences of Virgilian, Horatian, and Ovidian references within the poem in the actual body of the translation. From the very beginning of the first canto, Harington signals with glosses whenever an episode is derived from Virgil and notes its exact location within the *Aeneid.* Looking at the commentaries in the source text, we find that the same kinds of intertextual relationships with classical literature are highlighted by Lavenzuola in his *Osseruationi sopra il Furioso*, but when trying to match the glosses in Harington's translation with the text of Lavenzuola's commentary, there are almost no areas of overlap.[24] For example, Lavenzuola begins his commentary at Canto I, Stanza 2, and writes about classical sources in Stanzas 6, 18, 22, 30, 33, 48, 56, 58, 62, 65, 70, 74 and 78, including authors such as Virgil, the author of *Tristan and Iseult* (the medieval French novel), Plautus, Juvenal, Lucretius and Ovid. The translator, on the other hand, only notes the classical sources for Stanzas 1, 11, 58, 65, 78, referring to Virgil in the first three stanzas and to Ovid in the latter two. Stanza 78 is the only stanza in both editions where the two commentaries overlap, although Harington does not present any explicit comparison line by line in the way Lavenzuola does.[25] With reference to Stanza 78, he merely states: 'Ovid. I Metam. imputes this to the two ſhafts of Cupid. Diuerſorum operum fugat hoc, finis illud amorem'. Lavenzuola writes a more detailed discussion and presents it on several lines, comparing the whole stanza with the Latin text:

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[24] Alberto Lavenzuola, OSSERVATIONI DEL SIG. ALBERTO |LAVENZUOLA, SOPRA IL FVRIOSO DI M. LODOVICO ARIOSTO. Nelle quali si mostrano tutti i luoghi imitati | dall'Autore nel suo Poema. CON PRIVILEGIO. In Venetia appresso Francesco de Franceschi Senese MDLXXXIIII. Giacomo Francho Fecit, in Ariosto, *Orlando Furioso,* 1584, fol. *dccxxxv. Looking at the glosses throughout the poem, we see that Ovid is frequently quoted. Concerning Harington's treatment of Ovid, Ian Frederik Moulton compares the first translation of the *Furioso* with the first translation of the *Metamorphoses* into English by Golding (1567). This translation provides a defence of Ovid and ensures that he is not presented as a lascivious poet. Harington appears to do the same with his translation in a fashion that is not common amongst the Italian commentators on Ovid. See Ian Frederik Moulton, 'Arms and the Women: The Ovidian Eroticism of Harington's Ariosto', in *Ovid and the Renaissance Body*, ed. by Goran V. Stanivukovic (Toronto: University of Toronto Press, 2001), pp. 118-22, and Daniel Javitch, 'Rescuing Ovid from the Allegorizers: The Liberation of Angelica, *Furioso* X', in *Ariosto 1974 in America*, ed. by Aldo Scaglione (Ravenna: Longo Editore, 1975), pp. 85-98.

[25] Lavenzuola, *Osseruationi*, p. [689].

> Oltre l'imitazion delle due fontane che cagionano d'Amore ſi mirabili effetti ilche [sic] in Ouidio fu rappresentato sotto lo ſtrale dorato […] se confrontaſſimo insieme i luoghi particolari di quella ſtanza con quegli di Ouidio vedremo manifeſtatamente l'imitazioni del nostro poeta
> {Che di diuerſo effetto hanno liquore
> {Diuersorum operum

Why, then, did Harington choose to retain Virgil, Horace, and Ovid in his glosses?[26] Colin Burrow claims that there were two main trends characterizing Ovid's reception and imitation during the English Renaissance, one being his use as a source of metaphor and poetic imitation. In fact, Ovid was one of the most imitated authors of the period.[27] However, Burrow also notes that the Latin poet was read in a rather private and hidden way on account of the licentious content of his literary works.[28] The readers of Ovid's literary works were mostly men, and it therefore seems likely that Harington wanted to signal the presence of Ovid – bearing in mind the importance of this author for his contemporaries – to appeal to gentlemen. Harington's interest in Ovid is shown in the number of glosses dedicated to him, the greatest number of glosses dedicated to a classical author, with thirty-six occurrences.

The trail of Virgilian references in the glosses (twelve occurrences) serves a different purpose. Harington attempted to place Virgil in the position of forerunner to Ariosto through the comparison of the openings of the *Aeneid* and the *Furioso* and by highlighting the similarities of the proems, as discussed earlier.

Horace is the third most referenced author in Harington's translation of the *Furioso*. Horace's *Ars Poetica* was very popular during the Renaissance, and was deemed a source of inspiration and rules for poetic composition and creativity. The foregrounding of Virgil and Horace serves as a tool of both control and justification of the source poem, and consequently of the translation.

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[26] Other Latin authors included in the glosses are Juvenal, Propertius, Catullus, Suetonius, Lucretius, Ennius, and Apuleius, with one occurrence each.

[27] Colin Burrow, 'Re-embodying Ovid: Renaissance Imitations', in *The Cambridge Companion to Ovid*, ed. by Philip Hardie (Cambridge: Cambridge University Press, 2006), pp. 301-16, (pp. 301-5).

[28] For a summary of Ovid's literary works, see 'Ovid', in *The Classical Tradition* ed. by Anthony Grafton, Glenn W. Most and Salvatore Settis (London: Belknap, 2010), pp. 1003-08.

Harington's desire to situate his translation within a strong classical framework is further supported by the fact that every reference to Latin authors is accompanied by the exact quotation of the passage from the Latin text. This accuracy of quotation does not occur at all when references are made to Italian authors in the glosses. Indeed, Italian authors are referenced only twice in the whole poem (with references to Dante and Petrarch respectively), and are mentioned without any acknowledgement of the exact location of the quotation in the original Italian text. This different treatment of sources and generic models enables the presentation of the *Furioso* as a piece of classical literature that has prominent classical authors amongst those that inspired it.

2.3.3. ALLEGORY

In order to further discuss his translation and to situate it within a firm critical background, immediately after the conclusion of the poem the translator provides 'A briefe and ſummarie allegorie of Orlando Furioso not unpleaſant nor unprofitable for thoſe that haue read the former Poeme' (p. 404). As referred to in the introduction to this chapter, Harington had engaged only with 'light' poetic genres, such as the epigram, at the time the translation was printed. Massimiliano Morini claims that Harington took the decision to sum up the allegorical sense of the poem at its very end because he needed to justify his choice to translate it.[29] T. G. A. Nelson also foregrounds the fact that Harington seemed to be considered a 'light' poet, not so engaged to feel the need to undertake an allegorical exegesis:

> it has often struck critics as odd that a man like Harington, with a well-earned reputation for frivolity, should have taken such a solemn view of the purpose and nature of poetry.[30]

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[29] Morini, p. 34.

[30] T. G. A. Nelson, 'Sir John Harington and the Renaissance Debate over Allegory', *Studies in Philology* , 82 (1985), 359-79, (p. 360).

The marginal position, at the back of his book, to which Harington relegates his summary allegory of the poem, indicates that the interpretation was placed there to further increase the critical apparatus of the translation and not because of a real interest in the exegesis.

The previous sections have illustrated how the debate on poetry served to situate the translation. In order to justify his translation, Harington needed to infer an overall meaning from the poem and to discuss it from a literary stance that was consistent with the English literary culture of the time. During the Renaissance the debate on exegesis was still current, and there were two main methods of reading a text in order to grasp its full meaning: allegorical and philological.[31] The allegorical method in general addressed 'the activity of the poet who incorporates in the text secondary meanings and the activity of the interpreter that discovers and comments on these meanings'.[32] In the West these meanings were traditionally based on a quadruple partition that reflected the polysemy of the Scriptures, whereas philology aimed at reconstructing a fictional work within the milieu of production. Allegorical readings were primarily concerned with investigating the text at various levels, finding a meaning that went beyond the written words in order to justify its sources and its classical lineage.[33] Clara Mucci claims that in the English Renaissance, allegory was the figure of the court where many different plots were orchestrated, although this connotation is not clear from Harington's allegory section. An allegorical reading of the poem can also be found in the Italian source text, written by Gioseffo Bononome and dedicated to Bonifacio Agliardo, Signore di Bergamo.[34]

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[31] For a distinction between the allegorical and philological method, see Michael Jeannet, 'Renaissance Exegesis', in *The Cambridge History of Literary Criticism Volume 3: The Renaissance*, ed. by Glyn P. Norton (Cambridge: Cambridge University Press, 1999), pp. 36-44.

[32] For an overview of the allegorical tradition, see Robert Lamberton, 'Allegory', in *The Classical Tradition*, ed. by Grafton and others, pp. 37-41.

[33] Clara Mucci, 'Allegory', in *A Companion to English Renaissance Literature and Culture*, ed. by Michael Hattaway (Oxford: Blackwell, 2002) Blackwell Publishing Online, ebook (accessed on November 24 2011)

[34] ALLEGORIA DI GIOSEFFO | BONONOME SOPRA IL FURIOSO | DI M. LUDOVICO ARIOSTO | AL MOLTO MAG. ET ILLVST CAVAL. | Il signo Bonifacio Agliardo, gentil'huomo honoratissimo di Bergamo. Harington's use of the 1584 Italian edition of the poem is explored in terms of the incorporation of paratextual elements and the use of Simone Fornari's *Sposizione sopra l'Orlando Furioso*, paired with the writings of Gioseffo Bononome concerning the use of allegory in the poem.

Harington made an adaptation of the allegorical section in that he omitted some passages (such as, for example, the passages on the love between Ruggiero and Alcina), quoted excerpts of cantos within the text (e.g. for Canto X) and literally translated some excerpts, as in the example below:[35]

> il ſuo Ruggiero, heroe d'infinito valore, il quale habbia potuto vincer mille ſciagure della miſeria noſtra, ma vinto dalla forza di Amore, si laſcia ſenza difesa legar le mani. (*Orlando furioso* 1584, fol. xi^{v})

> principally in Rogero, whom he faineth to haue bene a man of infinite vallue, and of courage able to ouercome a thousand of our common wordly miſeries, but yet ouercome himſelfe with this paſſion of loue, without any reſiſtance […] (*Orlando Furioso in English Heroical Verse* , p. 406)

The English version follows that of the Italian written by Gioseffo Bononome in analysing the allegorical episodes of the poem through their division into two categories: love and war. Harington translates passages of Bononome's allegorical reading and he adds further explanation and references to the octaves when discussing the episodes of Canto X, and fails to acknowledge his debt to the Italian commentator.[36] The division into two main themes is signalled in English by the use of glosses: 'Armes' and 'Loue'. Other glosses throughout the allegorical account signal shifts of topic and new episodes. These glosses comprise a defining paratextual characteristic of Harington's text as they are absent in the Italian edition and thus reinforce his intention as translator-editor to guide the reader through the poem. Arms and love are the two defining themes in the Italian text, but in the source edition this is inferred by the progression of the references to the various characters. The progression of the topic is more clearly organized in Harington's translation as the glosses signal the shifts and changes of topic.

Nelson suggests that Harington linked his allegorical exegesis to the 'Allegoria' written by Gioseffo Bononome. This account, though, is not the only one featured in Harington's translation. Further allegorical interpretations can be found in the commentary located at the end of each canto, which has an 'Allegory' section. Nelson shows how these sections are linked to Fornari's *Spositione sopra l'Orlando furioso*.[37] He also shows how the Italian critical apparatus provided Harington with a significant allegorical apparatus, not only for the interpretation of classical myths, but also for the poem he was translating; and that Harington therefore merely translated Bononome's and Fornari's interpretations without trying to produce his own allegorical commentary.[38] Harington used allegorical interpretations to justify his choice of translating narrative poetry, as by including these two commentaries he showed that the *Furioso* had scope for an allegorical reading and therefore was to be associated with the Scriptures. The Italian allegorical comments were well-rooted in the commentary tradition and were appealing to the scholarly English readership, although Harington chose to ignore (and exclude) Fornari's mystical and theological allegories.[39]

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[35] Ariosto, *Orlando Furioso in English* (1591), p. 406, and Rich, p. 66.
[36] Rich, pp. 64-66.

In any case, the inclusion of the allegorical apparatus is a further attempt by Harington to reinforce his translation with evidence of a humanistic interpretative tradition, and to anticipate and head off any criticism about his choice to translate narrative poetry. The allegorical commentaries found at the end of cantos and in the backmatter of the edition provide an overall interpretation of the poem, but their marginal position places them in the background in comparison with other parts of the paratextual apparatus. From an organizational point of view, the position of the allegorical commentary provides another layer of paratextual apparatus, contributing to the visual enrichment of the edition. The next section will analyse how the articulation of the paratext contributes to the beauty and prestige of the edition, as well as to the interpretation of the translation.

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[37] Nelson, p. 360.

[38] Nelson, p. 364.

[39] Nelson, pp. 377-78. For an overview of the Italian allegorical tradition in the early and late Renaissance see Robert L. Montgomery Jr., 'Allegory and the Incredible Fable. The Italian View from Dante to Tasso', *PMLA*, 81 (1966), 45-55.

2.4. THE ARCHITECTURE OF INTERPRETATION: THE PREFACE, THE ‘ADVERTISEMENT TO THE READER’, THE GLOSSES AND THE END-OF-CANTO COMMENTARY

In this section, the focus will be on the analysis of the glosses and apparatuses surrounding the stanzas. These elements enrich the *mise en page* of the cantos with their number and variety and will be discussed for their pivotal function in directing the possible interpretation of the translated poem, as explained by Harington in the paratextual components located in the front matter. Glosses and commentaries further present Harington’s translation as a gift edition: they constitute a gift to the reader, as on the one hand they enrich the material presentation of the edition and on the other they also provide the reader with a range of interpretations. The commentary apparatus surrounding the cantos develops in two main ways: on the page between and next to the stanzas, and at the end of each canto with no contact with the lines of the poem. At the end of each canto there is a commentary, which is divided into four sections (although not every canto features them all) named moral (‘Morall’), history (‘Historie’), allegory (‘Allegory’), and allusion (‘Alluſion’) (see Part II of the Appendix, Fig. 4). Daniel Javitch has shown that this commentary is based upon Alberto Lavenzuola’s *Osseruationi* from the De Franceschi edition. As previously discussed, Harington does not fully acknowledge his debt to this Italian commentary; however, the content of the glosses and notes refers to it, particularly in the ‘Allusion’ sections, which refer to the poem’s literary allusions and the discussion of the *Proemi*.[40] Lavenzuola’s commentary aimed to trace the sources of the *Furioso* with reference to Dante, Petrarch, Boccaccio, Virgil, Ovid and Homer, and was built up to differentiate it from previous commentaries included in editions of the *Furioso* up to 1584, particularly in giving accounts of Italian authors (such as the ones previously mentioned), who were themselves imitators of classical authors, rather than purely being accounts of classical literature.[41] The inclusion of Italian material without clear acknowledgement characterizes Harington's appropriation of Italian material for his translation, but also shows the importance of this pre-existing tradition for the authorization of the *Furioso* in English.

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[40] Javitch, *Proclaiming a Classic*, pp.137-38. In the second chapter, Javitch reconstructs the legitimization of the *Furioso* in sixteenth-century Italy through the commentaries which appear in editions published from the 1550s onwards. Giovan Battista Giraldi Cintio’s *Discorso sul comporre dei romanzi* was published in 1554 and emphasises the right of modern romance writers to disregard the rules of ancient epic, and Ariosto’s decision to compose a poem of multiple plots in the tradition established by Virgil and Homer, highlighting the elements of novelty contained in the *Proemi*. Simone Fornari’s *Apologia breve sopra l’Orlando furioso* is an answer to neo-Aristotelian remarks on the use of time and narrative units in the *Furioso*, and reconstructs the poem’s classical background to demonstrate that the poem complied with the Aristotelian definition of epic.

The *Furioso* became a highly debated work in sixteenth-century Italy as a result of the translation of Aristotle's *Poetics*. Lavenzuola therefore had to provide his reader with detailed evidence of the *Furioso*'s well-rooted, classical background, but also discuss how medieval and early-modern authors used this classical background in order to identify a well-rooted tradition of literary imitations. In a similar way, Harington felt the need to justify his already significant glossing strategy in the margins of each page with further commentaries at the end of each individual canto, like the one mentioned earlier in this section. Simon Cauchi notes that the order of appearance of the four different categories is considered by Harington to be an order of importance when reading poetry: 'moral', 'history', 'allegory' and 'allusion'.[42] The first subsection contains what can be learned from the canto, and the second the real episodes Ariosto drew inspiration from, thus defining different kinds of readings. The allegory section deals with the episodes of *meraviglioso ariostesco,* which were considered to have an allegorical sense.[43] Accompanied by the glosses, this multi-layered commentary enables Harington to present the translation as well-rooted in classical literature and its imitations. The precise design of the commentary also enables the translator to show that he had a clear purpose in mind when approaching the text and the translation.

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[41] Daniel Javitch, 'Imitations of Imitations in the *Orlando furioso*', *Renaissance Quarterly*, 38 (1985), 215-39 (p. 220).

[42] Cauchi, 'Introduction', in *The Sixth Book of Virgil's Aeneid,* p. xliv. Cauchi provides numerical data to back up his remark and reports that the number of lines devoted to each category in the 46 cantos is as follows: 718 Moral, 522 History, 334 Allegory and 290 Allusion.

[43] Craig, p. 43.

The purpose of the commentaries is, in fact, explained in the 'Advertisement to the Reader' (fol. [ix^{r}]) (see Part II of the Appendix, Fig. 2). Here Harington refers explicitly to the source edition when explaining the function of the stanza that precedes the beginning of each canto. He then notes the presence of the images and ascribes a new meaning to them: they are not only ornaments to increase the prestige of the book, but also fulfil a paratextual function. Harington explains their function within the economy of the book-object, stating that the text of the poem is mirrored in them and that they may be used instead of the text when the book is 'read' for the second time:

> The vse of the picture is euident, which is, that (hauing read ouer the booke) you may reade it (as it were againe) in the very picture (fol. ix^{r})

Harington continues his explanation by focusing on the organization of the commentaries at the end of each canto. This four-layered commentary is not a feature of the source edition, and thus demonstrates once more how Harington used the De Franceschi book as a starting point, but then worked to produce his own edition. In the 'Address to the Reader' Harington demonstrates clarity of purpose in how he seeks to present his translation to an English audience and tackles this presentation in a methodical way. He does not seem especially interested in presenting his activity as a translator or his translation methodologies and purpose as such, but seeks instead to use his translation to reinforce his position as a poet and to provide his reader with a method to navigate the book.

The 'Address to the Reader' can be seen as a 'metaparatext', as it is part of the paratextual organization and is used as a tool to clearly explain the mechanics of Harington's paratexts. The commentary at the end of each canto can be considered as a forerunner to footnotes in modern critical editions, as noted by Javitch, even though we do not find explicit references within the text. Another characteristic of Harington's work that stands out is his extensive use of glosses and captions in comparison with his source edition: the De Franceschi edition features 200 glosses, whilst the English edition contains a remarkable 1,200.[44] The importing of Italian bibliographical conventions, such as the glosses, makes Harington’s translation a unique book-object amongst editions of works of poetry of the period. As far as it is possible to ascertain through EEBO, the only works listed there with glosses are religious works, where marginal glosses are used to refer to parts of the Bible and are aimed at retracing the intertextual relationships between different parts of the religious text. There are instances of historical treatises featuring glosses, as well as a 1587 translation of Boccaccio’s *Amorous Fiammetta*, but no works of poetry. The use of glosses therefore renders the first translation of the *Furioso* an unusual literary production, but the fact that the use of glosses was diffused in religious texts and some other important romances reinforces their explanatory and justificatory aims. Justification though is not the only function glosses have in Harington’s translation, as we shall discuss below.

If we look at the glosses for Canto I in the English edition, we can see that in the target text they serve the purpose of signalling names of characters whenever they are indicated with a periphrasis (e.g. ‘*Renaldo*’, Canto I, Stanza 12, to clarify the periphrasis ‘Duke Ammons ſonne’ in line 2). These types of gloss are to be considered in tandem with ‘the Table’, which includes any difficult names and places to be found in the poem. Harington’s paratextual elements are located in different parts of the book and different parts of this apparatus cross-reference each other.

Glosses are also used to indicate when an episode will be resumed later on in the book, with an indication of canto number and stanza (e.g. ‘He finds Orlando. The 12 booke on Atlantes enchanted palace: the 28 ſtaffe’, Canto I, Stanza 32). It is significant how glosses can be used to guide the reader through the poem, treating the *Furioso* like a modern ‘hypertext’. In his edited collection *The Renaissance Computer*, Neil Rhodes compares early printed books to modern computers and notes how paratextual items were used to package together hierarchies of material to be accessed and used in different ways.[45] This concept seems to describe perfectly the discontinuous plot of Ariosto's poem and the concomitant need to guide the reader through its development. Within this context of guidance, Harington provides a third kind of gloss in the form of explanatory notes: he inserts glosses whenever a character does something in a way which Harington considers to be typical of the character's country (e.g. 'This is a fit decorum, so to make Ferraw to ſwere by his mothers life, which is the Spanish maner': Canto I, Stanza 30). This type of comment suggests a desire to present foreign Renaissance cultures and courtly behaviours, and once again corroborates Harington's intention to make the text suitable for an English audience. A fourth kind of gloss are those used to signal classical sources within the poem, whether explicit (e.g. 'This beginning is taken by imitatio from Virgil, the X of his *Aeneids* Arma virumque cano', Canto I, Stanza I) (p. 2) or adapted (e. g. 'Simile. | This is taken out of Catullus, but greatly bettered. Vt flos in ſeptis ſecretus noſcitur hortu', Canto I, Stanza 42) (p. 4).

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[44] Judith Lee ‘The English Ariosto: The Elizabethan Poet and the Marvellous’, *Studies in Philology* 80 (1983), 277-99 (p. 283).

If we compare the glosses in the English translation with the glosses for Canto I in the De Franceschi edition, it is evident that Harington broadens the scope of the glosses in his translation in comparison with the source edition, where they feature solely to signal at which point in the poem an episode would be resumed (e.g. Canto I, Stanza 32, line 7 'Ritrouarſi a car. 8 ſt. 77' ['To be found again in sheet 8, Stanza 77']) and to clarify the identity of a character (e.g. 'Argalia' , Canto I, Stanza 25, line 7, to clarify 'un cavaliero' ['a knight']). Harington incorporates more functions within the glosses, thus customizing his edition for an English readership. The navigational function of these aids is reinforced by Harington's desire to make his explanations directly and immediately accessible to the reader, and to highlight the most important characteristics of the poem as the reader progresses through the translation instead of positioning his glosses at the end of each canto. The space at the end of the canto is used for a different kind of text: the commentary on moral, allegory, history and allusion, a piece of writing whose complexity outweighs that of the glosses. These commentaries serve the purpose of enriching the reader's knowledge whilst guiding him towards the other commentary paratexts for further elucidation. Glosses and end-commentary complement each other and can be used together or individually.

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[45] *The Renaissance Computer: Knowledge Technology in the First Age of Print*, ed. by Neil Rhodes and Jonathan Sawday (London and New York: Routledge, 2000), p. 12.

A final point worth considering with regard to Harington's architecture of interpretation is his attention to similes within the poem. He notes in the glosses whenever this rhetorical device is used (e. g. 'Simile', Canto I, Stanza 53) (p. 5), and does so each time he translates an epic simile.[46] He also makes the note 'Sentence' whenever there is some kind of lesson in what is written in the stanza. The four examples below illustrate how this type of gloss is employed. This might be, for example, some kind of commentary made by Ariosto (as in IV.1, where the gloss clarifies that 'This is rather an excuſe then a praiſe of diſſembling', with reference to Ariosto's opening stanza on dissimulating), a lesson drawn from classical sources which may not even be mentioned in the source text (as for Horace in III.4, lines 7-8, the source text does not feature any gloss, whereas the same lines in the target edition feature the following gloss: Horace: dum penas odio per vim feſtinat inulto), or perhaps a direct intervention by Harington himself, drawing inspiration from a comment written by the Italian poet (such as XXIII.85 in English compared to XXIII.110 in Italian below). The stanzas these glosses refer to are reported below together with the Italian original:

Che non conuerſiam ſempre con gli amici In questa aſſai più oſcura che ſerena Vita mortal, tutta di inuidia piena. (IV.1, p. 32)	Yet ſith in this our worldy habitation, We do not euer dwell among our frends, Doubtleſſe diſſembling oftentimes may ſaue, Mens liues their fame & goods and al they haue. (IV.1, p. 25)
Leuando intanto quelle prime rudi	Curſing that time, a thousand times, to late

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[46] It is interesting to note that in his translation of the sixth book of the *Aeneid* Harington uses similar kinds of notes in annotating historical characters, curiosities, and Roman customs, but does not make a note of similes. Judith Lee explains that the annotation of similes was customary in Renaissance epic poems to note the epic quality of the passages where the simile was inserted. See Lee, p. 288

Scaglie n'andrò con lo ſcalpello inetto. (III.4, p. 23)	When they purſued their vnreuenged hate. (III.4, p. 17)
Ma non ſi uanti ſe già n'ebbe frutto C'un danno or n'ha che può ſcostargli il tutto. (XXIII.110, p. 255)	And yet we ſee to know, men ſtill are glad And yet we ſee knowledge oft makes men mad. (XXIII. 85, p. 183)

The presence of notes on the characters' provenance and the poem's classical sources may suggest that the translation was directed towards different strata of the courtly readership and for different purposes. Early-modern books showed complexities in paratextual organization, which meant that they could be used for non-serial consultation, and each reader could customise his own access to the literary work in front of him.[47] It is arguable how far this can be applied to the *Furioso*, given its discontinuous plot and complex background. However, Harington certainly tried to organize his translation so as to give his readership as many tools as possible to access the book and to understand it in different ways and at different levels, as reflected in the different kinds of gloss. The variety of functions shown by Harington's glosses, paired with the other paratextual apparatuses discussed above, has a justificatory aim shown in the identification of the *Furioso*'s classical references. From the point of view of the organization of the book-object, however, their presence reveals they constitute a clear design and an important aid for the reader.

The presence of such significant reading aids has impacted on how this chapter has been constructed, with discussion of paratextual items preceding the analysis of the text. And, in the same way as Harington, we move from the outer layers – the book as an object and explanation of the paratextual apparatus – to analysis of the text of the translated poem.

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[47] Thomas N. Corns, 'The Early Modern Search Engine', in *The Renaissance Computer*, ed. by Rhodes and Sawday, pp. 93-102 (p. 102).

2.5. EXPANSION VERSUS CONTRACTION: THE MUTUAL INFLUENCES OF PARATEXT AND TEXT

Harington’s interest in glosses is mirrored in their quantity on the page. The previous section explored how they interact with the text and guide the reader through the development of each canto, slowing down the reading process as the reader’s attention is caught by their presence at the side of the stanzas. The following paragraphs will illustrate how the expansion of glosses on the page is counterbalanced by a contraction of the translated text, with less attention being paid to the details of the source text. This difference is revealed in the way in which Harington used his translation strategies.

If we look at the beginnings and endings of cantos, it is clear that on a macroscopic level Harington is fairly conservative in his translation. The proems are translated respecting content areas, and the endings of each canto also match in terms of content. Javitch, who observed how the English translator used Alberto Lavenzuola’s remarks as his authority to defend the legitimacy of the proems (i.e. the opening stanza of each canto), notes Harington’s respect for Ariosto’s proems.[48] As far as proems are concerned, in his commentary to Canto II, Lavenzuola writes:

> Hanno biaſimato alcuni l’Arioſto nell’uſare nel principio de’ canti alcune moralità, ſtimando che ciò non abbia a far nulla con la teſura della fauola et che l’interrompere l’ordine dell’opera con ſimili digreſſioni ſia cosa diſdiceuole e vitiosa […] Dico che non è uomo che quando ha letto il corſo di un canto intero non ſenta haner [sic] meſtiero di qualche pauſa e ripoſo, a guiſa di colui, che hauendo traſcorso grande ſpatio di via, ne cerchi col poſarſi al quanto di ripigliar fiato.

The metaphor of the man walking who stops for a break is resumed by the English translator in his preface when talking about Ariosto talking about himself by digression: ‘Another fault is, that he ſpeaketh ſo much in his own perſon by digreſſion, which they ſay is also againſt the rules of Poetrie, because neither *Homer* or *Virgill* did it. Me thinks it is a ſufficient defence to say, *Ariosto* doth it: ſure I am, it is both delightfull and verie profitable, and an excellent breathing place for the reader and even as if a man walked in a faire long alley to have a ſeat or reſting place' (fol. [vii^{v}]). This remark is further backed up by the first gloss to canto II, which reads: 'In moſt of his bookes the firſt ſtaffe, and ſome time more, haue ſome pretie morall or ſentence not impertinent to the matter in hand'.[49] Given the justification for the translation in the Preface and 'Advertisement to the Reader', it is not surprising that Harington is interested in maintaining the proems, as they usually contain a moral commentary on the narrative matter.

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[48] Javitch, *Proclaiming a Classic*, pp. 138-139.

The table in Part 3.1 of the Appendix summarizes the data gathered by Alfonso Sammut and expands on it.[50] It compares the length of cantos in the source and target texts in terms of stanzas, with the first number indicating the Italian text and the second its English translation. The third column ('Beginning') deals with Harington's fidelity to the source text in the content areas of the *proemi* ('proems'), and also notes any additions or explicit references made by the translator. The same applies to the fourth column ('End'), which deals with the ending of each canto. From this overview it is clear that Harington demonstrates a respect for the length of Ariosto's proems and their overall content, other than in Cantos XXIV (where Stanza 2 on the effects of madness is missing) and XL (where the Italian Stanza 3 that praises the Estense family is missing in the English text). Harington's attitude, however, is conservative, and on this aspect Javitch states that the translator recognised Ariosto's authorial presence in the opening stanzas of each canto by being respectful of the themes tackled by the author, whilst at the same adding his own judgements.[51] Harington's interest in and respect for the proems are confirmed by the data in the left-hand column of the table, although he often includes an explanatory note to summarize the theme of the proem or to refer to another section of the text, as well as adding his own judgements. Instances of this practice occur in Canto VII, where he changes Stanza 3 from the source text (where Ariosto used the whole stanza to describe

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[49] Javitch, *Proclaiming a Classic*, p. 138, and Ariosto, *Orlando Furioso in English*, (1591), fol. 22^{r}.
[50] Sammut, p. 99.
[51] Javitch, *Proclaiming a Classic*, p. 138.

Ersilia's armour) to insert his own comment on men that do not lead a simple life, as well as a further gloss on the last two lines of the stanza ('Sentence'):

> For many men with hope and ſhow of pleaſure,
> Are carrid far in fooliſh fond conceit,
> And waſt their pretious time, & ſpend their treaſure
> Before they can diſcouer this deceit,
> O happie they that keepe within their meaſure,
> To turne their courſe in time, and ſound retreit,
> Before that wit with late repentance taught,
> Were better neuer had then ſo deare bought.
> (p. 49)

In Canto VIII the content of the proem is respected, referring to the dissimulation lovers use to hide their feelings. Here though Harington also omits the reference to the marvellous in VIII.2 by translating the 'anello di Angelica' and 'quel [anello] de la ragion' ('that [the ring] of reason') (fol. 39^r) with only one expression 'the rule and ring of reaſon' (fol. 55^v). The 'anello di Angelica' ('Angelica's ring') is a magic ring that renders people invisible, which Angelica got from the magician Atlante. Harington, despite maintaining a reference to deceit in the stanza, omits any reference to the fantastic matter in the stanza, leaving aside an important aspect of Ariosto's fiction. The changes explored so far, although significant, do not really alter the content of the poem at a macroscopic level.

These initial examples, combined with the data shown in Table 3.1, suggest that Harington may have chosen to operate structural changes at a microscopic level; that is to say, within the cantos and perhaps at the stanza level. This hypothesis is corroborated by the fact that in the final paratextual apparatus, titled 'The tales', he isolates episodes of the poem he thought interesting to read on their own at a microscopic level, but reveals an overall respect for the macroscopic structure of the poem. Harington's respect for the structure is also evidenced in the fact that Ariosto rarely stops his narration at the end of each canto and his translator takes these rare pauses into account by not altering the general structure of each book.[52] Given the generally conservative trend observed at the global level, analysis of the points where Harington operated significant reductions or (if any) additions to the cantos (focusing on the first, middle and last cantos of the poem) is of interest. There is, in fact, only one canto where Harington adds a stanza: this is Canto XXXVIII, where the source text has 90 stanzas, whilst the translation has 92. The other English cantos are always shorter than the Italian originals, with cuts ranging from two to thirty stanzas less. Significant reductions at the macro level, where there is a difference of 40 stanzas or more between source and target text, occur only in three instances: in Canto XVII (135 in the Italian text compared with 89 in the English text), Canto XVIII (192 in the Italian; 95 in the English) and Canto XX (144 in the Italian; 91 in the English).

The translation of the first canto appears to be structurally faithful overall, in the sense that it respects the original number of stanzas. This equality in length implies that the content could be mirrored throughout the whole section. By looking at content areas, it can be seen that there are stanzas where the content has not been altered, as the themes of the Italian text are respected.[53] None of the other stanzas present significant content differences, but there are some points that reveal Harington's domesticating translation practice and contraction of the source text, as well as some aspects that were amended for syntactic purposes.

From the very beginning of the translated poem, the mixture of source and target elements shown in the treatment of paratextual items continues. The first canto begins after a framed verse rubric titled 'The Argument', where the translator summarises the events of the canto. By inserting this octave, Harington has imitated the Italian manner, as can be seen in the De Franceschi edition, where an Italian octave bears the equivalent title 'ARGOMENTO'.[54]

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[52] As a general rule in the *Furioso*, each canto ending is resumed at the beginning of the following one, and the stories are only interrupted in the body of a canto.

[53] These are: 1, 2, 8, 9, 14, 22, 25, 30, 31,32, 35, 36, 37, 38, 39, 41, 42, 43, 44, 45, 46, 48, 49, 51, 58, 60, 61, 65, 67, 68, 76, 78, 80.

[54] Ariosto, *Orlando furioso* 1584, p. [1].

ARGOMENTO

Fugge Angelica ſola; e da Rinaldo
Via ſi dilegua il fido ſuo destriero.
Egli ſeguendo, d'ira e d'amor caldo
Battaglia fa con Ferrauto altiero.
Fa l'isteſſo Spagnuol poscia un più ſaldo
Giuramento de l'elmo, che'l primiero.
Troua lieto il Circaſſo la ſua Diua;
Ma il buon Rinaldo a diſturbarlo arriua.
(p. [1])

THE ARGUMENT

Charls hath the foyle; Angelica flyes
thence;
Renaldos horſe holpe him his Loue to
finde,
Ferraw with him doth fight in her defence:
She flyes againe; they ſtay not long behind.
Argalias ghoſt reprooues Ferraws offence,
The Spaniard to new vow himſelfe doth
bind:
His miſtres preſence Sacrapant enioyeth,
Bradamant and Renaldo him annoyeth.
(p. [1])

Key lexical items are modified in the translation, using an equation strategy which anglicises all proper names, other than 'Marsilio', 'Orlando' and 'Angelica', which do not have a corresponding equivalent in English.[55] Surprisingly, Harington does not anglicise 'Rogero' to 'Roger', despite the direct equivalence in his mother tongue. In the source text Ariosto identifies his characters in various ways, either with their proper name or with names indicating their countries of origin or genealogical origin. The English translator chooses to substitute the patronymics and peerage periphrases with their proper names. For example, 'il signor di Montalbano' ('the Lord of Montalbano') becomes 'Renaldo' in Stanza 18; and 're fedel' ('faithful king') is 'Sacrapant' in English, whilst 'Il Circasso' ('the Circassian') is translated as 'King Sacrapant' in Stanza 74. In other cases, a more general periphrasis is used to substitute the specificity of the source text; for example, in Stanza 21 'figliuol d'Amone' ('Amon's son') is translated as 'Christen knight'. Harington also has a habit of substituting general expressions like 'la donna' ('the woman') or 'la donzella' ('the little woman') with 'Angelica'. The great variety of ways in which Ariosto refers to his characters is not used in English, as in the target text Harington does not translate patronymics and periphrases literally, but refers to characters with their first name or with an expression to identify their faith, thus clarifying characters' names and identifying them in a clearer way; and in the case of Angelica, he uses her first name, as she is mentioned so many times throughout the first book (e.g. as in Stanzas 5, 23 and 73). The translator's habit of rendering references to people more explicit by using their forenames is reversed in only one case, when in Stanza 6 'il re Marsilio e il re Agramante' ('King Marsilio and king Agramante' are translated with a syntactic expansion and substituted as 'the Kings of Affrike and of Spaigne'. It seems that Harington did not want to use direct references to first names in this instance as he felt his readers lacked the knowledge of Boiardo's characters, which were familiar to Italian readers in the original Italian context.[56] In fact, Ariosto used Boiardo's poem as the starting point for his own poem, and his readers were presumably aware of the literary tradition he was following. The same cannot be said for his English readers; they would not necessarily have had the same kind of awareness unless they had accessed Boiardo in the original language, as the first available translation of the *Orlando innamorato* was only published in 1598 in London.[57]

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[55] In simple terms, the strategy of 'equation' suggests the idea of some kind of automatic equivalence. 'Substitution' comes to the fore wherever this automatism is not present. In 'divergence' the one-to-one relationship associated with equation becomes one-to-many rapports, with a range of terms to choose from in the target language. 'Convergence' labels the many-to-one relationship between source and target language. Reordering involves the field of comparative syntax. Malone, pp. 35-45.

Ariosto is very detailed in his use of geographical references, both to Italy and abroad. For geographical places the preferred translation strategy is substitution, and this is specifically shaped through processes of convergence and divergence. Convergence entails reducing a pool of terms used to identify a noun in the source text to one in the target text. Divergence is the opposite of convergence and is scantly used by Harington. He also tackles geographical references by omitting them. For example, a specific geographical landmark such as 'Mongibello' is not even rendered with its hypernym 'volcano', but instead with the more general expression 'a montaigne full of flame' (Stanza 40). This choice is dictated by rhyme constraints, as 'flame' rhymes with 'same' in the following line ('his cheeks a ſtreame of to quench the ſame'). The constraints imposed by the rhyme scheme thus lead Harington to lose the variety of vocabulary of Ariosto's poem. To go back to the rendering of geographical references, Jane Everson has analysed how Harington abbreviated lists of geographical references, and how his abbreviations were counterbalanced through the addition of references to English landscapes and geography, showing his attempt to domesticate his translation for his fellow countrymen.[58] Harington sometimes translates geographical references as they are in the source text, but then clarifies them in the glosses; for example, in Stanza 46, where 'i gigli d'oro' (France) is translated as 'the floure de luce of gold', with the gloss stating 'the flour de luce is taken from France it ſelfe, being the armes of France' (p. 4). This instance of interaction between text and paratext shows how the two can work in parallel through the reading process, and also seems to contradict Harington's initial lack of interest in details.

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[56] Harington, however, had read the *Orlando innamorato* in Italian, as testified by the number of glosses throughout the translation (ten), where he signals an episode taken from Boiardo or, in his words, 'a book called *Orlando Innamorato'*.

[57] See Matteo Maria Boiardo, *Orlando Innamorato done into English Heroicall Verse* by *R.T. Gentlemen* (London: s.n. 1598) and Sir Anthony Panizzi, *Bibliographical Notices of Some Early Editions of the Orlando Innamorato and Furioso* (London: William Pickering, 1831).

This initial analysis indicates that, even though Harington seems to expand the text in the glosses and to focus on details of the source text, he does not give the same importance to significant descriptive aspects of Ariosto's poem. For example, Harington does not confer on the forest an active role in the poem, as in I.72 he does not personify the forest ('selva'), but only gives prominence to its sounds and names it only in I.72, , line 4 ('woods'). This can be seen, for example, in the first lines of Canto I, 72 in the source and target text:

Non furo iti due miglia che ſonare
Odon la ſelua, che li cinge intorno,
Con tal rumore, e ſtrepitio, che pare,
Che tremi la foreſta d'ogni intorno;
(p. 7)

Now hauing rode a mile, or thereabout,
They hard [sic] a noyſe, a trampling on the ground;
(p. 6)

In Italian the knights 'sonare odon la selva' (the hear the forest making sounds') and it seems ('che pare') that the forest is trembling ('Che tremi la foreſta d'ogni intorno').

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[58] Everson, 'Translating the Pope', p. 647.

Harington maintains the semantic field of 'noise', as he refers to 'noyſe' and 'trembling' but leaves out a characteristic element of Ariosto's poem, the personification of the forest.

Harington's attitude to descriptive passages is displayed in the description of the moon landing episode in Canto XXXIV. Here Harington operates at a more general level, intervening by moving the content of Stanza 48 into Stanza 49, where he refers to the Hippogryph (line 3, 'il volatore' [the flier] in the Italian text, translated into English, using a diffusion strategy, as 'courser flying'). Whilst Ariosto identified the Hippogryph using metonymy, thus highlighting his magic power, as the horse is not identified by Ariosto with the category of animal but with a word that conveys his supernatural powers, Harington chooses to transfer this characteristic into a verb, 'flying', not conveying the linguistic device employed by Ariosto. Astolfo reaches the Earthly Paradise in Stanzas 49 and 50 in source and target text respectively:

49	50
Zafir, Rubini, Oro, Topatii e Perle,	This hill nye toucht the cyrcle of the moone,
E Diamanti e Criſoliti e Giacinti	The top was all fruitful pleaſant feeld,
Potriano i fiori aſſimigliar, che per le	And light at night, as ours is here at noone,
Liete piagge v'auea l'aura dipinti:	The ſweeteſt place that euer man beheeld,
Si verdi l'erbe che potendo hauerle	(There wou'd I dwell if God gaue me my boone)
Qua giù ne foran gli smeraldi vinti;	The ſoyle thereof moſt fragrant floures did yeeld,
Nè men belle degli arbori le frondi	Like rubies, gold, ſaphirs, perls, topas, ſtones,
E di frutti, e di fior ſempre fecondi.	Criſolits, diamonds, iacints for the nones.
(p. 387)	(p. 285)

The first line of the translated stanza is to be found in the preceding stanza in the target text. In lines 1 and 2 of the Italian rendering Ariosto compares the flowers to gems. Harington reports the full list of the gems and the full reference to the flowers with an equation strategy, but reorders the stanza and puts the initial description at the end. The comparison is not therefore the first element the reader encounters, but is moved on the page. In line 4 Ariosto mentions 'liete piagge' ('pleasant slopes') and personifies the air, giving it the ability to paint. Harington does not refer to the slopes, instead conveying the sense of a pleasant place by translating ‘the ſweeteſt place that ever man beheeld’, referring to the fact that human beings once lived in this place. He also does not translate the personification of the air and plays down the topos of the *locus amoenus* by rendering it as a general description of an unidentified place (‘The ſweeteſt place’). He also diffuses the text by adding reference to the fact that these places were inhabited: ‘that ever man beheeld’.[59] Ariosto, in lines 6, 7 and 8, describes the trees, making reference to their branches and flowers. Harington does not translate the description and replaces it with a line (line 6) referring to the fruitful soil. He preserves the *locus amoenus*, but his translation here is much looser than that seen in Canto I, Stanza 37, where the *locus amoenus* where Angelica finds refuge is translated faithfully. For example, in line 5 of the English text, Harington intervenes explicitly, stating that he would live in the Earthly Paradise: this is an example of what Judith Lee refers to as the ‘translator persona’. Harington creates a new persona that replaces Ariosto’s own authorial persona and his interventions, another tool used to domesticate and adapt the text for an English readership.[60] According to Lee, in this case the translator persona describes Ariosto’s world with personal comments in plain speech, domesticating the references to the fantastic in the poem for the English readership.[61]

The section concerning Astolfo’s arrival on the moon (in Stanza 70) provides a significant point of comparison with regard to the detail included in the source and target texts, in particular with regard to the description of the moon and the human wits in Stanzas 75 to 83.

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[59] For the description, meaning and significance of the *locus amoenus*, see Eduardo Saccone, ‘Wood, Garden, Locus Amoenus in Ariosto’s *Orlando Furioso*’, *MLN*, 112 (1997), 1-20, and Rosaria Patané Ceccantini, *Il motivo del locus amoenus nell’ ‘Orlando furioso’ e nella ‘Gerusalemme liberata’* (Lausanne, CH: Université de Lausanne, Faculté des lettres, Section d’italien, 1996).

[60] Lee, p. 283.

[61] Lee, pp. 282-83.

70

Tutta la Sfera varcano del foco,
Et indi uanno al regno de la Luna.
Veggon per la più parte eſſer quel loco,
Come un acciar, che no[n] ha macchia alcuna.
E lo trovano uguale, ò minor poco
Di ciò che in queſto globo ſi raguna;
In queſto ultimo globo de la terra,
Mettendo il mar, che la circonda e ſerra.
(p. 389)

70

I ſay although the fire were wondrous hot,
Yet in their paſſage they no heat did feele,
So that it burnd them, nor offends them not;
The[n]ce to the moone he guids the runing wheele,
The moone was like a glaſſe all voyd of ſpot,
Or like a peece of purelie burniſht ſteele,
And lookt; although to vs it ſeemes ſo ſmall,
Well nye as bigg as earth, and ſea and all.
(p. 286)

With regard to the translation of the opening of Stanza 70, Harington refers to the circle of fire mentioned in the previous stanza (XXIII.69, line 6 ‘Aboue the firie region they did get’) and adds two lines, describing the fire as ‘hot’ and writing that Astolfo and St John did not feel it. This is not translation but the invention of a writer and poet, and it continues into lines 3 and 4. In the description of the Moon, starting in line 5 (line 4 in the source text) Harington substitutes the general term ‘loco’ with a direct reference to the moon. In the Italian simile the moon is compared to a piece of ‘spotless steel’, substituted in the English translation with ‘glass’. The characterization ‘che non ha macchia alcuna’ (‘ſpotleſs’) is translated literally in the target text, but in line 6 the simile is diffused through the comparison of the moon to a piece of ‘steele’, referring to the ‘acciar’ mentioned in line 4 of the source text, and through its simile with ‘a piece of purely burnished steel’. Having diffused the comparison, Harington condenses the last four lines into two by reordering the description of the moon’s size to make ‘as big as earth and ſea and all’ in line 8 rhyme with ‘small’ in line 7. This episode shows how Harington tackled description by reordering, expanding and contracting elements. His treatment of description is also exemplified in the episode where, before finding the human wits, Astolfo passes through different landscapes on the moon. The evocation of these landscapes occupies four lines in English (72, 1-4), as the source Stanzas 72, 73, 74 are collapsed into two in the target text, before concentrating on the description of Orlando's wits:[62]

83	82
Era come un liquor ſottile e molle,	It ſeemd to be a body moyſt and ſoft,
Atto a eſſalar se non ſi tien ben chiuso;	Apt to aſcend by eu'ry exhalation,
E ſi uedea raccolto in varie ampolle.	And when it hither mounted was aloft,
Qual più, qual me[n] capace, atte a quell'uso.	There it was kept in potts of ſuch a faſhion,
Quella è maggior di tutte, in che del folle	As we call Iarrs, where oyle is kept in oft:
Signor d'Anglante era il gran ſenno infuſo: E	The Duke beheld with no ſmall admiration,
fu dall'altre conoſciuta quando	The Iarrs of wit, amongſt which one had writ,
Hauea ſcritto di fuor Senno d'Orlando.	Vpon the ſide thereof, *Orlandos wit*.
(p. 390)	(p. 287)

Ariosto describes the human wits as 'un liquor sottile e molle' ('a thin and soft liquor'), whilst Harington substitutes 'liquor' with a more general term, 'body', maintaining its characterization as 'molle' (soft) and substituting 'suttile' ('thin') with 'moyst'. In line 2 the translator maintains the concept of 'exhalation', but whilst Ariosto renders this as characteristic of the liquid ('atto a esalar', 'that tends to evaporate') and says that it does so if it is not properly sealed ('se non si tien ben chiuso'), Harington omits the conditional clause and the term 'esalar' ('evaporate') undergoes a shift, becoming a noun in English and reordered as 'at every exhalation', while 'esalar' is translated with a substitution strategy as 'apt to aſcend at eu'ry exhalation'. The choice of not translating 'se non si tien ben chiuso' and to insert at 'every exhalation' is dictated by the rhyme scheme, where 'exhalation' rhymes with 'fashion' in line 4. The liquid characterized as 'apt to aſcend' in Ariosto's description is diffused in line 3, where the wits are described as having 'mounted aloft' when they 'ascend'. The description of the container is moved to line 4. Ariosto defines the containers as 'varie ampolle' ('various jars'); Harington renders 'ampolle' with 'pott' and diffuses the description of the pot in the next line, specifying that in England they are called 'Iarrs' ('jars') and that they are used to keep oil. The use of diffusion, with

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[62] See also Lee, pp. 291-92.

Harington's choice of two synonyms to designate the 'ampolle' reveals an attention to the source text that was not shown as consistently in the previous examples, although he completely omits any description of the capacity of the jars.

This analysis reveals that Harington is interested in preserving Ariosto's original descriptions in terms of their collocation within the text, but he is not always concerned with conveying either their detail or their specific qualities in full detail, as testified by the omission of one stanza in the description of what Astolfo saw on the moon, and his modifying the description of the materiality of the wits via a strategy of diffusion (from a 'liquor' to a 'body moist'). The representations of the fantastic elements in Canto XXXIV are amongst the key themes of the *Furioso*.[63] Harington does not intervene significantly in the general structure of the canto, but exerts his control and creativity as a poet at line level by omitting or changing details that are important for the poem, in order to convey its style and characterizing elements, like the materiality of the human wits. By generalizing the terminology used to identify things, the English translator does not convey literally the descriptive language used by Ariosto, thus playing down characteristic aspects of Ariosto's fiction. Harington wanted to rationalize the marvellous and used the paratext to do so rather than omitting the description of the Realm of the Moon, with the use of fifteen glosses between Stanzas 70 and 81. The source text presents twenty glosses for Canto XXXIV in total, whilst in the target text the figure is more than doubled.[64] This increment in glosses indicates both that Harington added the glosses himself and that he felt there were many areas in which he could intervene for clarification.[65] Harington does not have a literal approach to translation in Stanzas 70 and 83 also due to rhyme constraints, showing how translation was not just an act of linguistic transposition, but also an act of poetic creativity, in which the translator could translate something characteristic of the poem in Italian (e. g. ‘the Iarrs of wit’) without transposing all of its characteristics literally.

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[63] See, for example, Attilio Momigliano, *Saggio sull'Orlando furioso* (Florence: Sansoni, 1928), pp. 5-18. For a recent account on the significance of the moon in Ariosto's narrative, see Ita McCarthy, 'Ariosto the Lunar Traveller', *Modern Languages Review*, 104 (2009), 71-82.

[64] Lee, p. 292.

[65] It is significant to note that Malone classifies the glossing as a translator's strategy to amplify the text in order to clarify and explain areas that may be alien to the target culture. Harington did not do this consciously in terms of translation choice, but this nonetheless reinforces the hypothesis of domesticating trends.

The remainder of Canto XXXIV deals with the description of the Palace of the Parcae, with Harington maintaining the stanzas from 86 to 89 and translating Stanza 90 as Stanza 89. In this stanza Ariosto describes how the piece of cloth which symbolizes human life is woven by the three Fates. Harington’s attention to description in this case is in contrast to the translator’s previous practice, as he retains stanzas that are almost completely descriptive of fantastic elements without adding any gloss to comment on them. On checking the Italian commentaries, we find a comprehensive explanation of this myth in Fornari’s *Spositione*.[66] Harington’s attitude towards description is twofold: he does not always translate references to the marvellous and any description of it literally, but whenever the descriptions relate to an aspect of the poem that is justified by a commentary (i.e. a classical reference) he appears to find a reason to legitimize it. Earlier in this section it was noted that the presence of the glosses on the page ‘interferes’ with the reading of the poem, thus slowing down the reading pace. This trend is overturned in Harington’s translation choices, where the reduced number of descriptive details accelerates the narrative rhythm of the poem, as we will see in examples drawn from Canto XXIII. In this case the source canto has 136 stanzas, whilst the target one only 108. Also, Orlando’s ordeal in the source text starts at Stanza 100, where he finds himself in a grove when following Mandricardo’s horse, whilst its English counterpart begins in Stanza 77. The description of the *locus amoenus* (which is mentioned in Stanza 105 in the source text and in Stanza 81 in the target text) takes part of one stanza in the source text (§ 100, 5-8). Harington does not translate Stanzas 100 and 101 of the source text, mentioning the ‘pratel’ (‘little meadow’) of the Italian Stanza 100, line 6 for the first time in Stanza 77, where he translates it as ‘ſhadie groue’. In this grove Orlando sees some carvings:

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[66] Simone Fornari*, La spositione di M. Simon Fornari da Rheggio sopra l'Orlando furioso di M. Ludovico Ariosto: (La vita di M. Lodovico Ariosto)* (Florence: L. Torrentino, 1549), pp. 409-501. The copy consulted is the one in JRL, Walter L. Bullock Book Collection (845-846).

For looking all about the groue, behold,
In ſundrie places faire engrau'n he ſees,
Her name whoſe loue he more eſteemes then gold,
By her owne hand in barkes of diuerſe trees:
This was the place, wherin before I told,
Medoro vſd to pay his ſurgeons fees,
Where ſhe, to boſt of that that was her ſhame,
Vſd oft to write hers and *Medoros* name.
(p. 183)

Orlando will see similar phrases (written, not carved) in the cave in Stanza 82 (p. 183), which corresponds to Stanza 107 in the source text. For the sake of brevity Harington sacrifices passages where no events occur but that are, nonetheless, very important for the narrative structure of the *Furioso* if we are to understand Ariosto's treatment of the text. By leaving out Stanzas 99, 100 and 101 almost completely, Harington decides to shorten the narrative rhythm and eliminates the pathos of Orlando's discovering the love between Angelica and Medoro, and also abandons any sense of suspense by rendering evident an episode Ariosto reveals in full detail only later on in the poem in Stanza 107.

Stanza 103 of the source text is rendered as Stanza 79 (p. 183) in the target text, while Harington's Stanzas 80 and 81 can be traced back in the source text as Stanzas 104 and 105. Harington's Stanza 82 is a translation of Stanza 107, as he does not translate the Italian Stanza 106:

Haueano in sù l'entrata il luogo adorno
Co piedi storti edere e viti erranti.
Quiui ſoleano al più cocente giorno
Stare abbracciati i duo felici amanti.
V'haueano i nomi lor dietro, e d'intorno
Più che in altro dei luoghi circostanti
Scritti, qual con carbone, e qual con geſſo,
E qual con punte di coltelli impreſſo.
(p. 255)

Instead he uses lines 3 and 4 in Stanza 107:

107

Il meſto Conte a piè quiui diſceſe
e uide in sù l'entrata de la grotta
Parole aſſai, che di ſua man diſteſe
Medoro hauea, che parean ſcritte allotta.
Del gran piacer, che ne la grotta preſe,
Queſta ſententia in verſi hauea ridotta.
Che foſſe culta in ſuo linguaggio io penſo;
Et era nella nostra tale il ſenſo:

(p. 255)

82

This was a place wherein aboue the reſt,
This louing paire, leauing their homly hoſt,
Spent time in ſports, that may not be expreſt,
Here in the parching heat they tarid moſt,
And here *Medore* (y thought him ſelfe moſt bleſt)
Wrate certain verſes, in a way of boſt,
Which in his language, doubtles ſounded pritty,
And thus I turne them, to an English ditty.
(p. 183)

In line 3 Harington alludes to the lovers' affair but does not refer to any kind of carnal relationship directly, whereas Ariosto refers to it explicitly in 107.5 ('Del gran piacer che ne la grotta preſe', that is 'of the great pleasure he [Medoro] got in the cave'). In the case of these latter lines there is an evident attempt to play down any lascivious reference, but it also seems to be an attempt to stir the reader's curiosity. This lack of lexical correspondence is interesting and shows how Harington operates changes in the rendering of single lines.

This trend continues in the remainder of the stanza, as the translator adds that Medoro 'wrote certain verſes in way of boſt' (line 6) and also inserts his own intervention in the text (line 5). This is, again, an instance of the 'translator's persona': here, in fact in the Italian text the narrator only states that Medoro wrote the words himself and that they seem as though they were written in that very moment (lines 3-4). Harington's explicit intervention continues into the last two lines: in the Italian text the narrator intervenes in the text to say that what Medoro wrote was erudite in his language ('Che fosse culta in ſuo linguaggio io penſo') and in line 7 of the target text Harington substitutes the adjective 'culta' ('erudite') with 'pritty', so that line 7 can rhyme with the final word in line 8, 'ditty', and substitutes a verb indicating a quality with a perception verb ('sounds'). He domesticates the text explicitly in line 8 by substituting 'nostra [lingua]' (i.e. the Italian language for Ariosto) with ‘English’, underlining his own intervention as a translator by stating ‘I turne them [Medoro’s Arabic verses] to an English ditty’.

Stanzas 108 and 109 correspond to Stanzas 83 and 84 in Harington’s translation:

108	83
Liete piante, verdi erbe, limpid’acque	Ye pleaſant plants, greene herbs, and waters faire,
Spelonca opaca e di fredd’ombre grata	And caue with ſmell, and gratefull ſhadow mixt,
Doue la bella Angelica, che nacque,	Where ſweet *Angellyca*, daughter and haire,
Di Galafron, da molti inuano amata	Of *Galafronne*; on whom in vaine were fixt,
Spesso ne le mie braccia nuda giacque;	Many mens hearts, with me did oft repaire,
De la comodità che qui m’e data,	Alone, and naked lay mine armes betwixt.
Io pouero Medor ricompenſarui,	I poore *Medore*, can yeeld but praiſe and thanks,
D’altro non posso, che d’ognor lodarui.	For theſe great pleaſures found amid your banks. (p. 183)
(p. 255)	

109	84
E di pregare ogni Signore amante	And pray each Lord whom *Cupid* holds in pray,
E caualieri e damigelle e ogn’una	Each knight, each dame, aud eu’ry one beſide,
Perſona ò paeſana ò uiandante,	Gentle or elſe, that paſſeth by this way,
Che qui ſua volontà meni ò Fortuna	As fanſie or his fortune ſhall him guide:
Ch’a l’erba a l’o[m]bra a l’a[n]tro al rio a le piante	That to the plant, herbs, ſpring, and caue he ſay,
Dica, Benigno habbiate e Sole e Luna;	Lo[n]g may y ſunne & moone, maintaine your pride,
E de le Ninfe il coro che proueggia	And the faire crew of Nymphs, make ſuch purueyance,
Che non conduca a uoi paſtor mai greggia.	As hither come no herds to your annoya[n]ce.
(p. 255)	(p. 183)

In this part of the translation we find a number of equation strategies in the first two lines, both at syntactical and lexical levels. In 108.5 the Italian text has an explicit reference to Angelica’s nakedness, a reference that is retained in the English translation, contradicting Harington’s treatment of amorous subjects as something to be diminished and played down. Lines 6-8 are also retained completely, but a reordering strategy is evident which moves Medoro’s thanks to line 7 to rhyme with ‘banks’ in line 8 and ‘comodità’ (‘comfort’) in line 6 is substituted with ‘pleaſures’. In Stanza 84 ‘Signore amante’ is rendered using diffusion into a relative nominal group, as ‘Lord whom Cupid holds in pray’, so that ‘pray’ can rhyme with ‘way’ in line 3, making the reference to the semantic field of love less explicit. Love is another controversial theme in the poem, and Harington’s attitude towards amorous episodes is also one of control. With reference to the episode of Ruggiero and Alcina in Cantos VI and VII, Judith Lee notes that where Ariosto provides a description of Alcina’s island, Harington substitutes the detailed description with social commentary.[67] Harington employs these substitutions for two main reasons: he wishes to play down the marvellous aspects of the text and to limit the lascivious description of the feelings between Ruggiero and the witch Alcina. It is perhaps not surprising, then, that the only love episode Harington preserves as found in the original is the love story between Angelica and Medoro. This is the only love episode of the book that started in an ‘immoral’ way and that concludes with marriage.

Looking at the content of stanza 84 in the English text line by line, it is clear that Harington’s translation is faithful in terms of content areas, other than the personification of Fortuna (‘fortune’), Sole (‘sun’) and Luna (‘moon’), which are translated using an equation strategy in 84.4 and 6, but not personified. The only shift in content we find is in the translation of ‘benigno’ (‘favourable’) with ‘pride’ in line 6, a shift operated to respect the rhyme scheme.

The next piece of analysis focuses on the four stanzas (stanzas 111 to 114) where Ariosto describes Orlando’s feelings in front of the stone bearing the carvings left by Angelica and Medoro. Harington renders these stanzas in his text as stanzas 86 to 89. Line 1 in 111/86 refers to Orlando reading the text carved on the stone many times, and 112/87 refers to Orlando ‘almost fainting’, substituted by Harington as ‘[he] of wit wellny beſtraught’. This rendering reveals a shift from the general to the particular and, again,

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[67] Lee, p. 285.

Harington's intention to make explicit reference to Orlando's state of mind, a condition that in the Italian text has not yet been made explicit.

The first line of 114/89 is translated using an equation strategy, from 'Poi ritorna in se alquanto' to 'At last he comes vnto himſelfe anew'. Differences in rendering details can be seen in Italian stanza 115 and English stanza 90. In this and the following stanza, Orlando leaves the cave and finds shelter. He mounts Brigliadoro and then leaves him when he finds a place to stay. Harington does not mention the horse at all, leaving out line 3 from stanza 115. The horse seems to be a significant element in the poem's textual economy, and leaving a horse or losing it marks some pivotal points in the plot (for example in Canto I, when Sacrapant and Rinaldo find Angelica at the same time; Ruggiero loses his horse in Canto V and then ends up on Alcina's island). Ariosto devotes two further lines to Brigliadoro being left with a stable boy by Orlando (stanza 116.1-2), also revealing to the reader that Orlando stopped at the house Angelica and Medoro had stayed in during their love affair. In Harington's stanza 91, lines 2-4 state that 'this was the house where as Angellyca had layne before | And where her name on eu'ry doore and poſt, with true loue knots was ioined to Medore'. The translator therefore anticipates what Ariosto is going to say in the second part of his stanza: 'Era questa la casa, oue Medoro | Giacque ferito e huebbe alta auentura' (lines 5-6).

Harington then repeats a concept ('true love knots') employed in stanzas 79 in the target text and 103 in the source text. The following narrative unit concerns a shepherd's telling Orlando about Angelica and Medoro. In the source text this account comprises eight stanzas (117-124) and seven (92-98) in the target text. Harington leaves out stanza 117 (where Orlando tries to calm down and then sees the names of the two lovers on the walls), and shortens the narrative by going directly to the host's tale, translating stanza 118 as stanza 92:

118	92

Poco gli gioua vſar fraude a ſe ſtesso
Che ſenza domandarne è chi ne parla
Il Paſtor, che lo uede cosi oppreſſo
Di ſua triſtitia e che uorria leuarla;
L'iſtoria nota a ſe che dicea ſpeſſo
Di quei duo amanti, à chi uolea aſcoltarla;
Ch'a molti diletteuole fu a vdire,
Gl'incominciò ſenza riſpetto a dire.
(p. 256)

But vaine it was himſelfe ſo to beguile,
For why his hoſt vnaſked by and by,
Seing his gueſt ſit there ſo ſad the while,
Thinking to put him from his dumps thereby,
Plainely begins without all fraud or guile,
Without concealing truth, or adding lye,
To tell that tale to him without regard,
Which diuerſe had before with pleaſure hard.
(p. 184)

In stanza 119 Ariosto makes explicit reference to Angelica burning with love in lines 6 to 8:

119

Come eſſo à prieghi d' Angelica bella
Portato auea Medoro a la ſua villa;
Ch'era ferito grauemente e ch'ella
Curò la piaga e in pochi dì guarilla.
Ma che nel cor d' una maggior di quella
Lei feri Amore; e di poca ſcintilla
L'acceſe tanto, e si cocente foco,
Che n'ardea tutta e non trouaua loco.
(p. 256)

93

Namely, how at *Angelicas* requeſt
He holpe vnto his houſe to bring Medore,
Who then was ſorely wounded in his breſt,
And ſhe with ſurgerie did heale his ſore:
But while with her own hands the wound ſhe dreſt,
Blind *Cupid* wounded her as much or more,
That when her ſkill & herbs had cur'd her patient,
Her cureleſſe wound in loue made her vnpatient.
(p. 184)

Harington maintains the parallelism between Angelica and Medoro's wounds expressed by Ariosto in lines 3 and 5-6 by reordering the reference to Angelica's wounds into lines 7 and 8. With regard to the content, Ariosto's reference to Angelica's passion is explicit and occupies two lines (7 and 8), whereas Harington plays it down by stressing her activity of healer in line 7 and referring just to 'non trovava loco' ('she could not find peace'), translating it as 'her cureleſſe wound in loue made her vnpatient', so that line 8 can rhyme with 'patient' in line 7. In the next stanza (94) Harington inserts a personal comment by the translator in lines 5 and 6 on the love between people from different social classes ('Thus loue (quoth he) will haue his godhead ſeene | In famous Queens and higheſt Princes harts'), in an attempt to domesticate the text by commenting on a potentially controversial matter for Renaissance England.

The next group of stanzas shows Orlando’s inner turmoil after hearing the shepherd’s story. This passage comprises stanzas 121 to 128 in the source text and stanzas 95 to 102 in the English translation, with Harington dedicating the same amount of text to it as Ariosto. The next passage in the analysis, where Orlando’s rage becomes manifest, comprises stanzas 129 to 136 in Italian and stanzas 103 to 108 in English:

129

Pel boſco errò tutta la notte il Conte;
E a lo spuntar della diurnal fiamma
Lo tornò il ſuo deſtin ſopra la fonte
Doue Medoro iſculſe l’epigramma.
Veder l’ingiuria ſua ſcritta nel monte
L’acceſe sì ch’in lui non restò dramma
Che non foſſe odio, rabbia, ira e furore;
Ne più indugiò che traſſe il brando fuore.
(p. 257)

103

Thus wandring ſtill in wayes that haue no way,
He hapt againe to light vpon the caue,
Where (in remembrance of their pleaſant play)
Medoro did that epigram engraue.
To ſee the ſtones againe, his woes diſplay,
And her ill name, and his ill hap depraue,
Did on the ſudden all his ſence enrage,
With hate, with furie, with reuenge and rage.
(p. 184)

In line 1 Harington omits the reference to the ‘bosco’ (‘wood’) as the place of Orlando’s wandering, and translates it with a general rendering, ‘ways’. The reference to the sun in line 2 is not translated into English. The term ‘deſtin’ (‘fate’) is not translated into English and the semantic field of destiny is conveyed by the verb ‘hapt’: Orlando is not conducted to the cave by the intervention of fate, but happens to ‘light vpon’ it himself.

130

Tagliò lo ſcritto e ’l ſaſſo, e infin ‘al cielo
A uolo alzar fe le minute ſchegge.
Infelice quell’antro & ogni stelo
In cui Medoro, e Angelica ſi legge;
Che sì restar quel dì, ch’umbra ne gelo
A paſtor mai non daran più ne a gregge.
E quella fonte, già sì chiara e pura,
Da cotanta ira fu poco ſicura (p. 257)

104

Straight wayes he draweth forth his fatall blade,
And hewes the ſtones, to heau’n the ſhiuers flee,
Accurſed was that fountaine, caue and ſhade,
The arbor, and the floures and eu’rie tree;
Orlando of all places hauocke made,

Where he thoſe names together ioynd may ſee,
Yea to the ſpring he did perpetuall hurt,
By filling it with leaues, boughs, ſtones and durt.
(p. 184)

Harington here writes of Orlando holding his sword (which appears in the previous stanza in Ariosto’s text) and how he rages in the cave.

131

Che rami, e ceppi e tronchi e ſaſſi e zolle
Non ceſſò di gittar ne le bell’onde,
Fin che da ſommo ad imo sì turbolle
Che non furon mai più chiare nè monde;
E ſtanco al fin, e al fin di ſudor molle.
Poi che la lena uinta non riſponde
A lo ſdegno, al graue odio, à l’ardente ira
Cade sul prato, e uerſo il ciel ſoſpira. (p. 257)

The first four lines of Ariosto’s stanza 131 are recalled in the last two lines of English stanza 104, indicating that Harington has again reordered the content. The same kind of strategy can be detected in line 2 of English stanza 105, which is a translation of Italian stanza 132:

132

Afflitto, e stanco al fin cade ne l’erba;
E fiſſa gli occhi al cielo, e non fa motto.
Senza cibo e dormir, coſì ſi ſerba,
Che ’l ſol eſce tre uolte e torna ſotto.
Di creſcer non ceſſò la pena acerba,
Che fuor del ſenno al fin l’hebbe condotto.
Il quarto dì , da gran furor commoſſo,
E maglie e piaſtre ſi ſtracciò di doſſo.
(p. 257)

105

And hauing done this fooliſh franticke feat,
He layes him downe all wearie on the ground,
Diſtemperd in his bodie with much heat,
In mynd with paines, that no toung can expound,
Three dayes he doth not ſleepe, nor drink, nor eat,
But lay with open eyes as in a ſound.
The fourth with rage, and not with reaſon waked,
He rents his cloths, and runs about ſtarke naked.
(p. 184)

The English translator does not repeat Orlando’s fall into the grass twice as it occurs in the Italian text (stanzas 131, line 8 and 132, line 1). In line 3 Harington resumes what was written by Ariosto in stanza 131, line 5: the Italian poet describes Orlando as sweating, ‘di ſudore molle’ (‘soaked with sweat’), whereas Harington refers to heat as being in great quantity in Orlando’s body. Harington here maintains the semantic references but changes the wording to comply with the rhyme (‘heat’ rhymes with ‘feat’ in line 1 and ‘eat’ in line 5). In line 5 Harington translates Ariosto’s ‘il ſol eſce tre volte e torna ſotto’ (‘the sun rises and goes down three times’), condensing the text into the less poetic expression ‘three days’. In line 7 the translator maintains Ariosto’s reference to the rage in 132 line 7, and in line 8 renders the specific Italian reference to ‘maglie e piastre’, referring to the knight’s armour, by substitution with the general hypernym ‘cloths’. He also diffuses the line by alluding to Orlando’s nakedness, which Ariosto mentions in the following stanza (133):

133

Qui riman l’elmo e la riman lo ſcudo,
Lontan gli arneſi e piu lontan l’sbergo:
L’arme ſue tutte in ſomma ui concludo
Hauean pel bosco differente albergo.
E poi ſi ſquarciò i panni e moſtrò ignudo
L’ iſpido ventre e tutto il petto e il tergo.
E comincio la gran follia si orrenda,
Che de la più non ſarà mai, chi intenda.
(p. 257)

106

His helmet here he flings, his poulderns theare;
He caſts away his curats and his ſhield:
His ſword he throws away, he cares not wheare,
He ſcatters all his armor in the field:
No ragge about his bodie he doth beare,
As might fro[m] cold or might from ſhame him ſhield,
And ſaue he left behind his fatall blade,
No doubt he had therwith great hauocke made.
(p. 185)

The first element to be noted about this pair of stanzas is that Ariosto makes Orlando’s armour the subject of the first four lines, as the verb ‘riman’ has the different pieces of armour as grammatical subject. This choice is evidenced by the fact that the first three lines are a list of objects preceded by the place adverbs ‘qui’ (here’) ‘là’ (‘there’), ‘lontan[o]’ (‘far’), with the verb in line 4 referring to the objects: ‘Hauean’ (‘they had’) ‘nel bosco differente albergo’ (‘different places in the wood’). Harington renders the pieces of armour through a mix of equation and substitution strategies (other pieces of armour substitute the Italian pieces), but most importantly reorders the first four lines of stanza 106 and makes Orlando the explicit subject of the sentence so that the knight is the agent in many actions (‘flings’, ‘casts’, ‘throws away’, ‘scatters’). In the Italian source text there is no explicit mention of Orlando performing actions, but the subject of the sentence is the pieces of armour lying around. This strategy of not mentioning Orlando explicitly while he is scattering his armour around contributes to highlight his madness and incapacity to think; Harington, on the contrary, portrays an Orlando who performs actions, thereby diminishing the extent of his madness. From line 5 Harington translates Ariosto’s explicit description of the knight’s nakedness with a periphrasis (‘No ragge about his bodie he doth beare’), once more being less direct than the Italian author. Harington’s strategy of not being too explicit is reinforced by his rendition of line 6: here Ariosto describes Orlando as naked, whilst the translator refers to the previous line, and states that clothes might have protected him ‘from cold and ſhame’. In the last two lines Ariosto declares explicitly ‘E cominciò la gran follia’ (‘And the great rage began’), whilst Harington’s translation dedicates these lines to Orlando’s sword and what could have happened if he had not left it behind. As we can see from stanza 134, Ariosto mentions the sword in lines 3-4:

134

In tanta rabbia in tanto furor venne,
Che rimase offuſcato in ogni ſenſo.
Di tor la ſpada in man non gli ſouenne,
Che fatte auria mirabil coſe, penſo.
Ma nè quella, nè ſcure, nè bipenne
Era biſogno al ſuo vigore immenſo.
Quiui fè ben de le ſue proue eccelſe
Ch’un alto piano [sic] al primo crollo ſuelſe.
(p. 257)

107

But his ſurpaſſing force did ſo exceed,
All common men, that neither ſword nor bill,
Nor anie other weapon he did need,
Meere ſtrength ſuffiſd him to do what he will,
He roots vp trees as one would root a weed:
And eu’n as birders laying nets with skill,
Pare ſlender thornes away with eaſie ſtrokes,
So he did play with aſhes, elmes and okes.
(p. 185)

English stanza 107 is a compression of stanzas 134 and 135: whilst in 134: 1-2 Ariosto details the psychological effect on Orlando of his rage, in 107 Harington launches immediately into the account of the effects of Orlando's immense strength. Harington then goes on to translate the reference to specific weapons in line 5 ('ſcure' and 'bipenne' are 'hatchet' and 'labrys' or double-headed axe) by substituting them with 'weapon'. In lines 5 and 6 the translator incorporates the simile (also pinpointing it with a gloss) from lines 5 and 6 of the Italian stanza 135:

E ſuelſe dopo il primo altri parecchi;
Come foſſer finocchi, ebuli o aneti,
E fe il ſimil di querce e di olmi uecchi,
Di faggi e d'ormi, e d'ilici e d' abeti.
Quel, ch'un uccellator, che s'apparecchi
Il campo mondo fa, per por le reti
De' giunchi, e de le ſtoppie, e de l'urtiche,
Facea di cerri, e d' altre piante antiche.
(p. 257)

In this stanza Ariosto provides a long list of the trees (seven species), which Orlando uprooted as if they were herbaceous plants (Ariosto names six species), leading him to dedicate a stanza to the description. Harington, however, incorporates the description in his stanza 107, referring to three species of trees and one shrub only.

From the analysis of this central scene of the poem, it is evident that the translator is not interested in transposing completely in his translation the techniques used by Ariosto which delay the narrative rhythm and increase suspense. This choice has the effect of playing down crucial aspects of the canto, such as Orlando's madness. It is also clear how Harington's use of language significantly diminishes the seriousness of Orlando's mental state and contributes to presenting to the reader a rather different Orlando from that of the original Italian text. Description is not Harington's priority: he is more concerned with presenting narrative events, regardless of the fact that his presentation is less detailed and effective than that of Ariosto. Rhyme constraints also affect his translation, and the combination of metrical constraints with the rendering of lexical items results in the abandonment of important literary devices such metonymy, personification, and delays in the narrative rhythm. Together with these rhetorical elements, fictional elements like the role of the forest, horses and fantastic elements are also diminished in the English translation, creating a *Furioso* that differs considerably from the original in some of its fundamental elements. Harington's attitude towards the text in translation is different from that which he has towards the paratextual apparatus of the source edition. He imitates and expands on the Italian book in its paratextual organization, appropriating elements in the source edition, but his practice as a translator implies that he does not give the same attention to the Italian text.

2.6. THE OMISSION OF COMMENTARIES AND REARRANGEMENT OF PARATEXTS

Both the intervention in the Italian text in translation and the appropriation of the Italian paratext and its expansion in the English translation reveal how Harington understood the importance of the book as an object in terms of presenting and marketing his translation.

Despite his prominent interest in Italian book production, there are paratextual items in the Italian *Furioso* that Harington omits from his edition, although these omissions do not alter the prominent role of the glosses in the physical organization of the book. It seems likely that Harington wished to imitate Ruscelli's commentary in presenting his commentaries at the end of each narrative unit, and it is this interest that accounts for the unique nature of his paratextual enterprise. He chose to organize his commentary in a highly structured and multi-layered way in order to make his translation acceptable within the terms of the contemporary literary debate, to make it accessible for an English readership and to add value for the educated reader.

The organization of front and back matter is also used by Harington to reinforce his ownership of the translation. In the De Franceschi source edition, immediately following the dedication are two biographical accounts of Ariosto. This reveals the editorial intention to present the poem as well-rooted in the Italian context, and to present its author in primary position. As we have seen in earlier sections, these items are followed by an allegorical essay by Giuseppe Bononome, a further attempt to situate the poem within the literary debates of the time, as testified by the commentaries published by Simone Fornari (1549) and Oratio Toscanella (1574).[68] In the translated edition, the ‘Life of Ariosto’ is the first paratextual item in the back matter, followed by the Table. Harington’s front matter is, in fact, made up of elements that were produced expressly for the English translation, and are designed to present his authorial aims and desire to adapt the source text as much as possible for his own, English, readership.

Harington excludes from his work everything that is linguistically oriented in the De Franceschi edition, for example the ‘Epitteti’ in fols. xvi^r-xix^r (i.e. a list of nouns together with the adjectives accompanying them in the poem). Similarly, he omits Giovanni Battista Pigna’s grammatical and philological analysis, which identifies the amendments and linguistic differences between the poem’s first edition and the third edition of 1532. The *Stanze del Signore Luigi Grotta di Gonzaga* are not included either, as their function as a poetic dedication to Ariosto is not useful in the new context. Something different happens with regard to Ieronimo Ruscelli’s *Annotationi et avvertimenti*. In his notes at the end of each canto, Ruscelli provides a commentary aimed at reconstructing Ariosto’s sources (Boiardo, Petrarch, Greek and Latin authors, and Hebrew works of literature), and also at commenting on the language used in the poem. An example of the second type of commentary can be seen as follows:

> cn. 6. ſt. 7. Corró la fresca e mattutina rosa. La parola corrò sarà qui da pronunciare con la prima o larga l’accento nell’ultima & è accorciata da correrò, come porrò da ponerò, Verrò da venirò & molt’altre (p. 11).

The De Franceschi edition, with its detailed linguistic and classical commentaries, is overtly addressed to a scholarly readership, and to those able to tackle the content, and cope with the length and descriptive nature of Ruscelli’s *Annotationi* and the complex cross-references of Lavenzuola's *Osseruationi.*[69] While Harington is interested in the organization of Ruscelli's commentary as a paratextual element, for its position at the end of each canto, he is not interested in its content. There are in fact almost no areas of overlap between Harington's commentary and Ieronimo Ruscelli's *Annotationi* at the end of each canto. The latter is a linguistic commentary which provides information on Ariosto's use of language and on the mistakes of the printers and compositors:

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[68] Oratio Toscanella, *Bellezze del Furioso di M. Lodovico Ariosto* (Venice: P. de Franceschi e nepoti, 1574) and Simone Fornari, *La spositione sopra l’Orlando furioso di Lodovico Ariosto* (Florence: 1549).

C. I. ſt. 2 MI LIMA, cioè mi conſuma, mi ſminuisce, come più sotto, che dentro il rode e lima. Così il Petrarca, Che par che i nomi il Tempo limi (p. 9).

Ruscelli indicates the stanza, notes the expression he intends to analyse, and then provides his commentary. The organization of the commentary demonstrates the contemporary trend in Italy for linguistic debate.[70] By contrast, Harington organizes his commentary around the four categories explained in his 'Advertisement to the Reader' (i.e. moral, history, allegory and allusion), and without providing references to stanzas. Again, this is testament to his intention to design a book for an English readership and to provide his readers with a complete overview of Ariosto's poem and its literary context. This choice is particularly visible in the sections on 'Historie' and 'Allusion', where Harington writes about the historical background of any historical figures featured in each canto, and about the classical sources recalled by Ariosto.

His choice to omit the linguistic sections and those dedicated to typographical amendments is understandable, as Harington was producing an edition for a different linguistic community. However, this is nonetheless a further confirmation of his marginal interest in the *Furioso* as a sample of Italian literary culture as opposed to his interest in the edition as an example of Italian print culture.

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[69] On the aspect of cross-referencing, see also Evelyn Tribble, *Margins and Marginality: The Printed Page in Early Modern England* (Charlottesville: University Press of Virginia, 1993), pp. 92-94.

[70] For linguistic debate in the Italian Renaissance, see Brian Richardson, 'The Concept of a *lingua comune* in Renaissance Italy', in *The Languages of Italy: Histories and Dictionaries*, ed. by Anna Laura Lepschy and Arturo Tosi (Ravenna: Longo, 2007), pp. 13-30.

A further element of the Italian edition is not included in Harington's translation: the *Cinque Canti* that appear immediately after the last canto of the *Furioso* (fol. *dlxxvii). In terms of the physical presentation of the book, they can be considered as a hybrid between paratext and actual literary text. From a classificatory point of view, they fall within Ariosto's literary production, a genesis which is also testified by the fact that they have their own title page within the overall organization of the book. Each canto also has an illustrated plate and Lavenzuola's *Osseruationi*, as with the cantos in the *Furioso*. Given their physical location within the back matter of the book, they appear as paratext rather than as part of the main text. Most pertinent for the purposes of this study, however, is that Harington, in his account of Ariosto's life, adopts the view of the Italian commentator on the *Cinque canti* and writes that he decided not to translate them because he does not believe them to have been written by Ariosto (fol. *dcccccl xiii):

> As for the five *Cantos* that follow *Furioſo*, I am partly of opinion they were not his, both because me thinke they differ in ſweetneſse of ſtile from the other, and beſide it is not likely, that a man of his judgement hauing made ſo abſolute a peece of worke, as his *Furioſo* is, and hauing brought euery matter to a good and well pleaſing concluſion, would, as it were, mar all agayne [...] (p. 422).

In examining Harington's omissions at a paratextual level, it can be seen that they are consistent both with the type of translation he conceived, and that they are consistent with his translation strategies. Lexical and linguistic details are not his primary focus, and he therefore made the decision to omit the linguistic commentaries featured in the source text.

2.7. CONCLUSION

This chapter began with a discussion of the book-object and extratextual elements, specifically the illustrations included in the translation, rather than the poem itself. The prominence of these illustrations, as one of the fundamental characteristics of the 1591 translation, shows how Harington understood the importance of the book as object and its presentation as a means of acceptance and legitimization for his translation. As discussed in the introduction, the role of the translator was not professionalized during the Renaissance, with Harington himself being primarily a poet at the time he was working on his English *Furioso*. His role is mirrored in his interest in poetry and other generic models linked to it, but also in the need to justify his translation. Harington sets his authority in poetry, as it is what he practised and considered the highest form of art in the Renaissance cultural scene. Furthermore, relating the *Furioso* to the debate on poetry enabled him to link it to the classical literary tradition. He used the source edition extensively to reconstruct the network of illustrious contributions and inspirations behind the Italian poem, and although the prominence of Ariosto as a literary figure is recognized through the development of his classical heritage in the translation, Harington's translation practice and its interaction with the paratext show that the *Furioso* did not have to have all the features of an Italian cultural product in the translation of the poem itself.

The appropriation of the Italian paratextual apparatus was expanded and modified in a larger and more comprehensive paratextual design in the English edition. The Italian commentaries are presented in different paratextual items surrounding the translation, but Harington does not explicitly acknowledge his debt towards them. Despite his interest in the De Franceschi edition as a lavish book-object, the role of the source text is diminished in favour of an overriding domestication of both paratext and text, a strategy which reveals an attitude towards the source edition which is more complex than expected when first approaching the book-object. The use of the De Franceschi edition is acknowledged clearly in the 'Advertisement to the Reader', but this statement of authority is not in a prominent position, appearing after two lengthy paratextual items and mixed with other information on how to approach the paratext and the text. In practice, Harington takes plenty of information from the source text and adapts it to his own translation, as well as expanding a pre-existing paratextual apparatus, but he does not acknowledge his sources consistently.

The translator dismisses the authority of the source text, and yet needs it to create an impressive book-object. The edition is foreignizing in its physical presentation, yet domesticating in its incorporation of a monumental commentary, whose debt to the Italian edition is not acknowledged consistently by Harington. This piece of book-making is the result of strategies of expansion, inclusion and omission, with the paratext and the text influencing each other. Harington explains (and with his explanations expands) the poem in the glosses, whilst shortening the actual text of the poem, as he abandons details and domesticates controversial themes in his translation strategies.

The next chapter will expand on considerations of the domestication of the text and its relationship with authority, and will discuss specifically whether the principles held by Harington – in terms of treatment of the paratext and of his attitude towards the translation – are taken into account in the way in which William Huggins authorized his own translation, as well as the way in which the Italian source editions differ.

CHAPTER 3: WILLIAM HUGGINS'S TRANSLATION OF THE *ORLANDO FURIOSO*

3.1. INTRODUCTION

John Harington's translation of the *Furioso* was published in a second and third edition, in 1607 and 1634 respectively. Aside from these publications, the popularity of Ariosto's poem was also tangible in other literary productions published before these editions. Robert Greene wrote a tale inspired by the facts of the *Furioso*, which was published in 1594 and reprinted in 1599.[1] In 1607 a tale on Rodomont was published, testifying that there was interest in the *Furioso*'s characters.[2] After 1634, the popularity of Ariosto's work did not fade, as a translation of the *Landlord's Tale* from Canto XXVIII was published in London in 1708.[3] A few years later, Paolo Rolli wrote a melodrama in Italian entitled *Olimpia in Ebuda*, which was published in 1740 in London.[4] A new complete translation of the *Orlando furioso* was produced in 1755, printed for the editor Temple Henry Croker and with no explicit indication of the translator.[5] The translation was attributed to William

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[1] Robert Greene. *The Historie of Orlando Furioso, one of the Twelve Pieres of France: As it was Plaid before the Queenes Maiestie* (London: Printed by Iohn Danter [and Thomas Scarlet] for Cuthbert Burbie, and are to be sold at his shop nere the Royall Exchange, 1594) STC 12265 (reprinted in 1599 STC 12266).

[2] Philippe Desportes, *Rodomonths Infernall, or The Divell Conquered: Ariostos Conclusions of the Marriage of Rogero with Bradamanth his Love, & the Fell Fought Battell Betweene Rogero and Rodomonth the Never-Conquered Pagan: Written in French by Phillip de Portes, and Paraphrastically Translated by G.M* (London: Printed [by Valentine Simmes] for Nicholas Ling, 1607) STC 6785.

[3] Ludovico Ariosto, *The Landlord's Tale: A Poem: From the Twenty-Eighth Book of Orlando Furioso: In Two Cantos* (London: printed, and are sold by Benj. Bragge, 1708). For a discussion on this translation, see 'An Unknown English Translation from Ariosto: *The Landlord's Tale*, 1708', in *Translation and Literature*, 11:2 (2002), 206-36.

[4] Paolo Rolli, *Olimpia in Ebuda: Melodrama di P.R. F.R.S* (London: J. Chrichley, 1740).

[5] Ludovico Ariosto, *Orlando Furioso: In Italian and English* (London: printed for the editor in Rupert Street, 1755). The copy consulted is JRL R159339.

Huggins in the second edition of the same translation published in 1757.[6] Also in 1757, a booklet entitled *Annotations to the Orlando Furioso* was published by the same publisher and circulated separately from Huggins's translation.[7] Huggins's authorship of the booklet will be discussed later on in this chapter.

As a literary figure Huggins is most famous for his translations, the first of which was a *Sonnet* by Giambattista Felice Zappi, followed by a translation of the *Furioso* the same year. Huggins had a complex network of literary relationships, and according to scholarship to date, his translation of the *Furioso* was the product of a collaboration between himself, the Italian critic Giuseppe Baretti and Temple Henry Croker, who also signed the dedication.[8] Translations by several hands were common in eighteenth-century England, especially in the publication of poetry, where both amateurs and professional translators contributed to miscellanies of poetry, some signed, some anonymous.[9]

During his career Huggins focused also on drama productions, writing librettos for oratorios and *Judith: an Oratorio or Sacred Drama*, which was performed in Lincoln's Inn Fields in 1733. Alongside his theatrical writings he dedicated himself to translation.[10]

The first edition of Huggins's translation comprises two quarto volumes, featuring a Preface in the front matter, a parallel presentation of the Italian text and the English translation, and a commentary to the twenty-third canto at the end of the first volume. The main feature of the first edition is the absence of notes commenting on the translation. The paratext will not therefore be discussed for its presence on the page, but rather for its absence.

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[6] Ludovico Ariosto, *Orlando furioso, by Ludovico Ariosto: Translated from the Italian, by William Huggins, Esq* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757).

[7] William Huggins, *Annotations on the Orlando Furioso* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757).

[8] Morton, 'An Eighteenth Century Translation of Ariosto', p. 200. See also *Boswell's Life of Johnson* (London and New York: Macmillan Company, 1903), p. 528; Desmond O'Connor, 'Baretti, Giuseppe Marc'Antonio', in *ODNB*; and Thompson Cooper, Adam Jacob Levin, 'Croker, Temple Henry', in *ODNB*.

[9] Hopkins and Rogers. 'The Translator's Trade', p. 91.

[10] Antonella Braida, 'Huggins, William', in *ODNB*.

3.2. THE BOOK AS AN OBJECT

Looking at Huggins's translation as a book-object and comparing it with the major translations produced in the eighteenth century by John Dryden and Alexander Pope, it is evident that the volume has no notes, presents source and target text in parallel and, with regard to the publishing context, is not published with the mainstream translation publishers of the time (Tonson for Dryden and Lintot for Pope) (see the title page in Part II of the Appendix, Fig. 20).[11] Moreover, the two editions of the translation do not feature a subscription list such as those found in more successful translations. Subscription lists are an important apparatus in translations, as significant details on circulation, prospective readership and the success of the translation can be ascertained from their composition.[12] What led Huggins to differentiate himself from the two major translators of his age in terms of the paratextual elaboration of his translation? Is the absence of the subscription list an indicator of lack of success? This chapter will analyse how William Huggins translated the *Furioso* in mid-eighteenth century England, and will attempt to demonstrate how he mounted a defence of Ariosto and his poem through the organization and practice of his translation.

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[11] For a discussion on the pivotal role of these two publishers in publishing and promoting translations, see Stuart Gillespie and Penelope Wilson, 'Publishing and Readership' in *OHLTE, 3*, pp. 38-51 (pp. 46-7).

[12] Marcus Walsh, 'Literary Scholarship and the Editing Problems', in *Books and their Readers in Eighteenth-Century England*, ed. by Isabel Rivers (London; Continuum, 2001), pp. 191-216 (p. 214). Huggins changed publisher for the second edition of his translation. Gillespie and Wilson explain that it was customary to finance translations from Latin and Greek through patronage from wealthy patrons, whereas the translation of works from modern vernacular languages was financed by book subscription lists, where both aristocratic and bourgeois financiers could subscribe to finance the publication and further editions of books. Wallis explains that these lists were either printed in the book or separately. Wilson and Gillespie indicate the translation of Ariosto amongst those in subscription lists, although without specifying the edition they refer to. I have compared the 1755 translation of the *Furioso* with that of 1783 by John Hoole, and the latter work bears an inscription: 'here the translator states that he, although still waiting for some letters from abroad before being able to enclose the subscription list, wishes to thank his subscribers'. The lack of a group of subscribers might explain why Huggins changed publisher for his second edition, although this edition does not feature a subscription list either. For the role of subscription lists, see Gillespie and Wilson, p. 41, and P. Wallis, 'Book Subscription Lists', *The Library*, 20 (1979), 88-100 (p. 93).

3.3. FROM PICTURES TO A STATUE IN THE GARDEN: THE PHYSICAL DIMENSION OF AUTHORIZATION

The previous chapter showed how Harington used the Italian source edition for his translation as a source of authority and justification, and how elements from this edition were transposed and included in the presentation of the book-object. The visual dimension, embodied in the *mise en page* of the commentaries and in the illustrations, constituted a fundamental element of the presentation of the translation and its prospective reception. Huggins brought forward the visual dimension before starting his actual translation of the *Furioso* by placing a statue of Ariosto in his garden. Details about the statue can be found in the *Annotations to the Orlando Furioso*, where Huggins calls himself the 'Lamenter' and includes the verses he had written on the pedestal of the statue.[13] This homage indicates the respect he had for the Italian poet. Huggins anticipates a habit that would be widespread during the Victorian era, that is the attempt at 'memorialization' of authors by erecting statues for them. Huggins's memorialization is a starting point through which to investigate his attitude towards Ariosto as a source of literary authority: the presence of the statue is a monument to him. Would this physical 'memorialization' also be represented in his translation?

The statue indicates that Huggins deemed Ariosto to be an authority in his own right, without the need to seek external justifications. It also indicates that Ariosto is somehow an autonomous literary figure in a way that could not be deduced from Harington's translation. Ariosto has authority for Huggins prior to the beginning of the translation process. This consideration is further corroborated in the presence of the Italian source text on the page together with the English translation. The following sections will illustrate the various strategies used by Huggins to advocate Ariosto's autonomy in the literary panorama, starting with his alignment with the Greek and Latin classics.

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[13] Huggins, *Annotations on the Orlando Furioso*, p. 6.

3.4. GENERIC MODELS: HORACE AND THE CLASSICAL TRADITION IN THE ENGLISH CONTEXT

The title page immediately situates Ariosto within the classical world (see Part II of the Appendix, Fig. 20). In his Preface, Huggins states that Ariosto 'ſeems particularly obſervant of all the *Ancients*, but to the judgement of *Horace* he pays a peculiar deference; having form'd the whole plan of his poem upon the four lines which I have chosen for my Motto' (p. xiii). He contextualizes his translation within the neoclassical trend of the eighteenth century by referring explicitly to the 'Ancients', and opens his Preface by comparing the *Furioso* to 'an Hesperian fruit', continuing his effort to place the translation within a classical framework. In doing so, he resorts to an element of the editorial paratext – the stanza on the title page of the 1755 edition ('Ille per extentum funem mihi poſſe videtur | Ire Poeta, meum qui pectus inaniter angit, | Irritat, mulcet, falſis terroribus implet, | Ut Magus, & modo me Thebis, modo ponit Athenis', *Epistolae* II.i. 210-213) – to justify the choice of the author he has translated, and attempts to trace the influence of Horace's words in Ariosto's composition:

> His moving deſcriptions of diſtreſs, his beautiful lamentations of thoſe who labour under preſent, or dread enſuing, calamity, cannot but make the breaſt ſympathize with the woe, which he ſo finely paints (*angit pectus*), tho' you know it to be only fictitious (*inaniter*) and to no purpose. His moſt extraordinary caſt, to quit his ſtories, when brought up to the moſt intereſting points, as it were purpoſely (*irritat*) vexes his readers, and ſo unexpectedly, at ſuch great diſtance to reintroduce them, as it were (*mulcet*), puts them into good humor again. (Vol. I, xiii).

Horace had a major role in shaping eighteenth-century poetic genres, as testified by the significant production of translations and readings of French translations of Horace's works, alongside his influence on poetic production, with the flourishing of imitations and satirical applications.[14] The Horatian *Ars Poetica* was the seminal text for poetic inspiration and imitation from classical authors, and the quotation used in the title page is taken from another of Horace's major works, the *Epistolae*. Huggins therefore uses the title page as a vehicle for the promotion of his translation as a classical text.[15]

The presence of the quotation on the title page is further reinforced by being accompanied by a portrait of Ariosto, who is named as 'il divino Ariosto' ('the divine Ariosto'). At the bottom of the portrait's circular framework there is a caption stating 'la Medaglia del Doni' on the left side, and 'R. Strange fecit' on the right. The presence of the portrait has a promotional and justificatory aim, as it refers explicitly to the Italian art historian and printer Anton Francesco Doni. Huggins uses this extra-textual and paratextual reference to an artistic production by one of the most prolific promoters of Ariosto in Renaissance Italy.[16]

Huggins places Ariosto within the tradition of classical authors, attempting to find similarities between Ariosto and Horace. Moreover, he also conforms to the literary conventions of Augustan England, as it was very common to insert excerpts of Latin and Greek texts as paratextual elements (such as the aforementioned verses) on the title pages of books directed at gentlemen.[17] Excerpts from Horace's poetry are also featured on the title page of John Dryden's *Fables of Ancients and Moderns* and Alexander Pope's translation of the *Iliad*, and a glance at the subscription lists of these works, reveals that their readership was made up of gentlemen.[18]

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[14] For a full account of the reception of Horace and his influence on poetic genres, see David Money, 'The Reception of Horace in the Seventeenth and Eighteenth Centuries', in *The Cambridge Companion to Horace*, ed. by Stephen Harrison (Cambridge: Cambridge University Press, 2007), pp. 318-34.

[15] See Part II of the Appendix, Fig. 20 for the illustration of the title page.

[16] Giovanna Romei, 'Doni, Anton Francesco' in *Dizionario biografico degli Italiani*, 41 (1992), (www.treccani.it, accessed December 6, 2013). On the contributions of Doni to the Florentine literary debate and its context, and on his activity as a printer, see Judith Bryce, *Cosimo Bartoli (1503-1572): The Career of a Florentine Polymath* (Geneva: Librairie Droz, 1983), p. 171 and 185, Domenico Zanre, *Cultural Non-Conformity in Early-Modern Florence* (Aldershot: Ashgate, 2004), pp. 22-24, and Paul F. Grendel, *Critics of the Italian World (1530-1560): Anton Franceso Doni, Nicolò Franco and Ortensio Lando* (Madison: University of Wisconsin Press, 1969).

[17] John Guillroy, *The Cultural Capital: Problems in Literary Canon Formation* (London: Continuum, 1991), p. 96.

The Preface is, on one hand, a 'manifesto' of translation practice; on the other, it contextualizes the translation, as well as justifying Ariosto as a literary figure and autonomous author. Huggins sketches a line of imitation and inspiration spurred by the *Furioso* in England, quoting Spenser, Milton, Stowe and Pope (with his 'Rape of the Lock', published in 1718) as people who drew inspiration from the *Furioso* for their literary works. He then praises Ariosto again:

> Arioſto, can delight with the charms of novelty, at the ſame time that they raviſh the imagination with the glowing landſkips it has already feaſted on. He, the greater maſter of your affections, can like the ancient muſicians vary them as he pleaſes, and inſtantly fill you with admiration, at your being ſo captivated by him' (Vol.I, xiii).[19]

Huggins disagrees with the Italians who state 'Arioſto has not only the faculty of making his Hero mad, but even his Readers too' (p. xiii). It is not clear who these Italian critics are, but what is certain from the Preface is that Huggins read Italian commentaries on Ariosto, as he states, 'I could produce many authorities, but have purpoſely avoided them, as thinking *himſelf* [Ariosto] the trueſt, and that of greateſt dignity' (p. xiii). Huggins attempts to justify his choice of Ariosto by placing him within the English literary tradition, providing examples of authors who drew inspiration from him; however, he is not interested in using commentaries or pieces of literary criticism to endorse his praise of the author he decided to translate, believing that his greatness speaks for itself and that it was preferable simply to let the *Furioso* stand as testimony to Ariosto's literary eminence. (p. x). Justification of the translation is present in Harington as well as in Huggins, but the latter emphasizes Ariosto's autonomy, not least in monumentalizing him before starting his translation.

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[18] Penelope Wilson, 'Poetic Translators: An Overview', in *OHLTE*, *3*, pp. 96-105 (p. 98).

[19] The earlier reference to Swift and Pope is a way of indicating the parabola of the epic genre in the eighteenth century. *The Rape of the Lock* and *Gulliver's Travels* are satirical works. See Andrew Sanders, *The Short Oxford History of English Literature* (Oxford: Oxford University Press, 1994), p. 290. For the plot and themes of *The Rape of the Lock*, see Paul Baines, 'Alexander Pope', in *The Cambridge Companion to English Poets*, ed. by Claude Rawson (Cambridge: Cambridge University Press, 2011), pp. 235-54 (pp. 239-42).

Huggins undertakes an overt defence of Ariosto. He discusses how Harington's translation could have arisen from 'the antipathy of the French writers to that country' (i.e. Italy), although he does not specify who he means; and he praises Ariosto, stating 'he deſerves that applauſe for invention, fire, variety, imagery and all the qualifications for the compoſer of an Heroic Poem' (Vol. I, x). For the first time since Ariosto was first translated into English in 1591, Huggins introduces a genre ('an Heroic Poem') to identify Ariosto and his work and then offers a few remarks on Ariosto's authorial intentions:

> *Arioſto* often takes delight, intending his reader ſhould ſympathize with him, to ſhift his ſcene into merriment, and as he elegantly ſays, like a ſkilful muſician, frequently changes his air. This puts me under the utmoſt ſurprize to find ſome of the criticks upon him, either from their reading him *ignorantly* or with *inattention*, cenſure him'. (Vol. I, xi).

Huggins here reflects on the use of irony and continues:

> The renown'd *Virgil* ſcarce ever gives us a ludicrous image; but our author, who ſets out with no deſign of being under the reſtraint, which the *recipe*, for making an Epick Poem, would lay him, takes frequent occaſions to make his readers ſmile, perhaps to the no ſmall diſsatisfaction of the ſnarling critick' (Vol. I, xi).

Huggins discusses Ariosto's use of irony and remarks that he diverges from the canon of epic poetry by using irony more than classical authors and in a different way. However, he ascribes his use of irony 'to his following a less rigid rule of Horace '"Comes jocundus pro vehiculo"' (Vol. I, xi). And what does he mean by this? The phrase abbreviates the Latin maxim *Comes jocundus in via pro vehiculo est*, 'A cheerful travelling companion is as good as a carriage', the implication being that Ariosto's sense of humour and what Huggins calls his 'conſtitutional vein of chearfulneſs' will ease the reader's progress 'in ſo long a journey' as that represented by the Furioso (ibid.). Huggins then blames critics for expecting a regular heroic poem when 'the author intended a *mock* one' (p. xi). Once more, Huggins places Ariosto within the context of classical literature, but also highlights his innovations in the epic verse genre. Huggins's interpretation of Ariosto's work falls within general trends in eighteenth-century England, which saw a decrease in interest in the genre of epic as portraying epic heroes and the emergence of new genres such as the mock epic.[20]

Continuing this theme, Huggins justifies Ariosto's poetic creativity in response to criticism from Matthew Prior, who in one of his Prefaces writes:

> *Poets are allow'd the ſame liberty in their deſcriptions, &c. as painters in their drapery &c. This liberty has been abuſ'd by eminent maſters in either ſcience and literature*. Raphael *and* Taſſo *have ſhew'd their diſcretion*, *where* Paul Veronese *and* Arioſto *are to anſwer for their extravagances'* (Vol. I, xi-xii).

Huggins disagrees with this remark and compares Ariosto to the acrobat Anthony Maddox venturing on his wire when he performs, saying that nobody blames him for ignorance or rashness, as he can entertain his audience so well. He goes on to compare Ariosto's genius with that of Lemuel Gulliver.[21]

Swift's *Gulliver's Travels* is a satirical novel; Huggins links it to Ariosto, and sees its satire as similar to the Italian author's use of irony. He highlights again how Ariosto intended to produce a mock epic, and how his work fell within the English literary trend of the time in terms of taste and acceptance.[22] He always keeps the neo-classical framework in mind and traces Ariosto's Hippogryph back to the Pegasus of mythological literature, adding that Ariosto 'tells you in his own name, ſome parts of his ſtories may not be kept to ſtrict verity, but this is ſeen and known to be no fiction' (Vol. I, xii). This reference to new genres in the English literary milieu and to classical mythology shows how on one hand Huggins wanted to place the *Furioso* within the current literary debate, and on the other how he wanted to link it to the classical tradition to reinforce its authority.

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[20] Claude Rawson explains that 'An increasing bourgeois readership, the dilution of aristocratic aspirations and classical values were further predisposing features of a culture increasingly inhospitable to epic. The emergence of mock-heroic is one of the poetic consequences, as is the 'rise' of the novel with its 'realism''. Claude Rawson, 'Mock-heroic and English Poetry', in *The Cambridge Companion to the Epic*, ed. by Catherine Bates (Cambridge: Cambridge University Press, 2010), pp. 167-93, (p. 168). For the decline of the epic genre in the eighteenth century, see also Dustin Griffin, 'Milton and the Decline of Epic in the Eighteenth Century', *New Literary History*, 14 (1982), 143-54, and H.T. Swendenberg, Jr., 'Rules and English Critics of the Epic', *Studies in Philology*, 38 (1938), 566-87. Mikhail Bakhtin explains how the rise of the novel overshadowed the epic as the latter genre is set in the past and recounts past events. The novel, on the contrary, focuses on events which are contemporary with each novel's publication. See Mikhail Bakhtin, *The Dialogic Imagination: Four Essays* (Austin: University of Texas Press, 1981), pp. 4-27.

[21] Jonathan Swift, *Lemuel Gulliver's Travels into Several Remote Nations of the World. Compendiously Methodized, for Publick Benefit; With Observations and Explanatory Notes throughout* (London: printed by H. Curll, 1726).

[22] For aspects of Swift's satire, see Michael Seidel, 'Systems Satire: Swift.com', in *The Cambridge History of English Literature 1660-1780*, ed. by John Richetti (Cambridge: Cambridge University Press, 2008), pp. 235-59. For a summary of the plot of *Gulliver's Travels* and its political satire, see J. Paul Hunter, '*Gulliver's Travels* and the Later Writings', in *The Cambridge Companion to Jonathan Swift*, ed. by Christopher Fox (Cambridge: Cambridge University Press, 2003), pp. 216-41.

Huggins does not provide his translation with a paratextual apparatus, as he is convinced that Ariosto had a structured plan for his poem, and that the commentaries by Ruscelli and a book entitled *Beauties of this Poem* prove as much.[23] He also refers to the debate that saw two Italian authors of epic poems, Ariosto and Tasso, as representatives of two different treatments of the epic genre (the one representing the unity of action, that is to say narrative events taking place in the space of one day, and the other the chronology of the plot, with events happening in order).[24] Concerning this aspect, Huggins identifies two factions: the so-called 'Taſsists' and 'Arioſtiſts' (Vol. I, xiii). He demonstrates knowledge of the literary debate in Italy and abroad involving these two authors, but he is not interested in giving details about the topics or strands of the debate; he simply says that the 'Ariostists' are more numerous than the 'Taſsists', and from his remarks it can be deduced that he was partial to Ariosto ('*Taſſo*, tho' he had many advantages, wherwith to combat his [Ariosto's] fame, and endeavour to raise himſelf above *Ariosto*; never could effect it'). (Vol. I, xiii). By mentioning these two Italian sources, Huggins again proves that he read Italian criticism on the *Furioso*, and that the debate was also known in England, but able, action, characters, sentiments and diction'.┐ These characteristics are also features of resorted to for his translation, despite quoting Ruscelli's commentary several times.

In the tenth and final paragraph of the Preface (Vol. I, xiv), Huggins addresses the reader directly. The translator, in fact, writes that, besides the great characteristics of Ariosto's poetry he has listed up to that point, he has one more characteristic that is worth mentioning: Ariosto talks about England in his poem. Huggins gives the reader some examples of places in the British Isles that are mentioned in the poem (London, Greenwich, Ireland), and names of British knights who are involved in the plot. He talks directly to the reader so as to awaken his patriotic sense, writing that Ariosto 'has ſhewn his obſervance and knowledge of *our* iſlands' (Vol. I, xv). The use of the pronoun 'our' indicates a sense of belonging to the motherland, and Huggins seems to think that Ariosto wanted to pay homage to the British Isles. By knowing England so well, Huggins states, Ariosto wanted to be known in this island, and that is why he had to begin his translation (p. xv).

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[23] Huggins referrers to Oratio Toscanella, *Bellezze del Furioso di M. Lodovico Ariosto; scielte da Oratio Toscanella : con gli argomenti et allegorie de i canti ... et co i luochi communi dell'autore, per ordine di alfabeto; del medesimo (*Venice: appresso P. dei Franceschi, & nepoti, 1574).

[24] For a discussion of Ariosto's poem as opposed to Tasso's see Deanna Shemek, 'Verse' in *The Cambridge Companion to the Italian Renaissance*, ed. by Michael Wyatt (Cambridge: Cambridge University Press, 2014), pp. 179-201 (pp.196-99).

This section has shown how Huggins contextualized his translation by situating it within his contemporary English literary context. These attempts to contextualize the poem, however, are sketched and not analysed in depth, perhaps indicating that Huggins preferred to argue for Ariosto as an autonomous literary figure rather than thoroughly discuss his literary production and links to the English literary context. Nonetheless, the presence of references to the English literary context shows a need on Huggins's part to justify the choice of his text for translation. Huggins diverges from Harington's approach, as he does not seek authority in the source edition and in the use of the Italian commentaries, instead highlighting Ariosto's authority through his 'memorialization'. While Huggins provides a source text alongside the translation, he does not specify from which Italian edition it comes. Unlike Harington, Huggins is not interested in manipulating a source edition to incorporate its elements in his own edition, but wants to incorporate a source text to state the authority of the Italian poem and its author. From his Preface it is clear that he consulted a series of Italian editions of the Furioso, but chose not to identify a specific source text: 'ſhould any thing [...] appear harſh and unſatisfactory to the reader, I mean not here to make my own defence, but chuſe *Ariosto* for my advocate; to whom, throughout, I refer my judges, as I have plac'd him there cloſe to me, in as correct and well prepar'd a manner, as the comparing all the beſt editions of *Italy* could furniſh me with.'

The lack of an in-depth critical commentary within the book also signals that the translation was not intended as a scholarly edition, perhaps confirming the thesis that it could have been a tool for learning Italian. R.W. King points out that Italian epic writers such as Ariosto and Tasso were read as a means of learning the Italian language. Rather than being seen as specimens of a literary tradition, they were regarded as aids to learn and practice the language.[25] The study of the Italian language was, in fact, flourishing at this time, as witnessed by the great number of Italian immigrants who made a living through teaching their native language, and of the habit amongst the upper classes of undertaking the Grand Tour.[26] Huggins, in his book, is willing to retain the presence of Latin and Italian together: the coexistence of the two languages within the same book (Latin in the verses on the title page and Italian in the source text presented in parallel with the English translation) suggests that his book was addressed to gentlemen who were interested in learning Italian. The pedagogical aim of the edition would also justify the brief references to Italian and English literary trends and authors without in-depth contextualisation.

3.5. THE 'MINIMALIST' ARCHITECTURE: POSTPONING INTERPRETATION, THE METAPHOR OF THE MIRROR AND THE TRANSLATED TEXT

3.5.1 THE *ANNOTATIONS ON THE ORLANDO FURIOSO*: ANOTHER OPPORTUNITY TO PRAISE ARIOSTO

The hypothesis that Huggins's *Furioso* was not intended as a scholarly edition seems to be challenged by the publication of a second edition of the translation, two years after the first, in 1757. The second edition has exactly the same material presentation as the first, but features the name of William Huggins as translator. A further element of novelty is the publication in the same year of a separate booklet containing one hundred and two pages of notes (see the title page in Part II of the Appendix, Fig.22). The *Annotations on the Orlando Furioso* come in a separate volume to the translation or are occasionally bound together with the translation (as in the 1757 edition featured in ECCO), and are authored by Huggins himself.[27] The presence of this separate volume changes the material history of the second edition, as it places the paratext in another material object. Huggins does not indicate who advised him to write explanatory glosses for his translation, but it may have been an editorial choice rather than his own.

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[25] R.W. King, 'Italian Influence on English Scholarship and Literature during the Romantic Revival', *Modern Language Review*, 20 (1925), 48-63 (p. 50).

[26] King, p. 51.

Concerning editorial choices in eighteenth-century England, Marcus Walsh explains that literary scholarship concerned with vernacular texts began to be shaped in the early years of the eighteenth century and that almost no explanatory notes accompanied texts until the 1720s, when some lexicographical glossaries accompanied literary works.[28] From the 1720s onwards it was also customary to include glossaries and explanatory notes in a volume separate from the literary text.[29] Throughout the 1730s and 1740s the presentation of literary texts became increasingly complex, with the inclusion of commentaries and notes to explain the different meanings of the literary text and the editor's interpretation. It may have been for this reason that Huggins was recommended to publish the explanatory notes in order to make his translation more appealing to the literary criticism market. The following paragraphs will discuss the significance of these notes and what their publication in a separate volume and content imply for the translation.

The author's name is not indicated on the title-page, making authorship of the booklet unclear. However, it is made explicit in two poems, entitled 'The Translator's

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[27] William Huggins, *Annotations on the Orlando Furioso* (London: John Rivington and James Fletcher, 1757). In ECCO the *Annotations on the Orlando Furioso* are bound together with the second volume of the 1757 edition of the translation (ESTC T1133399) and also come in a separate volume and record (ESTC T133400).

[28] Marcus Walsh, 'Literary Scholarship', pp. 191-216, (p. 193), and Marcus Walsh, 'Scholarly Editing: Patristic, Classical Literature and Shakespeare', in *CHBB*, *5*, pp. 684-99.

[29] Walsh, 'Literary Scholarship', p. 195.

Lamentation' and 'Verses by the Same Hand' respectively. The second bears the caption 'written over the Gothic Arches of a hexagonal Temple, which the aforesaid Lamenter raised on a Hill in his Park'. According to biographical accounts of Huggins, these words refer to the inscription placed on the statue he had commissioned in praise of Ariosto and placed in his garden, and is evidence that the author of the *Annotations* is Huggins, who calls himself the 'Lamenter'.

The opening piece of the *Annotations* is entitled 'Prolegomenon': here Huggins explains the reasons that led him to write the book. The treatise, as with the translation, opens with a quote from Horace, *Ars poetica*, 351-353: 'non ego paucis Offendar maculis, quas aut incuria fudit Aut humana parum cavit natura' (p. 1). As with his translation, Huggins chooses Horace as point of departure, and uses his verses to ask for forgiveness for the flaws ('maculae') that might be found in his work. He then resumes his treatise on Ariosto from the point he left it in the translation's Preface, by praising the Italian poet as well as his work as a translator: 'I am amazed at the labour, aſtoniſhed at the performance, ſuch as it is' (p. 1).[30]

In the second paragraph, Huggins quotes Paolo Rolli and his *Remarks on Voltaire's Essay on Epick Poetry*:

> Arioſto, called by all Italy *Omero Ferrareſe---Divino Arioſto*, a title given only to him and Dante, The Italian Terence, for his comedies; the Italian Horace, for his ſatyrs; the Italian Tibullus for his elegies. Arioſto was not worth of Mr Voltaire's notice. He thinks, I ſuppose, that the Orlando Furioso is not an epic poem; but a romance, &c. (p. 2)[31]

In making reference to Rolli's work, Huggins places his translation of Ariosto within a literary circle of Italian intellectuals whose presence in London in the 1700s was significant. At different times during this period, first Paolo Rolli and then Giuseppe

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[30] Huggins, *Annotations*, p. x.

[31] Paolo Rolli, *Remarks upon M. Voltaire's Essay on the Epick Poetry of the European Nations: By Paul Rolli* (London: printed and sold by Tho. Edlin at his Printing Office, the Prince's-Arms over-against Exeter-Exchange in the Strand, and at his shop in Story's Passage in St. James's-Park, 1728), p. 32.

Baretti had a prominent role in promoting Italian culture and literature in England.[32] The reference to this important circle of intellectuals who were active in England is used to reinforce the presence of Ariosto in the English literary milieu.

Huggins also inserts his translation within the broader debate on the epic genre and its reception in England, which, as referred to earlier in this chapter, was heavily conditioned and affected by French literary criticism. Eighteenth-century French literary criticism, of which Voltaire was a prominent personality, was centred on the superiority of classical over modern literature, with the *Furioso* not finding favourable reception because its genre did not find correspondence among the classical genres.[33] This debate also involved Tasso, and Huggins states that 'Mr. Voltaire choſe, notwithſtanding his ſevere cenſure on the latter, to give him [Tasso] the pre-eminence' (p. 2) and that 'It is enough to let Mr. Voltaire know, that the name of *divino*, commonly given to Arioſto, was never given to Taſſo' (p. 3).[34] As further evidence of Ariosto's superiority over Tasso, Huggins also quotes the writings of Galileo Galilei on Ariosto, which were positioned within the seventeenth-century debate over the epic productions of Ariosto and Tasso.[35] Concentrating on Ariosto, the London-based Italian critic Giuseppe Baretti counteracts the French criticism that deemed the poem absurd, improbable and trivial, as exemplified in Voltaire's *Essay on the Epick Poetry of the Modern European Nations*.[36] The French preferred Tasso, while the Italians preferred Ariosto. This debate involving Italian and French literary criticism testifies that the *Furioso* was considered a controversial poem and was received with criticism. Alongside criticism of the original poem, the translation of Ariosto in the eighteenth century situated itself against a tide of anti-Italian literary criticism, as indicated by Roderick Marshall.[37]

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[32] For the literary personality of Paolo Rolli, see Carlo Caruso's 'Introduzione' in Paolo Rolli, *Libretti per musica*, ed. by Carlo Caruso (Milan: Franco Angeli, 1993), pp. IX-XLVI, and George E. Dorris, 'Paolo Rolli and the First Italian Translation of *Paradise Lost*', *Italica,* 42 (1965), 213-25, and by the same author, *Paolo Rolli and the Italian Circle in London 1715-1744* (The Hague: Mouton & Co., 1967).

[33] Alexandre Cioranescu, *L'Arioste en France: Des origines à la fin du XVIII^e siècle: Tome II* (Paris: Les Editions des Presses Modernes, 1939), p. 114.

[34] Huggins*, Annotations*, p. 3

[35] Galileo Galilei, *Considerazioni sul Tasso and Postille all'Ariosto*, in *Opere* (Turin: Einaudi, 1986). In this work Galileo discussess the treatment of characters in the *Orlando furioso* and the *Gerusalemme liberata* describes the *Furioso*'s characters as more phsychologically complete than the ones in the *Gerusalemme liberata*, which, according to Galilei, tend to be more insecure and to act impulsively. Galilei accords his preference to Ariosto's poem rather than Tasso's. See Peter DeSa Wiggins, 'Galileo on Characterization in the *Orlando furioso'* in Italica 57 (1980), pp. 255-67 (p. 255) For an overview of the *Postille all'Ariosto*, see Anne Reynolds, 'The Sixteenth-Century Polemic over Ariosto and Tasso, and the Significance of Galilei's *Ariosto Postille*' in *Miscellanea di italianistica in memoria di Mario Santoro* (Naples: Edizioni scientifiche italiane, 1995), pp. 105-24.

[36] Voltaire accuses Ariosto for his use of fables as he thinks they are not suitable to the gravity of

Giuseppe Baretti comes to the fore as a prominent literary figure in this context. In addition to carrying out his activity as Italian teacher in London, the Italian critic wrote a number of pamphlets and essays in defence of Italian literature in order to offer some insight into his native literature to English readers, and to counteract the prevailing classical criticism imported from France.[38] According to Stuart Gillespie, French was the most heavily translated source language in seventeenth- and eighteenth-century England, and this trend contributed to reinforcing the influence of French taste and criticism in England.[39] The reference to prominent Italian intellectuals in the English panorama and their activities as literary critics thus reinforces Huggins's activity as a translator and his choice to translate the *Furioso*.

Huggins's references to literary criticism on the *Furioso*, however, are only sketchy, revealing that he did not seem interested in giving a comprehensive overview of the literary issues surrounding the Italian poem. However, the comparison with Tasso and the debate sparked by the poem over its legitimacy within the epic canon in Europe signal that Ariosto was perceived as a controversial author, and the combination of these factors led

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epic poetry. See Voltaire, *Essay on the Epick Poetry of the Modern European Nations* (Dublin: J. Hyde Bookseller in Dames, 1727), p. 91.

[37] Roderick Marshall, *Italy in English Literature* (New York: Columbia University Press, 1934), p. 23.

[38] Marshall, p. 25. For a biographical overview on Giuseppe Baretti see Mario Fubini, 'Baretti, Giuseppe' In *Dizionario biografico degli italiani,* Vol. 6 (1964) (www.treccani.it, last accessed June 20th, 2014). Baretti is the author of *The Italian Library* (London: A. Millar, 1757), *Dissertation upon the Italian Poetry* (published in London, 1753) and *Remarks on the Italian Language and Writers* (published in London, 1753). In his works, Baretti traced the development of the Italian language from the Tuscan dialect, intertwining this with an apology for Italian authors including Dante, Poliziano, Ariosto, Tasso, Pulci, Boiardo and Metastasio.

[39] See Gillespie, 'The Developing Corpus of Literary Translation', pp. 121-48 (pp. 125-26). Gillespie gives an overview of literary translation during the period 1660-1790, focusing on languages and genres.

Huggins to mount a further defence of the author he chose to translate. The defensive nature of this prefatory item is evident from the poems at the end of the Prolegomenon. The first is ‘The Translator’s Lamentation’, a poem in which the translator describes his efforts in couplets (p. 6). He opens it by comparing his task to that of Ariosto: ‘Like that of Arioſto is my fate; | He wrote, as he thought beſt, so I tranſlate:’ (p. 6). The parallels drawn between Huggins and his source author are continued throughout the poem. In line 3 he describes his translation as an act of drawing, ‘a drawing moſt exact and right’; and in line 9 he refers to his task as an unpopular one: ‘And the tranſlator! each true wit muſt hate him!’ In the last six lines he addresses the reader and invites him to scorn the French and praise Ariosto and himself for his role as a translator:

> But, as I wrote not, I ſha’n’t starve in garret. | *Eliza’s days*, when we ſweet Tuſcan read, | And ſcorn’d the French to imitate or dread, | Again ſhall come; then, readers, with amaze, | Upon my toilful enterpriſe ſhall gaze, | Him bard ſublime, and me his humble copy’ſt praise’.

After having highlighted that Italians gave Ariosto the names of Latin authors (Homer, Horace, Terence and Tibullus) in line 13, Huggins concludes his poem by defining Ariosto as ‘bard’, with reference to the English poetical tradition and to Shakespeare, once more reinforcing the encomiastic purpose of his writing. Examination of the metrical choice and compositional layout of ‘The Translator’s Lamentation’, reveals that it conforms to the convention of poetic composition in eighteenth-century England, featuring an *ex abrupto* beginning and reference to characters unknown to the reader.[40] Huggins is thus trying to conform to contemporary poetic conventions, and seeking to adapt his translation to the English context once more. Twice in the poem Huggins describes his activity as a translator as ‘verbatim’, ‘copying’ activity, endorsing again his ‘word for word’ approach to translation.

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[40] For a discussion of the features of eighteenth-century poetry, starting from Alexander Pope’s *An Epistle from Mr Pope to Dr Arbuthnot*, see J. Paul Hunter, ‘Couplets and Conversation’, in *The Cambridge Companion to Eighteenth-Century Poetry*, ed. by John Sitter (Cambridge: Cambridge University Press, 2001), pp. 11-36 (pp. 13-16).

This first poem is immediately followed by 'Verses by the Same Hand' (p. 7), where Huggins presents the stanzas he inscribed on the statue of Ariosto in his estate park, both in Italian and English. Through these poems, Huggins attempts to 'monumentalize' Ariosto, both physically through the bust erected in his park, and within the book-object through the encomiastic nature of the two poems. The function of the poem reinforces once more the hypothesis that the focus of his translation is Ariosto as an author, and his own desire to defend him.

What is the ultimate aim of the notes in the *Annotations* volume within the context of the defence of Ariosto? Moving to the actual organization of the annotations, these are grouped by canto (see an example in Part II of the Appendix, Fig. 25). Each of them refers to a stanza and they follow one another on the page without breaks. The first annotation is always introductory, and the others cover a variety of purposes. For example, the gloss referring to Stanza 2 in Canto I (p. 1) is dedicated to explaining the relationship of Ariosto's poem with Boiardo's *Orlando Innamorato*. These descriptive glosses are alternated with explanatory ones, such as Canto I Stanza 5 (p. 1), where Huggins writes:

> The Pyrenean mountains divide Spain from thoſe boundaries of France once called Aquitania, now Gascony. The plain which lays at the foot of them is called Roncisvally, where was the memorable action between the Chriſtians and Saracens, where the former ſuſtained a total rout, and almoſt all their principal knights or Paladins were ſlain.

Other glosses are personal comments, such as in Canto IX, Stanza 51 (p. 15): 'The deportment of Olympia is work'd up with immenſe accuracy'. Huggins also comments on similes, for example in Canto XXIII, Stanza 67 (p. 39): 'How charmingly, in this conciſe, tho' ſweet ſimile, the poet makes it ſeen, by implication, that Iſabella, on her emotion at the ſight of Zerbin, is ready to faint: then weeps for joy – which he, ſeemingly for fear his readers ſhould overlook it, in the next Stanza ſave one, expreſsly ſignifys'. In the gloss to Stanza 3 of Canto II (p. 3) Huggins mentions Ruscelli explicitly, thus making the use of a Ruscelli source edition more overt: 'Ruſcelli judiciouſly remarks, the poet, having a right to make his heroes behave as he pleaſed, has cauſed Rinaldo to behave counter to true chivalry'.[41]

The annotations are varied, alternating scholarly work and explanations with personal judgments and brief comments, their presence and location apparently being dictated by editorial decisions to provide the second edition of Huggins's translation with a critical apparatus, by a person involved in the publication of the translation. Concerning the decision to have a paratextual apparatus, in the last paragraph of his Prolegomenon, Huggins writes 'An Index has been ſaid to be extremely wanted, as well as explanatory notes to a number of places, to which I have alſo added ſome critical and others [...]' (p. *iv) which suggests that the decision to produce the notes was not his. Huggins's consideration of the *Furioso* as a classic was discussed earlier in the chapter; however, it should be added that he did not consider his translation to be a piece of literary scholarship. Indeed, in the first edition he declared himself vigorously to be against any inclusion of paratextual aids for his translation. The glosses came at a second stage and in a separate volume, reinforcing the idea that the initial purpose of the translation was its use as a textual aid to learning Italian; and suggesting that Huggins later wrote the glosses so as to render his translation appealing for a broader market, but that he did not consider them to be useful for the purposes of his translation.

The varied nature of the annotations raises difficulties in identifying a set of possible readers interested in using them, and the identification of a clear purpose for the *Annotations* booklet is further complicated by the translation (from a non-specified source language) placed after the Index, which reads: 'A translation of Dr P---y's Epistle to the Hon. Mr. T---y H---n' (pp. 101-02). Using a typical eighteenth-century convention, the author of the epistle and the dedicatee are rendered unidentifiable by omitting some of the letters of their names. The name of the translator is not explicit either, being indicated only as 'the tranſlator of Arioſto's *Orlando Furioso*'. The function of the translation of the

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[41] The note refers to the episode in which Rinaldo orders Sacripante to dismount from his horse.

Epistle is however made explicit: it is 'intended as a ſpecimen' [i.e. of Huggins's competence as a translator]. It may be that Huggins did not have a clear purpose for the glosses, as their publication was not his decision, and he wanted to include the translation of Powney's epistle in the *Annotations* to promote the new translation. The coexistence of the translation of this epistle with the glosses renders the aim of the volume and its usefulness to the readers of the 1757 translation of the *Furioso* unclear, as the specimen of translation is not related to the *Furioso* in terms of content, but it is useful as an indication of Huggins's aspirations as a translator and his assessment of what might be a prestigious text. Based on the reference to the Bishop of Durham in the poem, the source text has been identified as the *Ad honorabilem ornatissimumque virum Robertum Trevoro-Hampdenium Ricardi Pownei epistola paraenetica.*[42] Richard Powney wrote this epistle in Latin to Robert Hampden-Trevor, Viscount Hampden, brother to Richard Trevor, bishop of Durham from 1752 to 1771. The addressee of the *Epistle* confirms that Huggins wanted his translation to be known and read in aristocratic circles. The assorted content of the glosses does not provide a consistent commentary, whereas the Prolegomenon is used to signal the perception of Ariosto as a controversial author and as an opportunity for Huggins to compose poems to justify his translation, thus indicating that Huggins used the publication of this further volume as a chance to praise Ariosto once again.

Huggins's interest in paratextual elements is completely different from Harington's: the flamboyancy of Harington's paratextual apparatus is abandoned in favour of simple organization for the paratext, and an important element like the notes is physically moved away from the translation. With this choice, Huggins confirms that Ariosto's authority is not bestowed through the paratext but is something that is already with the author, as is demonstrated in his analysis of the characteristics of the poem. Furthermore, the displacement of a paratextual item like the annotations from the translation changes their function, as they are put in a book-object themselves and are preceded by an introduction: the paratext becomes multifaceted and multifunctional, with the introduction functioning as an instance of a 'paratext of a paratext'. Their incorporation in a different volume can make them more user-friendly and easy to access, but the multiplicity of items and their assorted content blurs their function with respect to the translation. The next section will illustrate how Huggins chose to relegate the paratext to a secondary position, reinforcing the hypothesis that the glosses were an editorial decision and not one the translator made. The next section, where the parallel presentation of source and target text will illustrate further Huggins's attitude towards the use of paratextual elements, will corroborate this hypothesis.

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[42] Richard Powney, *Ad honorabilem ornatissimumque virum Robertum Trevoro-Hampdenium Ricardi Pownei epistola paraenetica* (Oxonii: e Theatro Sheldoniano, 1755). For the personality of Richard Trevor, Bishop of Durham, see Françoise Deconink-Brossard, 'Trevor, Richard' in *ODNB* (last accessed on September 3rd, 2014). For Robert Trevor, subject of the letter, see William Carr and rev. Martin J. Powell, 'Trevor, Robert Hampden' in *ODNB* (last accessed on September 3rd, 2014).

3.5.2 The *Mise en Page* of the Translated Poem: Two Parallel Texts

The lack of glosses within the page presents Huggins's translation in a neater and clearer *mise en page* in comparison with that of Harington's translation. This section will analyse Huggins's use of the *mise en page* to present his translation in parallel with the Italian source text and the function of this parallel presentation.

In the Preface to the translation in Volume 1, Huggins continues his praise of Ariosto by highlighting aspects 'ſome injudiciously have decry'd', and refers to Ariosto's orchestration of the plot: 'I mean his wonderful maſterly method of breaking off his ſtories, as well not to cloy the reader, as to keep him in an agreeable ſuſpence' (p. xii). He goes on to state (on the same page): 'I have therefore purſued the author's intention, and left out thoſe ridiculous marginal references, and arguments at the heads of Cantos; which, if they can be call'd aſsiſtances, are what a man of *ſenſe* ought to be aſham'd of'.[43] Here Huggins offers some considerations on his editorial method, and stresses his choice to omit summary stanzas and marginal glosses. He believes that marginalia should be avoided as they break up the poem's plot through acting as a distraction on the page; but he also gives some consideration to his readership, saying that intelligent and educated people should not have to resort to the aid of paratextual items. In stating this, Huggins implies that his book is addressed to an educated audience capable of reading the book autonomously and without any explanatory aids, thus reinforcing the hypothesis that the book is intended for the perusal of gentlemen.

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[43] By 'marginal references, and arguments at the heads of Cantos' Huggins means the stanza preceding the beginning of each canto.

Moving to the *mise en page* of the parallel source and target texts, the English text has exactly the same number of stanzas as its Italian source text, meaning that Huggins left the structure of Ariosto's work unaltered in terms of its macro-organization, thereby putting into practice his statement in the Preface that 'the poem has to ſtay untouched'. The lack of alteration of the source text is an act that respects Ariosto's work, but from the point of view of paratextual organization offers an interesting reinforcement of his authority. As discussed in the previous chapter, despite a lack of consistent acknowledgements, literary authority and authorization for Harington came from the source edition, which, although modified and readapted, had a significant presence in the translation and its organization. In the case of his translation, Huggins's attitude towards the source edition is two-fold: the source text's presence is significant and unavoidable as it is physically present in the *mise en page* of the translation, but Huggins does not state explicitly which Italian edition he used. This lack of explicit reference indicates that Ariosto had already earned a place in the English context as a literary personality, and therefore the authority derived from the source edition was no longer needed. On the other hand, Huggins's attitude towards Ariosto is encomiastic and 'monumental', hence the presentation of the source text on the page.

Huggins's attitude towards paratextual items is also shown in his translation practice: they are reduced to prefatory items and there are no further instances of paratext within the *mise en page.* There are also no images to break up the presentation of the poem, which is organized in a sequential presentation of cantos. Within each canto, the English translation is presented on the same page, in parallel with its Italian source text, thus physically representing the metaphor of the mirror Huggins used to explain his literal approach to translation (p. ix of the Preface).[44] Ariosto's text appears in italics on the left-hand side of the page, and the English text in Roman type on the right. Parallel presentations were customary in translations of Latin and Greek classics in eighteenth-century England.[45] Of seventy-six translations in English of works of poetry from the major European vernacular languages (French, German, Italian, Spanish) and from Latin and Greek drawn from ECCO, parallel texts account for only ten. This figure indicates a restricted readership and a fairly narrow market.[46] Moreover, the translations that presented parallel texts comprise only translations from Latin into English and Latin into Greek and vice versa. These data thus suggest that Huggins was attempting to confer a classical aura on his translation in its physical *mise en page*. The general considerations on the presence of parallel texts in translations have to be paired together with the references to classical literature incorporated in the Huggins's edition. In his translation he retains the presence of Latin and Italian (Latin in the quotation from Horace and Italian in the target text). The coexistence of the two languages within the same book also suggests that the edition was addressed to scholarly readers, and the presence of the Italian source text seems to indicate that the prospective readership was interested in the Italian language. This section aims to clarify the extent to which this was true.

If we look at the internal organization of the aforementioned pool of translations, it is evident that in editions of the Latin and Greek authors the majority have notes. This feature puts Huggins's work in an outsider position. He wanted to present his translation as a classical text, but by not including notes he reveals that he did not want to produce a scholarly edition. The absence of notes confirms once more this could potentially be a language learning book. The absence of notes is consistent with the presentation of the translation as a language learning book, as the reader is not ‘distracted’ by the presence of notes on the page and by the retracing of intertextual relations between the *Furioso* and its classical forerunners, as was the case in Harington’s work. The parallel presentation favours the creation of parallelisms between the Italian and the English language in a way that is in line with the process of language learning. The rendering of the parallelism between source and target text in the actual translation of the poem can be analysed through Huggins’s statements on translation, interconnected with his translation practice. Using examples drawn from Cantos I, XXIII and XXXIV, it is possible to cast light on the intended functions of Huggins’s book.

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[44] See Part II of the Appendix, Fig. 21 for an illustration of the parallel presentation of the Italian and English texts.

[45] Penelope Wilson, 'Classical Poetry and the Eighteenth-Century Reader', in *Books and their Readers in Eighteenth Century England*, ed. by Rivers, pp. 69-96, (p. 82).

[46] Walsh, 'Literary Scholarship', p. 197.

What does Huggins mean when stating that the ‘text has to ſtay untouched’? The metaphor of the mirror used in the Preface is translated into practice through a literal approach to translation. The first element of novelty found in this edition is that Huggins presents and translates the dedication that precedes the Italian text (Vol. I, p. 1). Huggins omits Ariosto’s title ‘Messer’ (‘Mr’). He also leaves out one of the dedicatee’s titles, ‘Donno’ (‘His Lordship’). In English, Cardinal Hippolito is described as the ‘son of Hercules Duke of Ferrara’ instead of ‘suo signore’ (‘his lord’). Huggins shifts the viewpoint of Ariosto, who addresses the Cardinal as ‘his lord’, and diffuses the text by rendering it with an additional description, explaining to his reader who Cardinal Hippolito was. In this case, the translator preserves the dedication as part of the original text to show that it was written by Ariosto, but at the same time adopts a strategy that can help his reader understand who the person mentioned in the dedication is, and puts aside the honorific titles without substituting them with an English expression. This attitude towards the text contributes to its domestication, in the sense that elements that could be unclear for Huggins’s readership are suppressed. Significant divergences between the two English renditions confirm Huggins was not working from Harington’s edition when translating.

Moving to the first stanza of Canto I (Vol. I, 1, see Part II of the Appendix, Fig. 26), Huggins adopts equation strategies almost everywhere, with only a few exceptions. In line 6 he renders ‘d’Agramante lor re che si die vanto’ (‘of their King Agramant who boasted’) with a reordering strategy combined with substitution. ‘Che si die vanto’ is rendered as ‘boaſtful King’, with a nominal group made up of an adjective and a noun, and ‘King’ is separated from ‘Agramant’. In line 7, ‘la morte di Troiano’ (‘Troiano’s death’) is reordered in the target text and rendered as ‘of Trojano he’d revenge the doom’ (with ‘morte’ (‘death’) rendered with a substitution). In line 8, ‘Carlo Imperator Romano’ is translated as ‘Charlemain, the Emperor of Rome’, with a diffusion of the adjective ‘Romano’ into the nominal locution ‘of Rome’. This expansion of the text is justified by that fact that Huggins respected the alternate rhyme or pararhyme (‘Rome’, ‘doom’) and could do so by translating ‘Romano’ (‘Roman’) as ‘of Rome’.

In looking at the rendering of first names, it is evident that Huggins is more respectful than Harington of the Italian forms and modifies them only when it is required for his rhyme scheme. ‘Ruggiero’ stays the same, but Angelica, Agramante and Rinaldo are apocopated as Angelic, Agramant and Rinald whenever required to match the rhyme, as in Stanzas 1, 6, 8 and 15 (Vol. I, 1, 2 and 3). The periphrases referring to the characters’ offspring or genealogy are also translated with an equation strategy, respecting Ariosto’s descriptions. In this way, Huggins differs consistently from Harington, and this difference in approaching the text is also true for his translations of geographical places. Whilst the 1591 translation is not as literal in rendering them, with general expressions referring to specific places, Huggins chooses a different strategy: ‘gli Esperi e i liti Eoi’ is rendered as ‘the Hesperian to Eoan sea’ with an equation strategy. It might be noted that the archaic and poetic word for ‘shores’ (‘liti’) is rendered in English as ‘sea’, without retaining the original connotation. This choice, however, does not change the meaning Huggins wanted to convey and his respect for Ariosto’s writing. The same strategy can be seen in the translation of the personification of the forest in Canto I, Stanza 38. Huggins translated it into English with an equation strategy, whilst Harington changed the focus from the forest as an agent to the noises that could be heard within the forest, without any associated verbs of action.

In contrast to Harington, the 1755 translator is willing to preserve Ariosto's stylistic characteristics and his attention to detail, as can be seen in the translation of I.37 (Vol. 1, p. 7), a description of a *locus amoenus*:

37
Ecco non lungi un bel ceſpuglio vede
Di ſpin fioriti, e di vermiglie roſe:
Che de le liquide onde al ſpecchio ſiede
Chiuso dal Sol da l'altre querce ombroſe,
Cosi voto nel mezzo, che concede
Fresca ſtanza fra l'ombre più naſcose;
E la foglia co i rami in modo è miſta,
Che 'l Sol non v'entra, non che minor viſta.

37

Near to the place a pretty tuft there was,
Of flow'ring ſhrubs, and the vermilion roſe,
Which the clear ſtream reflected like a glaſs,
And from the ſun the leafy oaks incloſe:
The middle ſo, that a refreſhing place
The ſheltering ſhadows all around compoſe;
The boughs ſo interwove, that the ſun's light
There could not enter, much leſs human ſight.

In line 1 Huggins begins his description by shifting the subject of the sentence from Angelica (subject of 'vede', 'she sees') to 'a pretty tuft', where 'cespuglio' ('bush') is translated as 'tuft', with a equation strategy. In line 2 he describes the tuft, resorting to substitution: 'spin' ('thorns') is rendered into English as 'ſhrubs', using a synonymic diverging strategy, and 'rose' ('roses') is translated using equation, but in the singular form. The description retains all the parts of the original Italian text, but with variations between singular and plural. In line three Huggins resorts again to substitution, translating 'onde' ('waves') as 'stream', and diffuses the source text by making the simile of reflection explicit and by shifting the subject of the sentence from the bush to the waters. In the Italian text it is the bush which is reflected in the water, but in English it is the waters of the stream that reflect the bush. In line 4 Huggins again dismisses the shelter as the subject of the sentence and focuses on the oaks as the agents that shelter the bower, but maintains reference to the sun, the oaks, and the semantic field of shade. The adjective 'ombrose' ('shady') referring to the oaks is translated as 'leafy', with a substitution.

Other instances of the literal rendering of descriptions include the Hippogryph and the moon-landing episode in Canto XXXIV (Stanzas 48 and 70, Vol. II, pp. 195 and 199; see Part II of the Appendix, Figs. 52 and 54, pp. 310 and 312). Huggins retains the description of the Hippogryph in XXXIV.6 (Vol. II, p. 188) by rendering 'alato destrier' with an equation strategy ('wing'd palfrey'). The description of the flying horse is resumed in Stanza 48, where 'il volatore' is translated with an equation strategy as the 'wing'd steed'. With these solutions, Huggins reveals a more conservative approach than Harington, who tended to render Ariosto's periphrases with specific names. Huggins's attention to Ariosto's detail is evident in the description of the Earthly Paradise in Stanza 49, where he translates the description of the gems and of the *locus amoenus* literally. His only textual intervention is the change of position of the term 'crysolite' in line 2. He also retains the personification of the air.

Huggins's desire to preserve the source text is similarly retained in Stanza 70 (Vol. 2, p. 199) in the description of the moon:

70
Tutta la sfera varcano del foco;
Ed indi vanno al regno de la Luna.
Veggon per la più parte eſser quel loco,
Come un acciar, che non ha macchia alcuna,
E lo trovano uguale, ò minor poco
Di ciò, ch' in queſto globo ſi raguna,
In queſto ultimo globo de la terra
Mettendo il mar, che la circonda, e ſerra.

70
The ſphere of fire ſtill mounting, on they paſs,
And thence they go to th' region of the moon;
Thro' moſt parts they perceive to be this place
Like unto ſteel, which blemiſh has not one,
And find the ſize, or little leſs, it was
Of what's contain'd in this globe of our own;
In this laſt globe of earth, if there we put
The ſea, which, ſo ſurrounding it, does ſhut.

In line 2 the word 'regno' ('kingdom') is rendered with a substitution as 'region', thereby losing the sense of 'kingdom' and governance in favour of a more 'neutral' notion of geography. The satellite is rendered with a combination of equation strategy and diffusion: the simile 'come un acciar' ('like a steel') is translated as a simile. In the remainder of the description, the word 'macchia' ('stain') is rendered with an equation 'blemiſh'. The description of the moon’s size is also rendered literally, with reference to every single point mentioned in the source text.

Concerning the description of the human wits in Stanza 83 (Vol. 2, p. 201), the pattern does not change significantly:

83	83
Era, come un liquor, ſuttile, e molle,	’Twas, like a liquor, ſubtil and refin’d,
Atto à eſalar, ſe non ſi tien ben chiuſo;	Apt to exhale, if not kept well incluſe;
E ſi vedea raccolto in varie ampolle,	In various vaſe did this collected find,
Qual più, qual men capace, atte à quell’ uſo.	Some more, some leſs capacious, fit for th’ uſe:
Quella è maggior di tutte, in che del folle	That biggeſt was of all, where void of mind,
Signor d’Anglante era il gran ſenno infuſo;	Of Anglant’s Lord was the vaſt ſenſe recluſe;
E fu da l’altre conoſciuta quando	And from the reſt ſhow’d clear its difference,
Avea ſcritto di fuor: Senno d’Orlando.	As wrote on the outſide, Orlando’s Senſe.

The description of human wits and their containers occupies an entire stanza. The only references that are not translated literally are the adjective ‘molle’ (‘soft’), rendered with a substitution as ‘refin’d’. These changes, however, are not significant in changing the rendering of the content. The same can be said of the rendering of ‘folle’ (‘mad’) in line 5 with a diffusion of the text as ‘void of mind’.

The examples given above show that the translation practice found in the 1755 translation is significantly different from that of the 1591 translation. Huggins does not perform a complete literal translation throughout, preferring to use synonyms or near-synonyms, but he does respect the semantic fields of description and its constituent elements. Harington, in this sense, was less accurate in that his intervention in the text omitted lexical items and was less concerned with descriptive details. Huggins, in his prefatorial declarations, recognises Harington’s lack of faithfulness in his translation, which he identifies as ‘imitation’. The language he uses with regard to his forerunner is, in fact, highly critical and negative:

> I diſcover'd, all regard was dropped, not only to the diction and ſentiments, but even the ſtories, how beautiful ſoever in themſelves, miserably mangled; nay, ſometimes left out, as to the moſt interesting parts; his own dull attempts to be witty foiſted in, with low familiar anglicism, quite inconſiſtent with the dignity of the divine original. (Vol. I, viii)

The differences in rendering of the same elements in Harington's and Huggins's translations seem to confirm that Huggins accessed Harington's work at a relatively late stage during his translation due to the scant number of copies available, and that he did not use it as a reference, as stated in his Preface.[47]

Huggins openly despises Harington's domesticating strategies in contrast with the 'divine original', and his criticism culminates in the definition of Harington's work as 'no tranſlation at all' (Vol. I, p. ix). By considering 'imitation' as 'no translation', Huggins highlights the difference between himself and the eminent translators of the past, like Dryden and Pope, who considered imitation as a translation technique in their later works, and states clearly that when approaching a classical text its integrity should be preserved (the *Furioso* not being classical in itself, but paratextual features of the translation conveying that idea).

With regard to the organization of Huggins's book as an object, this is in line with seventeenth- and eighteenth-century conventions. He uses paratextual items that were used also by Dryden and Pope, both to discuss the translation and to organise its *mise en page*. Huggins uses parallel texts as Pope did in his 1734 *Imitations of Horace*, as if trying to show (in contrast with Pope's aim to show the differences between source and target text) how his translation was faithful to the source text. Regarding his translation principles, however, he is willing to dismiss the work of successful translators of the past, bringing forward his own ideas and advocating the autonomy of Ariosto and his work. On page vii Huggins compares two verses of Dryden's translation of Virgil's *Georgics* IV, 514-515 with their Latin source text:

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[47] 'After this work was pretty far advanc'd, [...] I requeſted a friend to obtain a ſight of that book, (for it is, it seems, very ſcarce [...])' (Preface, p. viii).

Flet noctem, ramoque ſedens, miſerabile carmen	With one continu'd tenor ſtill complains,
Integrat, et maeſtis late loca queſtibus implet.	Which fills the foreſt and the neighb'ring plains.

Without any attempt to contextualize the two lines within the overall structure of the translation, Huggins openly criticises Dryden for his lack of literal translation and for leaving out part of the original text: 'what seems more inexcuſable, [he] has totally left out, *Flet noctem ramoque ſedens*, which are too pathetick and deſcriptive of the fine picture to be ſlighted off'.

Harington made significant changes at every level of the text, by omitting stanzas and lines, whilst also intervening in significant aspects of Ariosto's work, such as narrative rhythm, the ordering of the plot, and important themes including the rendition of the marvellous and love scenes. On the contrary, Huggins, in the Preface to his translation, praised Ariosto for his interruption of narrative strands and did not alter the poem's organization. By keeping the same number of stanzas as the source text, he respects the narrative structure Ariosto orchestrated, with no effect on the suspense and narrative pace, as opposed to Harington's version; or at least he gives the impression to his readership that his is a more faithful rendering, as it ostensibly corresponds visually to the source text.

In the 'madness' episode in Canto XXIII, Harington made significant changes to the narrative rhythm of the episode, shortening it and anticipating details that were revealed fully only later in the canto by Ariosto. No modification of the narrative rhythm is to be found in Huggins's version and there are no repercussions on the narrative structure of the single stanzas. Huggins uses equation strategies throughout the canto, and Stanza 115 is particularly interesting because, as in the previous stanzas, his use of equation retains the reference to Brigliadoro that is not present in Harington's version. As pointed out in Chapter 2, the horse appears to be a significant figure in the poem's textual economy.

As well as presenting an overview of his own idea of translation, in his Preface Huggins identifies possible sources of translation problems, such as the choice of metrical form and the rendering of rhyme from Italian into English. Whilst trying to identify principles, he attempts to contextualize his translation by placing it within the broader debate on poetry and the use of metrical forms. With regard to metrical form, Huggins comments: ‘It is indiſputable that an imitation might be made in the ſweet lullaby of *heroick*, with flowing diction, beauty, fancy; but is as clear *that* would not be *Arioſto*’ (Vol. I, ix). Huggins wishes to retain Ariosto’s original metrical form and considers the stanza more appropriate. In order to support his choice, he quotes the remarks of Matthew Prior on the subject of heroic verse:[48]

> *Heroick, as* Davenant *and* Waller *corrected, and as* Dryden *perfected it, it’s too confin’d;—it cuts off the ſenſe at the end of every couplet, and their conſtant and frequent jingling is too like the turn of an epigram.—The octave (that is, ſtanza) is more proper for the* grande opus*. [...] The repetition of tone in the heroick verſe, as ſo call’d, cloys the ears of the writer as well as reader by identity of sound.* (Vol. I, ix)

Huggins also comments on the problems he encountered in approaching the source text, including, for example, issues with the rendering of sounds between Italian and English, for a reading that is correct and smooth in the target language: ‘many *Italian* names, when introduc’d in the tranſlation, partly through a neceſsity to make them correspond to our manner of rhiming, and partly through an endeavour to ſoften them (ſuch are *Zerbin*, *Medor*) are to be pronounced *Zerbeèn*, *Medòr*, in the reading, or it gives the verſe a harſhneſs [...]’. He goes on to write about the difficulties encountered when dealing with metrical forms in different languages and their importance in poetry translation, in a way that reveals how translation practice contributed to enrich the debate on poetry and metrical forms in the eighteenth century, as explained by Ellis and Gillespie.[49]

The last three lines of I.37 (Vol. I, 7) are a good example of Huggins’s treatment of metric and rhyme: it can be said that Huggins chose reordering strategies in order to maintain the rhyme scheme, as happens in line 6, where ‘fresca stanza’ is anticipated in line 5 in English as ‘refreshing place’, combining equation and substitution strategies. In line 6 the place complement ‘fra l’ombre più nascose’ (‘among the most sheltered shadows’) is rendered into English with a reordering strategy: the reference to the shadows is in fact retained, but they become the subject of line 6 that ‘compose’ the ‘refreshing place’ mentioned in line 5. In line 7, ‘la foglia coi rami’ (‘the foliage together with the branches’) is rendered with a convergence strategy into ‘boughs’, an inclusive term that indicates vegetation. The adjective ‘mista’ (‘mixed’) is translated with a reordering strategy as a verb, ‘interwove’. The first part of line 8 of the source text is reordered and anticipated in line 7. Here the subject, ‘Sol’, (‘sun’) is diffused and rendered as ‘the sun’s light’ with a metonym. Line 8 begins with the adverb ‘there’, referring to the shelter. Huggins translates ‘minor vista’ (‘lesser sight’) with the excluding locution ‘much less’ and diffuses the text by characterizing the noun ‘sight’ with the adjective ‘human’.

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[48] For reference to the theory of epic and metrical form as explained by Davenant, see H.R. Swendenberg, Jr., *The Theory of the Epic in England 1650-1800* (New York: Russell & Russell, 1972), pp. 43-47.

[49] Gillespie and Wilson, p. 44.

Huggins intervenes in the text significantly through the strategy of reordering, which concerns syntactical changes between source and target text. Syntax in verse translation is also affected by the choice of metrical form. In order to fit in with his chosen rhyme scheme, Huggins reordered the Italian syntax in English, while retaining lexical items of the description from Ariosto’s Italian narrative. Huggins’s attention to rhyme and his choice to reproduce Ariosto’s *ottava rima* coincides with the general poetic convention in eighteenth-century England that saw a significant preference for rhyme over unrhymed lines.[50] His intervention in the text does not impact on the micro level, in the sense that the semantic fields are retained, but is nevertheless more significant than might have been expected.

His attention to metrical form is mirrored in his attention to the maintenance of rhyme, albeit sometimes at the expense of a supple language in English. This can be seen through analysis of the grammatical structure of XXIII.126 (see Part II of the Appendix,

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[50] For the importance of rhyme and an overview of eighteenth-century poetic conventions, see Hunter, ‘Couplets and Conversations’, p. 17.

Fig. 45; Vol. I, p. 392). In lines 5 and 6 Huggins uses the periphrastic ‘do’ twice, as it was demanded by the syntax of the English sentence.

126	126
Queſte non ſon più lagrime, che fuore	Theſe are no longer tears, I ſuffer flow
Stillo dagli occhi con ſi larga vena,	From forth my eyes, with ſo immenſe a vein;
Non ſuppliron le lagrime al dolore	Nor would my tears ſuffice to end my woe;
Finir, ch’ à mezzo era il dolore appena.	For ſcarce mid-way is riſen yet my pain:
Dal fuoco ſpinto ora il vitale umore	The vital juice, which fire now forth does throw,
Fugge per quella via, ch’a gli occhi mena:	Flies by this way; paſs thro’ my eyes does gain;
Ed è quel, che ſi verſa e trarrà inſieme	And this ’tis pours and with it will convey,
E’l dolore; e la vita a l’ore eſtreme.	In my laſt moments, grief and life away.

In lines 5 and 6, Huggins diffuses the expression ‘dal fuoco’ into a relative clause in second position due to the reordering. The verb at the end of this relative clause is diffused by rendition as ‘does throw’, and is preceded by the time adverb ‘now’ and the modal adverb ‘forth’. Another example of how syntax is rearranged can be seen in line 6. Huggins here translates ‘Fugge per quella via’ as ‘Flies by this way’ using an equation strategy, but then diffuses the expression ‘ch’agl’occhi mena’ (‘that leads to my eyes’) as ‘pass through my eyes does gain’. He renders the verb ‘mena’ (‘leads’) with a semantic substitution (‘paſs’), although the verb is diffused and ‘pass’ becomes a noun, which is the object of the verb ‘does gain’ at the end of the line and is preceded by the place locution ‘through my eyes’. Once again, it seems as though metrical constraints govern the reordering of the source text, although this renders the target text less fluent than the source.

A similar strategy is employed in XXIII.129 (Vol. I, 393): the lexical items in line 7 in Italian (‘odio’, ‘rabbia’, ‘ira’, ‘furore’, ‘hate’ ‘anger’ ‘rage’ and ‘fury’) are all retained and rendered using an equation strategy, but are listed in a different order (‘anger’, ‘fury’, ‘rage’ and ‘hate’). These strategies suggest that Huggins chose a different order for the sake of rhyming the closing couplet.

136	136
I paſtor, che ſentito anno il fracaſſo,	The ſhepherds, who had heard the ruin vaſt,
Laſciando il gregge ſparso a la foresta,	Leaving their flocks about the foreſt free,
Chi di quà, chi di là, tutti a gran paſſo	From this ſide and from that, in utmoſt haſte,
Ne vengono a veder che coſa è queſta.	Come thither, what the matter is, to ſee.
Ma ſon giunto a quel segno, al qual s'io paſso;	But to the point I've come, which if 'tis paſs'd,
Vi potria la mia iſtoria eſſer molesta,	Irkſome to you may prove my hiſtory;
Ed io la vo più toſto differire,	And rather to poſtopone it I deſire,
Che v'abbia per lunghezza a faſtidire.	Than, by the length, be likely you to tire.

With regard to translation strategies, the last stanza of Canto XXIII (Stanza 136; Vol. I, p. 394) is no different to the preceding stanzas. The syntax is again reordered in lines 4 and 5, and always to serve the rhyme. Interventions on the text, whenever present, are undertaken through equation strategies and synonymy, and so do not change the meaning of the content between source and target text. The presentation of Orlando's fury does not undergo any amendment from the narrative and rhythmic point of view. Despite this faithfulness in translation, there are, however, some changes that render the target text more difficult to follow at some points. The extensive use of reordering, for example, overloads the syntax with long expressions. Virginia Cox notes in her discussion of Ariosto in English translation that the use of diffused locutions and a marked syntax contribute to this incoherence. Cox defines Huggins's translation as 'doggedly literal, occasionally to the point of near-unintelligibility and unfailingly pedestrian in his language'.[51] Richard Bates similarly states: 'No Anglophone reader curious to know what had given Ariosto his reputation could receive illumination from this version'.[52] This 'doggedly literal' trend is also shown in Canto XXIII, Stanza 108 (Vol. I, 389):

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108	108
Liete piante, verdi erbe, limpide acque,	Ye limpid ſtreams, gay plants, and verdant graſs;
Spelonca opaca, e di fredde ombre grata,	

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[51] Virginia Cox, 'Epic Romance: Ariosto', in *OGLET*, pp. 480-82, (p. 481).
[52] Richard Bates, 'Italian Literature', in *OHLTE,* 3, p. 398.

Dove la bella Angelica, che nacque
Di Gelafron, da molti in vano amata
Speſso ne le mie braccia nuda giacque;
De la commodità, che qui m'è data,
Io povero Medor ricompenſarvi
D'altro non poſso, che d'ogn' or lodarvi.

Grateful with cooling ſhade, well-ſhelter'd cave;
Where fair Angelica, who daughter was
Of Gelafron, whom many loved have
In vain, oft fondly lay in my embrace:
For the aſſiſtance kind which here you gave,
I poor Medor no recompence can ſhow,
By other way, than ever praiſing you.

Huggins reorders line 1 by placing the reference to water in primary position, followed by plant and grass, using an equation strategy. The same strategy is applied in line 2, although the cave is described as 'well shelt'rd' instead of 'opaca' ('shady'). Lines 3 and 4 are translated using equation strategies, apart from the description of Angelica, which is translated with a diffusion of the text as 'who daughter was of Gelafron' instead of 'was born of Gelafron'. These strategies do not have a significant impact on the content of the canto, but do affect its rendering into English. While the views of Cox and Bates on Huggins's language are true, this language is completely functional to Huggins's aim to present his edition as a language learning book.

'Literalness' is the overarching principle of Huggins's translation: there is only one instance in his Preface where he seems willing to abandon his literal approach and 'throw a veil' over the translation (Vol. I, p. viii). In line 5 of Stanza 108 he completely omits the term 'nuda' ('naked') from the English text and replaces it with the modal adverb 'fondly'. This omission is an example of what the translator calls 'throwing a veil' over some aspects of the poem. Huggins does not omit the line completely but plays down its significance in the stanza. He chooses not to alter the overall structure of the stanza, but leaves out a significant detail, thereby intervening on the meaning of the English line. In this stanza the description of Medoro's graffiti continues, and in the next it is further explained that what he wrote was in Arabic. Again, Huggins retains the stanza but alters the position of a noun ('amante') that is crucial in conveying the meaning and confers a specific attribute to the word 'Lord'.

XXIII.116 to 119 (Vol. I, 391) cover the shepherd’s story about Angelica and Medoro’s love. Unlike in Stanza 108, the erotic references are retained in their entirety. The last three lines of Stanza 119 read:

Lei ferì Amore, e di poca ſcintilla
L’acceſe tanto, e si cocente fuoco
Che n’ardea tutta, e non trovava loco

Love ſmote her heart, which ſtill increasing more,
From a ſmall ſpark ſuch ſcorching fire became,
It kept no bounds, and ſhe was all in flame.

All references to love as a flame are retained across the three lines, and the last two clauses are reordered so that the fire becomes the subject of the first clause instead of Angelica. In keeping with Huggins’s practice, it seems likely that this reference to love is retained because it is expressed with a metaphor. This episode can be compared with the encounter between Ruggiero and Alcina in Canto VII, where the description of the sorceress’s body is made through metaphor; for example, her breasts in Canto VII, Stanza 14.3 (Vol. I, 84) are described by Ariosto as ‘due pome acerbe, e pur di avorio fatte’ and is translated by Huggins as ‘two apples rich, of ivory expreſt’. It is therefore plausible to think that Huggins decided to leave out only those references that were felt to be too explicit. Although this choice does not seem entirely consistent, it is consistent with the metaphor of ‘throwing a veil’ employed in the Preface: the episodes are retained, but metaphors are seen and used as a way of playing down the directness of the erotic description.

The same pattern is applied to the episodes of Ricciardetto and Fiordispina in Canto XXV, Stanzas 39-70, (Vol. II, 27-32) and of the description of the love between Medoro and Angelica in Canto XIX (Vol. I, 300-18). In these two instances, Huggins does not conceal any detail or metaphors related to falling in love or erotic encounters. The only example where the translator conceals references to the body in a carnal relationship appears in Canto XXV, Stanza 69, line 8: Ricciardetto and Fiordispina are together and Ricciardetto describes their embraces as entangling ‘colli, e fianchi, e braccia e gambe e petti’ (‘necks, and flanks, and arms, and legs, and bosoms’). In the target text this line is substituted with the line ‘From out of our minds all fear to chace’. In this instance Huggins omits any reference to the parts of the body described and translates ‘legammo stretti’ (‘we tied tightly’) with a noun, ‘embraces’, and adds the adjective ‘fond’ for the omission of the body parts he retained as part of the target text in Ruggiero and Alcina’s episode. From these examples it can be inferred that there is not a clear consistency in Huggins’s choices regarding the representation of sexual activity, but that the translation of metaphors is retained consistently according to what is stated in his Preface on the translation of metaphors as a tool to enrich the English language.

The meticulous attention to detail and rendering of the source text’s lexical variation could be ascribed to Huggins’s intention to make a translation directed towards learners of the Italian language. The linguistic stance of the translation is further reinforced by Huggins’s use of it as an overt linguistic tool. Alongside his wish to preserve the Italian text as a means of praising and acknowledging Ariosto’s greatness, Huggins states clearly that he wants to use translation as a tool for the linguistic enrichment of the English language,

> doing juſtice to the beauty of the *Italian* language and enriching our own; for all the metaphorical ſentences must have a beginning, and it is hoped, ſuch beginning is now, as warrantable, as it was any century paſt; and that the reader, on deliberate conſideration, will not find ſuch proceeding diſſatisfactory (Vol. I, p. x).

Huggins aims to enrich the English language through distancing himself from domesticating translation practices, and by contributing literal translations of metaphorical phrases to the English language. This choice would explain why he retained erotic episodes containing metaphors. He uses translation as a tool of linguistic progress, with a twofold aim: the target language is acquiring new expressions from the source, through the literal rendering of metaphors and set phrases, and translation is also a means through which to pay homage to the source language. It is therefore used as a tool to approach the Italian language, but is also a linguistic experiment to bring new expressions into the English language.

The desire to retain lexical details in order to bring new expressions to the English language explains both the abundance of equation strategies and the parallel presentation of source and target text on the same page. In combination, these two elements point to a translation that seeks to show the lexical correspondence between Italian and English. This great attention to lexical detail may explain, to some extent, the lack of consistency in the depiction of erotic scenes. One might have thought that Huggins was trying to conceal the erotic references, but his rendering of body parts in the episode of Ruggiero and Alcina reveals that this was not the case. Moreover, amorous and erotic literature was certainly present in the eighteenth-century literary market, in the form of amorous novels.[53] Warner explains that these novels of amorous intrigue were popular amongst female readers, but given the consideration of intended and prospective readers at the beginning of this chapter, it would appear that Huggins's *Furioso* was not aimed at this readership group.[54] What can be concluded though is that the edition was intended as a language learning aid for the perusal of gentlemen.

3.6. CONCLUSION

This chapter has considered the second English translation of the *Furioso* and the strategies employed to authorize the translation. The paratext was discussed primarily in terms of its absence, and the significance of this minimal presence of paratextual apparatus.

In Huggins's translation, Ariosto's authority as a literary figure is established by the translator through an action that precedes the translation rather than being directly linked to it. The presence of Ariosto's bust in Huggins's garden frames his attitude towards the author and his choice to translate his poem. For Huggins, Ariosto is already an authority and there is no need for him to resort to paratextual elements to justify his work. Although paratextual items were used as part of other translations by prominent literary personalities who set the canon for translation in the eighteenth century, Huggins takes the liberty of dismissing his forerunners' approach and reducing the paratext to a minimum, instead discussing the authority of Ariosto in prefatory items and linking his work to classical literature.

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[53] William B. Warner, 'Novels on the Market', in *The Cambridge History of English Literature 1660-1780*, ed. by John Richetti (Cambridge: Cambridge University Press, 2008), pp. 85-105 (p. 87).

[54] Warner, p. 90.

The relationship with classical literature enables Huggins to address his translation to an aristocratic readership and to link it to the trend of the time in using Italian books to learn the Italian language. His approach to the *Furioso* is an overtly encomiastic and celebrative one, which is further represented in his literal approach to translation. The literal translation strategies are transposed in terms of the *mise en page* through the parallel presentation of source and target text. This arrangement favours the learning of a language, as the parallelism between source and target language can be traced in a line-to-line correlation. The presence of the source text reinforces the position of authority of Ariosto, but also poses questions concerning Huggins's attitude to authority: although he incorporates the source text of the translation, he does not specify which edition the Italian text comes from. The lack of reference to a specific edition shows Huggins's view of Ariosto as a literary figure with his own autonomy, but also that the translation was undertaken as a critique of the previous one. Moreover, in terms of its reception, the *Furioso* was beginning to be perceived not as a foreign text anymore.

The reception of the *Furioso* into the English literary canon will be the subject of the next chapter, where John Hoole's translation (and adaptation) will be analysed to consider how Ariosto's poem was translated to show its commonalities with the English narrative poetry and novel traditions.

CHAPTER 4: JOHN HOOLE'S TRANSLATION OF THE *ORLANDO FURIOSO*

4.1. INTRODUCTION

After the publication of Huggins's translations in the 1750s, the *Furioso* consolidated its presence in England with the publication of editions in French and Italian in Birmingham.[1] Literary and commercial exchanges between England and Italy were active at the time, as one of those editions was published in England, but then sold in Livorno, a harbour city in Tuscany.[2] Alongside these editions, translations of parts of the poem were published as well in anonymous form, and together with translations of other Italian literary works.[3] This complex panorama, which saw the publication of editions in various European languages by English publishing houses, reinforces the circulation and popularity of the poem, and shows clearly that men of letters were interested in it. The 1780s saw the publication of another complete translation by John Hoole.

As a man of letters Hoole distinguished himself for his theatre productions, specifically three tragedies: *Cyrus* (1768), *Thymantes* (1770) and *Cleonice (*1775). However, his tragedies did not secure him as much success as his translations of Torquato's Tasso *Gerusalemme liberata* (1763) and of Ludovico Ariosto's *Orlando*

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[1] Ludovico Ariosto, *Roland furieux, poème heroıque italien de l'Arioste, nouvelle édition en 4 volumes grand 8* (Birmingham: chez Jean Baskerville, 1771), *Orlando furioso di Lodovico Ariosto* (Birmingham: da' torchj di G. Baskerville: per P. Molini Librajo dell' Accademia Reale, e G. Molini, 1773).

[2] Ludovico Ariosto, *L'Orlando furioso di Lodovico Ariosto* (London: si vende in Livorno presso Gio. Tomo. Masi e Comp., 1781).

[3] Ludovico Ariosto, *Part of Orlando Furioso: Translated from the Original Italian, by W. Huggins, Esq;* (London: Impressio. E proelis Archibaldi Hamilton typographi londinens. Papyrus. Ex officinis chartariis Richardi Pim. Apud Headley, com. Southton. London: printed for James Rivington and James Fletcher, at the Oxford Theatre in Pater-Noster-Row; and John Cook, bookseller at Farnham in Surry, 1759) and Ludovico Ariosto, *A Translation of Part of the Twenty-Third Canto of the Orlando Furioso of Ariosto* (London: printed for J. Almon, opposite Burlington-House, in Piccadilly, 1774). Parts of the *Furioso* were published together with a partial translation of Dante's *Inferno* in *A Translation of the Inferno of Dante Alighieri, in English Verse: With Historical Notes, and the Life of Dante: To which is added, a Specimen of A New Translation of the Orlando Furioso of Ariosto: By Henry Boyd, A.M.* (London : printed by C. Dilly, 1785)

furioso (1783). [4] Alongside these two narrative poems, Hoole translated the works of Pietro Metastasio.[5] He also worked for the East India Company.

This chapter examines his 1783 translation of the *Orlando furioso*. This edition in octavo is multivolume and comprises five volumes. [6] Volume I includes a dedication, an address to subscribers, a preface, a biographical account of Ariosto, an overview of the poem *Orlando innamorato* (entitled 'General View of Boiardo's Story, as Connected with Ariosto') and Cantos I-X, each preceded by an 'argument' stanza to summarize the plot of the canto. Volume II contains cantos XI-XIX, and related introductory arguments. Volume III features Cantos XX-XXIX and related summarizing stanzas. Cantos XXX-XL make up Volume IV. Volume V contains Cantos XLI-XLVI, as well as an index listing characters and themes of the poem, a list of *errata corrige*, and a postscript. Each canto features footnotes. The last part of this chapter will discuss the adaptation of the poem published by the same author in 1791.[7] In this publication Hoole reduced the number of cantos of the *Furioso* from forty-six to twenty-four and reordered the events of the poem in chronological order. Hoole's translation represents a journey through the eighteenth-century English canon which aims at tracing the relationship of the poem with English literature, culminating with the *Furioso*'s closeness to the eighteenth century novel. Specifically, through the use of the paratext, Hoole signals the *Furioso*'s intertextuality and its relation to the English literary tradition. The rich intertextuality of the Italian poem enables Hoole to highlight the fiction of the poem. Comments on the fictional background of the poem enable Hoole to trace the connection of the *Furioso* with chivalric romances and the early English novel. The following sections will illustrate how book format helped the spread of fiction in the eighteenth century and how the paratextual design of the translation highlights the presence of fiction.

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[4] Tasso, Torquato, *Jerusalem Delivered; An Heroic Poem. Translated from the Italian of Torquato Tasso by John Hoole* (London: Printed for the Author, 1763), and Ariosto, Ludovico, *Orlando Furioso: Translated from the Italian by John Hoole in Five Volumes, with Notes* (London: printed for the author, 1783). For a complete biographical overview of John Hoole see Vivienne W. Painting, 'Hoole, John (1727–1803)' in *ODNB*, (accessed on December 10 2013) and Richard Bates, 'John Hoole' in *OHLTE*, 3, p. 507.

[5] Metastasio, Pietro, *The Works of Pietro Metastasio* (London: s. l., 1767).

[6] Ariosto, Ludovico, *Orlando Furioso: Translated from the Italian by John Hoole; In Five Volumes* (London: printed for the Author. Sold by C. Bathurst, J. Dodsley and ten others, 1783), JRL R210472. The prominence of Hoole's activity as a translator is also confirmed by the presence among these booksellers of James Dodsley, brother of Robert. For an overview of the activity of these two major publishers, see 'The Publishing and Readership of Translation' in *OHLTE,* 3, pp. 38-51 (pp. 43-45).

[7] *The Orlando of Ariosto: Reduced to Twenty-Four Books the Narrative Connected and the Stories Disposed in a Regular Series by John Hoole, Translator of the Original Work in Forty-Six Books* (London: printed for J. Dodsley, 1791).

4.2. A DIFFERENT TRANSLATION

Hoole was working in a production context that was different from that of the previous translators of Ariosto's poem, and this is evident simply by looking at the backmatter of his translation. My analysis will start with this apparatus, which is an element of novelty when compared with the other translations.

As in the translations produced by Harington and Huggins, the back matter in Hoole's work features the caption 'The End of', signalling the conclusion of the translation.[8] However, Hoole's edition extends beyond that caption, and incorporates a further paratextual section: the Postscript. Hoole uses four pages at the back of the fifth volume of his edition to personally thank people who helped him in different roles in the translation process: the illustrator, the editor and the subscribers, as well as some of his friends. These acknowledgements are unusual when compared with Harington's and Huggins's editions. Hoole states clearly the names of the people who were involved in the different stages of the publishing process and what their specific roles were, revealing a new attitude towards the editorial process and the professionalization of the publishing industry, in a way that would have been impossible in the late sixteenth century.

Moving from consideration of the differences between Hoole and his predecessors to the similarities, Hoole's memorialization of Ariosto stands out in Volume I. This proceeds from the biographical account following the Preface (the 'Life of Ariosto'). In this account of Ariosto (Vol. I, cxiii-cxiv), Hoole copies the epitaphs from the funerary monuments erected after Ariosto's death in Ferrara (in 1533 and 1612 respectively), showing a trend similar to Huggins's earlier memorialization. The memorialization of authors would become common practice during the Victorian era, and Hoole's attitude towards it anticipates a change in tastes and aesthetics. While Harington equipped his translations with detailed illustrations of the cantos, both Huggins and Hoole incorporate visual and textual paratexts that incorporate memorial elements dedicated to or depicting Ariosto. Huggins's incorporates the vignette depicting Ariosto's medallion portrait and the inscription sculpted on the base of the statue of Ariosto he had erected in his garden and Hoole incorporates illustrations for objects that belonged to Ariosto (his chair and inkstand). Ariosto is not only celebrated in the material forms of the books that contain the eighteenth-century translations, but also with references to other material forms that relate to him in the shape of the statue and the objects. Is this initial similarity between the two translations sustained elsewhere in the volume?

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[8] For the importance of the caption 'The End' in indicating the end of a translation during the Renaissance and beyond, and, indirectly, the significance of paratextual items placed after that caption, see William H. Sherman, 'The Beginning of "The End": Terminal Paratexts and the Birth of Print Culture', in *Renaissance Paratexts*, pp. 65-90.

4.3. PARATEXTUAL AND TRANSLATION MODELS

Looking at the Preface, it is clear that, in fact, the inclusion of celebratory images is the only similarity between the translations of Huggins and Hoole. In his Preface, Hoole states that he drew inspiration from two translators for his own translation: Sir John Harington's translation for his approach to Ariosto's interruptions, of whom he states 'I have, therefore, ſet down the ſeveral continuations, after the example of ſome of the Italian editors, which method has likewise been purſued by Sir John Harrington in his tranſlation' (Vol. I, xlviii), and John Dryden's *Fables, Ancient and Modern* for the translated text (Vol. I, lii-liii).

In his choice of these two models, Hoole explicitly dismisses William Huggins's translation: 'The laſt tranſlation ſent into the world, was profeſſedly given by its author as a literal verſion, the very idea of which will neceſſarily exclude the thought of its being generally read as an Engliſh book; of which every one will judge, who is acquainted with the different idioms of the two languages' (p. lviii). With this statement Hoole discusses the literal approach to translation adopted by Huggins, which, as we have seen in the previous chapter, chose to dismiss the principles advocated by John Dryden and Alexander Pope. The reference to 'English book' may also critique Huggins's approach and use of the paratext in the physical book, which was rather minimal compared to other translations of the time. What is to be expected from a paratext similar to that of Harington's translation? Like the Renaissance translator, Hoole places the references to his translation activity and the difficulties he encountered at the end of his preface, and provides only brief remarks on the difficult points he had to tackle in his translation. Is this 'background' positioning of considerations on his translation activity a hint that Hoole does not consider himself a professional translator? This assumption is untenable, as before tackling the *Furioso* he translated other Italian works (the *Gerusalemme liberata* and the works of Pietro Metastasio) which enjoyed popularity, as shown by subsequent editions published across a time span of seven years. Is his self-relegation to the background therefore to be linked to the contemporary debate on translation?

From the time of the publication of Huggins's translation of the *Furioso*, the theoretical debate on translation in eighteenth-century England continued to revolve around the writings of Dryden and Pope. As stated above, Hoole declares that Dryden's last literary production, the *Fables, Ancient and Modern* is a model for his translation. In this literary work Dryden translates Boccaccio, Chaucer and other authors, but is less concerned with theoretical principles than he had been in his other works of translation. In contrast, this translation presents an extreme application of the 'paraphrase' principle he sketched in the 1680s:

> metaphrase: word by word and line by line translation
> paraphrase: translation with latitude, where the author is always kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense: this

involves changing whole phrases.
imitation: forsaking both words and sense[9]

In his *Fables* Dryden is not at all concerned with the theoretical and methodological side of translation, but transforms it into a 'metaphysical activity' in which the poets of the past gain new life in the adaptations and retranslations of the present.[10] Dryden translates and adapts the source text by adding lines that are his own production and by deleting 'whatever seemed inappropriate'.[11] This type of translation activity seems to give space to the translator's creativity and intervention in the source text. How would this free approach to translation be applied in Hoole's production?

One of the aims of this chapter will be to consider how this free approach was transferred to Hoole's translation through analysis of the mechanics of the paratextual organization. For this aspect of the translation Harington is a significant model for Hoole. The *mise en page* changes from marginal glosses to stanzas to glosses located in the footer; and using this new positioning, Hoole copies and notes all of the glosses that signal whenever an episode is resumed later in the poem (e. g. Vol. I, 9, line 120, 'See note to Book xii, ver. 320'). He also uses Harington's first English translation of the *Furioso* as a starting point to gather the biographical accounts that make up the basis for his 'Life of Ariosto' (Vol. I, civ). Moreover, he shares and circulates Harington's opinion about the *Cinque Canti* as not being Ariosto's work (Vol. I, l). The allusion to models in the Preface does not include mention of a specific source edition: Hoole does not explicitly mention a source edition, although it is clear from his references to Harington's work in his footnotes that he knew the first English translation of the *Furioso*. He clearly had access to the Porcacchi edition of the *Orlando furioso* published in 1600, which features an extensive account of the historical facts of the poem by Tommaso Porcacchi (as well as his allegorical readings of the poem).[12] Hoole in fact quotes these works extensively: placing the name of the Italian commentator in brackets, he refers to the commentaries of Porcacchi in his preface and in his footnotes (e. g. Vol. I, xlix, and 100, footnote to line 239). It may also be possible that he used the 1773 Italian edition published in Birmingham, but without explicit acknowledgement it is not possible to confirm this. The choice not to acknowledge a specific Italian source edition was also part of Huggins's approach to the text, and Hoole's translation provides further confirmation of how the approach to the *Furioso* changed over time. With Harington's work, the poem entered the English cultural panorama and was then assimilated into it; the subsequent translations were a direct response to their predecessors, not just a rendering into English of an Italian text. This assimilation of the poem into the English literary milieu explains why Hoole did not mention a specific Italian source edition.

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[9] Ovid, *Epistles*, trans. By John Dryden and others (London: Jacob Tonson, 1680), pp. *xi-xxii, Wing / 76:07. See also, David Hopkins, 'John Dryden', p. 186, *Theories of Translation: An Anthology from Dryden to Derrida*, ed. by Rainer Schulte and Joseph Biguenet (Chicago and London: University of Chicago Press, 1992), p. 21 and 'Dryden and the Tenth *Satire* of Juvenal', *Translation and Literature*, 4 (1995), 31-60, (pp. 31-33).

[10] *Epistles*,p. xi-xxii. David Hopkins, 'John Dryden' in *Translation: Theory and Practice: A Historical Reader*, ed by Daniel Weissbort and Astradur Eyinsteinsson (Oxford: Oxford University Press, 2006), pp. 144-59, (p. 145).

[11] Dryden, *Fables Ancient and Modern,* p. iii. On this, see also Anne Cotterill, 'Dryden's *Fables* and the judgement of art', in *The Cambridge Companion to John Dryden*, ed. by Steven N. Zwicker (Cambridge: Cambridge University Press, 2004), pp. 259-79. For the structure of this Drydean work, see David Gelinau, 'Following the Leaf in Part of Dryden's *Fables*', *SEL 1500-1900*, 50 (Summer 2010), 557-81. For Dryden's treatment of the past and past poetry see, for example, James A. Winn, 'Past and Present in Dryden's *Fables*', *Huntington Library Quarterly: Studies in English and American History and Literature*, 63 (2000), 157-74.

Hoole seems to consider his sixteenth-century forerunner as an authoritative source, but the actual organization of his paratext is independent of that of the 1591 translation. What are the differences between them and what is their significance for the presentation and framing of the translation? The following sections aim to show how Hoole's paratextual organization presents novelties compared with those used by his forerunners, and how these novelties are used to contextualise the translation within the English literary milieu.

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[12] Ludovico Ariosto, *Orlando furioso di M. Lodovico Ariosto : con gli argomenti in ottava rima di M. Lodovico Dolce; et con l'allegorie a ciascun canto di Thomaso Porcacchi da Castiglione Aretino, diligentemente corretto, & di nuove figure adornato* (Venice: appresso Nicoló Misserino, 1600).

4.4. SERIALITY, CIRCULATION AND PARATEXTUAL ORGANIZATION

The popularity of eighteenth-century translations was discussed in the previous chapter in relation to the presence or the absence, as it is the case of Huggins's translation, of a subscription list. In eighteenth century print culture, subscription lists provide the first means of gaining an objective idea about a translation's popularity. The presence of a subscription list signals that a translation had a good rate of publication and consequent circulation.[13] As declared by Hoole himself, the subscription list was, in fact, not attached to the translation, as he was still waiting for it from abroad (Vol. I, *3).

As mentioned in the introduction to this chapter, alongside his literary activities Hoole worked for the East India Company. The involvement of the company in his activity as a translator is testified by the *Furioso*'s dedication to Harry Verelest, who was the patron of the company, and by Hoole's admission to having subscribers from other continents. Is the involvement of these people a hint that translation into English was in the process of broadening its scope and horizons, and therefore its prospective readership? Supporting this contention is the fact that there are ten references to Mickle's translation of Camoes' Portuguese epic poem *Os Lusiadas* in the footnotes to Hoole's translation. The topic of this poem was the Portuguese conquest of the Indies, and it openly celebrates Portuguese imperial power. It may be that Hoole wanted to highlight the British imperial enterprise in India, given his reference to an epic poem with a similar topic, and to a translation that is full of additions and adaptations for a British readership.[14] The small number of references to *Os Lusiadas*, however, does not allow definitive conclusions to be drawn about the kind of readership to be found amongst diplomats and people involved with the Company's work in India. Further on readership, though, in his postscript to the translation, Hoole declares that his translation was first read by his friends. This detail points to a new dimension in the preliminary reception of a translation within private social groups of friends and acquaintances, moving from the aristocratic dimension which was apposite in the case of Harington's work with the Elizabethan court, and of Huggins's address of his translation to aristocratic gentlemen.

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[13] For the use and significance of subscription lists in the late eighteenth century, see Gillespie and Wilson, 'Publication of Translations', pp. 247-56.

[14] For an overview of the imperial stance of the Portuguese poem, see George Monteiro, 'Camoes' *Os Lusiadas*: the First Modern Epic', in *The Cambridge Companion to the Epic*, ed. by Catherine Bates (Cambridge: Cambridge University Press, 2010), pp. 122-36. It is also interesting to note from the perspective of the history of the book that print was brought to India by Portuguese colonisers in the sixteenth century.

Hoole's translation was published as a multi-volume edition in five separate books in octavo. Looking at other prominent translations from the same period (such as the aforementioned *Os Lusiadas*, or Peter Motteux's *Don Quijote* with notes by Jarvis),[15] it is apparent that they are all multi-volume publications. This book format reveals a changed attitude towards books as objects in comparison with the sixteenth century, and a changed attitude towards books as a portable commodity. For Huggins's translation the book format grew smaller when compared to sixteenth century volumes; Hoole's edition is in octavo format, but a few centimetres smaller than Huggins's. This new format began to emerge towards the middle of the eighteenth century and promotes the greater accessibility of literary works as compared to publications in larger formats.[16] It recalls the format of novels, and points in the direction of different material approaches to books.[17] Books as objects could, in fact, be read in an increased number of places and situations due to the fact that they could be moved and put away at one's convenience. We can thus surmise that the format influenced the content, a signal that the literary field had changed.

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[15] Miguel de Cervantes Saavedra, *The History of the Renowned Don Quixote de la Mancha: Written in Spanish by Miguel de Cervantes Saavedra. Translated by several hands. Revis'd a-new from the best Spanish Edition. To which are added, Explanatory Notes from Jarvis, Oudin, Sobrino, Pineda, Gregorio, and the Royal Academy Dictionary of Madrid* (London : printed for M. Cooper in Pater-Noster-Row, MDCCXLVII [1747]); and Luis de Camões, *The Lusiad; or, The Discovery of India: An Epic Poem. Translated from the original Portuguese of Luis de Camões. By William Julius Mickle.* (Oxford : printed by Jackson and Lister; for J. Bew, Pater-Noster-Row; T. Payne, Mews-Gate; J. Dodsley, Pall-Mall; J. Robson, New Bond-Street; J. Almon, Piccadilly; T. Cadell, Strand; W. Flexney, Holborn; and J. Sewell, Cornhill, London, M.DCC.LXXVIII [1778])

[16] Nicholas Barker, 'The Morphology of the Page', in *CHBB,* 5, pp. 248-67 (p. 259).

[17] Examples of novels published in octavo are: Daniel Defoe, *The Fortunate Mistress: or, A History of the Life and Vast Variety of Fortunes of Mademoiselle de Beleau, afterwards call'd the Countess de Wintselsheim, in Germany. Being the person known by the name of the Lady Roxana, in the time of King Charles II* (London: Printed for T. Warner, 1724); Samuel Richardson, *Pamela or Virtue Rewarded: In a Series of Familiar Letters from a Beautiful Damsel to her Parents* (London: printed for C. Rivington and J. Osborn, 1741), and Henry Fielding, *Amelia: In Four Volumes* (London: printed for Harrison & Co., 1780).

Changes in book format are also influenced by the emergence of new patterns of publication. Serial publication began to be widespread in the late eighteenth century, first as fiction published in magazines, and then collected and reprinted in books and multi-volume formats. This change in the materiality of the book is found in the publication of Hoole's translation, which reflects the serial mode.[18] Seriality is also connected to the emergence in the same period of circulating libraries, which privileged the publication of multi-volume books. Texts were published in sequential volumes to enable their availability to libraries at different times of the year, with the aim of stirring and maintaining readers' interest in the library whenever it was circulating within their area. The multi-volume form of Hoole's translation and the links this format has with the emergence of the novel present his translation as aligned with works of novelistic fiction.

Circulating libraries thus played a pivotal role in promoting seriality and the works of fiction associated with it. Edward Jacobs, through his analysis of the records and catalogues of two circulating libraries operating during the period 1720-1790, shows how this new library form contributed to increasing the popularity of fiction in the eighteenth century.[19] Given the cheap subscription rates required by circulating libraries, an increasing number of people started using them and bought literary works that they would not have thought of buying, had it not been for the comparatively small price they had to pay:[20] the total number of publishers who were publishing fiction specifically for circulating libraries increased from 10% to 90% of the total of publishers from the early to the late 1700s.[21] Jacobs focuses only on novelistic fiction and does not analyse the circulation of poetry, but emphasizes that translations of novels were amongst the genres available in circulating libraries. Their presence is important, as it highlights the fact that translations contributed to the circulation and appreciation of novels, and therefore had an important role in shaping the literary canon in years to come. To highlight the importance of translations, Jacobs provides a short list of the translated novels found in circulating libraries, amongst which are found *Don Quixote* and *Gil Blas*. These two literary works are quoted extensively in the footnotes to Hoole's translation. What does Hoole's reference to these works mean in terms of his translation of the *Furioso* and the possibility of finding similarities between the re-presentation Ariosto's poem and eighteenth-century novelistic fiction? As references to works of fiction are significantly present in Hoole's footnotes, it might be stated, as a preliminary hypothesis, that the multi-volume format and the connection of translations with the circulation of fiction point in the direction of works aimed at a broad readership encompassing different strata of the population.

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[18] Brian Maidment, 'Periodicals and Serial Publications 1780-1830', in *CHBB,* 5, pp. 498-512 (p. 500).

[19] Edward Jacobs, 'Eighteenth-Century British Circulating Libraries and Cultural Book History', *Book History*, 6 (2003), 1-22 (p. 3).

[20] Jacobs, p. 12

[21] Jacobs, p. 15. For the circulation and significance of fiction in the eighteenth century in Britain and Europe, see Martin Hall, 'Gender and Reading in the Late Eighteenth Century: The *Bibliothèque Universelle des Romans*', *Eighteenth Century Fiction*, 14 (April-July 2002), 771-91.

The format of Hoole's translation not only provides an indication of its readership, but also evidence that the shrinking of the dimensions of the book led to a content organization, in terms of *mise en page*, that is different to that in Harington's and Huggins's publications. For the latter, the glosses were separated from the translation, a distinct difference from the format of Hoole's translation. However, as discussed in Chapter 2, the glosses in Harington's volume were placed within the book and presented in the margins of the stanzas. This organization has the effect of leading the reader to look around the page and shifting his or her attention to the margins of the page. A similar effect is to be found in Hoole's publication, but here the glosses are organized like modern footnotes and located at the foot of the page. This change of location is due to the penetration and diffusion of Dutch print conventions and a growing predilection for footnotes in England from the late 1700s.[22] The presence of footnotes has the effect of catching the attention of the reader, but not whilst he or she is reading the upper part of the page. In directing his attention to the final part of the page, the reader is led to look at the footnotes separately from the text. This effect is pursued through the design of the footnotes: the first element to be found in each footnote is the reference to specific lines in the poem, but footnotes do not have a reference (i.e. a number as in modern footnotes) within the actual body of the text. The lack of cross-reference in the text ensures that the reader is not 'distracted' by being directed to the footnote whilst reading the actual poem.

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[22] Barker, p. 249.

Footnotes have a significant presence in the book due to their number (1600) and the length of some of them, and they are foregrounded immediately in the title page. On the third line, after the title and Hoole's name, there is a caption that reads: 'with notes'. Their length superficially signals that Hoole's edition includes a significant amount of background information. In terms of *mise en page*, the actual body of the poem appears above the footnotes, but their development within the *mise en page* gives the page a multi-levelled appearance, with the poem on the upper and the footnotes on the lower level. Although footnotes do not interfere with the reading of the poem, once the reader gets to them they are long enough to catch his or her attention. Does their length contribute to foreground content and information about the poem? Their physical organization on the page suggests that the poem expands beyond its lines, as well as beyond the book.

Hoole's footnotes also interact with the preface to the translation and with the plot summary that appears before the actual poem ('General View of Boyardo's Story, as Connected with Ariosto'), as well as with the Index, where characters and themes are listed (see Part II of the Appendix, Fig. 61). These interactions broaden the scope of the footnotes: they are not simply an explanatory device, but an instrument of navigation that increases the interaction between the various parts of the book. This navigational design was also a characteristic of Harington's translation, and Hoole's choice of this edition as a model for his own translation is clear.

The presence of a significant paratextual apparatus is a feature also of earlier eighteenth-century publications, such as the novels published in the 1720s and 1740s. The

Furioso technically belongs to poetry and not to prose, but it is worth pursuing the path of its similarities with eighteenth-century novelistic production: in this period novels are presented as documents with vignettes, prefaces, footnotes, and letters.[23] Barbara Benedict claims that these devices were aimed at 'diverting readers' attention from the narrative to the text's documentary status'.[24] These devices in Hoole's translation suggest that this is designed in such a way as to give the impression that the paratext goes beyond the physical boundaries of the book, with the footnotes on several occasions exceeding the length of the lines of poetry and occupying the majority of the page. Harington would therefore appear to have provided the underlying structure for a paratextual apparatus that Hoole then customised for his own purposes.

The following section will discuss and analyse the function of footnotes in Hoole's translation, and their contribution in foregrounding the *Furioso* and the translation's fiction and intertextuality. Along these thematic lines, sections 4.7 and 4.9 will show that the presence of a significant paratextual apparatus is only the first feature Hoole's translation shares with the novelistic fiction of the period, and will discuss why a narrative poem would seek to feature the characteristics of a novel. The contribution of translations in spreading the novel in eighteenth-century Britain and Europe was significant; as a preliminary hypothesis, it is therefore plausible to think that Hoole wanted to identify the common characteristics shared by the *Furioso* and eighteenth-century novelistic production in order to promote the circulation of his translation.[25] The footnotes are the most significant paratextual item of Hoole's translation, both in terms of their organization in the *mise en page* and also for their content. Using Benedict's considerations on paratextual organization in early novelistic fiction, sections 4.6 and 4.7 will explore the treatment of fiction in the footnotes, its relation to the English literary canon and the closeness of Hoole's translation to the novel, focusing on the techniques and references Hoole uses to foreground and highlight the poem's content using paratexual elements and his chosen translation strategies.

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[23] Barbara M. Benedict, 'Editorial Fictions: Paratexts, Fragments and the Novel' in *The Cambridge History of the English Novel*, ed. by Robert L. Caserio and Clement Hawes (Cambridge: Cambridge University Press, 2011), pp. 213-29 (pp. 214 and 229).

[24] Benedict, p. 213.

[25] For an analysis of the role of translation in spreading the novel, see Helen McCurran, *The Spread of Novels: Translation and Prose Fiction in the Eighteenth Century* (Princeton: Princeton University Press, 2010) and Srinisas Aravamudan, 'Fiction/Translation/Transnation: The Secret History of the Eighteenth Century Novel', in *A Companion to the Eighteenth-Century Novel and Culture* ed. by Paula R. Brackschneider and Catherine Ingrassia (Oxford: Blackwell, 2005), pp. 48-74.

4.5. INTERTEXTUAL RELATIONS

Which works of fiction are brought to the fore by Hoole's footnotes and what is their relationship to the *Furioso*? In looking at the footnotes, what is immediately striking is the significant presence (forty occurrences) of the caption 'Innamorato' among them. This title refers to the Italian narrative poem *Orlando innamorato* and footnotes are therefore aimed at reconstructing Ariosto's debt to Boiardo's epic and other Italian narrative poems.[26] These include Andrea da Barberino's *Aspramonte* and Niccoló Forteguerri's *Ricciardetto* and Luigi Pulci's mock epic *Morgante*.[27] The reference to these sources helps to foreground the fictional aspects of the poem. In support of this statement, it can be observed that, from the very beginning of his Preface, Hoole's primary aim is to trace the debt of the *Furioso* to Italian and English chivalric romances (Vol. I, i-xii): the aforementioned Italian romances alongside Boiardo's *Orlando Innamorato* and Spenser's *Faerie Queene*.[28] This is a significant development with respect to Harington's translation, as the first translator of the *Furioso*, for reasons of taste and readership, was not interested in the medieval sources of the poem.[29] This element is also new, as Harington had access to Boiardo's poem in Italian, as testified by his commentaries at the end of cantos and as discussed in section 3.1 of Chapter 2, but the poem had yet to be translated into English; it would be translated seven years after the publication of Harington's translation of the *Furioso* in 1591. For these reasons the poem did not have a widespread circulation and, consequently, was of limited interest in the context of late sixteenth-century English reading.

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[26] Matteo Maria Boiardo, *Orlando Innamorato: The First Three Bookes* (London: Valentine Simms, 1598).

[27] For a summary and overview of Andrea da Barberino's romances, as well as Pulci's and Forteguerri's, see Peter V. Marinelli, 'Epic romances', in *CHIL*, pp. 233-250.

[28] For an introduction to the *Orlando innamorato* and its plot, see Andrea di Tommaso, *Structure and Ideology in the 'Orlando Innamorato'* (Chapel Hill: University of North Carolina Press, 1972) and Antonio Franceschetti, *L'Orlando innamorato e le sue componenti tematiche e strutturali* (Florence: Leo S. Olschki Editore, 1975). For the relationship between the *Innamorato* and the *Furioso*, see Peter V. Marinelli, *Ariosto and Boiardo: The Origins of the 'Orlando Furioso'* (Columbia: Columbia University Press, 1987). All the texts mentioned in the body of the chapter are, according to Genette's terminology, hypertext (the *Orlando furioso*) and hypotext (the *Orlando innamorato* etc.). See Gerard Genette, *Palimpsestes: La literature au second degré* (Paris: Editions de Seuil, 1982), p. 13.

The aforementioned narrative poems have a relationship of continuity with one another, although in different degrees. Hoole shows that the knights' names are the same in Ariosto, Boiardo and Pulci, so as to stress a sense of continuity amongst the three, while also stressing that their plots are not sequential from one to another: 'It is to be obſerved, that though many of the names in Pulci are the ſame in Boyardo and Arioſto, yet the actions of the firſt have no ſort of connection with thoſe of the laſt mentioned poets' (p. ix). However, he also stresses in the footnotes whenever a given character is a new creation by Ariosto and was not to be found in Boiardo's production (for example Melissa, described in the footnote to Book III, line 58 as 'an enchantreſs; a character introduced by Arioſto, who, throughout the poem, intereſts herſelf in all the concerns of Rogero and Bradamant', Vol. I, 74). This signposting is a technique to foreground the fiction present in the poem and the specific authorial contribution of Ariosto to the chivalric genre (as these new characters are protagonists, in more or less significant episodes within the economy of the poem). The reference to the provenance of the characters serves also to highlight Ariosto's debt to his forerunners for many of his characters, and how the presence and presentation of these characters is different from that in the previous translations.

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[29] The interest in medieval sources in the late eighteenth century is explained by a different attitude towards the past, which was seen as the starting point for improvements and ideas. In the so-called 'Querelle of the Ancients and the Moderns works by cla ssical authors were seen as superior, whereas medieval authors were seen as 'Moderns' and therefore dismissed. See Barrett Kalter, *Modern Antiquities: The Material Past in England 1660-1780* (Lewisburg; Bucknell University Press, 2012), pp. 4-6.

For the first time since the *Furioso* was translated into English, its characters acquire an autonomous dimension and are given space in the footnotes through discussion of their provenance. Harington did not treat the characters as fictional personalities to be discovered and developed, as he wanted to bestow on them an allegorical or critical reading, in line with the literary conventions of his time, whilst Huggins's characters became 'lost' in the literariness of his translation. Hoole's attitude is radically different and his attention to the characters and their intrinsic differences recalls novelistic fiction. Italian medieval and Renaissance poems provided Ariosto with a rich basis on which to continue Boiardo's work, and with a sound array of stories and related fictional elements to create his own fictitious realm. By highlighting this variety of related poems, Hoole aims to stimulate and arouse curiosity in his readership.

Hoole begins his Preface by stating that 'fabulous stories' were the literary foundation for the *Furioso,* going on to tie it to Italian chivalric romance, and then making an apology for the fantastic. This exaltation of the fabulous is also pursued in the footnotes. Previous translators, in contrast, attempted to authorize the fantastic through both a monumental paratextual apparatus and with reference to the *Furioso*'s classical background. In order to further sharpen his position as regards the fabulous, Hoole refers to the writings of the Italian critic Gianvincenzo Gravina, who in the seventeenth century exalted Ariosto's imaginative power and depiction of vices, as quoted in Hoole's Preface:[30]

> After Boyardo, Arioſto took up the ſame ſtory, but in a far more exalted ſtrain of poetry and gave a complete ending to the unfiniſhed invention of his predeceſſor, interſpersing every part of his narrative with ſtrong and maſterly pictures of the paſſions and habits of mankind, in ſo much, that the Furioſo may be conſidered as an aſſemblage of all that actuates the human mind, love, hatred, jealouſy, avarice, anger and ambition, in their natural colours […] (Vol. I, xxiii).

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[30] Gianvincenzo Gravina, *Della ragion poetica libri due* (Rome: Francesco Gonzaga, 1708). For an overview of Gravina's literary personality and the literary context in which he operated, see Franco Fido, 'The First Half of the Settecento', in *The Cambridge History of Italian Literature*, ed. by Brand and Pertile, pp. 343-55. For an overview of his thoughts on poetry, see Domenico Pietropaolo, 'La definizione della poesia nella *Ragion poetica* del Gravina', *Quaderni d' Italianistica*, 6 (1985), 22-44, and Tiziana Carena, *Critica della ragion poetica di Gianvincenzo Gravina: L'immaginazione, la fantasia, il delirio e la verosimiglianza* (Milan: Mimesis, 2001).

In the same passage, Gravina says: ‘I ſhall not dwell upon the philosophical and theological doctrines in various part of Ariosto’s poem’ (Vol. I, xxiii) (In the Italian text: ‘Tralascio i sentimenti di filosofia e teologia naturale in molti luoghi disseminati, e più artificiosamente in quel canto ombreggiati ove San Giovanni ed Astolfo insieme convengono’). Thus, in his Preface, Hoole chooses to include references to a critic who does not read the poem allegorically, and this reference to Gravina is a first step towards a reading of the poem that leaves aside allegory and discusses the *Furioso*’s diversity of matter and style.[31] Sections 4.6 and 4.7 will explore the treatment of fiction in the footnotes, analysing its relation to the English literary canon and the closeness of Hoole’s translation to the novel, and they will also focus on the techniques and references Hoole uses to foreground and highlight the poem’s fantastic and fabulous elements using paratexual elements and his chosen translation strategies.

Hoole wished to retrace and reconstruct the *Furioso*’s heritage and connections with Italian chivalric poems, and so we may ask to what extent is this mapping associated with the fabulous and marvellous aspects of the poem? In the first part of his prefatory address, Hoole signals whenever a character originates in another poem. This attempt at narrative reconstruction is further developed by a complex network of paratextual and intratextual references. Ariosto’s debt towards Boiardo’s *Orlando Innamorato*, for example, is summarized on pages ix-xii of the Preface, and then further analysed and expanded in the section following the Preface in the physical organization of the book. In the ‘General View of Boyardo’s Story, as Connected with Ariosto’ (Vol. I, cxv-xxxi), Hoole presents the main narrative episodes of Boiardo’s poem. This summary is then resumed in the footnotes to the cantos, referring back to the ‘General View’; however, this mechanism of cross-reference does not exhaust all the references to Boiardo in the paratext. Episodes involving single characters are in fact summarized in the footnotes, regardless of their inclusion in the 'General View'; this is the case, for example, of the episode of Tristan, whose footnote is lengthy (see Part II of the Appendix, Figs. 59-60, pp. 317-18). This episode thus occupies a paratextual position in the *mise en page*, but in effect expands beyond it, as it occupies multiple pages and does not refer to the episodes that are actually within the text on the subsequent pages. Through such overlapping between paratext and text, Hoole's *Furioso* is made up not only of the poem itself, but expands into other texts. As a result of this network effect, the paratext contributes to highlighting and foregrounding the *Furioso*'s Italian intertexts, and it should be considered whether this mechanism of cross-referencing has influenced the translation and its reading in any way.

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[31] For a reappraisal of allegory, see Michael McKeon’s reading of John Bunyan’s *The Pilgrim’s Progress*, in *The Origin of the English Novel 1600-1740* (Cambridge: Cambridge University Press, 1987), pp. 295-314.

Intertextuality in translation can be a crucial element in influencing and directing the reception of a literary work. Venuti has analysed it from the perspective of how equivalence between source and target language renders (or fails to render) intertextual references.[32]

The following paragraphs will discuss how the *Furioso*'s Italian intertexts are framed by the paratextual organization of the 1783 edition, and will offer some considerations on how this framing aims at signposting the fictional aspects of the poem. As discussed earlier, the *Orlando innamorato* is mentioned forty times in the footnotes, providing the *Furioso* and Hoole's translation with a solid narrative background. If, on the one hand, the references to Boiardo's poem aim to place the *Furioso* within a particular literary tradition, they also seek to provide the paratext with a significant amount of information about characters and episodes in the poem. In addition, the *Innamorato* has its own intertexts, one of which (*Aspramonte*) is described by the translator in the Preface (Vol. I, xii-xiii).

In Hoole's treatment of the footnotes, each character (including the minor ones) acquires an independent aspect in the sense that the episodes they feature in are reported, reconstructed, and recontextualized in the footnotes. Examples include the characters of Falarina, Dudone, Rinaldo, Mandricardo, Brandimarte and Rabicano. Each of these has a personal dimension, and Hoole is also interested in details that can seem apparently trivial; for example, the family tree and circumstances of Rinaldo's marriage in the note to line 668 in Canto XXX (Vol. IV, p. 33). In providing this kind of information, Hoole gives Ariosto's characters an additional element that goes beyond the *Furioso*. This use of footnotes dilates and diversifies the narrative of the poem in terms of its physical *mise en page*, but also directs the narrative and translation by shifting it beyond the book as an object and towards the *Furioso*'s peritexts.[33]

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[32] Lawrence Venuti, 'Translation, Intertextuality and Interpretation', *Romance Studies*, 27 (2009), 157-73 (p. 159). See also Theo Hermans, 'Translation, Equivalence and Intertextuality', *Wasafiri*, 18 (2003), 115-25.

The *Orlando innamorato* is the most referenced text in the footnotes, but the English Arthurian cycle also has a heavy presence, with thirty references and very lengthy accounts of its main characters. The footnote reporting the story of the Lady of the Lake in Canto X, for example, occupies ten pages. It is significant that the characters are all very different from one another and represent different 'types' of roles and personalities (villain, valiant hero, unlucky heroine, rescuer), as well as overlapping characteristics in the same character. This variety in the portrayal of characters recalls the variety of personalities found in the eighteenth-century novel. However, this mixture of 'types' serves a function other than alignment with the novel; that is to say, the reconstruction of the *Furioso*'s fictional background.

Hoole begins his Preface by stating that the origins of the *Furioso* can be found in the fabulous. As a preliminary hypothesis, it can therefore be stated that the accounts of the various sources of the *Furioso* serve the purpose of stimulating the reader's imagination with fictional material. The reference to romance and medieval sources can also be linked to a general 'medieval revival' characteristic of the eighteenth century.[34] These features thus conform to the general taste of the time, which saw the reappraisal of Chaucer and the major English medieval authors, particularly through Joseph Warton's *An Essay on the Genius and Writings of Pope* and Richard Hurd's *Letters of Chivalry and Romance*.[35] The reappraisal of medieval literature brings to the fore elements that were not previously deemed worthy of extensive consideration. The 'medieval revival' can also be linked with the foregrounding and discussion of the 'gothic' trend through the reappraisal of poets such as Ossian, and the emergence of the gothic novel.

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[33] All of these texts are in a relationship of continuation to each other; their layered and composite cross-referencing therefore contributes to enhance the narrative and fictional aspects of the various poems.

[34] Paul Sabor, 'Medieval Revival and the Gothic', in *The Cambridge History of the English Novel*, ed. by Robert L. Caserio and Clement Hawes (Cambridge: Cambridge University Press, 2012), pp. 469-88 (p. 472). For an overview of authors involved in the medieval revival and their contribution

Gothic elements are present in both the *Furioso* and Hoole's translation, and are highlighted and foregrounded in the index so that the reader is able to trace them back into the body of the poem. The gothic elements ('ghost of Argalia', 'Monster', 'castle of Atlante', 'alms of the dead', 'description of a ghost rising from a river', 'ghost of Atlante') are singled out in the index and form part of fantastic episodes, indicating that the gothic dimension is connected with the fabulous one. The term 'fabulous' itself could have multiple connotations: on the one hand it is a compliment to the reader with its meaning of 'extraordinary', and on the other it points to a further dimension of the poem, i.e. the fabulous and fantastic matter. Hoole strengthens his 'apology of the fabulous' by stating:

> […] he [Ariosto] ſometimes gives himſelf up to an unwarrantable licentiouſneſs of idea and language (Vol. I, xlvi).
>
> and yet many of his fictions are not more incredible of those of the Greek and Latin Poets. The metamorphoſis of the ſhips to nymphs in the Aeneid, is as violent a machine as the leaves to ſhips in the Orlando. The ſtories of the Italian poet are not more extravagant, than the legendary tales of the ſaints, which were currently believed in his time, and are ſtill objects of faith with the vulgar. (Vol. I, xxxvi-xxxvii).

Hoole admits that Ariosto's imaginative poetry can be seen as 'odd' or inappropriate, but at the same time attempts to find elements of the fantastic in both the classical and religious traditions.

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to criticism and shaping literary tastes, see Dan J. McNutt, *The Eighteenth Century Gothic Novel: An Annotated Bibliography of Criticism and Selected Texts* (New York: Garland Publishing, 1975).

[35] Joseph Warton, *An Essay on the Genius and Writings of Pope* (London: James Dodsley, 1757) and Richard Hurd, *Letters on Chivalry and Romance* (Dublin: printed for Richard Watts, 1762).

Although Hoole resorts to a well-known strategy of admitting the oddity of the fabulous elements, his attitude towards the fantastic is radically changed in the organization of the book-object. The fantastic aspects of the poem, if compared to previous translations, are fully rehabilitated, as it is demonstrated by the index design. This paratextual element features an alphabetical list of characters and the tales where they are protagonists, but alongside this the fabulous items of the poem (both people and objects) are listed in bold, followed by reference to the part of the poem in which they are situated.[36] These elements are often correlated with a description in the footnotes of how they originated (i.e. the allusion to ring-making in antiquity in Canto XV, the history of the enchanted shield in Canto XII (Vol. II, 42, line 146), and in Canto VII (i.e. the allusion to the inventory of swords (Vol. I, 224, line 479)). The fabulous acquires an autonomous dimension by gaining a separate entry in the index amongst the characters, indirectly becoming a character itself. Its presence across different paratextual items shows a mutual interchange between index and glosses that legitimates the presence of the fabulous in the poem.

Whilst Harington used his glosses as a means of domesticating and controlling the marvellous, taking care to point out that it was not real, Hoole not only leaves the fabulous in his translation, but also highlights it (items are in bold and italics in the index, whilst characters are in italics only), and assigns it its own dimension in the footnotes. The fabulous dimension of the *Furioso* is accepted completely, and is further supported by the almost total lack of allegorical readings of the poem: there are sporadic occurrences in the footnotes where allegorical interpretations from various Italian commentators are quoted (including Porcacchi and Fornari), but it is not a consistent pattern. This relegation of allegory to the background reinforces Hoole's intention to present the *Furioso* as a work of sheer fiction, and converges with the fact that the characters acquire an imaginative dimension and a new life.

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[36] For example, items that are given prominence are: 'monstrous bird', 'cup to prove the chastity of wives', 'garden of Falarina and Logistilla' (both enchanted), 'ghost of Argalia', 'ghost of Atlante', 'Monster', 'Moon', 'Magic', 'Necromancer' (accompanied by the list of all the magicians featured in the poem), 'Net of Vulcan', 'Orc', 'Paradise', 'Ring stolen from Brunello to Angelica', 'Shield enchanted used by Atlante', 'Voyage of Astolpho', 'Whale carried away Alcina', 'Wind secured by Astolpho', 'Wits lost'.

4.6. TRANSLATION STRATEGIES

Hoole's attitude towards the fantastic is fully embodied and reinforced in his translation practice. Comparing source and target text, the most striking difference is the metrical form:[37] the stanza of the Italian text is 'dissolved' into the heroic couplets of the target text (which will most likely have repercussions on the actual translation), but lexical items pointing to the fabulous are all retained in the target text and translated with equation strategies. The content of the poem is therefore not altered significantly at line level and the connotation of the poem is maintained within the constraints of the metrical form. Focusing on the fantastic elements foregrounded by Hoole in his footnotes, analysis of the translation will start with the marvellous; that is to say, the moon landing episode in Canto XXXIV (See Part II of the Appendix, Figs. 106-25, pp. 364-83).

Hoole renders 'la sfera del fuoco' ('the circle of fire') as 'the elemental flame' (Vol. IV, 209, line 542), employing a strategy of substitution but retaining the content reference to the element of fire. The moon is one of the items that Hoole includes in his index, and therefore it is not surprising that its description is retained in its materiality: 'steel' renders 'acciar' (Vol. IV, 209, line 545). The moon's characteristics are rendered through the employment of substitution and strategies of lexical synonymy: 'senza macchia alcuna' ('without any spot') is rendered as 'from ſpots and ruſt refin'd' so that the line could rhyme with 'outſhin'd' in line 544 (Vol. IV, 209). The text is therefore diffused and details are added to the target text. The comparison with the size of the earth is also retained, but its translation is by no means literal. In the Italian source text the moon is described as being the same size or a little smaller than the earth ('e lo trovano uguale o minor poco'). The last part of the comparison is not rendered in the translation and the moon is described by Hoole as 'ſwell'd like the earth and ſeem'd an earth in ſize' (Vol. IV, 209, line 547). This description shows that Hoole is respectful of Ariosto's content, but does not take a literal approach to translation, given the constraints imposed on him by rhyme, as the last word of line 547 rhymes with 'eyes' in line 546.

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[37] Hoole does not state explicitly which source edition he used, but a close textual analysis of the footnotes reveals that he quotes Tommaso Porcacchi and Simone Fornari extensively, suggesting that he had access to the 1600 edition of Ariosto's poem: *Orlando furioso di M. Ludovico Ariosto: con gli argomenti in ottava rima di M. Ludovico Dolce et con l'allegorie a ciascun canto di Thomaso Porcacchi da Castiglione Aretino, diligentemente corretto e di nuove figure adornato* (Venice: Nicolo Misserino, 1600) The copy consulted is JRL.

The interest in description and its links to the visual dimension of the translation are reinforced by the presence of a footnote to line 552, signalling a comparison with a similar episode in Tasso's *Jerusalem Delivered*, where the protagonist has a vision of the moon in a dream. The translation of visual details is even more significant because, as can be seen from the parallel presentations included in Part III of the Appendix, Hoole shortens consistently the stanzas of the Italian text in his translation, not being respectful of the stanza as a unit. The inclusion and highlighting of the visual dimension indicates one of Hoole's main interests in his translation: description.

Description is, in fact, one of the items signalled in the index, and contributes both to enhancing the visual elements of the translation and further stimulating the readers' imagination.[38] Hoole's choice to retain descriptive passages in translation is also embodied in the rendering of the *locus amoenus* where Angelica stops in Canto I (see Part II of the Appendix, Fig. 73): all of the lexical items of the Italian original text are retained, but are translated with strategies of lexical substitution: 'pruni' ('brambles') is rendered as 'herbs', (Vol. I, 18, line 263) losing the particularity of the shrub. 'Vermiglie rose' ('Red roses') is translated as 'bluſhing roses' (Vol. I, 18, line 263), maintaining the semantic field of colour. The next line, with the description of the stream, features the semantic reference to the 'specchio' ('mirror'), although the entire line is reordered (Vol. I, 18, line 264). In the source text the subject is the bush 'che da le limpide onde a specchio siede' ('that is mirrored in the clear waves'), whilst in the translation the stream becomes the subject, 'Cloſe by the bower the glaſsy mirror flow'd' (Vol. I, 18, line 264). The trend of changing the viewpoint of the translation, and shifting the visual perspective for the reader, continues in the next line, where the bower is again the subject of the sentence but is passive and 'shelter'd with a waving wood' (Vol. I, 18, line 265). The reference to the sun found in the target text ('chiuso dal sol', 'protected from the sun') is not translated into English. Instead, the line features 'a waving wood of lofty oaks' (Vol. I, 18, lines 265-66). The 'oaks' are the 'querce' of the source text, whose attributes are reduced to 'lofty' ('alte' and not also 'shadowy', 'ombrose'). In this instance Hoole maintains part of the connotation of the oaks but not the entirety. Another significant change between source and target text is to be found in the translation of 'così vòto nel mezzo che concede fresca stanza' ('so empty in the middle that it gives cool shelter') with a visual verb: 'the inner part diſplay'd a cool retreat' (Vol. I, 18, lines 266-67). The expression 'l'ombre più nascose' is shortened as 'ſurrounding ſhade', again with a substitution of the adjective from the semantic field of 'concealment' with one from the semantic field of 'inclusion', in order to rhyme with 'diſplay'd'.

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[38] The items listed in the index include 'description of a castle', 'description of the palace and garden of Logistilla', 'description of a despairing lover', 'description of the griffin horse', 'description of the evocation of spirits', 'description of a somptous palace', 'description of a perfect female body (Alcina)'.

In the next line (Vol. I, 18, line 266) the source text 'e la foglia coi rami in modo è mista' is rendered as 'ſo thick the twining branches nature wove'. Hoole completely changes the subject of the sentence from 'la foglia' ('the foliage') to 'nature'. Using personification, Hoole brings nature into the text as an agent with the task of weaving the branches together. The connotation of the branches is also different, as in the source text there is reference to their physical condition ('mixed'), whereas the translation refers to their materiality ('thick'). Similar strategies are employed in translating the last line of the description (Vol. I, 18, line 269): Hoole retains the reference to 'sol' ('sun') and 'vista' ('sight'), but whilst the source text refers only to the impossibility of piercing the shadow ('che il sol non v'entra non che minor vista', 'the sun does not enter there, let alone a lesser gaze’), the text is diffused in the translation through reference to the ‘duſky grove’ to maintain the rhyme with ‘wove’. The translation, also influenced by the effect of the rhyme, is by no means literal and once more gives prominence to the visual dimension of the poem.

This attitude towards description can also be seen in the rendering of the moon’s surface in lines 542-61 of Canto XXXIV (Vol. IV): here the landscapes seen by Astolfo are described with equation strategies. The descriptive passages are accompanied by footnotes, which have the purpose of indicating similar passages in other poems, such as the Limbo of Vanity in *Paradise Lost* (Vol. IV, 210, footnote for line 562). The description of another fabulous element signalled in Hoole’s index, ‘Orlando’s Wit’ (Vol. IV, 216, line 649) is also important. This element features a change in the description of the substance of the human wits, which are described in the source text as ‘un liquor suttile e molle’ (‘a thin and soft liquid’) without any references to quantity, but in the target text are a ‘mass’ (Vol. IV, 215, line 642) that is described as ‘fluid’. Also, the characteristics of Orlando’s wits are slightly altered using another substitution: in the Italian, Orlando’s wits are ‘atto a esalar’ (‘liable to evaporate’) and in English are ‘apt to mount’ (Vol. IV, 215, line 643), thus covering the semantic field of ‘rising’ but with a different lexical connotation. The container of the liquid (‘ampolla’, ‘vase’) is translated literally, whereas substitution is used to render ‘se non si tien ben chiuso’ as ‘if not with care confin’d’ (to rhyme with ‘kind’ in line 642), and whilst the semantic field in the translation is the same, the rendering of this last expression is not literal. This approach is continued in the following two lines.

In line 649 ‘senno d’Orlando’ is rendered literally as ‘Orlando’s wit’ (Vol. IV, 216, line 649). Line 649 is also followed by a footnote that signals how ‘this fiction of Ariosto’ is used by Alexander Pope in his *Rape of the Lock* (Vol. IV, 216, footnote to line 649). Hoole uses the explicit term ‘fiction’ to label Ariosto’s production and indicates that it was used by Pope in a satirical way. This lexical choice indicates how the translator was sensible to the mixture of literary forms within the poem and how he wanted to highlight them, thus showing how the content of the poem is fictional and giving an importance to fiction not shown by the other translators of the *Furioso.*

From a paratextual point of view, it is important to note that, whenever fantastic aspects are displayed in the poem, the footnotes on the page are significantly less than in other parts. The translation features an increased quantity of footnotes whenever Hoole explains the background of a character or when there is reference to historical facts and personalities. This variation in quantity is a further indication of how translation practice and paratextual organization complement and intertwine with each other to confer an autonomous dimension on the fictional aspects of the poem. Similar translation strategies to that discussed in the analysis of Canto XXXIV are employed in the episode of Orlando's madness, and the events leading up to it, in Canto XXIII (see Part II of the Appendix, Figs. 82-105, pp. 340-63), starting with the discovery of Angelica and Medoro's carvings (Vol. III, 153-54, lines 742-45). For this episode, Hoole resorts mainly to the strategy of substitution; therefore he does not translate the text literally, but at the same time retains aspects referring to the love between Angelica and Medoro. In some instances the translator is more explicit than the author himself, for example in the diffusion of 'ſoleano stare abbracciati i duo felici amanti' ('the two happy lovers used to lie embraced') as 'twin'd, in amorous poſies on the ſylvan rind' (Vol. III, 154, lines 750-51). The Italian term indicates the act of embracing but is diffused by Hoole with an explicit reference to love and the body, as indicated by the term 'poſies', which refers to the manner in which their bodies lay.

In the section describing Orlando's inner turmoil there is no alteration of the way in which the plot is presented, other than strategies of lexical substitution and expansion similar to those analysed so far. There is no trace of Harington's shortenings and ellipsis of the narrative rhythm, and Hoole's treatment of the text is also reflected in his treatment of the footnotes. The narration of Orlando's madness is, for the most part, not accompanied by footnotes. However, in a footnote to line 923 the translator comments 'it is much to be regretted, that the poet has diſgraced this paſſage, with ſuch poor conceits'. The comment refers to the expression 'unconſum'd' in line 924. Orlando asks by what miracle Love ('che m'arde il cor') contrives to burn his heart without consuming it ('in fuoco il tenghi, e nol consumi mai'): he wants to know how his heart can continue to burn without being destroyed. Hoole here complains about the poor quality of the conceit used by Ariosto. The only other footnote concerning Orlando's madness refers to line 925 and signals an imitation of Catullus, one of the most famous classical poets to deal with love poetry. In the concluding part of the canto (line 970) Hoole retains Ariosto's lexical variety concerning Orlando's strength and the trees he uproots, and uses a footnote to praise the conclusion, which he refers to as 'one of the finest incidents in the poem'. Hoole adresses the 'Reader of taste' and highlights how the book (canto) closes with 'wonderful ſublimity'. By leaving the passage almost free from commentary, Hoole once more emphasises the autonomous nature of fiction and also of the source text.

The discussion of Hoole's translation shows how fantastic elements of the poem are constituted and amplified through references to chivalry, the medieval world and the gothic. What is Hoole trying to achieve through using this technique? Despite the expansion of references to the fantastic in his footnotes, it is unlikely that Hoole wanted to overshadow the marvellous in the text. On the contrary, his aim would appear to be to stimulate the readers' imagination and to provide further material to access and read. What kind of readers might this have appealed to? Referring to early eighteenth-century prose fiction, J. Paul Hunter explains its appeal to young people through its imaginative characteristics and description of the fantastic. It is therefore plausible that Hoole's translation of *Furioso* attempted to address a young readership.[39]

Comments on some of the fantastic elements in the footnotes refer to Miguel De Cervantes' *Don Quijote de la Mancha* (which is quoted in footnotes six times). In emphasizing the fictional character and great variety of the *Furioso* Hoole may well have had the parallel with the *Quixote* in mind. In the following two paragraphs we will see there are commonalities between the *Furioso* and the *Quixote* and Hoole wants to highlight them in the footnotes to his translation. Although the presence of Cervantes's work in the footnotes is relatively scarce, the references are significant in the light of the connection between the *Furioso* and chivalric romances. References to the *Quixote* are used to compare characters (e.g. Lanfusa, Vol. I, Canto I, 15, line 214 and Canto II, 63, line 523), or point out common characters (e.g. Dudon, Vol. IV, Canto XXXIX, 388, line 374), and situations of confusion (Vol. III, Canto XXVII, 334, line 695), as well as descriptions of the knights' habits. Cervantes' work is deemed to be one of the forerunners of the English novel and it 'incorporated, eclipsed and transformed many genres in itself',[40] and for this reason is considered to be 'protonovelistic' in form. It encompassed many social classes and employed a polyglot way of speaking, as well making references to a variety of literary works, refashioning them in parody or farce, in a dialectic tension between authority and innovation.[41] Cervantes invented the novel through moving the discourse of pastoral chivalric picaresque forms from its original location to the realm of self-conscious parody and pastiche. Cervantes wanted to imitate older literary works, not pedantically, but to let them speak again.[42] Is there anything in Hoole's attempt to foreground the sheer fictional aspect of the *Furioso* that imitates the varied realm of the *Quixote*? From the point of view of the organization of the book and its paratextual mechanics, the footnotes make a significant contribution to indicating and explaining the varied nature of the *Furioso*. The poem is very rich in itself, both in terms of its content and its organization and discontinuous plot.

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[39] J. Paul Hunter, *Before Novels: The Cultural Contexts of Eighteenth-Century Fiction* ((New York and London: W. W. Norton and Company, 1990), p. 46.

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[40] Anthony J. Cascardi, '*Don Quixote* and the Invention of the Novel', in *The Cambridge Companion to Cervantes*, ed. by Anthony J. Cascardi (Cambridge: Cambridge University Press, 2002), pp. 58-80 (p. 61).

[41] Cascardi, p. 63.

[42] Cascardi, p. 64.

References to Cervantes' novel in the footnotes also have the role of defining chivalry.[43] Hoole resorts to quotes from the Spanish novel whenever explaining the habits and reactions of the knights or where there is reference to the characters' conduct and the code by which they have to abide (e.g. Vol. V, Canto XLVI, 308, line 807), as well as pointing to generic conventions common to both the *Furioso* and the *Quixote* (e.g. speaking horses are found in both works and belong to the romance tradition; Canto XLV, 244, line 709). Hoole attempts both to expand these aspects and to use the footnotes as a device to foreground the nature of the *Furioso*.

Chapter two discussed Harington's use of footnotes as a navigational aid. Hoole's footnotes too have a navigational function, but they also direct the reader to other texts in a way that was not present in Harington's work. The first translation pointed to classical texts as a means of providing the translation with a justificatory background, and Huggins used the classics to show commonalities with the books of his time rather than as a set of intertexts. Hoole uses his footnotes to reconstruct the *Furioso*'s literary background, but as an autonomous set of texts and without an overriding aim (as testified by the length of the footnotes dedicated to summarising the stories of these sets of texts). The next section will consider how these texts are connected to the eighteenth-century English literary debate.

4.7. GENERIC MODELS AND THE ARCHITECTURE OF INTERPRETATION

4.7.1. EPIC OR ROMANCE?

Consideration of the set of texts highlighted in Hoole's footnotes foregrounds the idea that the *Furioso* was a mixture of genres and did not belong to a pre-existing genre. Rather than ascribing the poem to a predefined genre (such as the epic), the *Furioso*'s narrative realm lies in the cross-fertilisation of genres. This generic variety indicates a freedom from prescription and enables Hoole to concentrate on elements of novelty in Ariosto's poem.

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[43] For the relationship between the *Quijote* and chivalry, see Edwin Williamson, *The Half-way House of Fiction: 'Don Quijote' and the Arthurian Romance* (Oxford: Clarendon Press, 1984).

The following paragraphs will demonstrate how the translator discusses the *Furioso*'s adherence to a genre and how the importance of finding generic conventions for the poem is relegated to the background.

As well as highlighting a sense of continuity between Ariosto and his forerunners, Hoole is aware of literary and stylistic innovations in Ariosto's work. In fact, Hoole stresses that Ariosto is different and better than his forerunners, as his descriptions are 'admirable and wonderful'. By attributing these qualities to Ariosto's poetry he attempts to mount a defence of the *Furioso* and pursues this defence further by referring to Voltaire's *An Essay on Epic Poetry*, in which the French philosopher criticised the lack of unity of time in Ariosto's poetry, and which spurred William Huggins's defence in his own translation. Hoole, however, also refers to a later work by Voltaire, the *Questions sur l'Encyclopédie*, where he admits that he did not rank Ariosto's work amongst the epic genre in his earlier writings and that he was wrong, recognizing Ariosto's merits despite his lack of adherence to Aristotelian rules. Hoole translates:

> The Odyſſey of Homer, ſays he [Voltaire], ſeems to have been the model of the Morgante, the Orlando Innamorato, and the Orlando Furioſo; and, what rarely happens, the laſt of theſe poems is indiſputably the beſt (Vol. I, p. xxvi); The Orlando Furioſo is at once the Iliad, the Odyſſey, and the Don Quixote (Vol. I, xxvii); I formerly durſt not rank in the number of Epic poets one, whom at that time I conſidered as only the firſt of groteſque writers; but, upon a more diligent peruſal, I have found him to be as full of ſublimity as pleaſantry, and now make him this public reparation. (Vol. I, xxviii).[44]

Is this an attempt to establish Ariosto's adherence to the epic canon? Does Hoole consider the *Furioso* to be an epic poem?

Voltaire's considerations are corroborated by reference to the debate that divided sixteenth-century Italy's literary scene between 'Tassists' and 'Ariostists'. These two literary factions embodied the 'querelle' concerning the adherence of the two main Italian Renaissance narrative poems – the *Furioso* itself and Torquato Tasso's *Gerusalemme*

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[44] For a discussion of Voltaire's *Questions sur l'Encyclopédie* and the articulation of its content, see *The Cambridge Companion to Voltaire*, ed. by Nicholas Cronk (Cambridge: Cambridge University Press, 2009).

Liberata (*Jerusalem Delivered*), published in 1584 – to the unity of time and unity of design. The opposition of these two poems revolved around their respect for the Aristotelian rules of composition, which advocated unity of action. Hoole translated the *Jerusalem Delivered* and published his translation in a multi-volume edition in 1763 and is therefore familiar with Tasso's poem. Regarding the aforementioned debate, he states:[45]

> […] the Italians, in general, give the preference to the Orlando, and other nations allot the firſt place to the Jeruſalem, which undoubtedly has the advantage with reſpect to unity of deſign, regularity of diſpoſition, and dignity of ſubject: theſe poems are of ſo different a nature that they will not admit of a compariſon' (Vol. I, xiv).

As a matter of fact, Hoole compares the two poems in the footnotes by making reference to his own translation of Tasso's work. What is he trying to achieve with this comparison? Is he comparing the two different examples of narrative poem in order to assess the *Furioso*'s adherence to the epic canon? A close textual analysis of the footnotes reveals that this is not the case, as the glossing material referring to Tasso's poem compares descriptive excerpts and characters with similar attitudes in the two poems, but without providing a comprehensive comparison or raising any discussion around issues of composition, such as plot organization, unity of time or allegorical readings. Given these considerations, it is likely that Hoole wanted to include references to the *Gerusalemme liberata* in order to highlight another text that drew inspiration from Ariosto's work, and to promote his other translation amongst the *Furioso*'s readers. The relevant footnotes (ten out of a total of 1600), however, are too general and their quantity too scarce to make more in-depth and informed remarks in this regard.

It is clear, though, that Hoole's main interest is not in establishing the extent to which the *Furioso* is an epic poem: earlier in his Preface he states that Ariosto had 'never intended to write a regular Epic poem' (Vol. I, xxv). He discusses Ariosto's work through contrast with that of Bernardo Tasso. In his *Amadigi* Bernardo Tasso rendered the Spanish

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[45] Torquato Tasso, *Jerusalem Delivered: An Heroic Poem. Translated from the Italian of Torquato Tasso by John Hoole* (London: Printed for the Author, 1763).

Amadis de Gaul as a regular epic and, having had a good reception, felt he had to adapt his work in the same manner as other Italian 'Romanzatori' (this label is glossed by Hoole himself as 'Romance-writers in verse', p. xvii), with a less strict global organization in terms of unity of time and narrative sequence.[46] Hoole states clearly that:

> Thus Arioſto, having undertaken to continue a well-known ſtory, begun and left unfiniſhed by Boyardo, was neceſſarily led to vary his narrative and diction, as the different ſubjects required: and therefore in him is to be found a greater variety of ſtile and manner, than perhaps in any other author. (Vol. I, xx)

The alternation of these definitions and considerations on Ariosto's poetry renders it difficult to identify which genre to ascribe the *Furioso* to. Hoole wants to stress the continuity between Ariosto's work and his forerunners within the Italian tradition. Moreover, he also wants to insert the *Furioso* into the English literary canon when referring to the unfinished *Orlando innamorato*. In linking Ariosto's poem with its predecessors, Hoole not only examines their plot commonalities, but also, with respect to anything his readers might consider improper in the poem, he resorts to an excuse provided by a device that was common in early novelistic fiction. Many early novels use the literary device of narrating their plot based on a putative predecessor, i.e. a lost or unfinished piece of writing (either a manuscript or a lost book, invented by the author), so that the author could blame the presence of immoral or indecent themes and passages on the manuscript he found.[47]

Further complicating the overview, Hoole later in his Preface refers to the *Faerie Queene* as being the only English example of 'gothic romance', and links it directly to the *Furioso*, identifying Ariosto's poem as the work which inspired Spenser's poem. Looking at the temporal span covered by Hoole in his references to the Italian and English romance tradition, it would appear that he is attempting to historicize the genre; but what shape does this historicizing process acquire within the development of the translation and its interaction with the footnotes? Historicity was a crucial element in early novelistic production. The origin of novels was traced to the verse epic, but at the same time the falsehood of romances was dismissed in favour of the historicity of novelistic plots and the reality of the narrated events. For this reason the first novels were epistolary ones, so that the protagonist could report the real events of his life.[48] Hoole is not interested in reading the *Furioso* as historically true because it would be impossible; but he is interested in tracing the history and the genesis of its genre as a point of departure for his translation and does so in the footnotes.

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[46] On the plot organization of fifteenth-century romances see for example Peter Marinelli on the organization of Pulci's Morgante in 'Narrative Poetry', pp. 167-75 (p. 170).
[47] Benedict, p. 224.

This debate on genres and how they overlap points to Henry Fielding's definition of the novel as 'the comic epic in prose'.[49] In his comparison of epic and novel, Fielding discusses how the classical epic genre was divided into comedy and tragedy, and how prose fiction was more similar to the comic end of the epic spectrum.[50] He also finds commonalities between epic and novel, claiming that they both feature, albeit in different degrees, 'fable, action, characters, sentiments and diction'.[51] These characteristics are also features of Hoole's *Furioso*, and are brought up in the debate sketched in the previous sections by reconstructing the intertexual relations between the *Furioso*, its forerunners and the English novel, showing a similar view of the epic genre as a departure point for the development of the eighteenth-century novel and of the *Furioso*. For both Fielding and Hoole it is not important to seek adherence to a genre, but it is crucial to show that the epic has begun to be influenced by other genres and has given rise to other kinds of literary works. Taking into account the use Hoole makes of footnotes and his attitude towards epic, the *Furioso* would appear to be an example of one of these new literary forms.

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[48] Michael McKeon, 'Prose Fiction: Great Britain', in *The Cambridge History of Literary Criticism: Vol. 4: The Eighteenth Century*, ed. by H.B. Nisbet and Claude Rawson (Cambridge: Cambridge University Press, 2008), pp. 238-63, (pp. 239-40). Regarding the debate on the canon and canon formation in England, see Jan Gorak, 'Canons and Canon Formation', in *The Cambridge History of Literary Criticism: Vol. 4*, pp. 560-84.

[49] Henry Fielding, *The History of the Adventures of Joseph Andrews and of his Friend Mr Abraham Adams: Written in Imitation of the Manner of Cervantes, Author of 'Don Quixote'* (London: Printed for A. Millar, 1742) JRL SC 5723A, p. v. See also, Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (London: The Hogarth Press, 1987. First published 1957), p. 239. Unlike that of his forerunners Defoe and Richardson, Fielding's literary background was imbued with classicism and he felt the need to draw a parallel between the epic and his novelistic production.

[50] For a full study of Fielding's conception of the novel, see Robert Alter, *Fielding and the Nature of the Novel* (Cambridge, MA: Harvard University Press, 1968). For an introduction to the debate regarding epic and novel, see for example Mikail Bakhtin, 'Epic and Novel', in *The Dialogic Imagination*, ed. by Caryl Emerson and Michael Holquist, trans. by Michael Holquist (Austin: University of Texas Press, 1981).

[51] The more prominent examples of how the epic is portrayed in Fielding's novels are *Joseph Andrews* and *Tom Jones*, as well as *Amelia*. For the 'epic' characteristics of these two literary works, see E.T. Palmer, 'Fielding's *Joseph Andrews*: a Comic Epic in Prose', *English Studies*, 52 (1971), 331-39, and Mark Spika, 'Fielding and the Epic Impulse', *Criticism*, 11 (Winter 1969), 68-78.

4.7.2. LITERARY HISTORY AND THE FORMATION OF A CANON

The debate on epic and the *Furioso* also points to the definition of an English canon through reference to English literary works that were the object of discussion during the eighteenth century. This section will analyse how reflections on English literary works in Hoole's translation are linked with the formation of the eighteenth-century literary canon.

Spenser's *Faerie Queene* is quoted twelve times by Hoole in his footnotes and is associated with Upton's *Notes on Spenser,* (the notes which accompanied John Upton's edition of Spenser's poem), as well as with Warton's critical appraisal of the same poem.[52] Upton's and Warton's criticisms should be contextualized within the eighteenth-century debate on historicizing literature and the birth of literary history in England.[53] In the 1750s, Upton and Warton contributed to shaping the debate on Spenser's *Faerie Queene*. Upton's work aims at reconstructing the *Faerie Queene*'s literary background by presenting its context of production and intertextual relations to the eighteenth-century readership, whilst Warton's foregrounds the romance aspects of the poem more than the classical ones. In making reference to these two scholars, Hoole aims to provide the *Furioso* with a network of literary works that drew inspiration from it, such as *Paradise Lost*. Hoole does refer to Milton's poem to draw similarities with the *Furioso* by comparing passages in both poems, as for example in line 556 of Canto XIV, vol. II, 135, where the supplications of Adam and Eve are present in both poems. The *Furioso* is also compared to the *Faerie Queene*, but Spenser's poem is also presented critically with reference to Upton's and Warton's critical works cited above. Warton foregrounds the chivalric aspects of the latter work and the fact that the *Faerie Queene* should be read as a gothic rather than as a classical poem.[54] Hoole endorses this key reading of the poem and, by association, of Harington's translation of the *Furioso*. Reference to this discussion is also important as it is directly linked to the debate around the formation of the English literary canon. How was the *Furioso* incorporated into this debate? How is Hoole's reading of Ariosto's work mediated through the two main examples of English epic? And how would its direct influence on them help Hoole's translation to place the *Furioso* within the English canon?

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[52] John Upton, *A Letter Concerning a New Edition of Spenser's Faerie Queene* (London: printed for G. Hawkins, 1751), and developed into Edmund Spenser, *Faerie Queene: A New Edition with a Glossary and Notes Explanatory and Critical by John Upton* (London: printed for J. and R. Tonson, 1758) and Thomas Warton, *Observation on the Faerie Queene of Spenser* (London: printed for J. and R. Dodsley, 1754).

[53] See David Fairer, 'Historical Criticism and the English Canon: A Spenserian Dispute of the 1750s', *Eighteenth Century Life*, 24 (Spring 2000), 43-64 (p. 46). For the debate over the formation of the English canon, see for example Trevor Ross, 'The Emergence of Literature: Making and Reading the English Canon in the Eighteenth Century', *ELH*, 63 (1996), 397-422, and Jonathan Brody Kramnik 'The Making of the English Canon', *PMLA*, 112 (1997), 1087-1101.

The Italian poem can be placed within the debate on the English canon by making reference to the works that drew inspiration from it. Through these references the *Furioso* is discussed using the themes that were applied to the discussion of English works, that is to say their origins in the French romances and their chivalric aspects. Using two different perspectives on the same debate, Hoole points out these aspects in the *Furioso* (and specifically in his translation), tracing back the debate sketched by Upton and Warton into his *Furioso*. The reference to the debates on the English epic serves the purpose of both domesticating the Italian text for an English readership and putting on hold the debate on the *Furioso*'s adherence to the conventions of epic. By referring to the works of Spenser and Milton as literary productions that used Ariosto's poem as inspiration, Hoole highlights the potential of the Italian poem to contribute to new works and foregrounds elements of its fiction that do not necessarily belong to the the epic genre. Sub-sections

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[54] Fairer, p. 50.

4.7.3 and 4.7.4 will analyse the translation's quixotism and the role of Boiardo's unfinished *Orlando Innamorato* and discuss whether or not these elements are aligned with novelistic fiction.

In terms of translation practice, Hoole is well aware of the debate on genre and uses it in his own translation to provide an overview of the *Furioso*'s contribution to English literature in terms of inspiration and heritage. The *Furioso* is not defined strictly in terms of genre, but the footnotes reveal that Hoole not only uses his knowledge of current literary trends to contextualize his translation, but also to show, through his translation, that the attitude towards literature has changed. In this sense he is pre-Romantic, in that the notion which he embraces of the history of literature as a means of mapping the development of a country's literary production would be more fully and consistently developed during the Romantic period. The translation under analysis in this chapter is a microcosm of these literary debates, as it encompasses the *Furioso*'s heritage, its inspiration for English literature, its fictional aspects and the controversial aspects of the poem.

Earlier translations of the *Furioso* were concerned with foregrounding the poem's classical sources and intertextual references. This aspect is still present in Hoole's translation but in a less robust way (with only twenty instances compared to Harington's 126), and it is surrounded and outnumbered by other elements tackled in the footnotes. Ovid and Virgil remain the most referenced authors, with twenty-seven occurrences each, followed by Homer with seven and by Statius and Seneca, each with one occurrence. The identification of classical sources is evidently less consistent and meticulous than in Harington's work, and classical authors are used to clarify the role of a character within the *Furioso* or to point out the reason why he is mentioned by other characters. The similarities between Virgil and Ariosto are still pointed out in the footnotes, but in a lesser quantity than in Harington's translation. The smaller number of references, as well as their aim and function, reveal a change in attitude towards the classics and the fact that they serve other purposes; the paratext is used to foreground other texts. A close content analysis of the footnotes shows that notes relating to the fictional aspects of the poem (i.e. the role and characterisation of characters) form the majority, revealing a new attitude towards fiction. Through examination of the footnotes and Hoole's translation practice, it is possible to see how he attempted to align his translation with the main fictional form of the eighteenth-century: the novel.

4.7.3. THE TRANSLATION'S 'QUIXOTISM'

The novel *Don Quixote de la Mancha*'s intimate link to the presentation of chivalry in the *Furioso* has already been discussed in section 4.6. The *Quixote* has an explanatory function within the footnotes, but the presence of Cervantes' novel in eighteenth-century English fiction goes beyond its relations with chivalry. Given the significant presence of quixotic references in the footnotes, it is plausible that Hoole was also attempting to give a hint of quixotism to his translation. Indeed, the imitation and incorporation of *Quixote* motifs in early English novels was a common trend within English literary culture at this time, in both satire and romance fictions.

Cervantes was translated into English in the eighteenth century by Peter Motteaux in 1728 and by Charles Jervas in 1742, and then by Tobias Smollett, whose translation was completed by 1755.[55] The *Quixote* in English literature is first explored through satire and the use Fielding made of it.[56] Examples of 'quixotism' in English fiction include Charlotte Lennox's *The Female Quixote* (1762), and Richard Graves' *The Spiritual Quixote* (1773). These literary productions are characterised by the parody of Cervantes' novel, visible in the fact that the main characters are surrounded by romance and are not living in a real world – a reality they have to face dramatically at some point in the plot.[57] This trend in English prose fiction began to become popular in the 1750s, by which time Samuel Richardson and Henry Fielding were the two main figures debating how to give legitimacy to the novel.[58] There was significant interest in Cervantes, and Fielding brought this to the fore. This widespread and significant trend raises questions about the connection between chivalric fiction and the Spanish novel.

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[55] For an overview of *Don Quixote*'s translation into English in the eighteenth century, see for example Stuart Gillespie and Robin Sowerby, 'Translation and Literary Innovation', in *OHLTE*, 3, pp. 21-37 (pp. 33-36), and Richard Hitchcock, 'Spanish Literature', in *OHLTE*, 3, pp. 406-16 (pp. 407-11).

[56] For the role of Fielding in studying and presenting the *Quixote* to an eighteenth-century readership, see Lennard J. Davies, *Factual Fictions: The Origins of the English Novel* (Philadelphia: University of Pennsylvania Press, 1996). For theoretical questions surrounding the genesis of the *Quixote*, see Ramón Menéndez-Pidal, 'The Genesis of the *Quixote*', in *Cervantes across the Centuries*, ed. by M.J. Bernadete and Angel Flores (New York: Dryden Press, 1948). For the relationship between the *Quijote* and the English novel, see Caroll Johnson, *Don Quixote and the Quest for Modern Fiction* (Boston: Twayne Publishers, 1990).

The characteristic the *Furioso* most evidently shares with the *Quixote* is the madness of the main character at some point in the plot, and Hoole makes sure to highlight this similarity in Vol. III, Canto XXIV, 171, line 34. Here the translator reports a passage from Jervas' translation of Cervantes's novel, highlighting the fact that the Spanish author was ridiculing the frenzy shown by his character. Another significant characteristic of quixotism in English fiction is the presence of 'literary fiction' within the plot, in the sense that the protagonists of these novels are always reading romances or gothic novels, and it is this hobby that permits their 'escape' from reality. What does the presence of these 'metafictional' devices mean to imply? It is beyond the scope of this chapter to provide a full account of the significance of metafiction in the eighteenth-century novel, but what is certain is that a similar literary concern is present in Hoole's translation. Many fictional works are mentioned in the footnotes (the Italian chivalric romances, the Arthurian romances, the English epic poems, the classical epics, and the *Quixote*) and he also quotes full passages from them, thus allowing the reader the opportunity to access another text within his translation and to 'escape' to other fictional worlds.

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[57] For an overview and summary of English fiction displaying 'Quixotism', see Susan Staves, '*Don Quixote* in Eighteenth Century England', *Comparative Literature*, 24 (1939), 193-215.

[58] Brean S. Hammond, 'Mid-Century Quijotism and the Defence of the Novel', *Eighteenth Century Fiction*, 10 (April 1998), 247-68 (p. 249).

4.7.4. THE UNFINISHED *INNAMORATO* AND ITS NOVELISTIC FUNCTION

One of the texts quoted in Hoole's footnotes is the unfinished *Orlando innamorato* as a starting point for the *Furioso*. The earlier discussion on epic established that Hoole implied that Ariosto had to follow what Boiardo had begun, and that it was therefore impossible for him to adhere to the epic canon. It would appear that the presence of the *Innamorato* has a further function within the economy of the translation and that this role is linked to the mechanics of the novel.

As previously noted, it was common within early novelistic production to refer to an unfinished piece of work and to ascribe to that literary production the 'unpleasant' and immoral aspects of the fictional work.[59] Boiardo's *Orlando innamorato* featured the device of the putative precedent in the manuscript written by Turpino that Boiardo claimed to have found. The foundation of Orlando's adventures on an (invented) old manuscript, paired with the fact that the *Innamorato* was left unfinished and continued by Ariosto with the *Furioso*, means that Hoole can blame the unpleasant aspects of his translation on the *Innamorato*. This has direct repercussions on his practice as commentator, as he inserts footnotes in which he points out controversial passages and comments on them at length, rather than omitting parts of the text. In fact, the source text undergoes little alteration in English translation, the most significant change being in its metrical form, with a shift from the Italian stanza to the heroic couplet without any division between stanzas.

However, the translator's intervention in the text is different to that of Harington and even more so to that of Huggins, who did not intervene with paratextual insertions at all. Harington intervened directly in the body of the poem both within and outside the target text, by making personal comments in the glosses and by adding and leaving out significant portions of the text. He also changed the focus of the authorial persona through the insertion of his own voice within the stanzas. Hoole does not approach the text in the aforementioned ways: his interventions in the poem do not take the form of deletions, but there are lengthy footnotes in which he comments on the difficulties he encountered with his translation and writes of his impressions of what he terms the 'ludicrous' passages of the poem. The adjective 'ludicrous' is a further hint at the text's 'quixotism', as indicated by Susan Staves.[60] It is recurrent in the Preface and in the footnotes, and is used in commenting on a variety of passages that can be considered broadly grotesque, as well as descriptions, episodes and adjectives. The first example of this kind of comment on the 'ludicrous' is to be found in Canto IV, line 150. Ariosto narrates how Atlante used to cover the magic shield with which he could immediately paralyze any warrior for the pleasure of seeing them fight for a while before unveiling the shield and finishing them off – like a wily cat, says Ariosto, toying with a hapless mouse. Hoole comments: 'Many paſſages in Ariosto are of the ludicrous kind, of which this ſimile is an example, which is taken from the moſt common and familiar image in life' (Vol. I, 116).

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[59] Michael McKeon, 'Prose Fiction: Great Britain', pp. 238-63 (p. 253).

The first consideration on this aspect of the poem brings the discussion back to Ariosto's adherence to the epic genre. As noted in previous sections, Hoole resolves the debate by assigning to Ariosto his own style; that is to say, a 'mixed' one. After this initial stylistic consideration, how does Hoole treat the ludicrous matter in the remainder of the paratext? In Harington's translation, for the most part, the 'ludicrous' parts of the poem have been removed, as is evident, for example, in the episode of the Amazons in Canto XXIV, or in the abridgement of erotic episodes, with the exception of the story of Angelica and Medoro, as it ends with a marriage.[61] In Hoole's text, however, these passages are not deleted but retained. Their presence within the translation enables Hoole to insert the translator's persona within the paratext and, through the footnotes, to have the translator commenting on the translated text. He resorts to footnotes whenever he wishes to signal a difficulty encountered in the translation process; and the ludicrous passages often prove to be difficult to render into English. In Canto XVII, line 309, Hoole comments on the presence of the expression ‘and not a cat’ (the line ‘e sente sin un topo che sia in casa’, which he translates ‘And not a cat eſcapes his [the Orc’s] piercing ſmell’ and states: ‘An inſtance among many of the ludicrous vein of expreſſion, ſo often indulged by our author, and which cannot admit of elevation in an English verſion’ (Vol. II, 258).

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[60] Staves, p. 233.

[61] The Amazons were unmarried women managing their own society without men, who were only used to procreate and then killed. This would not have been deemed acceptable in the English courtly environment.

It is evident that Hoole was aware of the potentially controversial passages of the poem, as can be inferred from his comments both in the Preface and in the footnotes. The episode of the Amazons in Canto XIX, line 400, for example, is described as ‘strange’ in both content and its style. As a translation strategy, Hoole justifies his choice to retain potentially controversial passages by stating that the source text cannot be elevated in English. This comment can be read as praise of the English literary tradition, but it is most importantly a statement of the extenuating circumstances that explains why he avoided altering the target text and its content, despite being aware that the ludicrous passages might not be considered very tasteful. The translation of the passage is not difficult per se, but Hoole uses this justification to authorize the rendering of these kinds of passages and their potential absurdity and controversy in a work of literature. In other instances, whenever examples of ludicrous language are used (e.g. Canto XX line 449, ‘that on the fingers we their names may tell’), Hoole states that he translated the expression as ‘literal from the Italian’ (in this specific example to render a saying that has no direct equivalent in English). Love and its erotic manifestations is a theme that is particularly important in the poem, and Hoole is not insensitive to this. Many instances of love and female behaviour are the target of his comments, a significant example of this behaviour being in Canto XXV, line 210: ‘This behaviour of Flordeſpina ſeems an outrage on all female decency; but it muſt be remembered, that our poet, in this extenſive work, exhibits every kind of perſonage’ (Vol. III, 222). The function of the footnote here is to comment on the translation, but also to legitimise its controversial aspects. The tone Hoole uses reveals that he holds Ariosto responsible for having included a controversial aspect (Hoole often comments also on ‘Arioſto’s attachment to the fair ſex’, e.g. Canto XXVII, line 309, Vol. III, 317); but at the same time his translation strategy is beneficial for the fictional aspects of the poem, as he does not omit content details, and in the footnotes he comments on the narrative function of the characters, highlighting that they are of different kinds.

This consideration of characters is of significance with regard to the nature of the poem and its similarities with eighteenth-century novels, as a pastiche of characters is often to be found in these works. The reference to different types of characters is significant as it confers a narratological stance on the commentary, but also because it stresses that in Ariosto’s poem there is space for all human manifestations. This instance is linked to another characteristic of the eighteenth-century novel. Hoole is not a translator to arbitrarily omit part of the source text, but there are nevertheless a few instances that constitute exceptions. In Canto XXV, lines 472-481 (Vol. III, 235) he explicitly declares in the footnote that he deleted two stanzas which dealt with Fiordespina’s love for Bradamante, when Bradamante was disguised as a boy and Fiordespina mistook her for Ricciardetto and fell in love with her. ‘Homosexual’ love was considered unacceptable in eighteenth-century England, hence the omission of this episode.

Overall, however, Hoole’s attitude to translation is significantly different to that of Harington. Hoole’s approach as a translator is less invasive: he leaves his personal comments in the footnotes without any interference in the main body of the poem, unlike Harington’s glosses. More importantly, the role of the translator in the eighteenth century and his freedom of approach to the source text have changed in comparison with Harington’s time, and almost all the original aspects of the source text are retained. The controversial parts of the source text are still highlighted, but in a more subtle way than during the Renaissance. The translator’s perspective tends to be ‘relegated’ to the margins, within the paratext. It is also significant that his comments focus not only on the linguistic difficulty of translating, but also, and for the most part, on the ‘unusual’ aspects of the source text. This focus has a domesticating purpose, but also confers autonomy and liveliness on the original text.

Hoole tries and manages to domesticate the ludicrous aspects of Ariosto's poetry, but, more significantly, to retain its stylistic aspects. The presence of the 'unpleasant' aspects of the text also demonstrates that fiction is the overarching element of Hoole's translation and that his translation practice was organized around this characteristic. Moreover, the presence of both pleasant and unpleasant aspects of fiction aligns the *Furioso* with the eighteenth-century novel once more, as ludicrous and controversial episodes were justified in the case of novels for didactic purposes: there is a lesson that one can learn from a controversial or censured episode. Episodes of bad or inconvenient behaviour were included in novels under the condition that a moral or teaching could be associated with them and that there was a way to signal their presence in the text, as in the novels of Sterne, Johnson and Richardson, for example.[62] J. Paul Hunter explains that characters in early novels are never entirely good or bad; they are Manichean, and this leads them to behave in mixed ways. To illustrate this indecisiveness of behaviour, Hunter explains that Richardson inserted footnotes in *Clarissa* in order to warn the reader about Lovelace's behaviour, and that Fielding chose the name of Bilfil as it was close to the contemporary pronunciation of the word 'devil'.[63] These considerations are true also for characters in the *Furioso*, who are portrayed as giving themselves up to passions and failing, but then redeeming themselves. The similarity between Hoole's and Richardson's treatment of footnotes show how this paratextual device is used to insert the translator's voice to comment on the text as well as creating a point of contact between translator and reader, a characteristic that is also found in didactic fiction.[64] Using an appendix to the text to address the reader directly is a way for the writer to bring orality into fiction, at a time when the age of print was taking over.[65] Once more, the organization and content of Hoole's footnotes bring the *Furioso* closer to the early English novel.

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[62] See David Mazetta, '"Be wary Sir when you imitate him": The Perils of Didacticism in *Tristram Shandy*', *Studies in the Novel*, 31 (1999), 152-64 (p. 154).

[63] Hunter, *Before Novels:*, p. 232.

[64] Hunter, *Before Novels*, p. 237. Other ways of expressing didacticism include Fielding's pretence that he is a stagecoach telling his story, Defoe's addresses to the reader and Sterne's pretence that he is writing his novel with his readers gathered around his desk.

4.8. THE ROLE OF HISTORICAL REFERENCES

Alongside the intervention of the translator, the passages and the episodes analysed in the previous sections are also mediated via reference to historical facts, another characteristic the translation shares with early novelistic production. McKeon explains that early novelistic fiction had a background in history and sought to pursue the establishment of truth.[66] In this era, intellectual debate about history was vivid. The differences between historiography and fiction began to be delineated between the end of the seventeenth century and the beginning of the eighteenth, emerging from the quarrel between the Ancients and the Moderns.[67] Everett Zimmerman explains that novelistic fiction used the virtuality of the past to claim its veracity and as an instrument to establish itself in the current literary panorama.[68]

As noted in the earlier sections, even if he does not state it explicitly, it is clear from analysis of the footnotes that Hoole had access to the Porcacchi edition of the *Orlando furioso* published in 1600, which features an extensive historical treatment of the poem, including the historical accounts of Tommaso Porcacchi and the histories of Nicoló Eugenico. Hoole quotes these works extensively, placing the name of the Italian commentator in brackets, to explain the provenance, historical role, family tree and peculiarities of all the historical figures mentioned in the *Furioso*. Porcacchi's work is accompanied by the accounts given by Nicoló Eugenico and Simone Fornari that were also used by Harington.[69] The significant presence of these latter commentaries contributes to providing a vivid portrait of the historical basis of the *Furioso* in the footnotes, with a comprehensive account of historical personalities, showing that Hoole is interested in history. How, then, can the 'fiction' and the 'history' share the same space on the page? They are two sides of the same coin, as the historicity of the poem justifies the presence of the fantastic aspects in a way that can be deemed similar to Harington's treatment of the matter. However, in reality they are intrinsically different, since Harington tried to domesticate the fabulous and fictional aspects of the poem by playing down their role and omitting references to them, whilst Hoole does not resort to this technique and the fabulous retains an autonomous dimension in his translation, along with history.

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[65] Hunter, *Before Novels*, p. 159-62

[66] McKeon, *The Origins of the English* Novel, pp. 212-62.

[67] Clement Hawes, 'Novelistic History', in *The Cambridge Companion to the Eighteenth Century Novel*, ed. by John Richetti (Cambridge: Cambridge University Press, 1996), pp. 73-79 (p. 74), and Robert Mayer, *History and the Early English Novel: Matters of Fact between Bacon and Defoe* (Cambridge: Cambridge University Press, 1997).

[68] By 'virtuality' Zimmerman proposes that the status of historical reconstructions of past events is virtual rather than real, due to the fallibity of the links [i.e. preserved 'traces'] that unite past and present .'The fictionality of history may construct only a virtual, or may, reconstruct a real, past depending on our judgement of its powers of managing the foundational traces. Yet the reality of the traces is always a compromised one; they may be authentic enough, but as traces they exist only in the mediation that connects past and present'. See Everett Zimmerman, *The Boundaries of Fiction: History and the Eighteenth Century Novel* (Ithaca: Cornell University Press, 1996), p. 6. For the relationship between history and novelistic fiction, see also John F. Tinkler, 'Humanist History and the English Novel in the Eighteenth Century', *Studies in Philology*, 85 (1988), 510-37.

The simultaneous presence of comments on these two components in Hoole's paratext may be used to align the *Furioso* with the eighteenth-century literary panorama and to foreground examples of historical bases in the *Furioso* that Hoole wants to highlight in order to suggest similarities between Ariosto's poem and other early novelistic productions in the use they make of historical sources. As Lennard J. Davis explains, early novelistic production finds its origin in journalism: for this reason reference to plausible facts and documents (like letters and manuscripts) are included in early novels to allow for the fictional aspects to be included as well.[70] For example, in his novel *Roxana*, Defoe pretends the reader is reading Roxana's letters, and from the content of those letters he relates the facts of the novel and background stories of the characters. The titles and subtitles of early eighteenth-century novels often feature the term 'history' with the aim of claiming to recount true facts, as for example in Aphra Behn's *Oroonoko: The History of a*

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[69] Hoole's quotations of these two works are more accurate than those of his forerunner, suggesting that, alongside Harington's translation, Hoole also had access to the 1584 De Franceschi edition.

[70] Davis, p. 8.

Royal Slave. Similarly, Richardson presents *Clarissa* as a ‘history’, as well as marking the distinction between *Pamela* and romance, by showing how Pamela is based on real documents; whilst Frances Burney presents her *Evelina* as ‘The History of a Young Lady’s Entrance into the World’. These examples show how eighteenth-century novelistic fiction, especially in the early stages, needed a base in reality in order to be accepted and well-received by the readership.[71] Davis points out that the theory of the veracity of the novel can be labelled a simulacrum theory, which if followed in practice would have resulted in novels not being written, as novels could not be completely presented as true facts, but were full of ‘improbabilities, coincidences, sensational material, exotic situations, chance events and so on’.[72] Writers of fiction needed to be more morally careful than writers of history, thus in order to legitimate their fiction they had to declare and present it as true.[73] According to Davis, this attitude towards fiction is to be ascribed to reasons of cultural context; that is to say, to the eighteenth-century treatment of news in an age that saw the emergence of a series of laws to regulate the publication of false and true news, enforcing a general quest for truth and veracity.[74]

Given the characteristics of the poem he was translating and his attitude towards fiction, Hoole could not present his text as realistic and as reporting true facts. Nevertheless, in showing such a vivid interest in the historical basis of the *Furioso*, he demonstrated that he had used historical sources that highlight and explain the historical facts and figures mentioned in the poem, seeking to show that Ariosto’s poem is a work of fiction that is well-grounded in history. It is not possible to present the *Furioso* as a work of history, but he used the paratext to foreground and explain its historical background. These considerations indicate that this is another characteristic of the *Furioso* that Hoole foregrounds on account of contemporary interest in the novel.

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[71] Davis, p. 57.
[72] Davis, pp. 112-13
[73] Davis, pp. 112-13.
[74] Davis, pp. 108-09.

4.9. MANIPULATING THE ARCHITECTURE OF THE BOOK: THE 1791 ADAPTATION

In 1791, six years after the publication of the second edition of his translation, Hoole published a reduction and adaptation of the *Orlando of Ariosto* in twenty-four books (see Part II of the Appendix, Fig. 63).[75] What led him to undertake such an invasive textual operation? From the title page it is evident that this publication is not to be considered a translation, as the author defines it a 'reduction' and assigns responsibility for the operation to 'John Hoole, translator of the original work in forty-six books'. This caption contextualizes the literary operation and defines both his authorial role and what kind of text has been produced: it is completely clear that this is not now a translation, but instead an adaptation of a translated text. To define this text, Hoole declares explicitly that 'Conſidering myſelf emancipated from all reſtraint of a tranſlator, I have taken every liberty that ſeemed conductive to the end propoſed.'[76] In the Preface to the adaptation he claims that he decided to undertake this enterprise because the readers of his translations preferred Tasso's poem:

> Since the firſt appearance of my tranſlation of ARIOSTO in the year 1783, I have had frequent occaſions to obſerve that, though the verſion has been honoured with the public approbation, yet the number of thoſe who have peruſed the ORLANDO FURIOSO is few, compared to thoſe who have peruſed the JERUSALEM DELIVERED. (Vol. I, i)

Hoole's decision is therefore driven by reasons of reception and taste. With the aforementioned statement he provides an insight into how the reception of translations changed from the Renaissance to the eighteenth century and reiterates a trend he had already shown in his 1783 translation, where references to the readership are not found only in the Preface to catch their attention and benevolence, but are the main focus of the last paratextual item in the back-matter of his translation, the Postscript. These references confer a new and more prominent dimension on the readership, as their reaction is actually presented within the material presentation of books The reception of translation acquires a domestic dimension, as seen in Hoole's Preface; one in which it is read first in a close circle and commented on, and then, presumably, amended if necessary. The prominence of the reception context is also highlighted by the fact that the title of the literary production is no longer *Orlando Furioso*, but *The Orlando of Ariosto*. Here Hoole shortens the title, making reference only to the first part of the original title, perhaps implying that his readership was already familiar with the poem and should know it simply through reference to its author: 'of Ariosto'. Reception truly influences Hoole, who tries to adapt his new production to the literary panorama of the time, stating:

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[75] *The Orlando of Ariosto, Reduced to XXIV Books; the Narrative Connected, and the Stories Disposed in a Regular Series by John Hoole, Translator of the Original Work in Forty-Six Books* (London: printed for J. Dodsley, 1791).

[76] *The Orlando of Ariosto, Reduced to XXIV Books*, Preface, p. vi.

> It might, on this occaſion, be ſuggested by ſome, that a ſelection of paſſages from this poem would not be unacceptable to the public; and indeed, in an age abounding with collections of diſjointed parts of authors, under the denomination of BEAUTIES, *disjecti membra poetae*, the voluminous and miſcellaneous production of Ariosto ſeems ſingularly adapted to ſuch purpoſe. (Vol. I, iii-iv)

Hoole wants to make his new adaptation consumable through a different literary product, and the vocabulary he uses reveals a completely new attitude towards the readership. He does not use the term 'reader', as previous translators did, but speaks of his 'public', revealing a broader perspective and a change in the interaction between author and readership. The reference to Beauties is also loaded with significance, since, as Daniel Cook explains, the anthological and fragmented reading of authors in the eighteenth century played a significant part in placing them within the English canon.[77] Therefore Hoole's adaptation might be read once again as an attempt to 'domesticate' the *Furioso*, but more importantly, to read it in the light of contemporary English literary conventions and the prominent authors of his time. This interest in English literary conventions is further reinforced by Hoole's stylistic recollection of novelistic characteristics in his translation, (like for example the reference to the unfinished *Orlando Innamorato* and the Spanish *Quixote*, as well as his highlighting of historical references in the *Furioso*) making the alignment of his translation with the English literary tradition multi-layered and multi-faceted.

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[77] Daniel Cook, 'Authors Unformed: Reading 'Beauties' in the Eighteenth Century', *Philological Quarterly*, 89 (Spring-Summer 2010), 34-53.

What characteristics of the poem drove Hoole to operate his reduction of Ariosto's *Orlando furioso*? In the Preface he indicates his readership preferred the *Jerusalem Delivered* for its linearity, and that he therefore decided to adapt the *Furioso* and to rearrange the plot in chronological order, abandoning episodes he deemed to be irrelevant for the English readership. This can be seen from the title, which states: 'with the narrative reordered and the stories reconnected'. The subtitle clearly explains that the stories are reordered following a temporal sequence and Ariosto's device of entrelacement (i.e. leaving episodes *in medias res* in order to go and narrate another episode and resume the one left incomplete in another part of the poem) is abandoned by Hoole in favour of a regular narrative sequence of episodes.

This adaptation resulted in a poem twenty-four books long in which each canto is preceded by a stanza, 'the Argument', which comprises a chronological summary of the events happening in that canto. Each event is literally separated from the next by a full stop, and these events are reported in chronological order in the actual development of the canto. What is Hoole attempting to achieve in turning one of Ariosto's fundamental narrative principles upside down? Alongside the fact that Hoole wanted to conform Ariosto to Tasso's treatment of time and narrative, and to bring forward changes to the plot of the *Furioso* concerning elements linked to characteristics of the novel (e.g. erotic matters and didacticism), there is another element that brings the *Furioso* closer to the novel once more. In early novelistic production plots tended to be arranged in chronological order and in a regular narrative sequence, especially those dealing with the life of a single main character, such as *Moll Flanders* or *Tom Jones*. Hoole is therefore trying to further domesticate the

Furioso and to overcome the boundaries of genre in order to associate narrative poetry with the novel. In terms of changes within the text, we may wonder in the first instance if Hoole had decided to leave descriptions out of the adaptation. This question is answered by an analysis of the arguments, where the events of each canto are reported in chronological order and there is only one instance of lengthy description included: that of the Earthly Paradise. How then is the rest of the poem rendered in the adaptation?

The names of the characters do not change between the translation and Hoole's adaptation. In Canto I the most evident change is the narrative sequence of events, the most evident item of description being the *locus amoenus*, which is retained in identical form in both translation and adaptation. By comparing and analysing Canto XXIII and Canto XXXIV in the translation and the adaptation, it is evident that the rendition has not changed, since there is almost exactly the same number of lines in both versions. The only difference is to be found in Canto XXXIV, where the adaptation features four lines more than the translation. These lines serve the purpose of linking the events in a different sequence from the one found in the translation, so do not add new content to the work. The similarities between the two passages also reveal that the descriptive passages are not left out of the adaptation, contradicting the preliminary hypothesis. However, it is clear that Hoole's descriptions are 'lost' amongst the multitude of events that are happening in the poem. Hoole's approach in reducing the cantos from forty-six to twenty-four is, in fact, to combine two cantos into one. This combination has the effect of anticipating significantly pivotal episodes of the poem (e.g. the story of Ginevra from Cantos IV and V in Books I and II, the episode of Olimpia from Cantos X-XI in Book III), in order to rearrange the poem in a regular narrative sequence. The adaptation once again reinforces the hypothesis that Hoole was attempting to align the *Furioso*'s characteristics with those of the novel. The shortening of each canto occurs mainly through the deletion of Ariosto's authorial intervention in the proem, with the exception of Book I, in order to anticipate narrative units. By these means he was able to give prominence to fiction and narrative: each canto, in fact, opens with the name of a character doing an action. The actions of the characters are to be read together with the introductory stanza, ‘The Argument’. Here the actions are presented in sequence and highlight the chivalric aspects of the *Furioso*, in the sense that the majority of events portray knights in battle. This technique further foregrounds the poem’s fictionality, and its new narrative sequence is another device aligning the translation and adaptation of the *Furioso* in England to the novel.

4.10. CONCLUSION

John Hoole’s translation of the *Furioso* was produced after two instances of translation which are very different from one another in their textual and paratextual approaches. In the first of these, Harington sought to domesticate his translation to the courtly Renaissance taste, chiefly to promote his activity as a poet and to donate gift copies to court members. He used the paratext to highlight the *Furioso*’s controversial aspects and to control them. Huggins’s use of paratextual items was significantly different, as he used his Preface to mount a defence of Ariosto and highlighted the Italian author’s autonomy by producing a deliberately literal translation. Overall, Hoole’s production may be seen as a combination of these two approaches. On the one hand, he adopts Harington’s approach to the paratext, copying glosses that reconstruct the narrative of the poem and references to the commentators. On the other hand, alongside this, he aims to illustrate the elements of novelty in the poem, but through the adoption of a fundamentally different strategy to that of Huggins. His contextualization and translation of the poem are developed along three strands. Specifically, through the use of the paratext, he signals the *Furioso*’s intertextuality and its relation to the English literary tradition. The rich intertextuality of the Italian poem enables Hoole to highlight the fiction of the poem, leaving aside the allegorical readings and comments on its classical background that were concerns of the previous translators. Comments on the fictional background of the poem put Hoole in the position of tracing the connection of the *Furioso* with chivalric romances and the early English novel. Through footnotes Hoole then highlights characteristics that the poem shares with eighteenth-century novels, including elements such as didacticism, the role of putative sources, and the presence of the translator's persona. For Hoole, the *Furioso*'s closeness to the novel is the last point of a journey that aims at tracing the closeness of the poem to English literature. Hoole contextualizes the poem's translation within debates on the formation of the English canon and on the poem's adherence to the epic genre. These debates are developed in prefatory items and in the footnotes, and characterize the *Furioso* as a pastiche of different genres. Starting from this mixture of genres, Hoole then identifies the characteristics the poem has in common with the novel.

In order to pursue these commonalities in his 1783 edition, rather than forcing a complete change in the form of the *Furioso*, he instead uses the paratext of his translation to point out and stress that the poem has a variety of characteristics in common with novelistic fiction. This approach is further refined with the publication of his adaptation, which reorders the episodes of the text into coherent narrative units. Is this adaptation to be linked with the current taste of the time? We should not forget that Hoole spent twenty years working on his translation, and that novelistic production would therefore have changed during this period of time. What is certain, however, is that Hoole wanted to highlight the commonalities between novel and narrative poem and did so by discussing various fictional aspects of the *Furioso* in his two renderings.

CONCLUSION

The analysis of paratexts and material forms in three English translations of the *Furioso* has shown that translation is not merely a linguistic act but also an act of literary critique and contextualization, and that these two processes are visible and framed in the paratexts contained in the editions of each translation. From its very conception the *Orlando furioso* was manipulated, recomposed and expanded in different editions and different texts. The Italian editions generated further publications in the form of commentaries produced in Renaissance Italy to explain and defend the poem, both in separate volumes and within paratexts as part of the editions of the poem.[1] Translations of the *Furioso* in Europe can be considered as further responses to the poem. The literary debate around translation was paired with changes in printing and book design, resulting in the production of a myriad of editions, different both in their content and materiality.

The retranslation of the poem in English was part of this chain of response. The variety that characterizes the plot of the *Furioso* found representation in the variety of book-objects. This study has offered, for the first time, a survey of the first three translations of the *Furioso* into English, providing a synchronic overview and offering an analysis of diachronic case studies. Each edition is a unique performance of translation and book-making. The focus on the object as a single material form is intended to stress the uniqueness of each translated edition. In fact, second and third editions are equally important as single performances of book design – and could be the subject of future research – but the analysis of each edition as a unique object enables a closer reading of its characteristics. Each of the case studies shows that translation is not only a linguistic act, but more prominently a cultural fact. The linguistic significance of each translation is paired with its uniqueness as a book-object.

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[1] Javitch, *Proclaiming a Classic*, chapters 2 and 5.

The key role of materiality in framing the English editions of the *Furioso* is foregrounded from the very first translation, in which John Harington confers a prominent role on the copperplates that are copied from the Italian source edition to give prestige to his translation. Changes and manipulations of the material form of the book are the most visible alterations in each translation of the *Furioso*, and support theories concerning the mobility of the text, and the prominence of the material features of books. The analysis of these book-objects contributes to tracing the history of the translation of the *Furioso* into English; in the course of which history Ariosto's poem is translated and recombined in different editions in a way that makes it impossible to document completely its movement from one edition to another. Once a text is assembled in a different book-object it becomes part of a unique material presentation and its interpretation varies according to the paratextual elements that are featured in that particular edition. Materiality in each book-object is embodied at various levels: firstly in the format of the book and its size, and then in the design of its paratextual components. Analysis of these material components and their interaction with one another has shown that it is more productive to analyse the material aspect of a book in a non-sequential way, starting with the outer characteristics and then moving to the *mise en page*. This non-sequential analysis has linked together different paratextual elements and discussed their interaction, showing that the design of paratextual elements, being fluid and unstable, gives the agents involved in the publishing process and the reader the possibility to access paratextual items in multiple ways.

The rendering of a text on the page is, in fact, not only visible in the written words, but also in the way the text is assembled within the book-object. Previous scholarship on Ariosto and his poetic production has focused largely on discussing the instability of the text from a philological viewpoint. Philological studies on the *Furioso* have demonstrated its variation as a text that was manipulated and changed many times before its author's death: in the three editions published in Ariosto's lifetime, in the corrections to each edition, and in its transition from forty to forty-six cantos.[2] Now, my analysis of paratextual apparatuses and their mechanics has shifted the discussion from the variation of the Italian *Furioso* to the changing forms of its English translations beyond the textual level, focusing on the design of the paratexts, and their interaction with the source text.

Source editions were only explicitly mentioned in Harington's translation, and it is clear that subsequent translators did not identify a specific Italian source edition in producing a translation that was a response to Harington's work. Both Huggins and Hoole mention Harington; one to dismiss his approach to the paratext, and the other to incorporate some of his remarks on the *Furioso* in his footnotes. In the view of both translators, their translations are not only a rendering into English from the Italian language, but a reaction to an English cultural and material product, embodied in the previous translation(s). In this context, translation is reception in the sense that each translator received and interpreted the text in different ways and incorporated these interpretations in the design and development of the paratext.[3]

Variations in the physical presentation of each book change the way the poem is framed and how it can be accessed and understood by the prospective readership.[4] The use of materiality to define the edition as a unique piece of book-making and the organization of the *mise en page* made it possible to analyse the translations as cultural products of their time. Scholars in the past have considered retranslation as the repetition of a translation act to render a literary work in another language, and an attempt to make the translation conform to a given literary canon.[5] The incorporation and investigation of materiality provides a new dimension to the notion of retranslation: changes are visible not only within a new translation of the same text, but also in the materiality of successive editions, which effectively present different *Furioso*s. Two of the three case studies are retranslations, and the references they make to one another reveal a vision of paratextual design that changes over time, reflecting a clear purpose, and thus leading to the examination of books as physical objects in discussing the translation.

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[2] Ludovico Ariosto, *L'Orlando furioso secondo la princeps del 1516*, ed. by Marco Dorigatti, pp. XX-XXXII.

[3] Guyda Armstrong, *The English Boccaccio: A History in Books* (Toronto: University of Toronto Press, 2013), pp. 8-9.

[4] Smith and Wilson, p. 2.

[5] Venuti, 'Retranslations', p. 25.

The authorizing techniques employed in each translation show how the organization of the different paratextual parts of each book is used to create a mechanism of cross-referencing with which to discuss and present the poem. As first shown in the analysis of Harington's translation, paratexts can be used to bestow prestige on books, and developed to show the links between the text and authors of the classical tradition. This link between the *Furioso* and the literary past can also be seen in Huggins's editions, although expressed in a different material form. Hoole also recognizes the literary traditions of the past and uses them to authorize his translation, but at the same time presents the links between the *Furioso* and the narrative poems of the Italian tradition as an element of innovation, highlighting the fabulous matter in the poem and presenting the *Furioso* as related to the modern genre of the emerging eighteenth-century English novel. Contemporary production practices in this latter translation are also visible in the book's design, format and size. When compared with the previous translations of the *Furioso*, Hoole's translation also anticipates the modern book in its 'look' and 'feel'. Hoole's paratext is less visible, not because it is abandoned but because it occupies another position on the page: the Renaissance glosses have become footnotes and the commentary to the translation, aside from the prefatory address, appears as a single paratextual element. The function and standpoint of the paratextual organization are evident in the prominence or minor role of single paratextual components. The author's standpoint is revealed both by the presence and quantity of single paratextual elements in the book and also by the types of comments each translator used them for.

For Harington, illustrations were a symbol of prestige to be associated with his translation; images were similarly present in Hoole's work but with a less prominent role as only one illustration was included in each volume. Cultural prestige was also transferred to other characteristics of the book, such as the size. The format of the *Furioso* changed significantly during the time period covered by this study, signalling changes in readership and reading practices. Harington's book was a folio to be given to a courtly readership as a gift, whilst Huggins's translation was produced in two volumes in quarto format, with a prospective readership of scholarly men. By the time of the publication of Hoole's work, the dimensions had been further reduced and the translation was published in five volumes. These changes in format are also mirrored in variations in the design of the *mise en page*. This study has elaborated on the materiality of each book in order to discuss and present each edition as a cultural object, showing the understanding and judgement of each translator with respect to Ariosto's work, and also their attempt to link it to the English literary context.

In each edition, introductory paratexts, such as prefaces and addresses to the reader, provided preliminary considerations about the translator's attitude towards translation and the source text. Prefatory items, however, are not the only place where the translators made their voice heard.[6] Approaches to translation and the elements of importance in the poem are also evident in the way glosses and footnotes are organized and populated with information. The information that surrounds the text in the form of exegesis and reconstruction of intertextual relationships and the use made of Italian commentaries are confirmed by the translation choices made in the actual translation of the text from Italian into English. All three editions were produced during a time when translation theory was at an early stage; therefore each translator used literary generic models to discuss and frame his translation and to contextualize it within his own literary milieu. This contextualization within genres is framed through the materiality of each book-object and shifts the twenty-first century focus on early modern translation from theoretical principles to the production of literary texts and cultural objects. The translated editions present characteristics that are indicative of specific literary genres, moving the interest of the translator from translation as an act of rendering the text from one language into another, to an act of presenting a text with physical and literary characteristics that can be compared to patterns that are present in contemporary literary productions. Translation is a cultural production rather than being exclusively an act of linguistic transposition. Even when the canonical characteristics of the literary text (both in English and in English translation) are ignored, as in the case of Huggins's translation, the position of the text outside the canon reinforces the role of the cultural context. The translator who chooses to produce a book-object that is different from the models of his time clearly knows the cultural and literary conventions he is choosing to dismiss.

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[6] Javitch, *Proclaiming a Classic*, chapter 2.

The translator's authority is not imposed by his ability to comment on and justify his translation choices, but by his knowledge as a man of letters and the ways in which he displays this knowledge through the paratext. The linguistic translation in each edition is mirrored in the way the paratext is presented, creating a relationship of mutual influence between the linguistic and material elements of each translated edition. Harington's voice prevails over the translated text, which renders the Italian source text inaccurately and incompletely and is counterbalanced by an overbearing paratextual apparatus. Huggins refrains from making his presence evident beyond his Preface, both in the literal translation of the text and in the abandonment of paratextual elements. Finally, Hoole adopts translation and paratextual strategies that are midway between those of his predecessors, showing common traits between the *Furioso* and the novel and highlighting the stories, fictional elements and characters of the poem. The elements of each edition brought in by the materiality of the book are not separated from the translation practice, as each translator's use of the paratext reflects his translation practice. Translation choices for each edition can be seen in the Appendix, where the parallel presentations of Cantos I, XXIII and XXXIV for each edition and their comparisons are crucial in showing the attitude of each translator towards the translated text.

The variety of glossary material, both in terms of its design in the *mise en page* and its function, frames and affects each translation. Harington populated his pages with glosses and references to other commentaries within the text, but by the time the poem was translated a third time the glosses had become footnotes. The paratextual presentation of the poem influences how the matter of the *Furioso* is accessed by its readership. From the very first translation, the material elements featured in each translated edition were used to justify the translation. However, the nature of the justificatory aims of paratextual items changed in subsequent translations, as it took the form firstly of an absence of commentary footnotes, and then of lengthy footnotes aimed at retracing and reconstructing the intertextual relations of the poem with other literary works within the English context. The interaction of each edition with the English literary context is not only embodied in the presence of paratextual items in the form of commentary, but also in the absence of paratextual apparatus and how this absence of paratextual elements presents Ariosto's work as autonomous and authoritative. The material forms employed in each retranslation are crucial not only for their presence, but also when simplified in comparison with earlier translated editions of the same work.

We must not forget, however, that the paratextual design of each translation is equally the product of changes in the materiality of the book that are not primarily related to literary culture, but rather to changes and trends in printing conventions and book technology. The change from glosses to footnotes mirrored in Harington's and Hoole's translations is a direct consequence of printing conventions and taste, but their design is used in such a way as to frame the content of the translation and the commentaries around it. Material elements are therefore used to frame literary debates, and their design has an important role in the way these discussions are organized and understood. Paratextual design and its interaction with literary debates reveal how technical changes in printing technology affected the production and discussion of literary texts. Harington's marginal glosses guided the reader to other parts of the paratext for comment and justification of aspects of the poem, whereas Hoole's footnotes expand the text to reference other poems and to explain the roles of major characters.

The interaction between translation practices, paratexts and book-making, and the progressive relegation to the background of the Italian source edition confirms the importance of considering each edition and each translation as a cultural product of its time, and not just a rendering of a text from a source language to a target language. Harington used the De Franceschi edition to orchestrate his own authorization of his translation, but his attitude to the source text was two-fold. He needed the source text to authorize his translation, but at the same time its presence was not fully acknowledged either in the paratextual design or the translation practice. By the time the *Furioso* was translated a second time, the source text is physically present on the page but the edition is not specified. Huggins's very literal approach to translation is supported by the presence of the Italian source text next to the translation into English. The fact that Huggins did not specify a source edition indicates that he considered Ariosto as authoritative in his own right, but also provides an example of a different approach to the source text, as Huggins consulted several Italian editions of the *Furioso* and his remarks on this choice suggest that he edited his own source text: on p. x of the Preface to his translation, Huggins remarks: 'ſhould any thing [...] appear harſh and unſatisfactory to the reader, I mean not here to make my own defence, but chuſe Ariosto for my advocate; to whom, throughout, I refer my judges, as I have plac'd him there cloſe to me, in as correct and well prepar'd a manner, as the comparing all the beſt editions of Italy could furniſh me with.' Huggins's source text therefore does not come from only one source edition, but is instead a compilation of different texts taken from different source editions, a further confirmation of how source edition and source text can be problematic to identify in early-modern translation. He also chose not to populate his translation with commentaries, hence the simplification of the paratextual apparatus that accompanied his work. Hoole was very precise in indicating models for his translation in Dryden and Harington, but he did not mention a specific source amongst Italian editions of the poem. He used the 1591 translated edition in the footnotes to comment on the characteristics of the poem, but ignored it when it comes to translation practice, as Hoole was more faithful and literal than Harington in his translation practice.

The presence of Italian source editions during the translation process – always nebulous, even in Harington who extols the inclusion of the plates – becomes even less apparent in subsequent editions. Consequently, source editions do not actually enter the target culture as autonomous entities, and are not visible in the translations or only partially acknowledged. Italian editions of the *Furioso* and their paratexts are actually blended into the translations to give life to new texts in English and to new book-objects. This lack of specificity and fluctuating attitudes towards the Italian source text evidences that once Ariosto's poem entered the English literary panorama it was no longer solely perceived as an Italian source text. Subsequent translations became responses to previous ones, and not only to the *Furioso* as an Italian text, progressively transforming the translated poem into an English cultural product.

The non-identification of a specific source edition did not prevent Huggins and Hoole from engaging with the peculiarities of the *Furioso*, but indicates instead that the literary debates around the translated text and its place within the English canon were the elements with the most prominent role.

The journey and changes the *Furioso* underwent within the early-modern English literary context confirm the importance of extending the concepts expressed in the 'cultural turn' in translation studies to studies of early-modern translations. The study of translations is more than a merely linguistic act.[7] Analysis of the interaction between paratext and text through the discussion of translation strategies reveals the constant dialogue between the translation and the physical and paratextual design of the book. Each edition was a cultural product of its time rather than a straightforward act of linguistic transposition, during a period when translation and its significance as a linguistic act were only just beginning to be formalized: the publication of the three translations studied in this thesis happened across a time-span in which the role and the practice of translation were discussed primarily in terms of faithfulness of translation and the work undertaken by John Dryden and Alexander Pope.[8] Analysis of paratextual items has provided meaningful insights into the attitude of the translator towards the source text, the translated text, and into his ideas on translation and how to approach it. Translation theory in the early modern period was in development, and this development has been analysed in conjunction with the changing nature of paratextual design across different editions. The materiality of the Rylands editions was used to present and discuss the way in which the poem was published in different times and places. Ariosto and his poem acquired significance through the way paratexts were designed or were absent in each book-object. At a general level, the *Furioso* is fragmented and recomposed in the paratextual items surrounding it. Analysis of paratexts is important in the discussion of literary texts, as the aspects of the book considered to be the most crucial and interesting in an individual example of book-making can be deduced from their composition and function.

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[7] Bassnett, 'Taking the Cultural Turn in Translation Studies', pp. 171-79.

Paratexts thus have a commentarial or navigational function in highlighting or playing down aspects of the content and structure of the literary text, and in presenting how these aspects were perceived and treated by the translator. Each edition is the re-presentation of a different *Furioso* and of its interaction with a specific cultural context, and each act of retranslation is therefore an act of reception of the previous editions. The re-presentation of a variety of *Furioso*s is also evident in the presence of second or third editions for each translation. Examination of these editions is not included in the present project, but their presence is none the less significant, as their publication reinforced the presence of the *Furioso* in English and signals its reception.

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[8] See Hopkins, ‘Dryden and his Contemporaries’, pp. 55-67.

Through the use of paratexts, each translator engages in different ways with the classical literary tradition, book design conventions, Italian exegeses and the English canon. These multifaceted interactions with a variety of literary manifestations are conveyed in the mechanics of the architecture of authorization in each translation and use paratextual design as an agent of cultural change.

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NOTE ON THE APPENDIX

This appendix contains further contextual information for the three English translated editions discussed in this thesis. It is in three parts: Part I contains bibliographical data, first on the poem's print history in Italian and in translation to 1591, and then on its English reception in translation and adaptation from 1591-1791. Part II provides facsimile reproductions of each part of the three editions I discuss in the main text. The images are taken from EEBO and ECCO follow their order of appearance in each volume, and include frontmatter and cantos I, XXIII and XXXIV as they appear in each edition. The third and final part of this appendix provides further textual data about the three editions. Part 3.1 compares the relative length of cantos in Harington and his source edition. This is followed by a parallel presentation of the three different renderings of the poem, once again for the three cantos under analysis. Since it is not possible to establish a definite Italian source edition for William Huggins' and John Hoole's translations, I have chosen a modern Italian critical edition as the source text for comparative purposes: Ludovico Ariosto, *Orlando furioso*, edited by Emilio Bigi (Milan: Rusconi, 1982).

PART I

PRINTED EDITIONS

PART 1. 1

PRINTED EDITIONS AND TRANSLATIONS OF THE ORLANDO FURIOSO IN EUROPE TO 1591

ITALIAN	FRENCH	SPANISH	ENGLISH
1516 Ferrara			
1521 Ferrara			
1524 Milan 1524 Rome 1524 Venice (Rusconi) 1524 Venice (Zoppino and Di Paolo)			
1525 Venice (Bindoni and Pasini)			
1526 Milan 1526 Venice			
1527 Venice			
1528 n. pl.			
1530 Venice (Sessa) 1530 Venice (Penzio and Rizzo) 1530 Venice (Zoppino) 1530 Venice (Bindoni and Pasini)			
1531 Venice			
1532 Ferrara			
1533 Venice (Bindoni and Pasini) 1533 Venice (Sessa)			
1535 n. pl. 1535 Venice (Bindoni and Pasini) 1535 Venice (Torti)			
1536 Turin 1536 Venice (Giolito) 1536 Venice (Torti) 1536 Venice (Zoppino)			
1537 Venice			
1539 Milan 1539 Venice (Bindoni) 1539 Venice (Giglio & frates) 1539 Venice (Torti)			
1540 Venice (Bindoni and Pasini) 1540 Venice (Nicolini)			
1541 Venice			
1542 Venice (Bindoni and Pasini) 1542 Venice (Volpini) 1542 Venice (Zoppino)			
1543 Rome 1543 Venice (Giolito) 1543 Venice (Nicolini and Zoppino) 1543 Venice (Zoppino)	1543 Lyon		
1544 Florence 1544 Venice	1544 Lyon		

ITALIAN	FRENCH	SPANISH	ENGLISH
1545 Venice (Giolito) 1545 Venice (Manuzio) 1545 Venice (Valvassori)	1545 (Regnault) 1545 (Le Bret)		
1546 Venice (Giolito) 1546 Venice (Giolito)			
1547 Venice (Giolito) 1547 Venice (Giolito)			
1548 Venice (Giolito) 1548 Venice (Valvassori)			
1549 Venice (Giolito) 1549 Venice (Giolito) 1549 Venice (Rampazzetto) 1549 Venice (Valvassori)		1549 Antwerp	
1550 Venice (Giolito) 1550 Venice (Giolito)		1550 Lyon (Bonhomme) 1550 Lyon (Bonhomme) 1550 Toledo	
1551 Venice (Giolito) 1551 Venice (Giolito) 1551 Venice (Imperatore)			
1552 Venice	1552 Paris		
1553 Venice (Valvassori) 1553 Venice (Valvassori)			
1554 Venice (Bindoni) 1554 Venice (Giolito) 1554 Venice (Giolito) 1554 Venice (Rampazzetto) 1554 Venice (Valvassori)			
1555 Venice	1555 Paris (Regnault) 1555 Paris (Longis) 1555 Paris (Ménier)	1555 Antwerp	
1556 Lyon (Italian edition) 1556 Venice (Giolito) 1556 Venice (Valgrisi) 1556 Venice (Valgrisi) 1556 Venice (Valvassori) 1556 Venice (Valvassori)		1556 Lyon (Bonhomme) 1556 Lyon (Rouillé)	
1557 Lyon (Rouillé) (Italian edition) 1557 Lyon (Rouillé) (Italian edition) 1557 Venice (Giolito) 1557 Venice (Pagano) 1557 Venice (Valgrisi)			

Italian	French	Spanish	English
1558 Venice (Valgrisi) 1558 Venice (Valvassori) 1558 Venice (Valvassori) 1558 Venice (Viani)			
1559 Venice (Giolito) 1559 Venice (Valvassori) 1559 Lyon (Italian edition)			
1560 Venice (Giolito) 1560 Venice (Giolito) 1560 Venice (Valgrisi)			
1561 Lyon (Rouillé) 1561 Lyon (Rouillé) 1561 Venice			
1562 Venice (Rampazzetto) 1562 Venice (Valgrisi) 1562 Venice (Valvassori)			
1563 Venice (Valgrisi) 1563 Venice (Valvassori) 1563 Venice (Varisco) 1563 Venice (Viani)			
1564 Venice (Rampazzetto) 1564 Venice (Varisco)		1564 Barcelona	
1565 Venice (Giolito) 1565 Venice (Rampazzetto) 1565 Venice (Valgrisi) 1565 Venice (Valgrisi) 1565 Venice (Viani)			
1566 Venice (Valgrisi) 1566 Venice (Valvassori) 1566 Venice (Varisco)			
1567 Venice (Comin) 1567 Venice (Percacino) 1567 Venice (Valvassori)			
1568 Venice (Franceschini and Zazzera) 1568 Venice (Guerra) 1568 Venice (Valgrisi) 1568 Venice (Varisco) 1568 Venice (Zazzera)			
1569 Lyon (Italian edition)			
1570 Lyon (Italian edition) 1570 Venice (Guerra) 1570 Venice (Rampazzetto) 1570 Venice (Valgrisi)			
1571 Lyon (Italian edition) 1571 Venice	1571 Paris (Buon) 1571 Paris (Gaultier)		
1572 Venice (de Franceschi) 1572 Venice (Valgrisi)	1572 Paris	1572 Medina del Campo	

ITALIAN	FRENCH	SPANISH	ENGLISH
1573 Venice (Polo) 1573 Venice (Valgrisi)			
1574 Venice			
1575 Venice (Farri) (Spanish translation) 1575 Venice (Farri) (Spanish translation) 1575 Venice (Guerra)			
	1576 Lyon		
1577 Venice (Guerra) 1577 Venice (Polo)	1577 Lyon		
		1578 Salamanca	
1579 Lyon 1579 Venice			
1580 Venice (Farri) 1580 Venice (Gobbi) 1580 Venice (Valgrisi)	1580 Lyon		
1581 Venice		1581 Madrid	
1582 Venice (Guerra) 1582 Venice (Zanfretti)	1582 Lyon (Honorat) 1582 Lyon (Michel)		
1583 Venice	1583 Lyon	1583 Bilbao 1583 Toledo	
1584 Venice			
1585 Venice		1585 Madrid	
1586 Venice		1586 Toledo	
1587 Venice (Deuchino) 1587 Venice (Deuchino) 1587 Venice (Rampazzetto) 1587 Venice (Rampazzetto and Bordogna) 1587 Venice (Valgrisi)			
1588 Venice		1588 Toledo	
1589 Venice			
1590 Venice			
			1591 London

PART 1.2

ENGLISH TRANSLATIONS, ADAPTATIONS, AND FOREIGN-LANGUAGE PRINTINGS 1591-1791

1. ENGLISH TRANSLATIONS OF THE *ORLANDO FURIOSO* 1591-1791

Orlando Furioso in English Heroical Verse, by Iohn Haringto[n] (London: by Richard Field dwelling in the Black-friers by Ludgate, 1591) STC 746

Orlando Furioso in English Heroical verse. By Sr Iohn Harington of Bathe Knight (London: By Richard Field, for Iohn Norton and Simon VVaterson, 1607) STC 747

Orlando Furioso in English Heroical Verse: By Sr Iohn Harington of Bathe Knight : *Now Thirdly Revised and Amended, with the Addition of the Authors Epigrams* (London: printed by G. Miller for I. Parker, 1634) STC 748

Orlando Furioso, by Ludovico Ariosto: In Italian and English (London: printed for the editor, in Rupert-Street, 1755)

Orlando Furioso, by Ludovico Ariosto: Translated from the Italian, by William Huggins, Esq; (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey 1757)

Orlando Furioso: Translated from the Italian of Lodovico Ariosto: With Notes: By John Hoole.: In Five Volumes (London : printed for the author: sold by C. Bathurst; T. Payne and Son; J. Dodsley; J. Robson; T. Cadell; G. Nicol; J. Murray; J. Walter; T. and W. Lowndes; J. Sewell; J. Stockdale; and J. Phillips, 1783)

Orlando Furioso: Translated from the Italian of Lodovico Ariosto: With notes: by John Hoole. In five volumes (London : printed for George Nicol, 1785)

The Orlando of Ariosto, Reduced to XXIV books: The Narrative Connected, and the Stories Disposed in a Regular Series: By John Hoole, Translator of the Original Work in Forty-Six Books: In Two Volumes (London: printed for J. Dodsley, Pall-Mall, 1791)

Orlando Furioso: Translated from the Italian of Ludovico Ariosto: With Notes: By John Hoole: In Five Volumes (London: printed for Otridge and Son; R. Faulder; J. Cuthell; J. Walker; R. Lea; Ogilvy and Son; Lackington, Allen, and Co.; Cadell and Davis; T. N. Longman; W. I. and J. Richardion; and Vernor and Hood, 1799)

2. PARTIAL TRANSLATIONS OF THE *ORLANDO FURIOSO* 1591-1791

Part of Orlando Furioso: Translated from the Original Italian, by W. Huggins, Esq; (London: Impressio. E proelis Archibaldi Hamilton typographi londinens. Papyrus. Ex officinis chartariis Richardi Pim. Apud Headley, com. Southton. London: printed for James Rivington and James Fletcher, at the Oxford Theatre in Pater-Noster-Row; and John Cook, bookseller at Farnham in Surry, 1759)

A Translation of Part of the Twenty-Third Canto of the Orlando Furioso of Ariosto (London: printed for J. Almon, opposite Burlington-House, in Piccadilly, 1774) Watt, R. Bib. britannica, 41u

A Translation of the Inferno of Dante Alighieri, in English Verse: With Historical Notes, and the Life of Dante: To which is added, a Specimen of A New Translation of the Orlando Furioso of Ariosto: By Henry Boyd, A.M. (London: printed by C. Dilly, 1785)

3. ADAPTATIONS FROM THE *ORLANDO FURIOSO*, 1591-1791

Greene, Robert, *The Historie of Orlando Furioso, one of the Twelve Pieres of France: As it was Plaid before the Queenes Maiestie* (London: Printed by Iohn Danter [and Thomas Scarlet] for Cuthbert Burbie, and are to be sold at his shop nere the Royall Exchange, 1594) STC 12265

The Historie of Orlando Furioso, one of the Twelve Pieres of France: As it was Plaid before the Queenes Maiestie (London: Printed by Iohn Danter [and Thomas Scarlet] for Cuthbert Burbie, and are to be sold at his shop nere the Royall Exchange, 1599) STC 12266

Desportes, Philippe, *Rodomonths Infernall, or The Divell Conquered: Ariastos Conclusions of the Marriage of Rogero with Bradamanth his Love, & the Fell Fought Battell Betweene Rogero and Rodomonth the Never-Conquered Pagan: Written in French by Phillip de Portes, and Paraphrastically Translated by G.M* (London: Printed [by Valentine Simmes] for Nicholas Ling, 1607) STC 6785

Ariosto, Ludovico, *The Landlord's Tale: A Poem: From the Twenty-Eighth Book of Orlando Furioso: In Two Cantos* (London: printed, and are sold by Benj. Bragge, 1708)

Huggins, William, *Annotations on the Orlando Furioso* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757)

4. FOREIGN-LANGUAGE EDITIONS PRINTED IN ENGLAND, 1591- 1791

Roland furieux, poème heroïque italien de l'Arioste, nouvelle édition en 4 volumes grand 8 (Birmingham: chez Jean Baskerville, 1771)

Roland furieux, poème heroïque italien de l'Arioste, nouvelle édition en 4 volumes grand 8 (Birmingham: chez Jean Baskerville, 1772)

Orlando furioso di Lodovico Ariosto (Birmingham: da' torchj di G. Baskerville, per P. Molini Librajo dell'Accademia Reale, e G. Molini, 1773)

L'Orlando furioso di Lodovico Ariosto (London: si vende in Livorno presso Gio. Tomo. Masi e Comp., 1781)

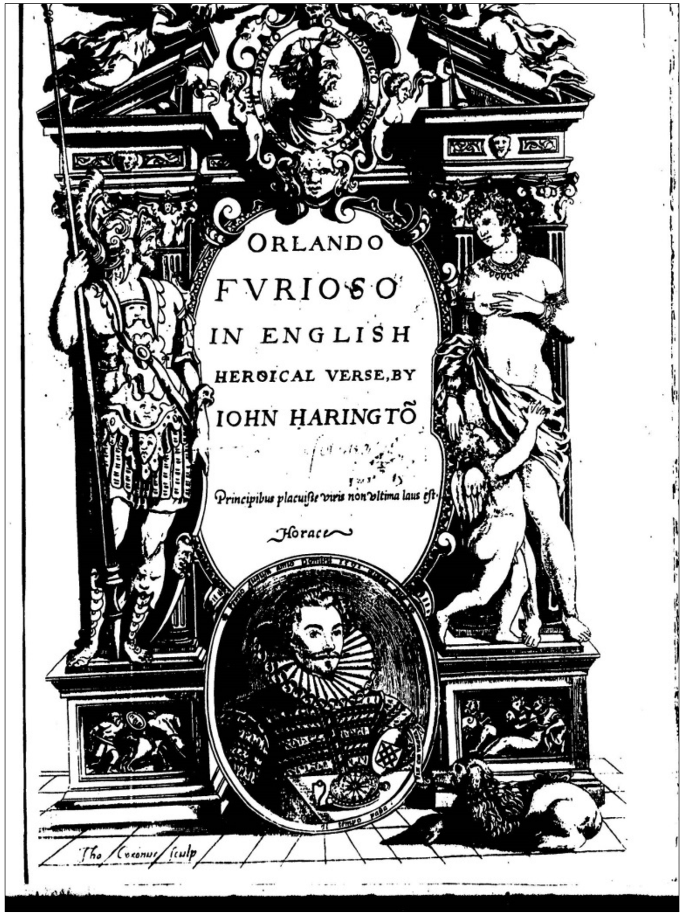
Orlando furioso di Lodovico Ariosto (London : [n. p.], 1783)

Orlando Furioso of Lodovico Ariosto: With an Explanation of Equivocal Words, and Poetical Figures, and an Elucidation of History or Fable, by Agostino Isola: In Four Volumes (Cambridge: printed by J. Archdeacon; sold by the editor, J. & J. Merrill, and W. H. Lunn, in Cambridge; J. Robson, J. Deighton, - Edwards, J. Johnson, London: and D. Prince, & J. Cooke, Oxford, 1789) (hybrid edition with English paratext and main text in Italian)

PART II

FACSIMILE PAGES OF EDITIONS

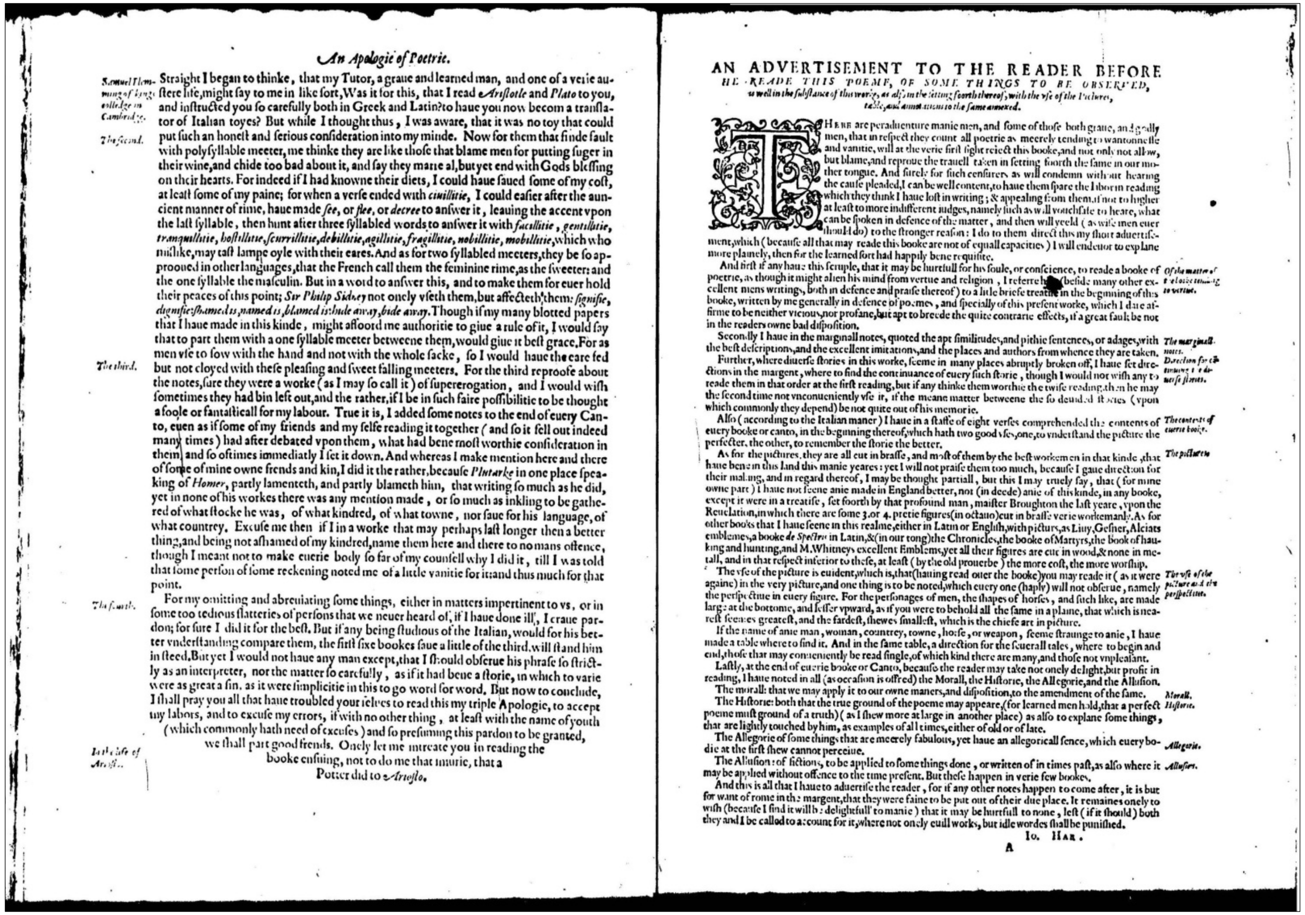
2.1 JOHN HARINGTON'S TRANSLATION (1591): FRONT- AND BACKMATTER



ORLANDO
FVRIOSO
IN ENGLISH
HEROICAL VERSE, BY
IOHN HARINGTŌ

Principibus placuiſſe viris non ultima laus eſt.
Horace

FIG. 1: Ludovico Ariosto, *Orlando Furioso In English Heroical Verse: by John Harington*, (London: printed by Richard Field by Ludgate, 1591) STC 746. Title page



An Apologie of Poetrie.

Samuel Flemming of kings colledge in Cambridge. Straight I began to thinke, that my Tutor, a graue and learned man, and one of a verie auſtere life, might ſay to me in like ſort, Was it for this, that I read *Ariſtotle* and *Plato* to you, and inſtructed you ſo carefully both in Greek and Latin? to haue you now becom a tranſlator of Italian toyes? But while I thought thus, I was aware, that it was no toy that could put ſuch an honeſt and ſerious conſideration into my minde. *The ſecond.* Now for them that finde fault with polyſyllable meeter, me thinke they are like thoſe that blame men for putting ſuger in their wine, and chide too bad about it, and ſay they marre al, but yet end with Gods bleſſing on their hearts. For indeed if I had knowne their diets, I could haue ſaued ſome of my coſt, at leaſt ſome of my paine; for when a verſe ended with *ciuillitie*, I could eaſier after the auncient manner of rime, haue made *ſee*, or *flee*, or *decree* to anſwer it, leauing the accent vpon the laſt ſyllable, then hunt after three ſyllabled words to anſwer it with *facillitie*, *gentillitie*, *tranquillitie*, *hoſtillitie*, *ſcurrillitie*, *debillitie*, *agillitie*, *fragillitie*, *nobillitie*, *mobillitie*, which who miſlike, may taſt lampe oyle with their eares. And as for two ſyllabled meeters, they be ſo approoued in other languages, that the French call them the feminine rime, as the ſweeter: and the one ſyllable the maſculin. But in a word to anſwer this, and to make them for euer hold their peaces of this point; *Sir Philip Sidney* not onely vſeth them, but affecteth them: *ſignifie, dignifie: ſhamed is, named is, blamed is: hide away, bide away*. Though if my many blotted papers that I haue made in this kinde, might affoord me authoritie to giue a rule of it, I would ſay that to part them with a one ſyllable meeter betweene them, would giue it beſt grace. For as men vſe to ſow with the hand and not with the whole ſacke, ſo I would haue the eare fed *The third.* but not cloyed with theſe pleaſing and ſweet falling meeters. For the third reproofe about the notes, ſure they were a worke (as I may ſo call it) of ſupererogation, and I would wiſh ſometimes they had bin left out, and the rather, if I be in ſuch faire poſſibilitie to be thought a foole or fantaſticall for my labour. True it is, I added ſome notes to the end of euery Canto, euen as if ſome of my friends and my ſelfe reading it together (and ſo it fell out indeed many times) had after debated vpon them, what had bene moſt worthie conſideration in them, and ſo oftimes immediatly I ſet it down. And whereas I make mention here and there of ſome of mine owne frends and kin, I did it the rather, becauſe *Plutarke* in one place ſpeaking of *Homer*, partly lamenteth, and partly blameth him, that writing ſo much as he did, yet in none of his workes there was any mention made, or ſo much as inkling to be gathered of what ſtocke he was, of what kindred, of what towne, nor ſaue for his language, of what countrey. Excuſe me then if I in a worke that may perhaps laſt longer then a better thing, and being not aſhamed of my kindred, name them here and there to no mans offence, though I meant not to make euerie body ſo far of my counſell why I did it, till I was told that ſome perſon of ſome reckening noted me of a little vanitie for it: and thus much for that point.

The fourth. For my omitting and abreuiating ſome things, either in matters impertinent to vs, or in ſome too tedious flatteries of perſons that we neuer heard of, if I haue done ill, I craue pardon; for ſure I did it for the beſt. But if any being ſtudious of the Italian, would for his better vnderſtanding compare them, the firſt ſixe bookes ſaue a little of the third, will ſtand him in ſteed. But yet I would not haue any man except, that I ſhould obſerue his phraſe ſo ſtrictly as an interpreter, nor the matter ſo carefully, as if it had bene a ſtorie, in which to varie were as great a ſin, as it were ſimplicitie in this to go word for word. But now to conclude, I ſhall pray you all that haue troubled your ſelues to read this my triple Apologie, to accept my labors, and to excuſe my errors, if with no other thing, at leaſt with the name of youth (which commonly hath need of excuſes) and ſo preſuming this pardon to be granted, we ſhall part good frends. Onely let me intreate you in reading the booke enſuing, not to do me that iniurie, that a Potter did to *Arioſto*. *In the life of Arioſto.*

AN ADVERTISEMENT TO THE READER BEFORE HE READE THIS POEME, OF SOME THINGS TO BE OBSERVED,

as well in the ſubſtance of this worke, as alſo in the ſetting foorth thereof, with the vſe of the Pictures, table, and annotations to the ſame annexed.

THERE are peraduenture manie men, and ſome of thoſe both graue, and godly men, that in reſpect they count all poetrie as meerely tending to wantonneſſe and vanitie, will at the verie firſt ſight reiect this booke, and not only not allow, but blame, and reproue the trauell taken in ſetting foorth the ſame in our mother tongue. And ſurely for ſuch cenſurers as will condemn without hearing the cauſe pleaded, I can be well content, to haue them ſpare the labor in reading which they think I haue loſt in writing; & appealing from them, if not to higher at leaſt to more indifferent iudges, namely ſuch as will vouchſafe to heare, what can be ſpoken in defence of the matter, and then will yeeld (as wiſe men euer ſhould do) to the ſtronger reaſon: I do to them direct this my ſhort aduertiſement, which (becauſe all that may reade this booke are not of equall capacities) I will endeuor to explane more plainely, then for the learned ſort had happily bene requiſite.

And firſt if any haue this ſcruple, that it may be hurtfull for his ſoule, or conſcience, to reade a booke of poetrie, as though it might alien his mind from vertue and religion, I referre h[illegible] (beſide many other excellent mens writings, both in defence and praiſe thereof) to a litle briefe treatiſe in the beginning of this booke, written by me generally in defence of poemes, and ſpecially of this preſent worke, which I dare affirme to be neither vicious, nor profane, but apt to breede the quite contrarie effects, if a great fault be not in the readers owne bad diſpoſition. *Of the matter of the booke tending to vertue.*

Secondly I haue in the marginall notes, quoted the apt ſimilitudes, and pithie ſentences, or adages, with the beſt deſcriptions, and the excellent imitations, and the places and authors from whence they are taken. *The marginall notes.*

Further, where diuerſe ſtories in this worke, ſeeme in many places abruptly broken off, I haue ſet directions in the margent, where to find the continuance of euery ſuch ſtorie, though I would not wiſh any to reade them in that order at the firſt reading, but if any thinke them worthie the twiſe reading, then he may the ſecond time not vnconueniently vſe it, if the meane matter betweene the ſo deuided ſtories (vpon which commonly they depend) be not quite out of his memorie. *Direction for continuing the diuerſe ſtories.*

Alſo (according to the Italian maner) I haue in a ſtaffe of eight verſes comprehended the contents of euery booke or canto, in the beginning thereof, which hath two good vſes, one, to vnderſtand the picture the perfecter, the other, to remember the ſtorie the better. *The contents of euerie booke.*

As for the pictures, they are all cut in braſſe, and moſt of them by the beſt workemen in that kinde, that haue bene in this land this manie yeares: yet I will not praiſe them too much, becauſe I gaue direction for their making, and in regard thereof, I may be thought partiall, but this I may truely ſay, that (for mine owne part) I haue not ſeene anie made in England better, nor (in deede) anie of this kinde, in any booke, except it were in a treatiſe, ſet foorth by that profound man, maiſter Broughton the laſt yeare, vpon the Reuelation, in which there are ſome 3. or 4. pretie figures (in octauo) cut in braſſe verie workemanly. As for other books that I haue ſeene in this realme, either in Latin or Engliſh, with picturs, as Liuy, Geſner, Alciats emblemes, a booke *de Spectris* in Latin, & (in our tong) the Chronicles, the booke of Martyrs, the book of hauking and hunting, and M. Whitneys excellent Emblems, yet all their figures are cut in wood, & none in metall, and in that reſpect inferior to theſe, at leaſt (by the old prouerbe) the more coſt, the more worſhip. *The pictures.*

The vſe of the picture is euident, which is, that (hauing read ouer the booke) you may reade it (as it were againe) in the very picture, and one thing is to be noted, which euery one (haply) will not obſerue, namely the perſpectiue in euery figure. For the perſonages of men, the ſhapes of horſes, and ſuch like, are made large at the bottome, and leſſer vpward, as if you were to behold all the ſame in a plaine, that which is neareſt ſeemes greateſt, and the fardeſt, ſhewes ſmalleſt, which is the chiefe art in picture. *The vſe of the picture and the perſpectiue.*

If the name of anie man, woman, countrey, towne, horſe, or weapon, ſeeme ſtraunge to anie, I haue made a table where to find it. And in the ſame table, a direction for the ſeuerall tales, where to begin and end, thoſe that may conueniently be read ſingle, of which kind there are many, and thoſe not vnpleaſant.

Laſtly, at the end of euerie booke or Canto, becauſe the reader may take not onely delight, but profit in reading, I haue noted in all (as occaſion is offred) the Morall, the Hiſtorie, the Allegorie, and the Alluſion.

The morall: that we may apply it to our owne maners, and diſpoſition, to the amendment of the ſame. *Morall.*

The Hiſtorie: both that the true ground of the poeme may appeare, (for learned men hold, that a perfect poeme muſt ground of a truth) (as I ſhew more at large in another place) as alſo to explane ſome things, that are lightly touched by him, as examples of all times, either of old or of late. *Hiſtorie.*

The Allegorie of ſome things that are meerely fabulous, yet haue an allegoricall ſence, which euery bodie at the firſt ſhew cannot perceiue. *Allegorie.*

The Alluſion: of fictions, to be applied to ſome things done, or written of in times paſt, as alſo where it may be applied without offence to the time preſent. But theſe happen in verie few bookes. *Alluſion.*

And this is all that I haue to aduertiſe the reader, for if any other notes happen to come after, it is but for want of rome in the margent, that they were faine to be put out of their due place. It remaines onely to wiſh (becauſe I find it will be delightfull to manie) that it may be hurtfull to none, leſt (if it ſhould) both they and I be called to account for it, where not onely euill works, but idle wordes ſhall be puniſhed.

Io. Har.

A

FIG. 2: Ludovico Ariosto, *Orlando Furioso in English Heroical Verse: By John Harington*, (London: printed by Richard Field by Ludgate, 1591). The Preface and the Advertisement to the Reader, fols. 8^{v} and 9^{r}.

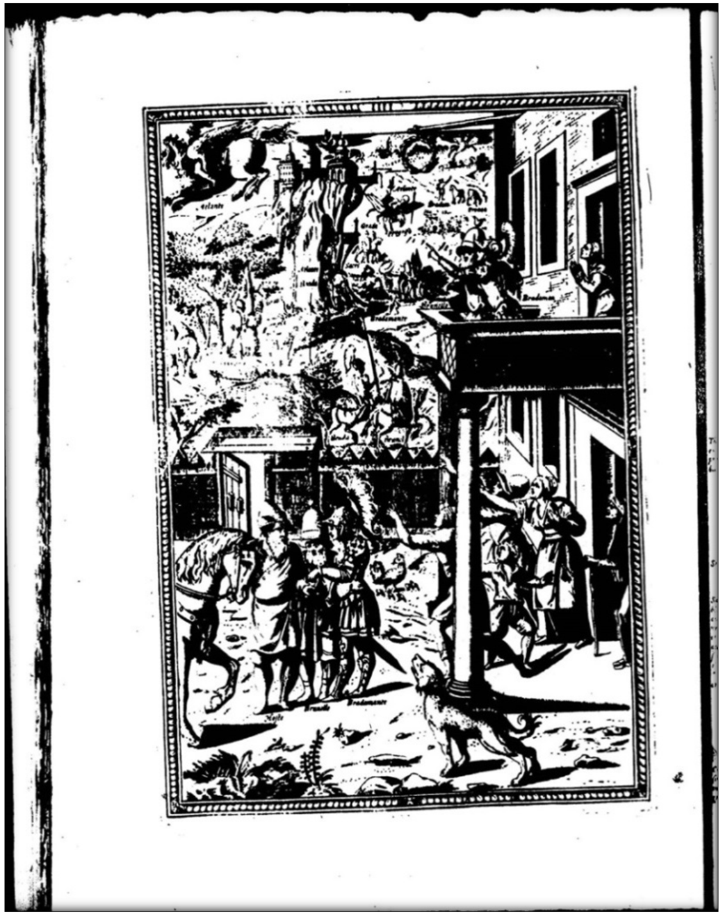
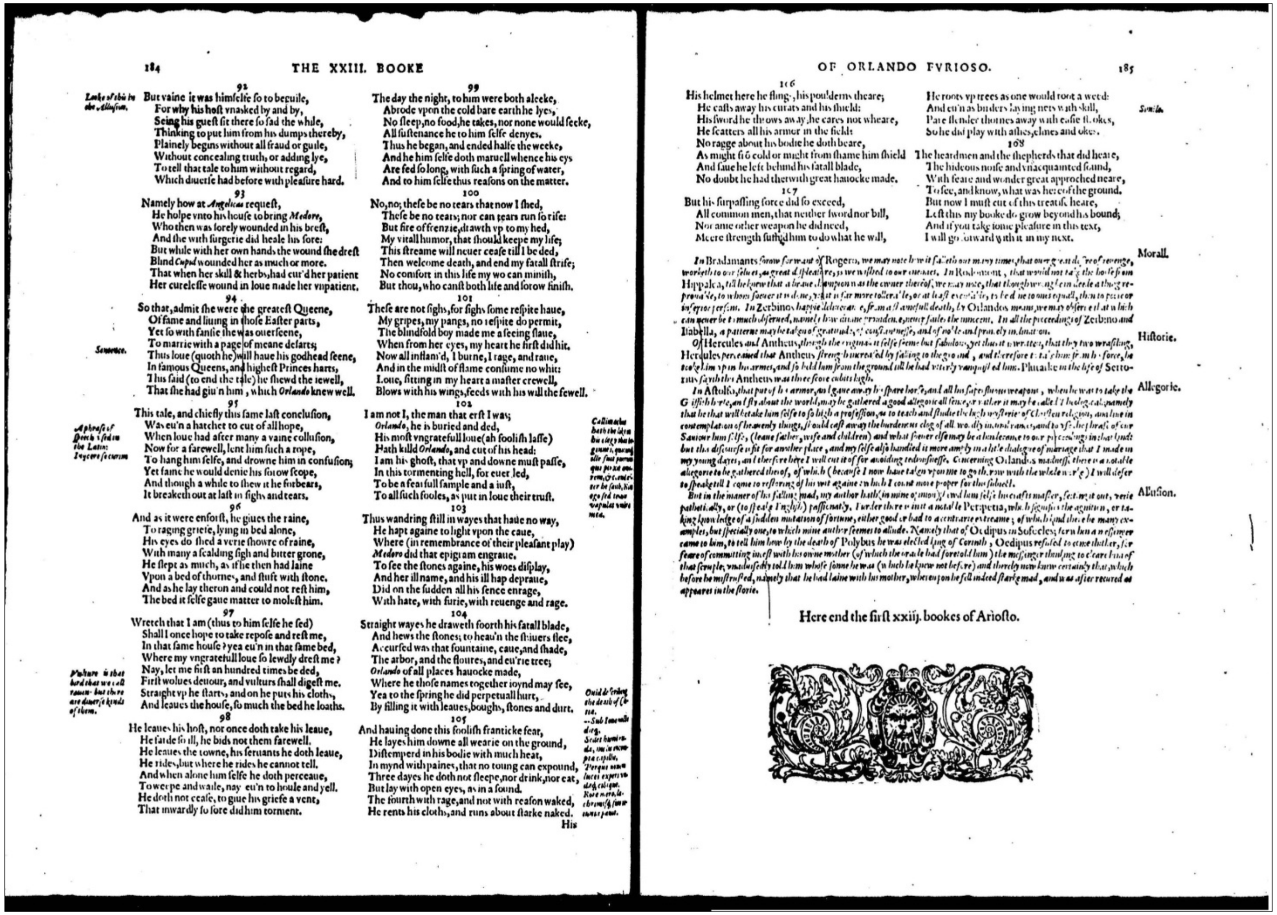

Atlante
Bradamante
Hoste
Brunello
Bradamante

FIG. 3: Ludovico Ariosto, *Orlando Furioso in English Heroical Verse: By John Harington*, (London: printed by Richard Field by Ludgate, 1591). Illustration of Canto IV.



184 THE XXIII. BOOKE

92

Looke of this in the Alluſion.

But vaine it was himſelfe ſo to beguile,
  For why his hoſt vnasked by and by,
  Seing his gueſt ſit there ſo ſad the while,
  Thinking to put him from his dumps thereby,
  Plainely begins without all fraud or guile,
  Without concealing truth, or adding lye,
  To tell that tale to him without regard,
  Which diuerſe had before with pleaſure hard.

93

Namely how at *Angelicas* requeſt,
  He holpe vnto his houſe to bring *Medore*,
  Who then was ſorely wounded in his breſt,
  And ſhe with ſurgerie did heale his ſore:
  But while with her own hands the wound ſhe dreſt
  Blind *Cupid* wounded her as much or more.
  That when her skill & herbs, had cur'd her patient
  Her cureleſſe wound in loue made her vnpatient.

94

Sentence.

So that, admit ſhe were the greateſt Queene,
  Of fame and liuing in thoſe Eaſter parts,
  Yet ſo with fanſie ſhe was ouerſeene,
  To marrie with a page of meane deſarts;
  Thus loue (quoth he) will haue his godhead ſeene,
  In famous Queens, and higheſt Princes harts,
  This ſaid (to end the tale) he ſhewd the iewell,
  That ſhe had giu'n him, which *Orlando* knew well.

95

A phraſe of ſpeech vſed in the Latin: Iugere ſecum

This tale, and chiefly this ſame laſt concluſion,
  Was eu'n a hatchet to cut of all hope,
  When loue had after many a vaine colluſion,
  Now for a farewell, lent him ſuch a rope,
  To hang him ſelfe, and drowne him in confuſion;
  Yet faine he would denie his ſorow ſcope,
  And though a while to ſhew it he forbears,
  It breaketh out at laſt in ſighs and tears.

96

And as it were enforſt, he giues the raine,
  To raging griefe, lying in bed alone,
  His eyes do ſhed a verie ſhowre of raine,
  With many a ſcalding ſigh and bitter grone,
  He ſlept as much, as if he then had laine
  Vpon a bed of thornes, and ſtuft with ſtone.
  And as he lay theron and could not reſt him,
  The bed it ſelfe gaue matter to moleſt him.

97

Vulture is that bird that we call rauen: but there are diuerſe kinds of them.

Wretch that I am (thus to him ſelfe he ſed)
  Shall I once hope to take repoſe and reſt me,
  In that ſame houſe? yea eu'n in that ſame bed,
  Where my vngratefull loue ſo lewdly dreſt me?
  Nay, let me firſt an hundred times be ded,
  Firſt wolues deuour, and vulturs ſhall digeſt me.
  Straight vp he ſtarts, and on he puts his cloths,
  And leaues the houſe, ſo much the bed he loaths.

98

He leaues his hoſt, nor once doth take his leaue,
  He ſaide ſo ill, he bids not them farewell.
  He leaues the towne, his ſeruants he doth leaue,
  He rides, but where he rides he cannot tell.
  And when alone him ſelfe he doth perceaue,
  To weepe and waile, nay eu'n to houle and yell.
  He doth not ceaſe, to giue his griefe a vent,
  That inwardly ſo ſore did him torment.

99

The day the night, to him were both aleeke,
  Abrode vpon the cold bare earth he lyes,
  No ſleep, no food, he takes, nor none would ſeeke,
  All ſuſtenance he to him ſelfe denyes.
  Thus he began, and ended halfe the weeke,
  And he him ſelfe doth maruell whence his eys
  Are fed ſo long, with ſuch a ſpring of water,
  And to him ſelfe thus reaſons on the matter.

100

No, no; theſe be no tears that now I ſhed,
  Theſe be no tears; nor can tears run ſo riſe:
  But fire of frenzie, drawth vp to my hed,
  My vitall humor, that ſhould keepe my life;
  This ſtreame will neuer ceaſe till I be ded,
  Then welcome death, and end my fatall ſtrife;
  No comfort in this life my wo can miniſh,
  But thou, who canſt both life and ſorow finiſh.

101

Theſe are not ſighs, for ſighs ſome reſpite haue,
  My gripes, my pangs, no reſpite do permit,
  The blindfold boy made me a ſeeing ſlaue,
  When from her eyes, my heart he firſt did hit.
  Now all inflam'd, I burne, I rage, and raue,
  And in the midſt of flame conſume no whit:
  Loue, ſitting in my heart a maſter crewell,
  Blows with his wings, feeds with his will the fewell.

102

I am not I, the man that erſt I was;
  Orlando, he is buried and ded,
  His moſt vngratefull loue (ah fooliſh laſſe)
  Hath killd *Orlando*, and cut of his head:
  I am his ghoſt, that vp and downe muſt paſſe,
  In this tormenting hell, for euer led,
  To be a fearfull ſample and a iuſt,
  To all ſuch fooles, as put in loue their truſt.

103

Thus wandring ſtill in wayes that haue no way,
  He hapt againe to light vpon the caue,
  Where (in remembrance of their pleaſant play)
  Medoro did that epigram engraue.
  To ſee the ſtones againe, his woes diſplay,
  And her ill name, and his ill hap depraue,
  Did on the ſudden all his ſence enrage,
  With hate, with furie, with reuenge and rage.

104

Straight wayes he draweth foorth his fatall blade,
  And hews the ſtones; to heau'n the ſhiuers flee,
  Accurſed was that fountaine, caue, and ſhade,
  The arbor, and the floures, and eu'rie tree;
  Orlando of all places hauocke made,
  Where he thoſe names together ioynd may ſee,
  Yea to the ſpring he did perpetuall hurt,
  By filling it with leaues, boughs, ſtones and durt.

105

And hauing done this fooliſh franticke feat,
  He layes him downe all wearie on the ground,
  Diſtemperd in his bodie with much heat,
  In mynd with paines, that no toung can expound,
  Three dayes he doth not ſleepe, nor drink, nor eat,
  But lay with open eyes, as in a ſound.
  The fourth with rage, and not with reaſon waked,
  He rents his cloths, and runs about ſtarke naked.

His

OF ORLANDO FVRIOSO. 185

106

His helmet here he flings, his pouldems theare;
  He caſts away his curats and his ſhield:
  His ſword he throws away, he cares not wheare,
  He ſcatters all his armor in the field:
  No ragge about his bodie he doth beare,
  As might frō cold or might from ſhame him ſhield
  And ſaue he left behind his fatall blade,
  No doubt he had therwith great hauocke made.

107

But his ſurpaſſing force did ſo exceed,
  All common men, that neither ſword nor bill,
  Nor anie other weapon he did need,
  Meere ſtrength ſuffiſd him to do what he will,
  He roots vp trees as one would root a weed:
  And eu'n as birders laying nets with skill,

Simile.

  Pare ſlender thornes away with eaſie ſtrokes,
  So he did play with aſhes, elmes and okes.

108

The heardmen and the ſhepherds that did heare,
  The hideous noiſe and vnacquainted ſound,
  With feare and wonder great approched neare,
  To ſee, and know, what was here of the ground.
  But now I muſt cut of this treatiſe heare,
  Leſt this my booke do grow beyond his bound;
  And if you take ſome pleaſure in this text,
  I will go forward with it in my next.

Morall.

In Bradamants *ſorow for want of* Rogero, *we may note how it falleth out many times, that our great deſire of revenge, worketh to our ſelues, as great diſpleaſure, as we wiſhed to our enemies. In* Rodomont, *that would not take the horſe from* Hippalca, *till he knew that a braue champion was the owner thereof, we may note, that though wrong be in deede a thing reprouable, to whom ſoeuer it is done, yet it is far more tollerable, or at leaſt excuſable, to be done to ones equall, then to peere or inferior perſon. In* Zerbinos *happie deliuerance, from a ſhamefull death, by* Orlandos *means, we may obſerue that which can neuer be too much obſerued, namely how diuine prouidence neuer failes the innocent. In all the proceedings of* Zerbino *and* Iſabella, *a patterne may be taken of gratitude, of conſtantneſſe, and of noble and princely inclination.*

Hiſtorie.

Of Hercules *and* Antheus, *though the originall it ſelfe ſeeme but fabulous, yet thus it is written, that they two wraſtling,* Hercules *perceiued that* Antheus *ſtrength increaſed by falling to the ground, and therefore to take him from his force, he tooke him vp in his armes, and ſo held him from the ground till he had vtterly vanquiſhed him.* Plutarke *in the life of* Sertorius *ſaith this* Antheus *was three ſcore cubits high.*

Allegorie.

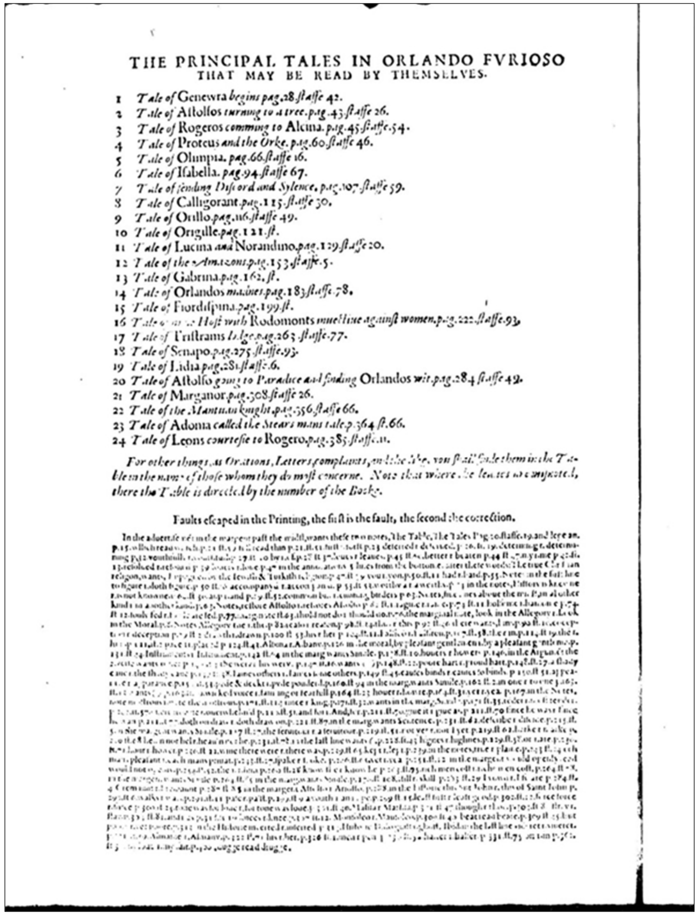
In Aſtolfo, *that put of his armor, and gaue away his ſpare horſe, and all his ſuperfluous weapons, when he was to take the Griffith horſe, and fly about the world, may be gathered a good allegoricall ſence, or rather it may be called Theologicall, namely that he that will betake him ſelfe to ſo high a profeſſion, as to teach and ſtudie the high myſteries of Chriſtian religion, and liue in contemplation of heauenly things, ſhould caſt away the burdenous clog of all worldly incumbrances, and to vſe the phraſe of our Sauiour him ſelfe, (leaue father, wife and children) and what ſoeuer elſe may be a hinderance to our proceedings in that kinde: but this diſcourſe is fit for another place, and my ſelfe alſo handled it more amply in a litle dialogue of mariage that I made in my young dayes, and therfore here I will cut it of for auoiding tedionſneſſe. Concerning* Orlandos *madneſſe there is a notable allegorie to be gathered thereof, of which (becauſe I now haue taken vpon me to go throw with the whole worke) I will defer to ſpeake till I come to reſtoring of his wit againe which I count more proper for this ſubiect.*

Alluſion.

But in the maner of his falling mad, my author hath (in mine opinion) ſhewd him ſelfe his crafts maſter, ſetting it out, verie pathetically, or (to ſpeake Engliſh) paſſionatly. Further there is in it a notable Peripetia, *which ſignifies the agnition, or taking knowledge of a ſudden mutation of fortune, either good or bad to a contrarie extreame; of which kind there be many examples, but ſpecially one, to which mine author ſeemes to allude. Namely that of* Oedipus *in* Sofocles; *for when a meſſenger came to him, to tell him how by the death of* Polybus *he was elected king of Corinth,* Oedipus *refuſed to come thither, for feare of committing inceſt with his owne mother (of which the oracle had foretold him) the meſſenger thinking to cleare him of that ſcruple, vnaduiſedly told him whoſe ſonne he was (which he knew not before) and thereby now knew certainly that, which before he miſtruſted, namely that he had laine with his mother, whereupon he fell indeed ſtarke mad, and was after recured as appeares in the ſtorie.*

Here end the firſt xxiij. bookes of Arioſto.

FIG. 4: Ludovico Ariosto, *Orlando Furioso in English Heroical Verse: By John Harington*, (London: printed by Richard Field by Ludgate, 1591) STC 746 Examples of glosses surrounding the poem. (left) and the four-part commentary



THE PRINCIPAL TALES IN ORLANDO FVRIOSO
THAT MAY BE READ BY THEMSELVES.

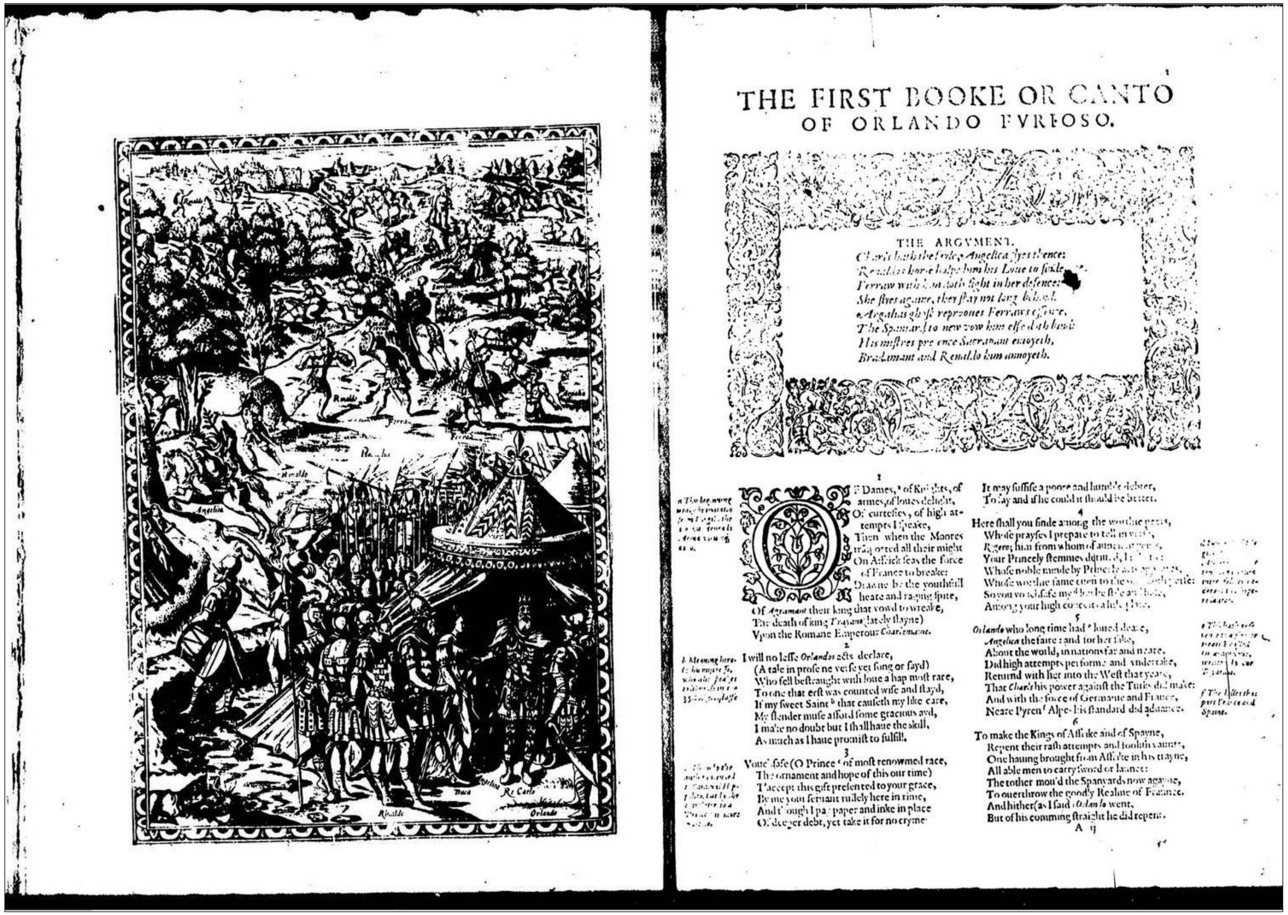
1 *Tale of* Geneura *begins pag.*28.*ſtaffe* 42.
2 *Tale of* Aſtolfos *turning to a tree.pag.*43.*ſtaffe* 26.
3 *Tale of* Rogeros *comming to* Alcina.*pag.*45.*ſtaffe*.54.
4 *Tale of* Proteus *and the Orke.pag.*60.*ſtaffe* 46.
5 *Tale of* Olimpia. *pag.*66.*ſtaffe* 16.
6 *Tale of* Iſabella. *pag.*94.*ſtaffe* 67.
7 *Tale of ſending Diſcord and Sylence, pag.*107.*ſtaffe* 59.
8 *Tale of* Calligorant.*pag.*115.*ſtaffe* 30.
9 *Tale of* Orillo.*pag.*116.*ſtaffe* 49.
10 *Tale of* Origille.*pag.*121.*ſt.*
11 *Tale of* Lucina *and* Norandino.*pag.*129.*ſtaffe* 20.
12 *Tale of the Amazons.pag.*153.*ſtaffe*.5.
13 *Tale of* Gabrina.*pag.*162.*ſt.*
14 *Tale of* Orlandos *madnes.pag.*183.*ſtaffe*.78.
15 *Tale of* Fiordiſpina.*pag.*199.*ſt.*
16 *Tale of the Hoſt with* Rodomonts *inuectiue againſt women.pag.*222.*ſtaffe*.93.
17 *Tale of* Triſtrams *lodge.pag.*263.*ſtaffe*.77.
18 *Tale of* Senapo.*pag.*275.*ſtaffe*.93.
19 *Tale of* Lidia.*pag.*281.*ſtaffe*.6.
20 *Tale of* Aſtolfo *going to Paradice and finding* Orlandos *wit.pag.*284.*ſtaffe* 49.
21 *Tale of* Marganor.*pag.*308.*ſtaffe* 26.
22 *Tale of the Mantuan knight.pag.*356.*ſtaffe* 66.
23 *Tale of* Adonia *called the Stears mans tale.p.*364.*ſt.*66.
24 *Tale of* Leons *courteſie to* Rogero.*pag.*385.*ſtaffe*.11.

For other things, as Orations, Letters, complaints, and the like, you ſhall finde them in the Table in the name of thoſe whom they do moſt concerne. Note that where the leaues are vnquoted, there the Table is directed by the number of the Booke.

Faults eſcaped in the Printing, the firſt is the fault, the ſecond the correction.

FIG. 5: Ludovico Ariosto, *Orlando Furioso in English Heroical Verse: By John Harington*, (London: printed by Richard Field by Ludgate, 1591) STC 746 The table of tales at the end of the volume.

2.2 JOHN HARINGTON'S TRANSLATION (1591): CANTO I



Angelica
Rinaldo
Re Carlo
Orlando

THE FIRST BOOKE OR CANTO
OF ORLANDO FVRIOSO.

THE ARGVMENT.

Charles hath the foyle, Angelica flyes thence:
Renaldos horſe helps him his Loue to finde.
Ferraw with him doth fight in her defence:
She flyes againe, they ſtay not long behind.
Argalias ghoſt reproues Ferraws offence,
The Spaniard to new vow him ſelfe doth bind:
His miſtres preſence Sacrapant enioyeth,
Bradamant and Renaldo him annoyeth.

1

OF Dames, [a] of Knights, of armes, of loues delight,
Of curteſies, of high attempts I ſpeake,
Then when the Moores tranſported all their might
On Affrick ſeas the force of France to breake:
Drawne by the youthfull heate and raging ſpite,
Of *Agramant* their king that vowd to wreake,
The death of king *Troyano* (lately ſlayne)
Vpon the Romane Emperour *Charlemayne.*

2

I will no leſſe *Orlandos* acts declare,
(A tale in proſe ne verſe yet ſong or ſayd)
Who fell beſtraught with loue a hap moſt rare,
To one that erſt was counted wiſe and ſtayd,
If my ſweet Saint [b] that cauſeth my like care,
My ſlender muſe afford ſome gracious ayd,
I make no doubt but I ſhall haue the skill,
As much as I haue promiſt to fulfill.

3

Vouchſafe (O Prince [c] of moſt renowmed race,
The ornament and hope of this our time)
T'accept this gift preſented to your grace,
By me your ſeruant rudely here in rime,
And though I pay paper and inke in place
Of deeper debt, yet take it for no cryme:
It may ſuffiſe a poore and humble debter,
To ſay and if he could it ſhould be better.

4

Here ſhall you finde among the worthie peres,
Whoſe prayſes I prepare to tell in verſe,
Rogero, him from whom of auncient yeres
Your Princely ſtemmes deriued, I rehearſe:
Whoſe noble minde by Princely acts appeares,
Whoſe worthie fame euen to the skie doth perſe:
So you vouchſafe my [d] lowly ſtile and baſe,
Among your high conceits a little place.

5

Orlando who long time had [e] loued deare,
Angelica the faire: and for her ſake,
About the world, in nations far and neare,
Did high attempts performe and vndertake,
Returnd with her into the Weſt that yeare,
That *Charls* his power againſt the Turks did make:
And with the force of Germanie and France,
Neare Pyren [f] Alpes his ſtandard did aduance.

6

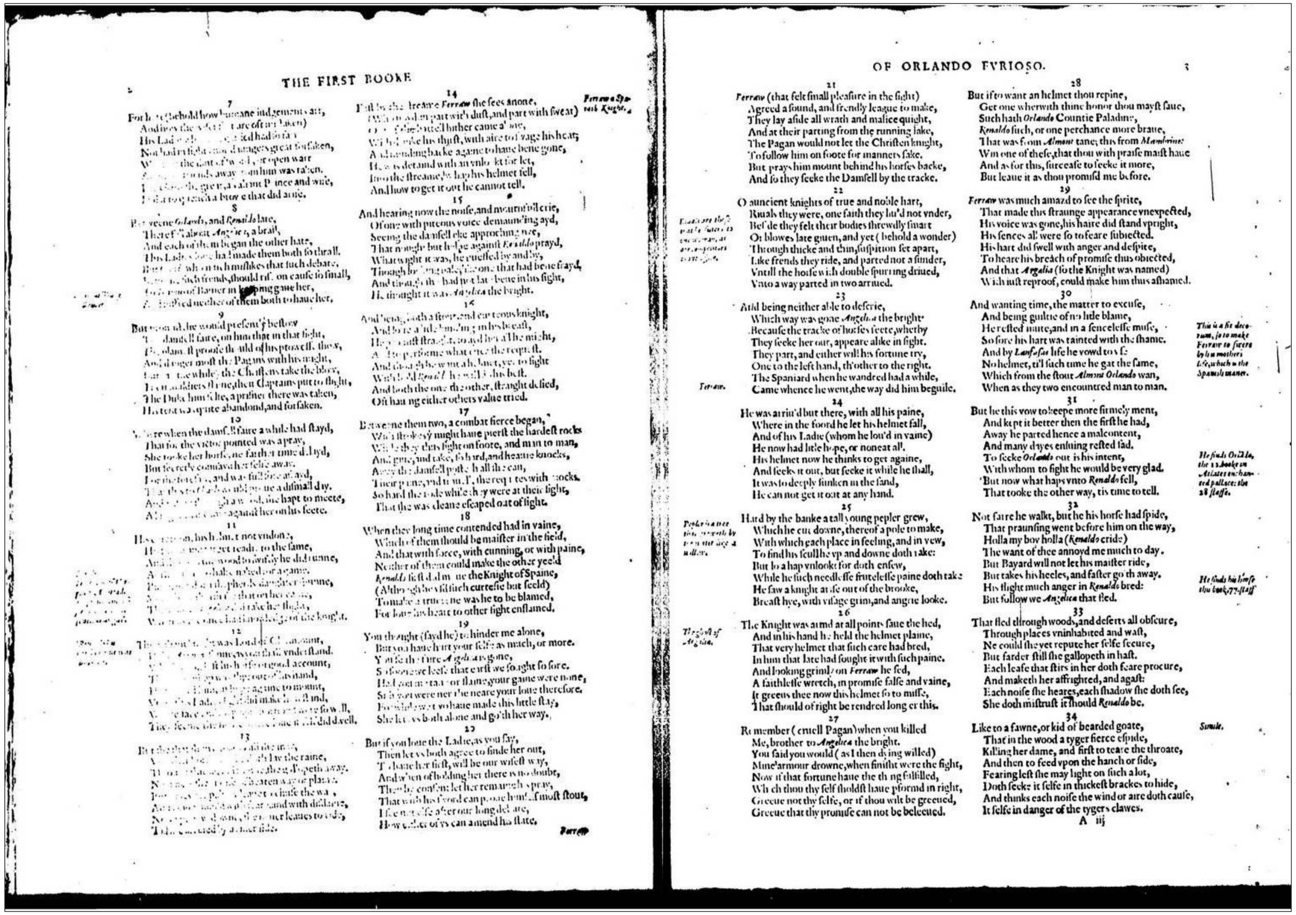
To make the Kings of Affrike and of Spayne,
Repent their raſh attempts and fooliſh vaunts,
One hauing brought from Affrike in his trayne,
All able men to carry ſword or launce:
The tother mou'd the Spanyards now agayne,
To ouerthrow the goodly Realme of Fraunce.
And hither (as I ſaid) *Orlando* went,
But of his comming ſtraight he did repent.

A ij

f The hilles that part France and Spaine.

FIG. 6: Ludovico Ariosto, *Orlando Furioso in English Heroical Verse: Translated by John Harington*, (London: printed by Richard Field by Ludgate, 1591) STC 746. Canto I, fols. 9^{v}-10^{r}.

John Harington's Translation (1591)



7
For he (behold how humane iudgements [illegible]
And how the [illegible] are oft miſtaken)
His Ladie [illegible] had ſo [illegible]
Not had in fight [illegible] dangers great forſaken,
W[illegible] the dint of ſword, in open warr
[illegible] away from him was taken.
[illegible] a valiant Prince and wiſe,
[illegible] that did ariſe.

8
Betweene Orlando, and Renaldo late,
There fell about Angelica, a brall,
And each of them began the other hate,
This Ladies loue had made them both ſo thrall.
But [illegible] miſlikes that ſuch debate,
[illegible] ſuch frends, ſhould riſe on cauſe ſo ſmall,
[illegible] of Bauer in keeping gaue her,
[illegible] neither of them both to haue her.

[illegible]

9
But [illegible] he would preſently beſtow
The damſell faire, on him that in that fight,
The damſell proofe ſhould of his proweſſe ſhow,
And danger moſt the Pagans with his might,
But [illegible] the while, the Chriſtens take the blow,
Their ſouldiers ſlaine, their Captains put to flight,
The Duke himſelfe, a priſner there was taken,
His tent was quite abandond, and forſaken.

10
[illegible] when the damſell faire a while had ſtayd,
That for the victor pointed was a pray,
She tooke her horſe, ne farther time delayd,
But ſecretly conuayd her ſelfe away.
For ſhe foreſaw, and was full ſore afrayd,
That [illegible] a diſmall day.
And [illegible] a wood, ſhe hapt to meete,
A [illegible] againſt her on his feete.

11
His [illegible] his helmet not vndone,
His [illegible] get ready to the ſame,
And [illegible] wood ſo ſwiftly he did runne,
A[illegible] naked [illegible] againe.
[illegible] ſhepheards daughter [illegible],
[illegible] that other [illegible],
[illegible] take her flight,
[illegible] knight.

[illegible]

12
The [illegible] was Lord of C[illegible]mount,
[illegible] vnderſtand.
[illegible] good account,
[illegible] his hand,
[illegible] time to mount,
[illegible] Ladie [illegible] ſtand,
[illegible] fowll,
The [illegible] did dwell.

[illegible]

13
B[illegible]
[illegible] the raine,
[illegible] gallopeth away.
[illegible] beaten way or plaine.
[illegible] the wa[illegible],
[illegible] with diſdaine,
[illegible] leaues to ride,
[illegible] ſide.

14
Faſt by the ſtreame Ferraw ſhe ſees anone,
(Who [illegible] part with duſt, and part with ſweat)
[illegible] hither came alone,
[illegible] his thirſt, with aire to aſſwage his heat;
And [illegible] backe againe to haue bene gone,
He [illegible] detaind with an vnlookt for let,
Into the ſtreame by hap his helmet fell,
And how to get it out he cannot tell.

Ferraw a Spaniſh Knight.

15
And hearing now the noiſe, and mournfull crie,
Of one with piteous voice demaunding ayd,
Seeing the damſell eke approching nie,
That nought but helpe againſt Renaldo prayd,
What wight it was, he gueſſed by and by,
Though [illegible] like one that had bene frayd,
And though [illegible] had not late bene in his ſight,
He thought it was Angelica the bright.

16
And being both a ſtout and curteous knight,
And [illegible] in his breaſt,
He [illegible] ſtraight, to ayd her all he might,
And [illegible] performe what ere ſhe requeſt.
And though he want a helmet, yet to fight
With [illegible] Renaldo he will [illegible] his beſt.
And both the one the other, ſtraight defied,
Oft hauing either others value tried.

17
Betweene them two, a combat fierce began,
With ſtrokes ÿ might haue perſt the hardeſt rocks
While they thus fight on foote, and man to man,
And giue, and take, ſo hard, and heauie knocks,
Away the damſell poſteth all ſhe can,
[illegible] ſhe requites with mocks.
So hard ſhe rode while they were at their fight,
That ſhe was cleane eſcaped out of ſight.

18
When they long time contended had in vaine,
Which of them ſhould be maiſter in the field,
And that with force, with cunning, or with paine,
Neither of them could make the other yeeld
Renaldo firſt did m[illegible] the Knight of Spaine,
(Although he vſd ſuch curteſie but ſeeld)
To make a truce: ne was he to be blamed,
For loue his heart to other fight enflamed.

19
You thought (ſayd he) to hinder me alone,
But you haue hurt your ſelfe as much, or more.
You ſee the faire Angelica is gone,
So ſoone we leeſe that earſt we fought ſo ſore.
Had you me tane or ſlaine, your game were none,
Sith you were ner the neare your loue therefore.
For while we two haue made this litle ſtay,
She lets vs both alone and go'th her way.

20
But if you loue the Ladie, as you ſay,
Then let vs both agree to finde her out,
To haue her firſt, will be our wiſeſt way,
And when of holding her there is no doubt,
Then by conſent let her remaine his pray,
That with his ſword can proue himſelfe moſt ſtout,
I ſee not elſe after our long debate,
How either of vs can amend his ſtate.

Ferraw

21
Ferraw (that felt ſmall pleaſure in the fight)
Agreed a ſound, and frendly league to make,
They lay aſide all wrath and malice quight,
And at their parting from the running lake,
The Pagan would not let the Chriſten knight,
To follow him on foote for manners ſake.
But prays him mount behind his horſes backe,
And ſo they ſeeke the Damſell by the tracke.

22
O auncient knights of true and noble hart,
Riuals they were, one faith they liu'd not vnder,
Beſide they felt their bodies ſhrewdly ſmart
Of blowes late giuen, and yet (behold a wonder)
Through thicke and thin, ſuſpition ſet apart,
Like frends they ride, and parted not a ſunder,
Vntill the horſe with double ſpurring driued,
Vnto a way parted in two arriued.

[illegible]

23
And being neither able to deſcrie,
Which way was gone Angelica the bright,
Becauſe the tracke of horſes feete, wherby
They ſeeke her out, appeare alike in ſight.
They part, and either will his fortune try,
One to the left hand, th'other to the right.
The Spaniard when he wandred had a while,
Came whence he went, the way did him beguile.

Ferraw.

24
He was arriu'd but there, with all his paine,
Where in the foord he let his helmet fall,
And of his Ladie (whom he lou'd in vaine)
He now had litle hope, or none at all.
His helmet now he thinks to get againe,
And ſeeks it out, but ſeeke it while he ſhall,
It was to deeply ſunken in the ſand,
He can not get it out at any hand.

25
Hard by the banke a tall young popler grew,
Which he cut downe, thereof a pole to make,
With which each place in feeling, and in vew,
To find his ſcull he vp and downe doth rake:
But lo a hap vnlookt for doth enſew,
While he ſuch needleſſe fruteleſſe paine doth take
He ſaw a knight ariſe out of the brooke,
Breaſt hye, with viſage grim, and angrie looke.

Poplar is a tree [illegible]

26
The Knight was armd at all points ſaue the hed,
And in his hand he held the helmet plaine,
That very helmet that ſuch care had bred,
In him that late had fought it with ſuch paine.
And looking grimly on Ferraw he ſed,
A faithleſſe wretch, in promiſe falſe and vaine,
It greeus thee now this helmet ſo to miſſe,
That ſhould of right be rendred long er this.

The ghoſt of Argalia.

27
Remember (cruell Pagan) when you killed
Me, brother to Angelica the bright.
You ſaid you would (as I then dying willed)
Mine'armour drowne, when finiſht were the fight,
Now if that fortune haue the thing fulfilled,
Which thou thy ſelf ſhouldſt haue pformd in right,
Greeue not thy ſelfe, or if thou wilt be greeued,
Greeue that thy promiſe can not be beleeued.

28
But if to want an helmet thou repine,
Get one wherwith thine honor thou mayſt ſaue,
Such hath Orlando Countie Paladine,
Renaldo ſuch, or one perchance more braue,
That was from Almont tane; this from Mambrine:
Win one of theſe, that thou with praiſe maiſt haue
And as for this, ſurceaſe to ſeeke it more,
But leaue it as thou promiſd me before.

29
Ferraw was much amazd to ſee the ſprite,
That made this ſtraunge appearance vnexpected,
His voice was gone, his haire did ſtand vpright,
His ſences all were ſo to feare ſubiected.
His hart did ſwell with anger and deſpite,
To heare his breach of promiſe thus obiected,
And that Argalia (ſo the Knight was named)
With iuſt reproof, could make him thus aſhamed.

30
And wanting time, the matter to excuſe,
And being giltie of no litle blame,
He reſted mute, and in a ſenceleſſe muſe,
So ſore his hart was tainted with the ſhame.
And by Lanfuſas life he vowd to vſe
No helmet, til ſuch time he gat the ſame,
Which from the ſtout Almont Orlando wan,
When as they two encountred man to man.

This is a fit decorum, ſo to make Ferraw to ſweare by his mothers life, which is the Spaniſh maner.

31
But he this vow to keepe more firmely ment,
And kept it better then the firſt he had,
Away he parted hence a malcontent,
And many dayes enſuing reſted ſad.
To ſeeke Orlando out is his intent,
With whom to fight he would be very glad.
But now what haps vnto Renaldo fell,
That tooke the other way, tis time to tell.

He finds Orlando, the 12 booke in Atlantes enchanted pallace: the 28 ſtaffe.

32
Not farre he walkt, but he his horſe had ſpide,
That praunſing went before him on the way,
Holla my boy holla (Renaldo cride)
The want of thee annoyd me much to day.
But Bayard will not let his maiſter ride,
But takes his heeles, and faſter go'th away.
His flight much anger in Renaldo bred:
But follow we Angelica that fled.

He finds his horſe this booke, 77 ſtaff

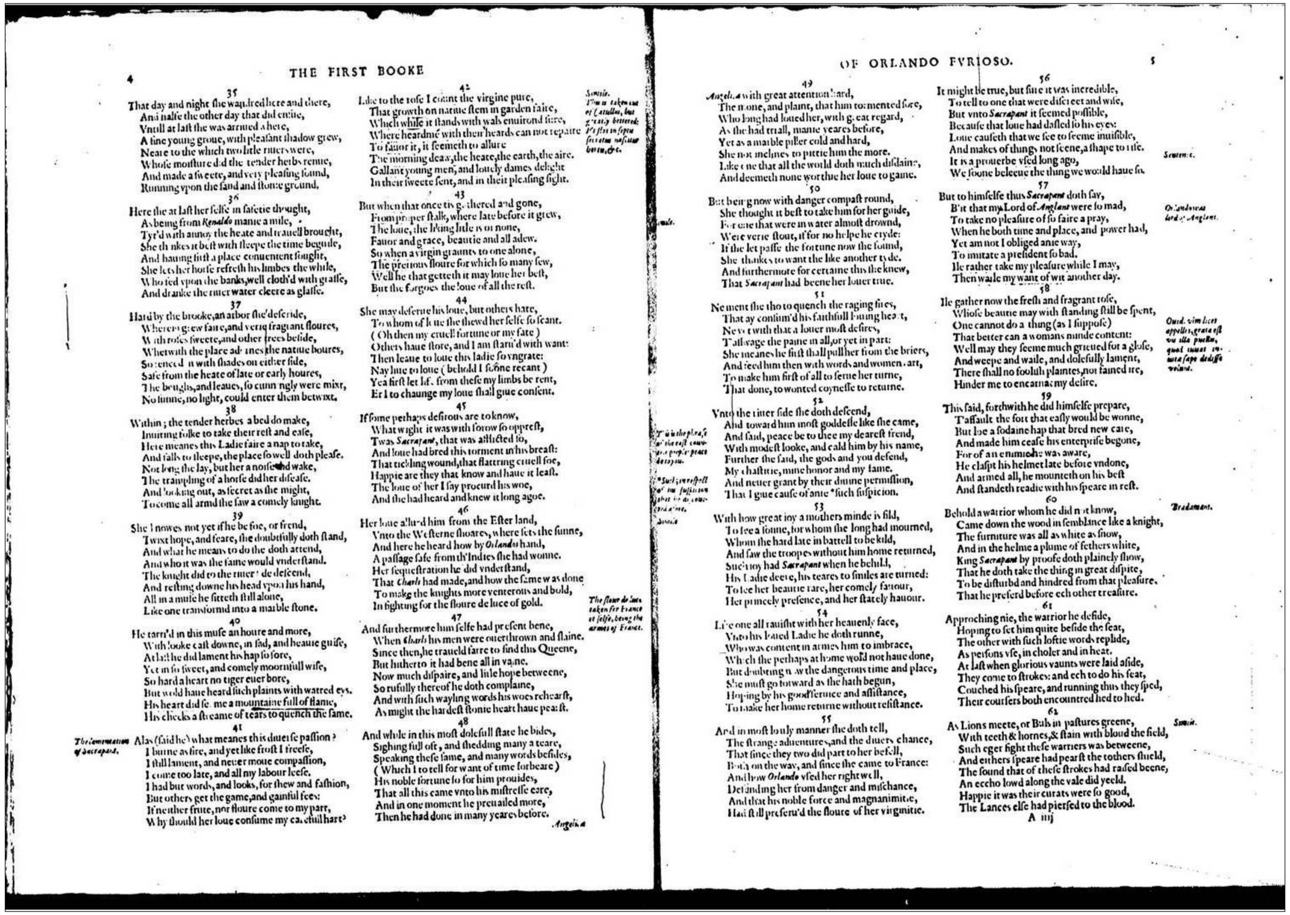
33
That fled through woods, and deſerts all obſcure,
Through places vninhabited and waſt,
Ne could ſhe yet repute her ſelfe ſecure,
But farder ſtill ſhe galloppeth in haſt.
Each leafe that ſtirs in her doth feare procure,
And maketh her affrighted, and agaſt:
Each noiſe ſhe heares, each ſhadow ſhe doth ſee,
She doth miſtruſt it ſhould Renaldo be.

34
Like to a fawne, or kid of bearded goate,
That in the wood a tyger fierce eſpide,
Killing her dame, and firſt to teare the throate,
And then to feed vpon the hanch or ſide,
Fearing leſt ſhe may light on ſuch a lot,
Doth ſeeke it ſelfe in thickeſt brackes to hide,
And thinks each noiſe the wind or aire doth cauſe,
It ſelfe in danger of the tygers clawes.

Simile.

A iij

FIG. 7: Canto I, fols. 10^{v}-11^{r}.



4 THE FIRST BOOKE

35
That day and night ſhe wandred here and there,
And halfe the other day that did enſue,
Vntill at laſt ſhe was arriued where,
A fine young groue, with pleaſant ſhadow grew,
Neare to the which two litle riuers were,
Whoſe moiſture did the tender herbs renue,
And made a ſweete, and very pleaſing ſound,
Running vpon the ſand and ſtonie ground.

36
Here ſhe at laſt her ſelfe in ſafetie thought,
As being from *Renaldo* manie a mile,
Tyr'd with annoy the heate and trauell brought,
She thinkes it beſt with ſleepe the time beguile,
And hauing firſt a place conuenient ſought,
She lets her horſe refreſh his limbes the while,
Who fed vpon the banks, well cloth'd with graſſe,
And dranke the riuer water cleere as glaſſe.

37
Hard by the brooke, an arbor ſhe deſcride,
Wherein grew faire, and verie fragrant floures,
With roſes ſweete, and other trees beſide,
Wherwith the place adornes the natiue boures,
So fenced in with ſhades on either ſide,
Safe from the heate of late or early houres,
The boughs, and leaues, ſo cunningly were mixt,
No ſunne, no light, could enter them betwixt.

38
Within; the tender herbes a bed do make,
Inuiting folke to take their reſt and eaſe,
Here meanes this Ladie faire a nap to take,
And falls to ſleepe, the place ſo well doth pleaſe.
Not long ſhe lay, but her a noiſe did wake,
The trampling of a horſe did her diſeaſe.
And looking out, as ſecret as ſhe might,
To come all armd ſhe ſaw a comely knight.

39
She knowes not yet if he be foe, or frend,
Twixt hope, and feare, ſhe doubtfully doth ſtand,
And what he means to do ſhe doth attend,
And who it was the ſame would vnderſtand.
The knight did to the riuer ſide deſcend,
And reſting downe his head vpon his hand,
All in a muſe he ſitteth ſtill alone,
Like one transformd into a marble ſtone.

40
He tarri'd in this muſe an houre and more,
With looke caſt downe, in ſad, and heauie guiſe,
At laſt he did lament his hap ſo ſore,
Yet in ſo ſweet, and comely moornfull wiſe,
So hard a heart no tiger euer bore,
But wold haue heard ſuch plaints with watred eys.
His heart did ſeme a mountaine full of flame,
His cheeks a ſtreame of tears to quench the ſame.

41
The lamentation of Sacrapant. Alas (ſaid he) what meanes this diuerſe paſſion?
I burne as fire, and yet like froſt I freeſe,
I ſtill lament, and neuer moue compaſſion,
I come too late, and all my labour leeſe.
I had but words, and looks, for ſhew and faſhion,
But others get the game, and gainful fees:
If neither frute, nor floure come to my part,
Why ſhould her loue conſume my carefull hart?

42
Like to the roſe I count the virgine pure,
That groweth on natiue ſtem in garden faire,
Which while it ſtands with wals enuirond ſure,
Where heardmẽ with their heards can not repaire
To fauor it, it ſeemeth to allure
The morning deaw, the heate, the earth, the aire.
Gallant young men, and louely dames delight
In their ſweete ſent, and in their pleaſing ſight.

Simile. This is taken out of Catullus, but greatly bettered: Vt flos in ſeptis ſecretus naſcitur hortis, &c.

43
But when that once tis gathered and gone,
From proper ſtalk, where late before it grew,
The loue, the liking litle is or none,
Fauor and grace, beautie and all adew.
So when a virgin graunts to one alone,
The precious floure for which ſo many ſew,
Well he that getteth it may loue her beſt,
But ſhe forgoes the loue of all the reſt.

44
She may deſerue his loue, but others hate,
To whom of loue ſhe ſhewd her ſelfe ſo ſcant.
(Oh then my cruell fortune or my fate)
Others haue ſtore, and I am ſtaru'd with want:
Then leaue to loue this ladie ſo vngrate:
Nay liue to loue (behold I ſoone recant)
Yea firſt let life from theſe my limbs be rent,
Er I to chaunge my loue ſhall giue conſent.

45
If ſome perhaps deſirous are to know,
What wight it was with ſorow ſo oppreſt,
Twas *Sacrapant*, that was afflicted ſo,
And loue had bred this torment in his breaſt:
That tickling wound, that flattring cruell foe,
Happie are they that know and haue it leaſt.
The loue of her I ſay procurd his woe,
And ſhe had heard and knew it long agoe.

46
Her loue allurd him from the Eſter land,
Vnto the Weſterne ſhoares, where ſets the ſunne,
And here he heard how by *Orlandos* hand,
A paſſage ſafe from th'Indies ſhe had wonne.
Her ſequeſtration he did vnderſtand,
That *Charls* had made, and how the ſame was done
To make the knights more venterous and bold,
In fighting for the floure de luce of gold.

The floure de luce taken for France it ſelfe, being the armes of France.

47
And furthermore him ſelfe had preſent bene,
When *Charls* his men were ouerthrown and ſlaine.
Since then, he traueld farre to find this Queene,
But hitherto it had bene all in vaine.
Now much diſpaire, and litle hope betweene,
So rufully thereof he doth complaine,
And with ſuch wayling words his woes rehearſt,
As might the hardeſt ſtonie heart haue pearſt.

48
And while in this moſt dolefull ſtate he bides,
Sighing full oft, and ſhedding many a teare,
Speaking theſe ſame, and many words beſides,
(Which I to tell for want of time forbeare)
His noble fortune ſo for him prouides,
That all this came vnto his miſtreſſe eare,
And in one moment he preuailed more,
Then he had done in many yeares before.
Angelica

OF ORLANDO FVRIOSO. 5

49
Angelica with great attention heard,
The mone, and plaint, that him tormented ſore,
Who long had loued her, with great regard,
As ſhe had triall, manie yeares before,
Yet as a marble piller cold and hard,
She not inclines to pittie him the more.
Like one that all the world doth much diſdaine,
And deemeth none worthie her loue to gaine.

50
But being now with danger compaſt round,
She thought it beſt to take him for her guide,
For one that were in water almoſt drownd,
Were verie ſtout, if for no helpe he cryde:
If ſhe let paſſe the fortune now ſhe found,
She thinkes to want the like another tyde.
And furthermore for certaine this ſhe knew,
That *Sacrapant* had beene her louer true.

mile.

51
Ne ment ſhe tho to quench the raging fires,
That ay conſum'd his faithfull louing heart,
Ne yet with that a louer moſt deſires,
T'aſſwage the paine in all, or yet in part:
She meanes he firſt ſhall pull her from the briers,
And feed him then with words and womens art,
To make him firſt of all to ſerue her turne,
That done, to wonted coyneſſe to returne.

52
Vnto the riuer ſide ſhe doth deſcend,
And toward him moſt goddeſſe like ſhe came,
And ſaid, peace be to thee my deareſt frend,
With modeſt looke, and cald him by his name,
Further ſhe ſaid, the gods and you defend,
My chaſtitie, mine honor and my fame.
And neuer grant by their diuine permiſſion,
That I giue cauſe of anie *ſuch ſuſpicion.

This is the phraſe of the eaſt countrie people: peace be to you.

**Such; in reſpect of [illegible] ſuſpicion that [illegible] conceiued [illegible].*

Simile

53
With how great ioy a mothers minde is fild,
To ſee a ſonne, for whom ſhe long had mourned,
Whom ſhe hard late in battell to be kild,
And ſaw the troopes without him home returned,
Such ioy had *Sacrapant* when he behild,
His Ladie deere, his teares to ſmiles are turned:
To ſee her beautie rare, her comely fauour,
Her princely preſence, and her ſtately hauour.

54
Like one all rauiſht with her heauenly face,
Vnto his loued Ladie he doth runne,
Who was content in armes him to imbrace,
Which ſhe perhaps at home wold not haue done,
But doubting now the dangerous time and place,
She muſt go forward as ſhe hath begun,
Hoping by his good ſeruice and aſſiſtance,
To make her home returne without reſiſtance.

55
And in moſt louly manner ſhe doth tell,
The ſtrange aduentures, and the diuers chance,
That ſince they two did part to her befell,
Both on the way, and ſince ſhe came to France:
And how *Orlando* vſed her right well,
Defending her from danger and miſchance,
And that his noble force and magnanimitie,
Had ſtill preſeru'd the floure of her virginitie.

56
It might be true, but ſince it was incredible,
To tell to one that were diſcreet and wiſe,
But vnto *Sacrapant* it ſeemed poſſible,
Becauſe that loue had daſled ſo his eyes:
Loue cauſeth that we ſee to ſeeme inuiſible,
And makes of things not ſeene, a ſhape to riſe.
It is a prouerbe vſed long ago,
We ſoone beleeue the thing we would haue ſo.

Sentence.

57
But to himſelfe thus *Sacrapant* doth ſay,
But that my Lord of *Anglant* were ſo mad,
To take no pleaſure of ſo faire a pray,
When he both time and place, and power had,
Yet am not I obliged anie way,
To imitate a preſident ſo bad.
Ile rather take my pleaſure while I may,
Then waile my want of wit another day.

Orlando was lord of Anglant.

58
Ile gather now the freſh and fragrant roſe,
Whoſe beautie may with ſtanding ſtill be ſpent,
One cannot do a thing (as I ſuppoſe)
That better can a womans minde content:
Well may they ſeeme much grieued for a gloſe,
And weepe and waile, and dolefully lament,
There ſhall no fooliſh plaintes, nor fained ire,
Hinder me to encarnate my deſire.

Ouid. vim licet appelles, grata eſt vis illa puellis, quod iuuat inuita ſæpe dediſſe volunt.

59
This ſaid, forthwith he did himſelfe prepare,
T'aſſault the fort that eaſly would be wonne,
But loe a ſodaine hap that bred new care,
And made him ceaſe his enterpriſe begone,
For of an enimie he was aware,
He claſpt his helmet late before vndone,
And armed all, he mounteth on his beſt
And ſtandeth readie with his ſpeare in reſt.

60
Behold a warrior whom he did not know,
Came down the wood in ſemblance like a knight,
The furniture was all as white as ſnow,
And in the helme a plume of fethers white,
King *Sacrapant* by proofe doth plainely ſhow,
That he doth take the thing in great diſpite,
To be diſturbd and hindred from that pleaſure,
That he preferd before ech other treaſure.

Bradamant.

61
Approching nie, the warrior he deſide,
Hoping to ſet him quite beſide the ſeat,
The other with ſuch loftie words replide,
As perſons vſe, in choler and in heat.
At laſt when glorious vaunts were laid aſide,
They come to ſtrokes: and ech to do his feat,
Couched his ſpeare, and running thus they ſped,
Their courſers both encountred hed to hed.

62
As Lions meete, or Buls in paſtures greene,
With teeth & hornes, & ſtain with bloud the field,
Such eger fight theſe warriers was betweene,
And eithers ſpeare had pearſt the tothers ſhield,
The ſound that of theſe ſtrokes had raiſed beene,
An eccho lowd along the vale did yeeld.
Happie it was their curats were ſo good,
The Lances elſe had pierſed to the blood.

Simile.

A iiij

FIG. 8: Canto I, fols. 11^{v}-12^{r}.

John Harington’s Translation (1591)

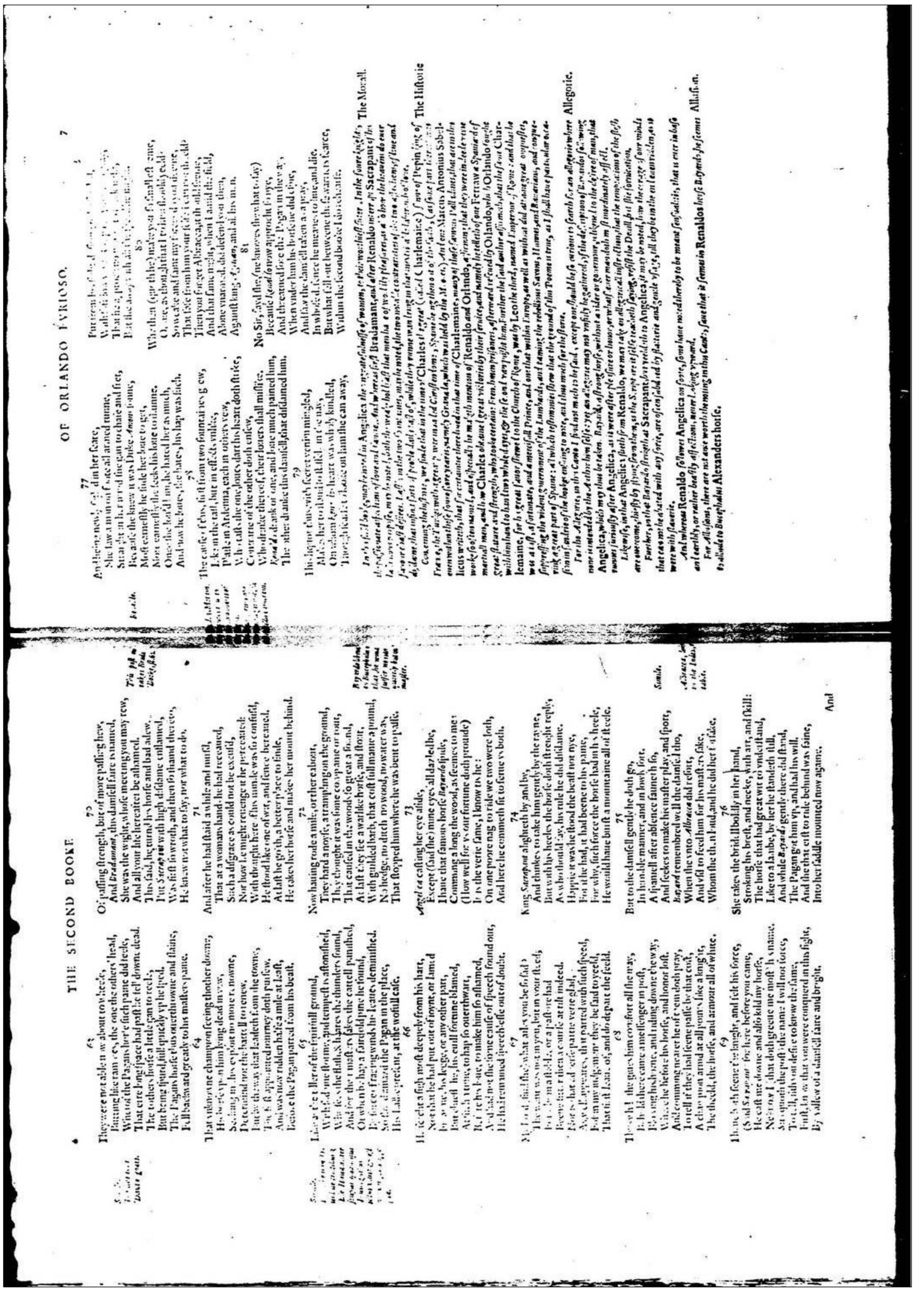
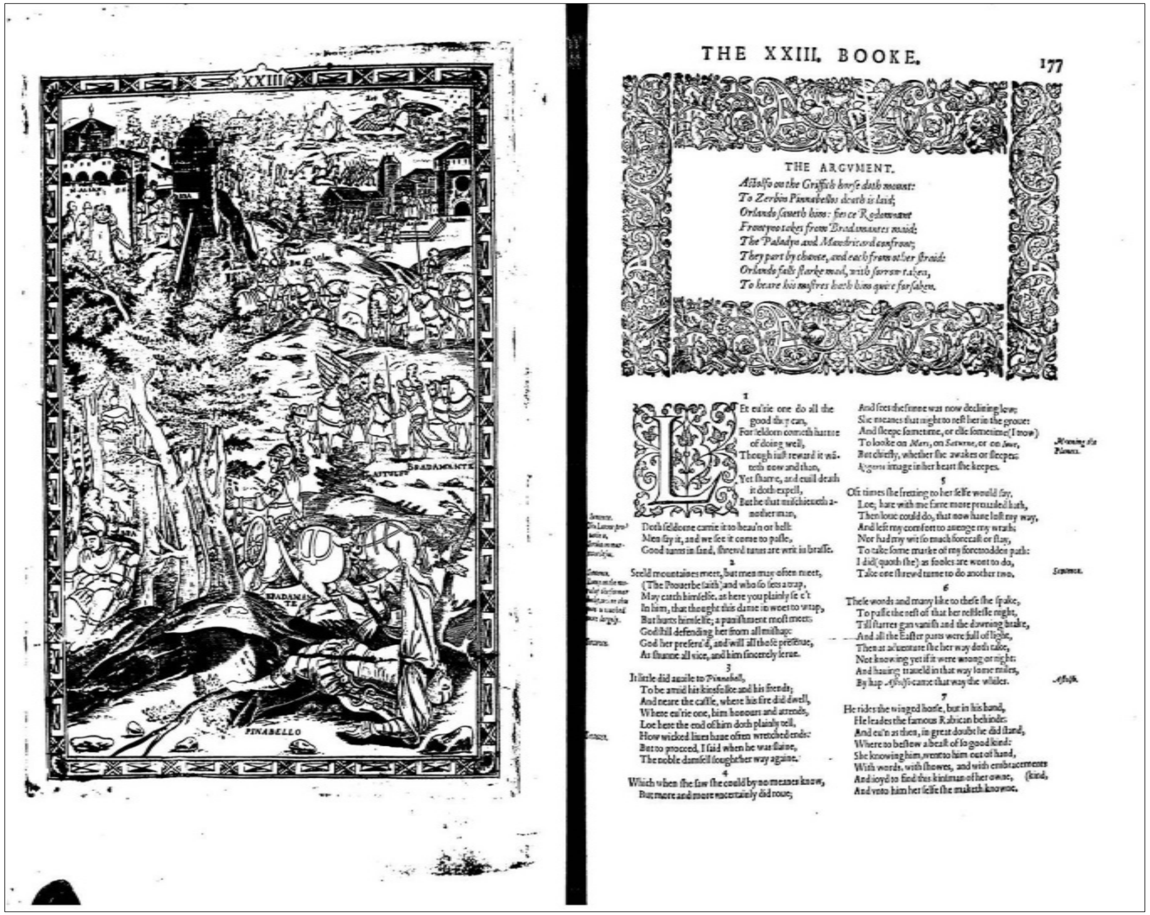


FIG. 9: Canto I, fols. 12^{v}-13^{r}.

2.3. JOHN HARINGTON'S TRANSLATION (1591): CANTO XXIII


XXIII
BRADAMANTE
ASTOLFO
BRADAMANTE
PINABELLO

THE XXIII. BOOKE. 177

THE ARGVMENT.

Aſtolfo on the Griffith horſe doth mount:
To Zerbin Pinnabellos death is laid;
Orlando ſaueth him: fierce Rodomont
Frontino takes from Bradamantes maid:
The Paladyn and Mandricard confront;
They part by chance, and each from other ſtraid:
Orlando falls ſtarke mad, with ſorrow taken,
To heare his miſtres hath him quite forſaken.

1
LEt eu'rie one do all the good they can,
For ſeldom commeth harme of doing well,
Though iuſt reward it wanteth now and than,
Yet ſhame, and euill death it doth expell,
But he that miſchieueth another man,
Doth ſeldome carrie it to heau'n or hell:
Men ſay it, and we ſee it come to paſſe,
Good turns in ſand, ſhrewd turns are writ in braſſe.

2
Seeld mountaines meet, but men may often meet,
(The Prouerbe ſaith) and who ſo ſets a trap,
May catch himſelfe, as here you plainly ſe't
In him, that thought this dame in woes to wrap,
But hurts himſelfe; a puniſhment moſt meet:
God ſtill defending her from all miſhap:
God her preſerv'd, and will all thoſe preſerue,
As ſhunne all vice, and him ſincerely ſerue.

3
It little did auaile to *Pinnabell*,
To be amid his kinſfolke and his frends;
And neare the caſtle, where his ſire did dwell,
Where eu'rie one, him honours and attends,
Loe here the end of him doth plainly tell,
How wicked liues haue often wretched ends:
But to proceed, I ſaid when he was ſlaine,
The noble damſell ſought her way againe.

4
Which when ſhe ſaw ſhe could by no meanes know,
But more and more vncertainly did roue;
And ſees the ſunne was now declining low;
She meanes that night to reſt her in the groue:
And ſleepe ſometime, or elſe ſometime (I trow)
To looke on *Mars*, on *Saturne*, or on *Ioue*, *Meaning the Planets.*
But chiefly, whether ſhe awakes or ſleepes:
Rogeros image in her heart ſhe keepes.

5
Oft times ſhe fretting to her ſelfe would ſay,
Loe, hate with me farre more preuailed hath,
Then loue could do, that now haue loſt my way,
And left my comfort to auenge my wrath;
Nor had my wit ſo much forecaſt or ſtay,
To take ſome marke of my foretrodden path:
I did (quoth ſhe) as fooles are wont to do,
Take one ſhrewd turne to do another two. *Sentence.*

6
Theſe words and many like to theſe ſhe ſpake,
To paſſe the reſt of that her reſtleſſe night,
Till ſtarres gan vaniſh and the dawning brake,
And all the Eaſter parts were full of light,
Then at aduenture ſhe her way doth take,
Not knowing yet if it were wrong or right:
And hauing traueld in that way ſome miles,
By hap *Aſtolfo* came that way the whiles. *Aſtolfo.*

7
He rides the winged horſe, but in his hand,
He leades the famous Rabican behinde:
And eu'n as then, in great doubt he did ſtand,
Where to beſtow a beaſt of ſo good kind:
She knowing him, went to him out of hand,
With words, with ſhowes, and with embracements kind,
And ioyd to find this kinſman of her owne,
And vnto him her ſelfe ſhe maketh knowne.

FIG. 10: Canto XXIIII, fols. 94^{v}-95^{r}.

John Harington’s Translation (1591)

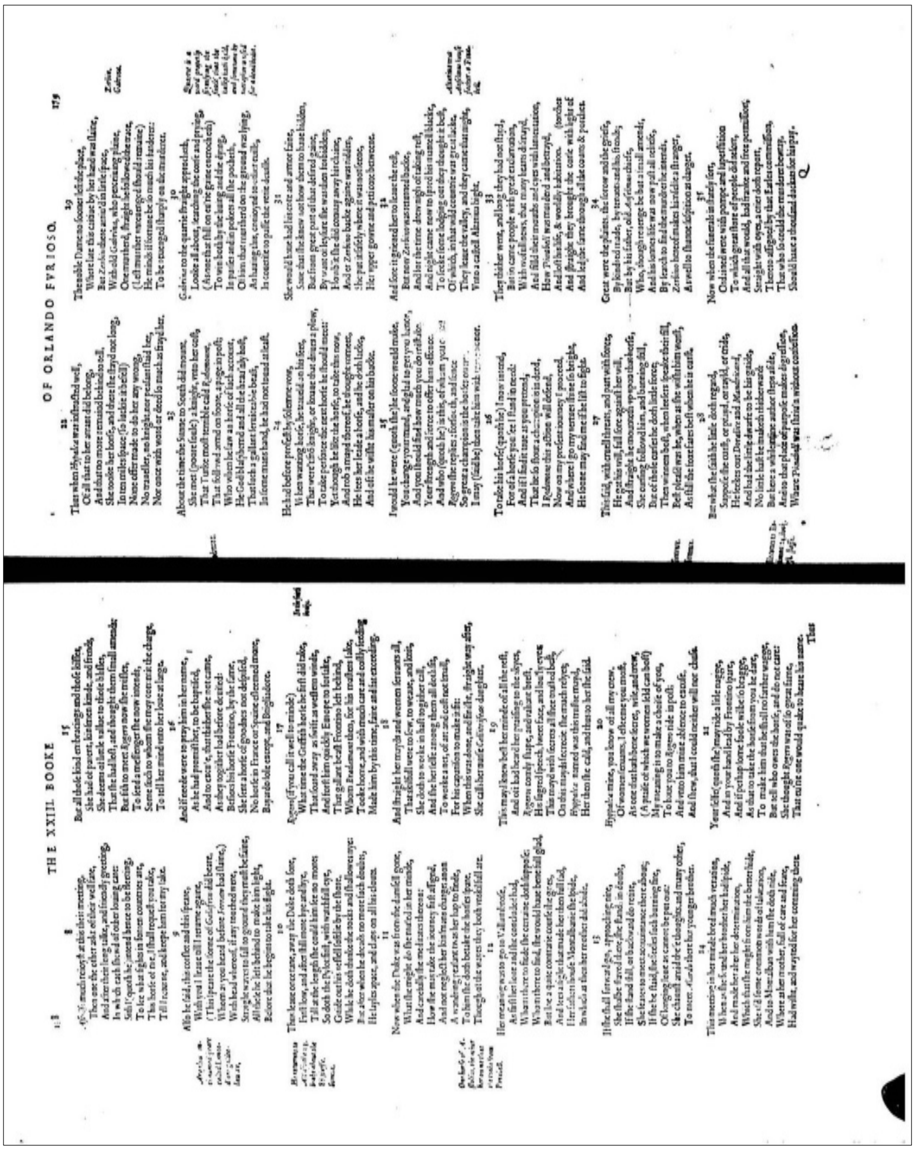


FIG. 11: Canto XXIII, fols. 95^{v}-96^{r}.

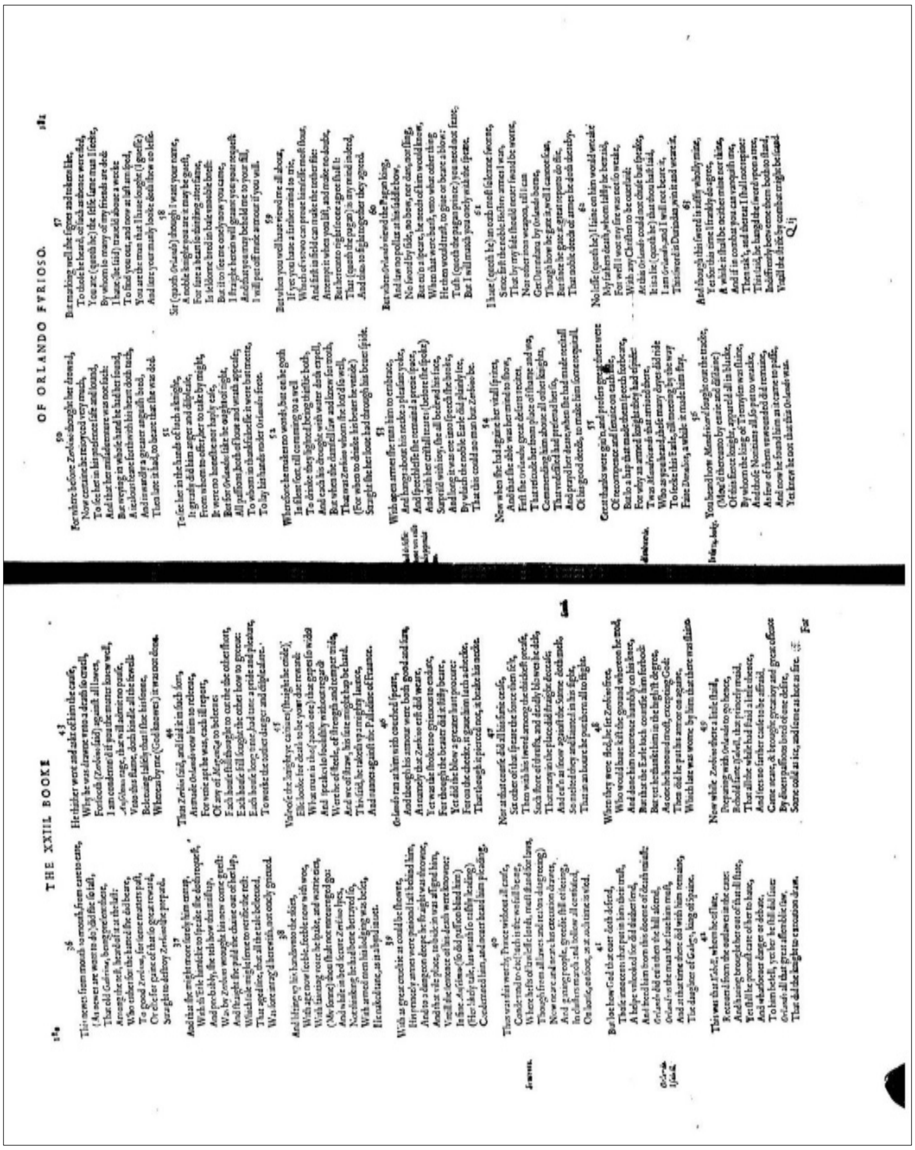


FIG. 12: Canto XXIII, fols. 96^{v}-97^{r}.

John Harington’s Translation (1591)

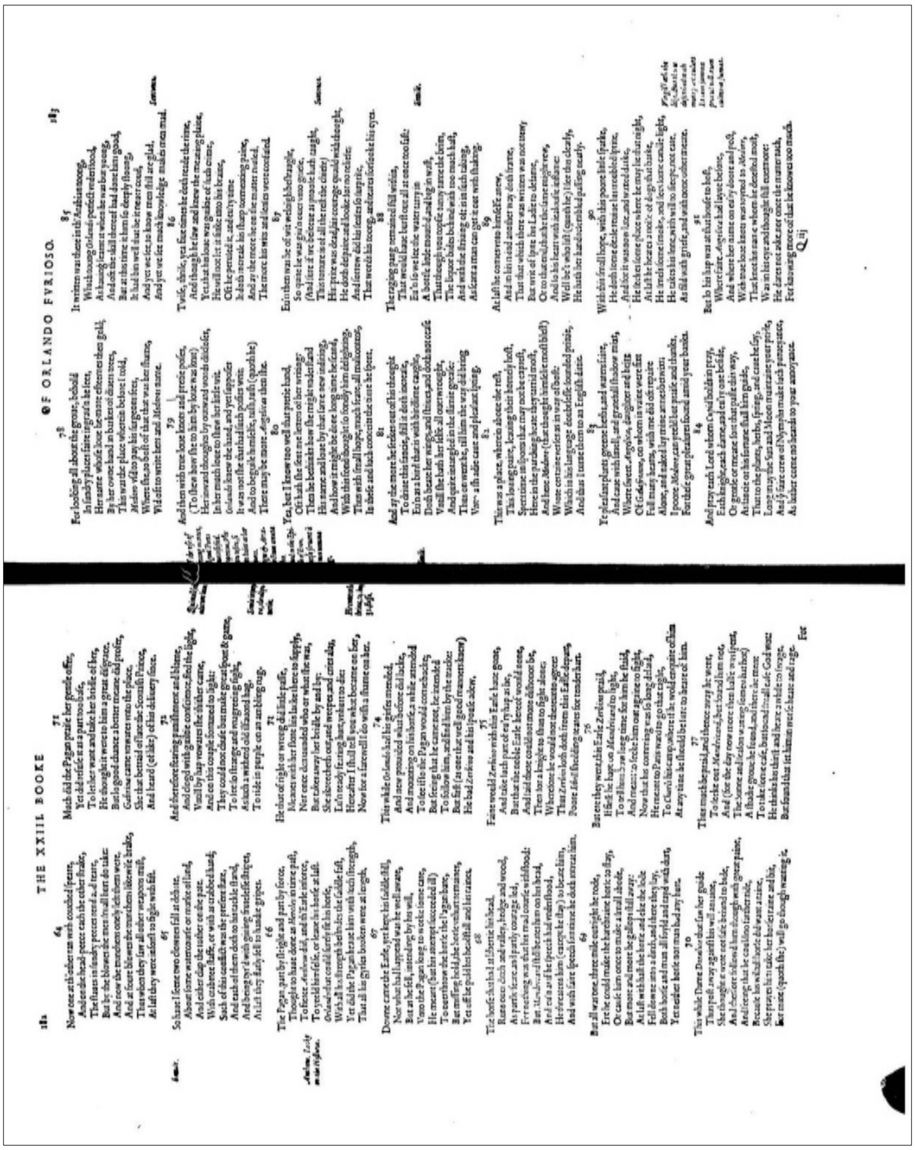


Fig. 13: Canto XXIII, fols. 97^{v}-98^{r}.

John Harington's Translation (1591)

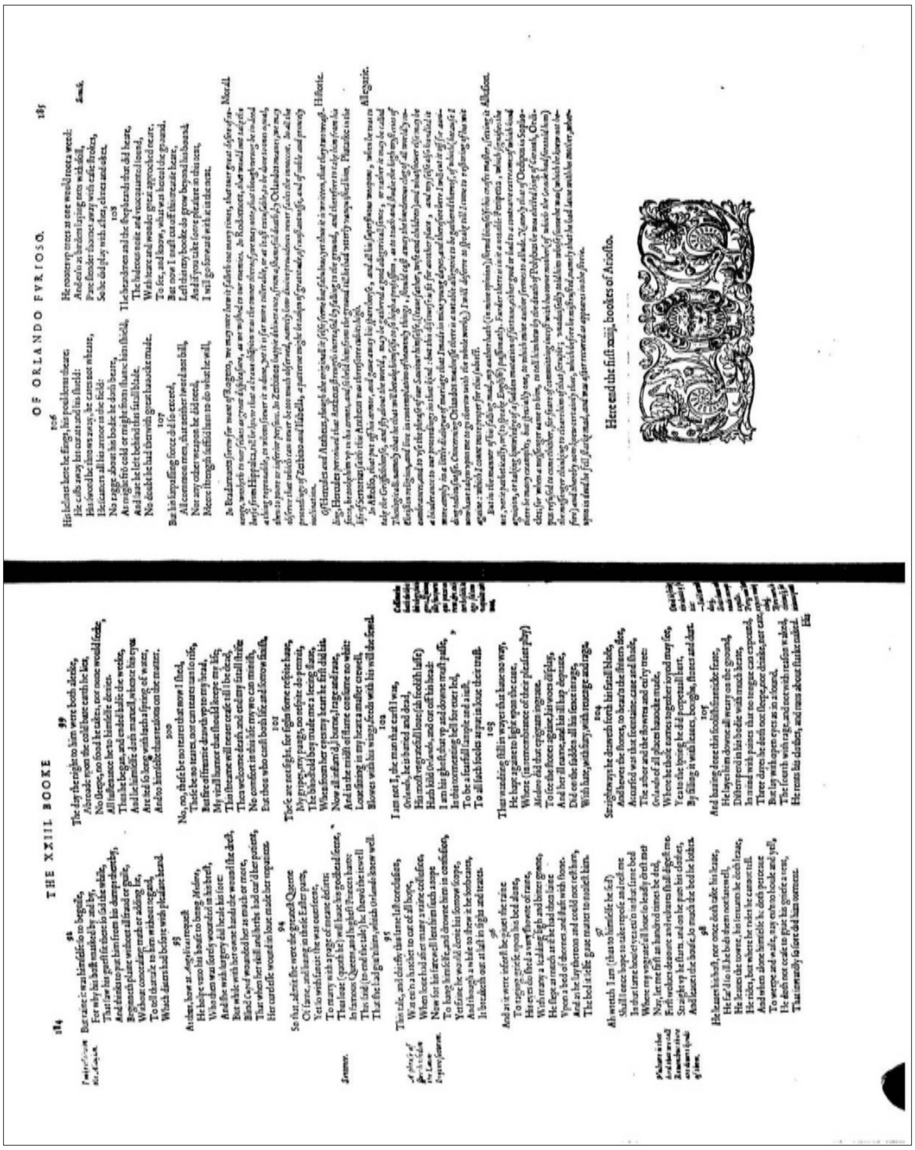
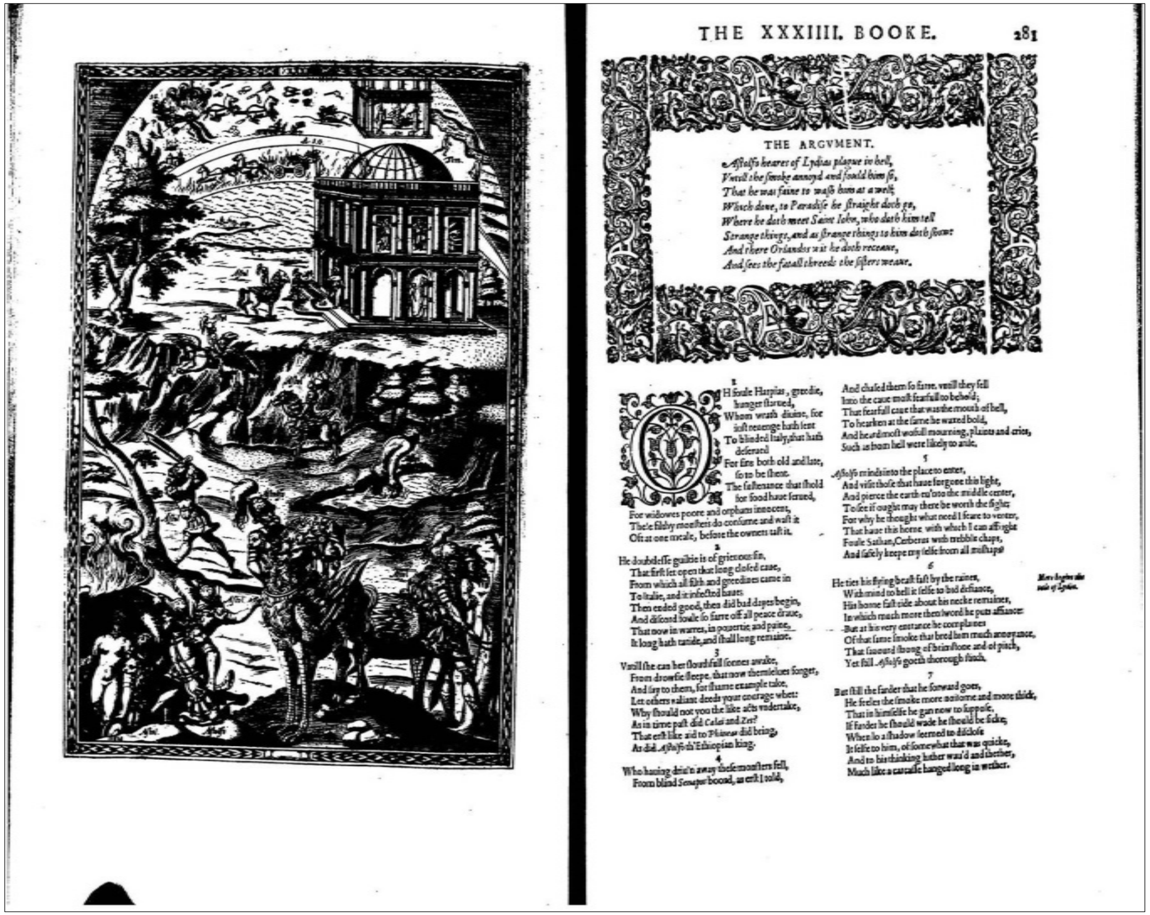


FIG. 14: Canto XXIII, fols. 98^{v}-90^{r}.

2.4 John Harington's Translation (1591): Canto XXXIV



THE XXXIIII. BOOKE. 281

THE ARGVMENT.

Aſtolfo heares of Lydias plague in hell,
Vntill the ſmoke annoyd and ſoild him ſo,
That he was faine to waſh him at a well;
Which done, to Paradiſe he ſtraight doth go,
Where he doth meet Saint Iohn, who doth him tell
Strange things, and as ſtrange things to him doth ſhow:
And there Orlandos wit he doth receaue,
And ſees the fatall threeds the ſiſters weaue.

1
OH foule Harpias, greedie, hunger ſtarued,
Whom wrath diuine, for iuſt reuenge hath ſent
To blinded Italy, that hath deſerued
For ſins both old and late, ſo to be ſhent.
The ſuſtenance that ſhold for food haue ſerued,
For widowes poore and orphans innocent,
Theſe filthy monſters do conſume and waſt it
Oft at one meale, before the owners taſt it.

2
He doubtleſſe guiltie is of grieuous ſin,
That firſt let open that long cloſed caue,
From which all filth and greedines came in
To Italie, and it infected haue:
Then ended good, then did bad dayes begin,
And diſcord foule ſo farre off all peace draue,
That now in warres, in pouertie and paine,
It long hath taride, and ſhall long remaine.

3
Vntill ſhe can her ſlouthfull ſonnes awake,
From drowſie ſleepe, that now themſelues forget,
And ſay to them, for ſhame example take,
Let others valiant deeds your corage whet:
Why ſhould not you the like acts vndertake,
As in time paſt did *Calai* and *Zet*?
That erſt like aid to *Phineas* did bring,
As did *Aſtolfo* th'Ethiopian king.

4
Who hauing driu'n away theſe monſters fell,
From blind *Senapos* boord, as erſt I told,
And chaſed them ſo farre, vntill they fell
Into the caue moſt fearfull to behold;
That fearfull caue that was the mouth of hell,
To hearken at the ſame he waxed bold,
And heard moſt wofull mourning, plaints and cries,
Such as from hell were likely to ariſe.

5
Aſtolfo minds into the place to enter,
And viſit thoſe that haue forgone this light,
And pierce the earth eu'nto the middle center,
To ſee if ought may there be worth the ſight;
For why he thought what need I feare to venter,
That haue this horne, with which I can affright
Foule Sathan, Cerberus with trebble chaps,
And ſafely keepe my ſelfe from all miſhaps?

6
He ties his flying beaſt faſt by the raines,
With mind to hell it ſelfe to bid defiance,
His horne faſt tide about his necke remaines,
In which much more then ſword he puts affiance:
But at his very entrance he complaines
Of that ſame ſmoke that bred him much annoyance,
That ſauourd ſtrong of brimſtone and of pitch,
Yet ſtill *Aſtolfo* goeth thorough ſtich.

Here begins the tale of Lydia.

7
But ſtill the farder that he forward goes,
He feeles the ſmoke more noiſome and more thick,
That in himſelfe he gan now to ſuppoſe,
If farder he ſhould wade he ſhould be ſicke;
When lo a ſhadow ſeemed to diſcloſe
It ſelfe to him, of ſomewhat that was quicke,
And to his thinking hither wau'd and thether,
Much like a carcaſſe hanged long in wether.

Fig. 15: Canto XXXIV, fols. 146^{v}-147^{r}.

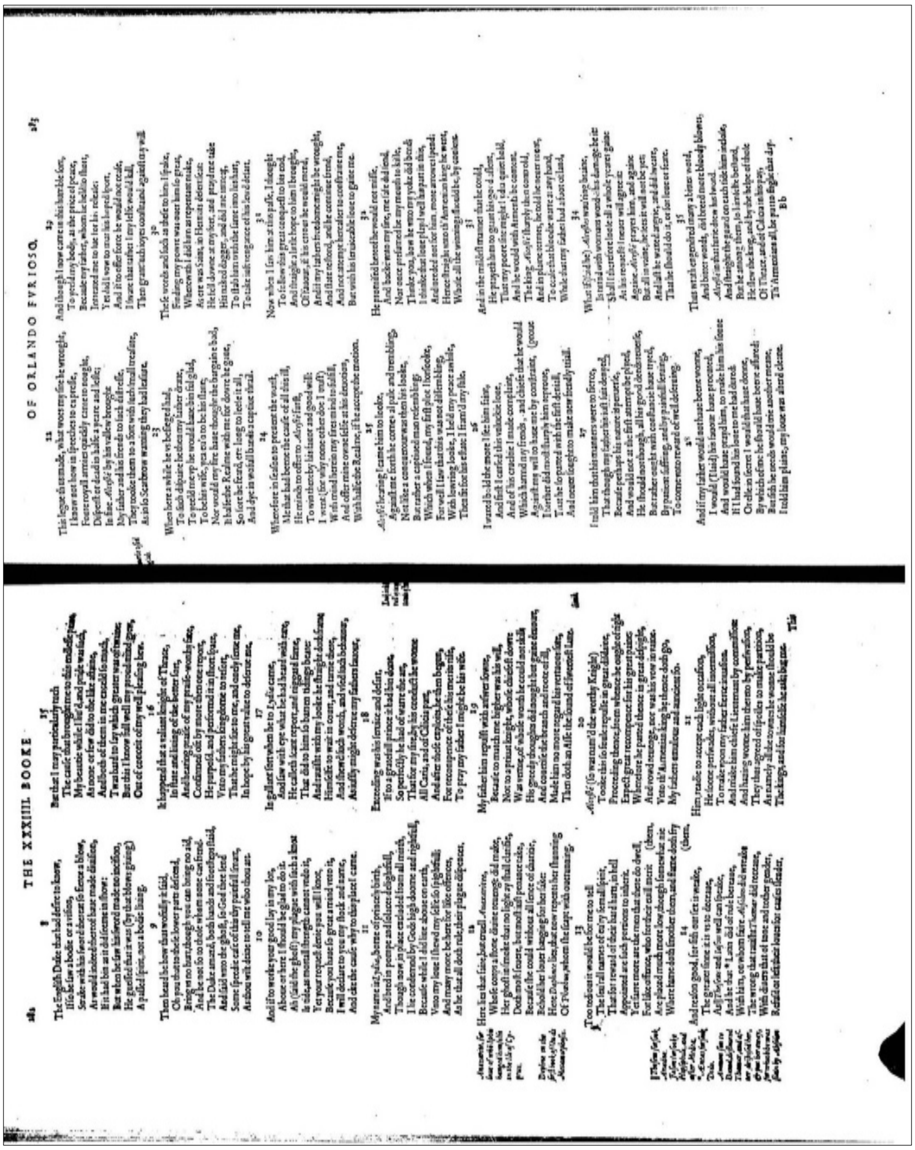


FIG. 16: Canto XXXIV, fol. 147^{v}-148^{r}.

John Harington’s Translation (1591)

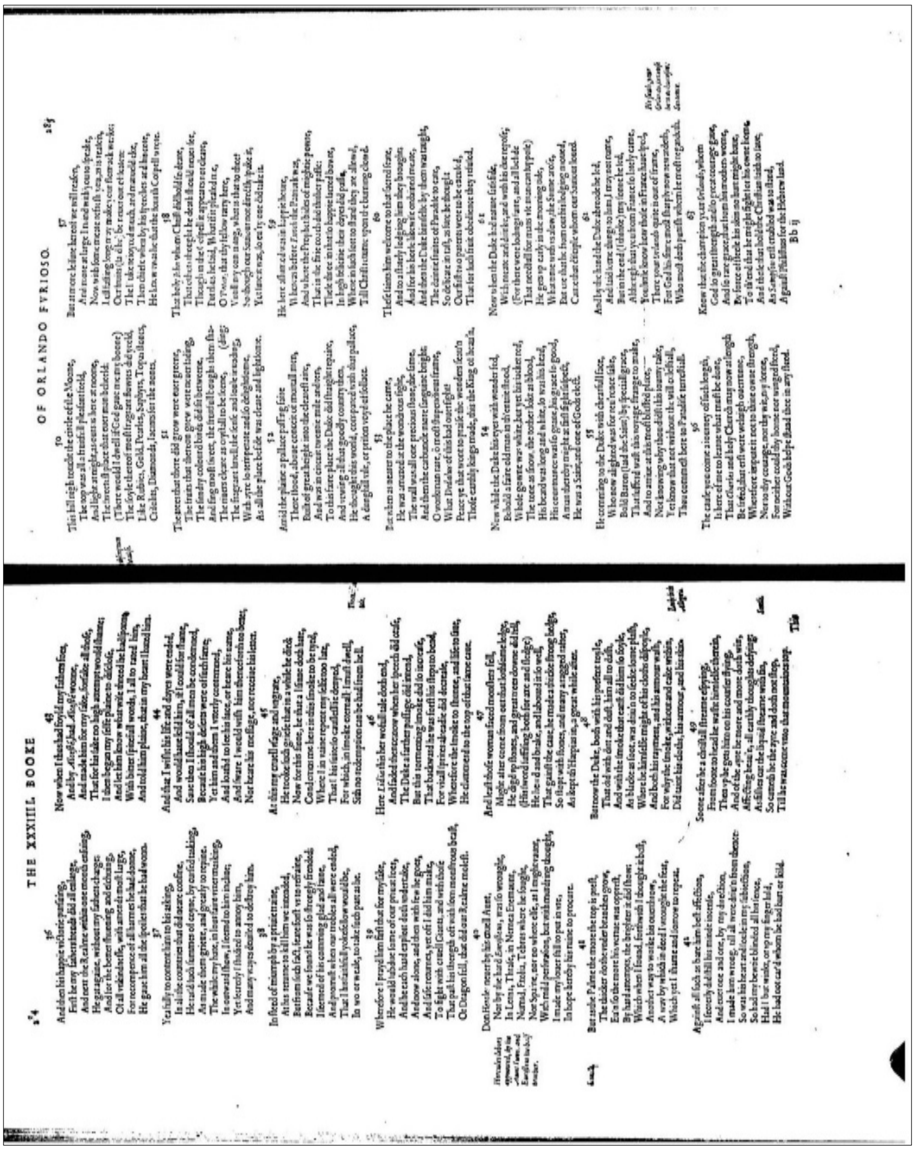


FIG. 17: Canto XXXIV, fols. 148v-149r.

John Harington’s Translation (1591)

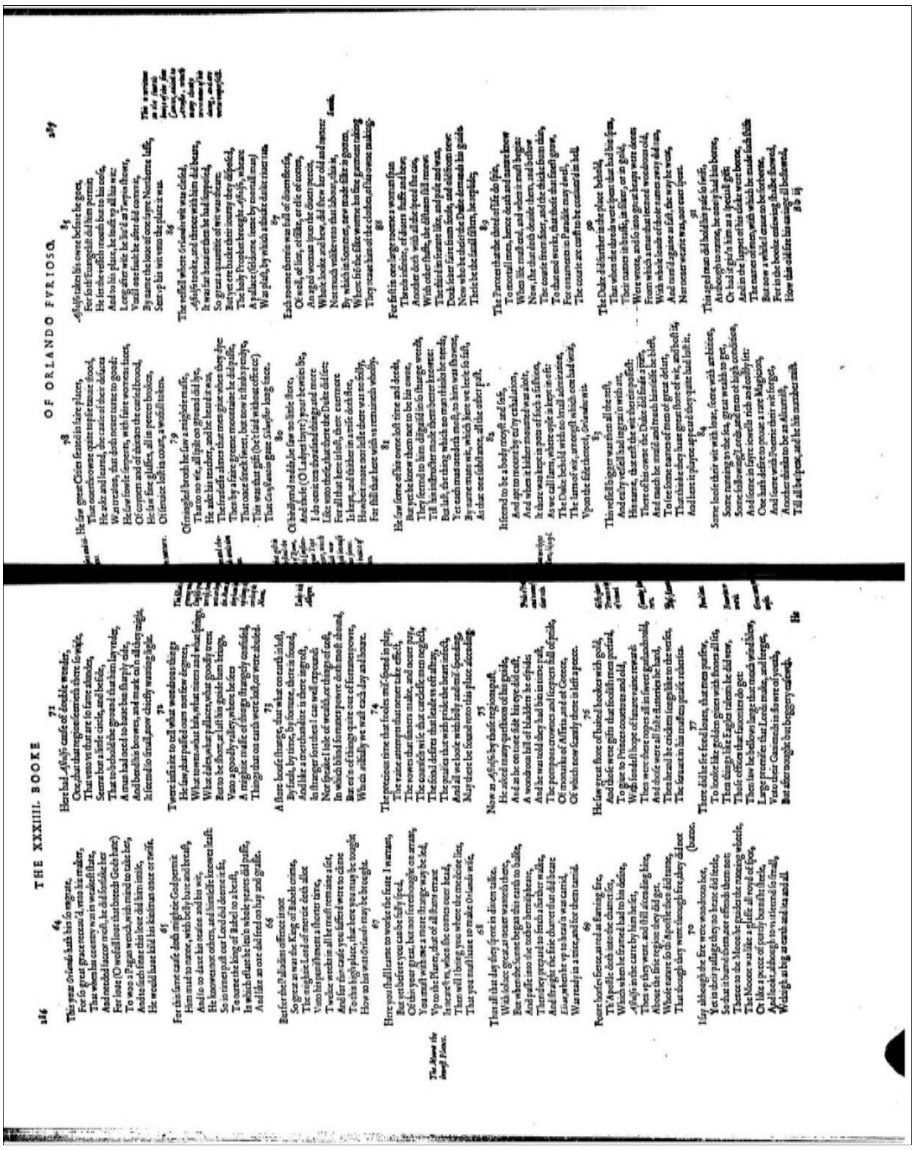


FIG. 18: Canto XXXXIV, fols. 149^{v}-150^{r}.

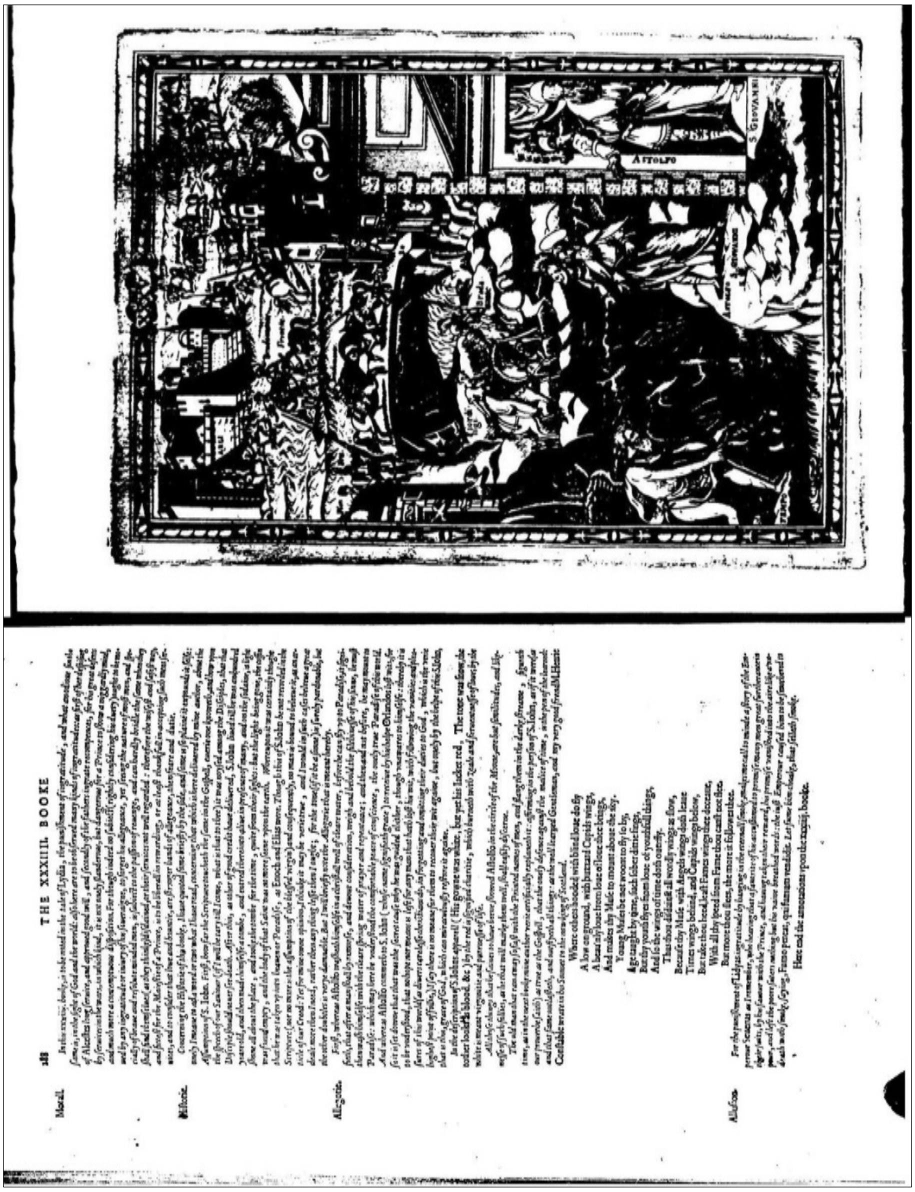
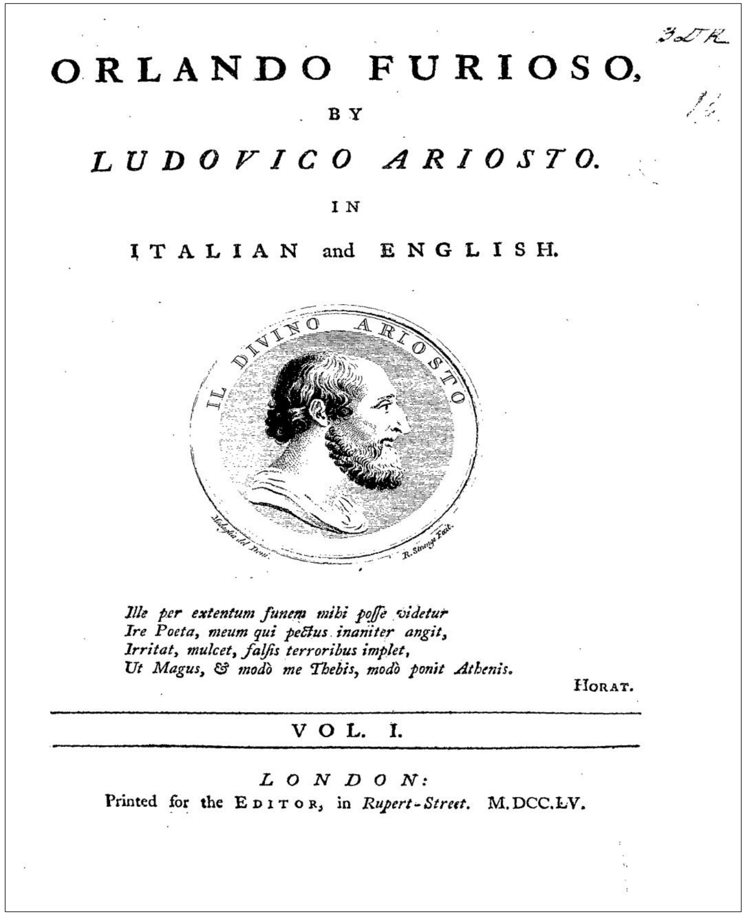


FIG. 19: Canto XXXXIV, fols. 150^{v}-151^{r}.


IL DIVINO ARIOSTO
R. Strange Fecit.

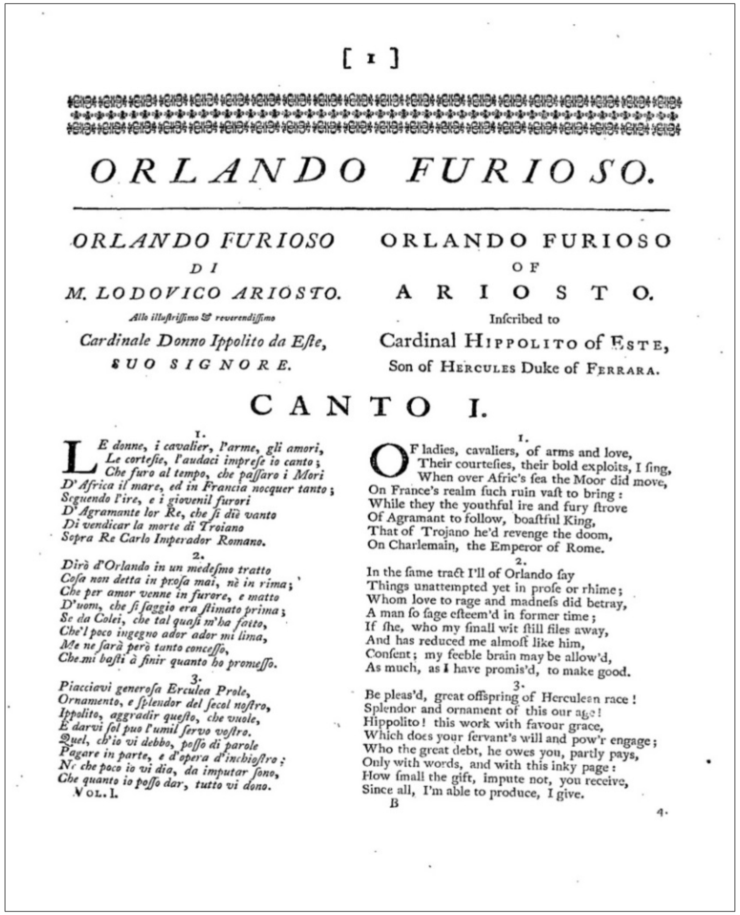
ORLANDO FURIOSO,
BY
LUDOVICO ARIOSTO.
IN
ITALIAN and ENGLISH.

Ille per extentum funem mihi poſſe videtur
Ire Poeta, meum qui pectus inaniter angit,
Irritat, mulcet, falſis terroribus implet,
Ut Magus, & modò me Thebis, modò ponit Athenis.
HORAT.

VOL. I.

LONDON:
Printed for the EDITOR, in *Rupert-Street.* M.DCC.LV.

FIG. 20 Ariosto, *Orlando Furioso: In Italian and English* (London: printed for the editor in Rupert Street, 1755)



[1]

ORLANDO FURIOSO.

ORLANDO FURIOSO
DI
M. LODOVICO ARIOSTO.
Allo illuſtriſſimo & reverendiſſimo
Cardinale Donno Ippolito da Eſte,
SUO SIGNORE.

ORLANDO FURIOSO
OF
ARIOSTO.
Inſcribed to
Cardinal HIPPOLITO of ESTE,
Son of HERCULES Duke of FERRARA.

CANTO I.

1.
LE donne, i cavalier, l’arme, gli amori,
Le corteſie, l’audaci impreſe io canto;
Che furo al tempo, che paſſaro i Mori
D’Africa il mare, ed in Francia nocquer tanto;
Seguendo l’ire, e i giovenil furori
D’Agramante lor Re, che ſi diè vanto
Di vendicar la morte di Troiano
Sopra Re Carlo Imperador Romano.

2.
Dirò d’Orlando in un medeſmo tratto
Coſa non detta in proſa mai, nè in rima;
Che per amor venne in furore, e matto
D’uom, che ſi ſaggio era ſtimato prima;
Se da Colei, che tal quaſi m’ha fatto,
Che’l poco ingegno ador ador mi lima,
Me ne ſarà però tanto conceſſo,
Che mi baſti à finir quanto ho promeſſo.

3.
Piacciavi generoſa Erculea Prole,
Ornamento, e ſplendor del ſecol noſtro,
Ippolito, aggradir queſto, che vuole,
E darvi ſol puo l’umil ſervo voſtro.
Quel, ch’io vi debbo, poſſo di parole
Pagare in parte, e d’opera d’inchioſtro;
Nè che poco io vi dia, da imputar ſono,
Che quanto io poſſo dar, tutto vi dono.

VOL. I.

1.
OF ladies, cavaliers, of arms and love,
Their courteſies, their bold exploits, I ſing,
When over Afric’s ſea the Moor did move,
On France’s realm ſuch ruin vaſt to bring:
While they the youthful ire and fury ſtrove
Of Agramant to follow, boaſtful King,
That of Trojano he’d revenge the doom,
On Charlemain, the Emperor of Rome.

2.
In the ſame tract I’ll of Orlando ſay
Things unattempted yet in proſe or rhime;
Whom love to rage and madneſs did betray,
A man ſo ſage eſteem’d in former time;
If ſhe, who my ſmall wit ſtill files away,
And has reduced me almoſt like him,
Conſent; my feeble brain may be allow’d,
As much, as I have promis’d, to make good.

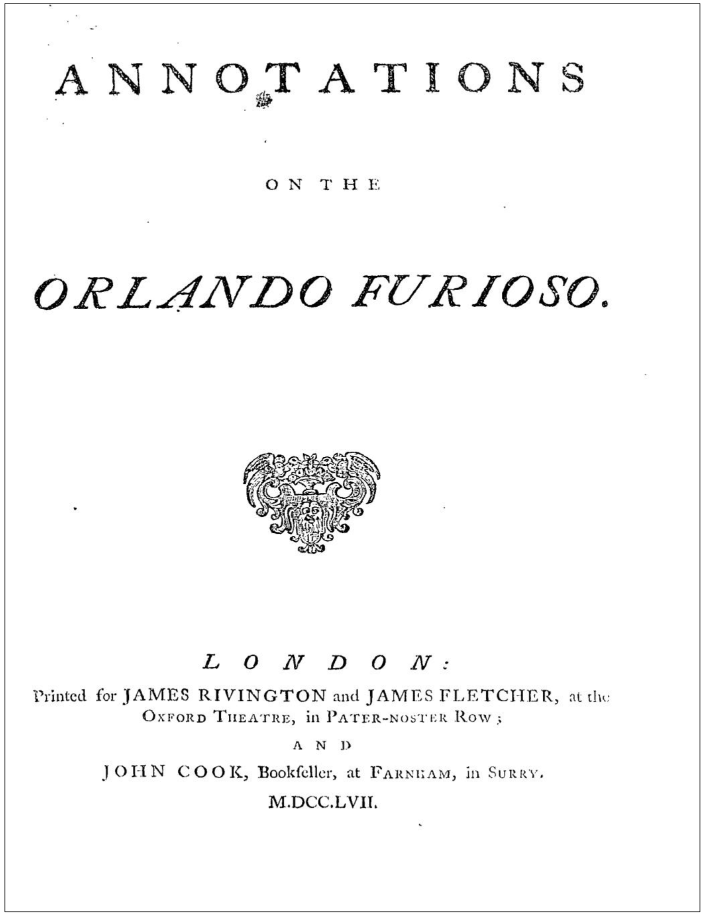
3.
Be pleas’d, great offspring of Herculean race!
Splendor and ornament of this our age!
Hippolito! this work with favour grace,
Which does your ſervant’s will and pow’r engage;
Who the great debt, he owes you, partly pays,
Only with words, and with this inky page:
How ſmall the gift, impute not, you receive,
Since all, I’m able to produce, I give.

B

4.

FIG. 21: Ariosto, *Orlando Furioso: In Italian and English* (London: printed for the editor in Rupert Street, 1755). Beginning of Canto I in Italian and English, p. 1.

2.6 WILLIAM HUGGINS'S TRANSLATION (1755): ANNOTATIONS



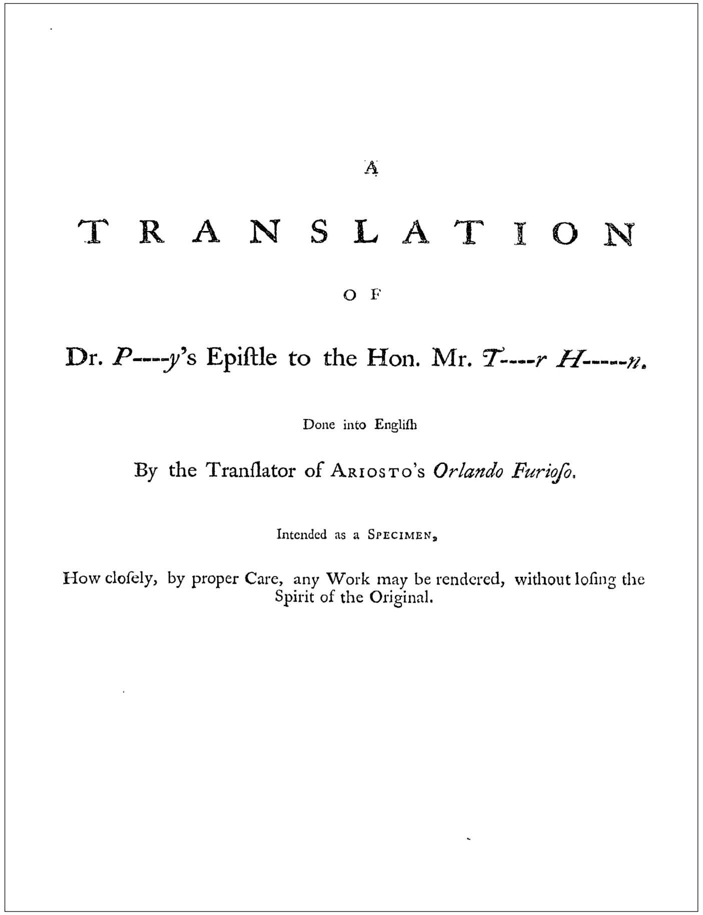
ANNOTATIONS

ON THE

ORLANDO FURIOSO.

LONDON:
Printed for JAMES RIVINGTON and JAMES FLETCHER, at the
OXFORD THEATRE, in PATER-NOSTER ROW;
AND
JOHN COOK, Bookſeller, at FARNHAM, in SURRY.
M.DCC.LVII.

FIG. 22 William Huggins, *Annotations on the Orlando Furioso* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757)



A

TRANSLATION

OF

Dr. *P----y*'s Epiſtle to the Hon. Mr. *T----r H-----n.*

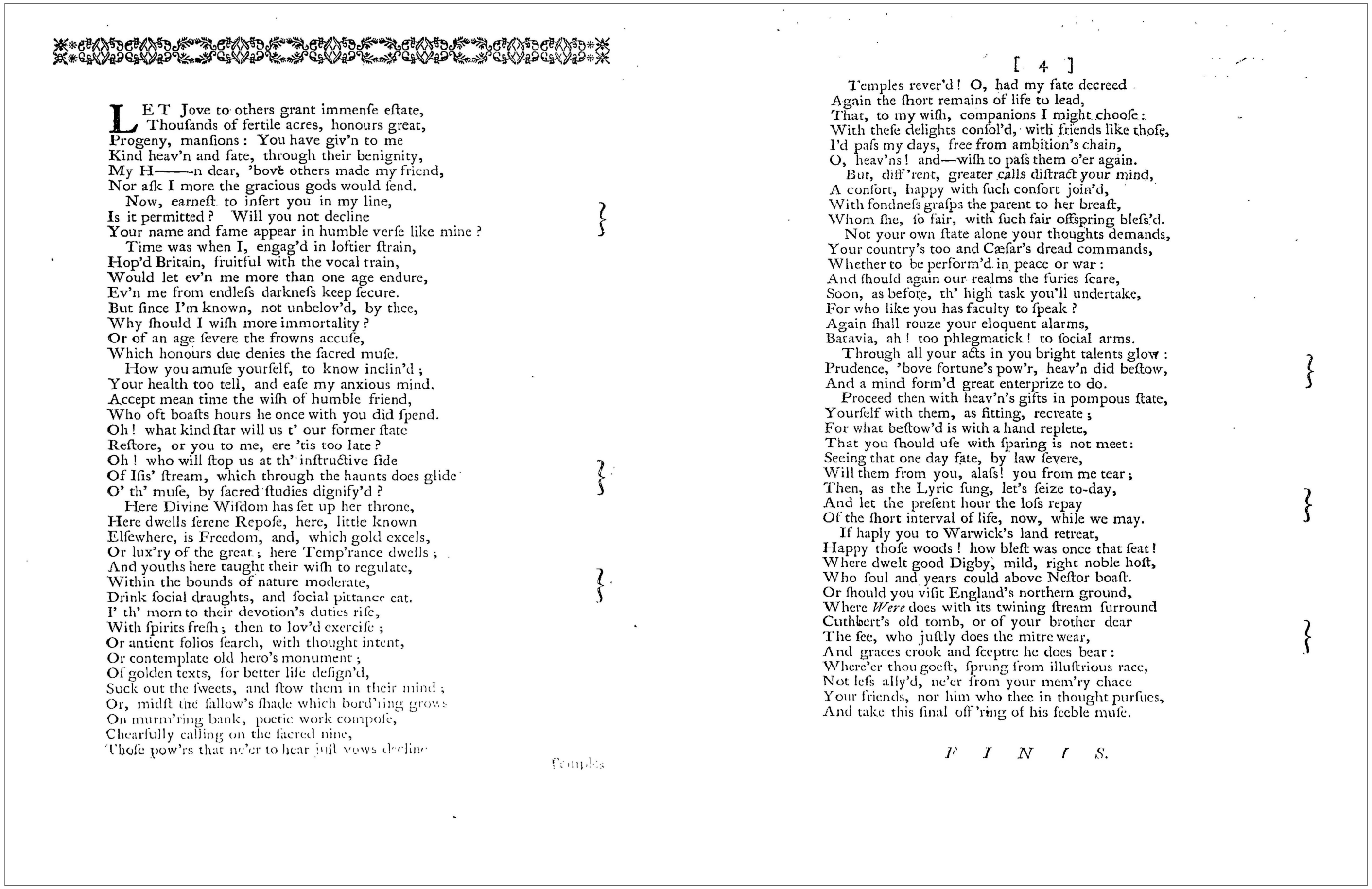
Done into Engliſh

By the Tranſlator of Ariosto's *Orlando Furioſo.*

Intended as a Specimen,

How cloſely, by proper Care, any Work may be rendered, without loſing the
Spirit of the Original.

FIG. 23 William Huggins, *Annotations on the Orlando Furioso* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757), p. *clxv.



LET Jove to others grant immenſe eſtate,
Thouſands of fertile acres, honours great,
Progeny, manſions: You have giv'n to me
Kind heav'n and fate, through their benignity,
My H——n dear, 'bovė others made my friend,
Nor aſk I more the gracious gods would ſend.
Now, earneſt to inſert you in my line,
Is it permitted? Will you not decline
Your name and fame appear in humble verſe like mine?
Time was when I, engag'd in loftier ſtrain,
Hop'd Britain, fruitful with the vocal train,
Would let ev'n me more than one age endure,
Ev'n me from endleſs darkneſs keep ſecure.
But ſince I'm known, not unbelov'd, by thee,
Why ſhould I wiſh more immortality?
Or of an age ſevere the frowns accuſe,
Which honours due denies the ſacred muſe.
How you amuſe yourſelf, to know inclin'd;
Your health too tell, and eaſe my anxious mind.
Accept mean time the wiſh of humble friend,
Who oft boaſts hours he once with you did ſpend.
Oh! what kind ſtar will us t' our former ſtate
Reſtore, or you to me, ere 'tis too late?
Oh! who will ſtop us at th' inſtructive ſide
Of Iſis' ſtream, which through the haunts does glide
O' th' muſe, by ſacred ſtudies dignify'd?
Here Divine Wiſdom has ſet up her throne,
Here dwells ſerene Repoſe, here, little known
Elſewhere, is Freedom, and, which gold excels,
Or lux'ry of the great; here Temp'rance dwells;
And youths here taught their wiſh to regulate,
Within the bounds of nature moderate,
Drink ſocial draughts, and ſocial pittance eat.
I' th' morn to their devotion's duties riſe,
With ſpirits freſh; then to lov'd exerciſe;
Or antient folios ſearch, with thought intent,
Or contemplate old hero's monument;
Of golden texts, for better life deſign'd,
Suck out the ſweets, and ſtow them in their mind;
Or, midſt the ſallow's ſhade which bord'ring grows
On murm'ring bank, poetic work compoſe,
Chearfully calling on the ſacred nine,
Thoſe pow'rs that ne'er to hear juſt vows decline

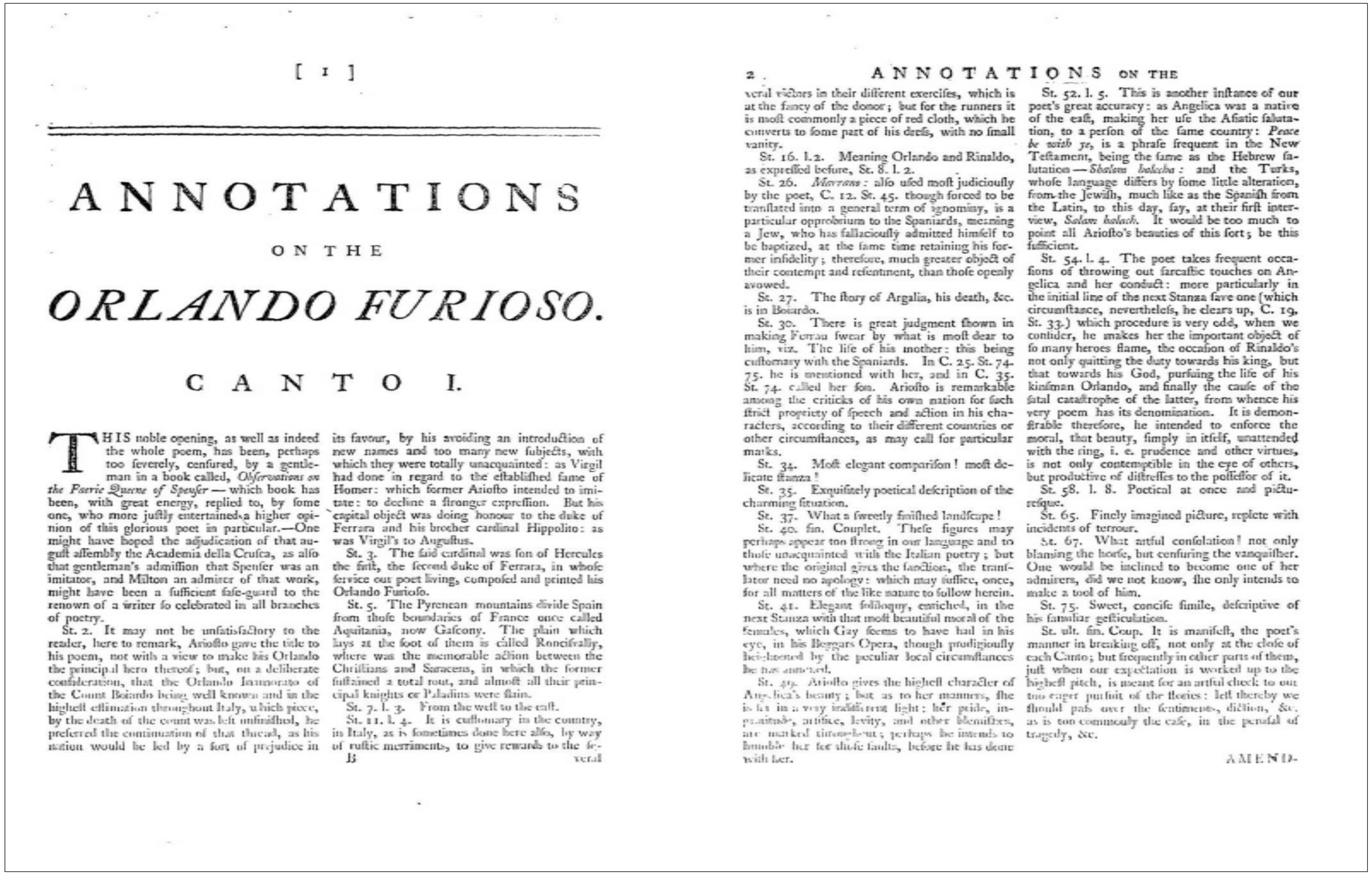
Temples

[4]

Temples rever'd! O, had my fate decreed
Again the ſhort remains of life to lead,
That, to my wiſh, companions I might chooſe:
With theſe delights conſol'd, with friends like thoſe,
I'd paſs my days, free from ambition's chain,
O, heav'ns! and—wiſh to paſs them o'er again.
But, diff'rent, greater calls diſtract your mind,
A conſort, happy with ſuch conſort join'd,
With fondneſs graſps the parent to her breaſt,
Whom ſhe, ſo fair, with ſuch fair offspring bleſs'd.
Not your own ſtate alone your thoughts demands,
Your country's too and Cæſar's dread commands,
Whether to be perform'd in peace or war:
And ſhould again our realms the furies ſcare,
Soon, as before, th' high task you'll undertake,
For who like you has faculty to ſpeak?
Again ſhall rouze your eloquent alarms,
Batavia, ah! too phlegmatick! to ſocial arms.
Through all your acts in you bright talents glow:
Prudence, 'bove fortune's pow'r, heav'n did beſtow,
And a mind form'd great enterprize to do.
Proceed then with heav'n's gifts in pompous ſtate,
Yourſelf with them, as fitting, recreate;
For what beſtow'd is with a hand replete,
That you ſhould uſe with ſparing is not meet:
Seeing that one day fate, by law ſevere,
Will them from you, alaſs! you from me tear;
Then, as the Lyric ſung, let's ſeize to-day,
And let the preſent hour the loſs repay
Of the ſhort interval of life, now, while we may.
If haply you to Warwick's land retreat,
Happy thoſe woods! how bleſt was once that ſeat!
Where dwelt good Digby, mild, right noble hoſt,
Who ſoul and years could above Neſtor boaſt.
Or ſhould you viſit England's northern ground,
Where *Were* does with its twining ſtream ſurround
Cuthbert's old tomb, or of your brother dear
The ſee, who juſtly does the mitre wear,
And graces crook and ſceptre he does bear:
Where'er thou goeſt, ſprung from illuſtrious race,
Not leſs ally'd, ne'er from your mem'ry chace
Your friends, nor him who thee in thought purſues,
And take this final off'ring of his feeble muſe.

F I N I S.

FIG. 24 William Huggins, *Annotations on the Orlando Furioso* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757), pp. *clxvvii



[1]

ANNOTATIONS
ON THE
ORLANDO FURIOSO.

CANTO I.

THIS noble opening, as well as indeed the whole poem, has been, perhaps too ſeverely, cenſured, by a gentleman in a book called, *Obſervations on the Faerie Queene of Spenſer* — which book has been, with great energy, replied to, by ſome one, who more juſtly entertained a higher opinion of this glorious poet in particular.—One might have hoped the adjudication of that auguſt aſſembly the Academia della Cruſca, as alſo that gentleman's admiſſion that Spenſer was an imitator, and Milton an admirer of that work, might have been a ſufficient ſafe-guard to the renown of a writer ſo celebrated in all branches of poetry.

St. 2. It may not be unſatisfactory to the reader, here to remark, Arioſto gave the title to his poem, not with a view to make his Orlando the principal hero thereof; but, on a deliberate conſideration, that the Orlando Innamorato of the Count Boiardo being well known and in the higheſt eſtimation throughout Italy, which piece, by the death of the count was left unfiniſhed, he preferred the continuation of that thread, as his nation would be led by a ſort of prejudice in its favour, by his avoiding an introduction of new names and too many new ſubjects, with which they were totally unacquainted: as Virgil had done in regard to the eſtabliſhed fame of Homer: which former Arioſto intended to imitate: to decline a ſtronger expreſſion. But his capital object was doing honour to the duke of Ferrara and his brother cardinal Hippolito: as was Virgil's to Auguſtus.

St. 3. The ſaid cardinal was ſon of Hercules the firſt, the ſecond duke of Ferrara, in whoſe ſervice our poet living, compoſed and printed his Orlando Furioſo.

St. 5. The Pyrenean mountains divide Spain from thoſe boundaries of France once called Aquitania, now Gaſcony. The plain which lays at the foot of them is called Ronciſvally, where was the memorable action between the Chriſtians and Saracens, in which the former ſuſtained a total rout, and almoſt all their principal knights or Paladins were ſlain.

St. 7. l. 3. From the weſt to the eaſt.

St. 11. l. 4. It is cuſtomary in the country, in Italy, as is ſometimes done here alſo, by way of ruſtic merriments, to give rewards to the ſe-

B veral

2 ANNOTATIONS ON THE

veral victors in their different exerciſes, which is at the fancy of the donor; but for the runners it is moſt commonly a piece of red cloth, which he converts to ſome part of his dreſs, with no ſmall vanity.

St. 16. l. 2. Meaning Orlando and Rinaldo, as expreſſed before, St. 8. l. 2.

St. 26. *Marrans*: alſo uſed moſt judiciouſly by the poet, C. 12. St. 45. though forced to be tranſlated into a general term of ignominy, is a particular opprobrium to the Spaniards, meaning a Jew, who has fallaciouſly admitted himſelf to be baptized, at the ſame time retaining his former infidelity; therefore, much greater object of their contempt and reſentment, than thoſe openly avowed.

St. 27. The ſtory of Argalia, his death, &c. is in Boiardo.

St. 30. There is great judgment ſhown in making Ferrau ſwear by what is moſt dear to him, viz. The life of his mother: this being cuſtomary with the Spaniards. In C. 25. St. 74. 75. he is mentioned with her, and in C. 35. St. 74. called her ſon. Arioſto is remarkable among the criticks of his own nation for ſuch ſtrict propriety of ſpeech and action in his characters, according to their different countries or other circumſtances, as may call for particular marks.

St. 34. Moſt elegant compariſon! moſt delicate ſtanza!

St. 35. Exquiſitely poetical deſcription of the charming ſituation.

St. 37. What a ſweetly finiſhed landſcape!

St. 40. fin. Couplet. Theſe figures may perhaps appear too ſtrong in our language and to thoſe unacquainted with the Italian poetry; but where the original gives the ſanction, the tranſlator need no apology: which may ſuffice, once, for all matters of the like nature to follow herein.

St. 41. Elegant ſoliloquy, enriched, in the next Stanza with that moſt beautiful moral of the females, which Gay ſeems to have had in his eye, in his Beggars Opera, though prodigiouſly heightened by the peculiar local circumſtances he has annexed.

St. 49. Arioſto gives the higheſt character of Angelica's beauty; but as to her manners, ſhe is ſet in a very indifferent light: her pride, ingratitude, artifice, levity, and other blemiſhes, are marked throughout; perhaps he intends to humble her for thoſe faults, before he has done with her.

St. 52. l. 5. This is another inſtance of our poet's great accuracy: as Angelica was a native of the eaſt, making her uſe the Aſiatic ſalutation, to a perſon of the ſame country: *Peace be with ye*, is a phraſe frequent in the New Teſtament, being the ſame as the Hebrew ſalutation — *Shalom halecha*: and the Turks, whoſe language differs by ſome little alteration, from the Jewiſh, much like as the Spaniſh from the Latin, to this day, ſay, at their firſt interview, *Salam haleck*. It would be too much to point all Arioſto's beauties of this ſort; be this ſufficient.

St. 54. l. 4. The poet takes frequent occaſions of throwing out ſarcaſtic touches on Angelica and her conduct: more particularly in the initial line of the next Stanza ſave one (which circumſtance, nevertheleſs, he clears up, C. 19. St. 33.) which procedure is very odd, when we conſider, he makes her the important object of ſo many heroes flame, the occaſion of Rinaldo's not only quitting the duty towards his king, but that towards his God, purſuing the life of his kinſman Orlando, and finally the cauſe of the fatal cataſtrophe of the latter, from whence his very poem has its denomination. It is demonſtrable therefore, he intended to enforce the moral, that beauty, ſimply in itſelf, unattended with the ring, i. e. prudence and other virtues, is not only contemptible in the eye of others, but productive of diſtreſſes to the poſſeſſor of it.

St. 58. l. 8. Poetical at once and picture-ſque.

St. 65. Finely imagined picture, replete with incidents of terrour.

St. 67. What artful conſolation! not only blaming the horſe, but cenſuring the vanquiſher. One would be inclined to become one of her admirers, did we not know, ſhe only intends to make a tool of him.

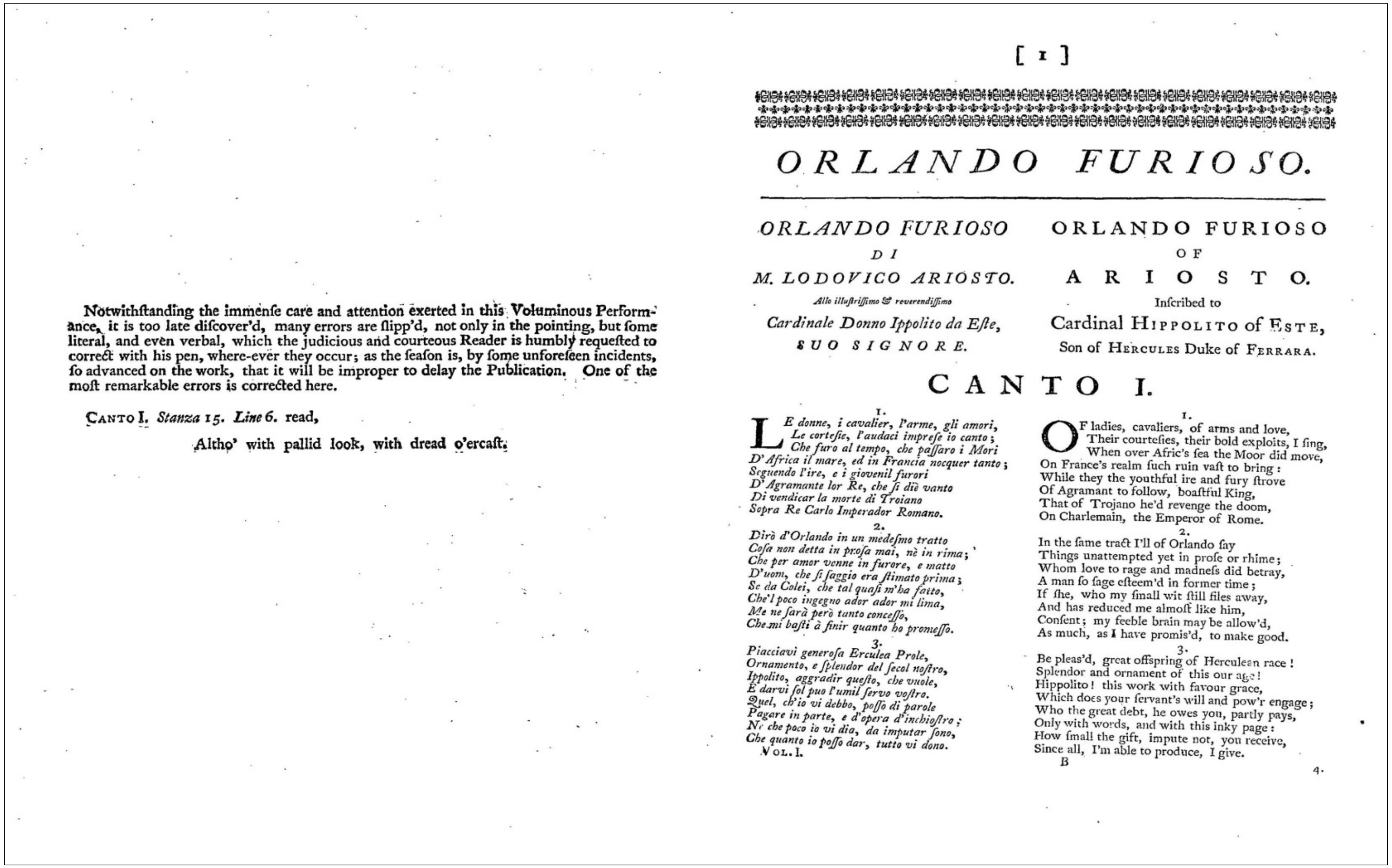
St. 75. Sweet, conciſe ſimile, deſcriptive of his familiar geſticulation.

St. ult. fin. Coup. It is manifeſt, the poet's manner in breaking off, not only at the cloſe of each Canto; but frequently in other parts of them, juſt when our expectation is worked up to the higheſt pitch, is meant for an artful check to our too eager purſuit of the ſtories: leſt thereby we ſhould paſs over the ſentiments, diction, &c. as is too commonly the caſe, in the peruſal of tragedy, &c.

AMEND-

FIG. 25 William Huggins, *Annotations on the Orlando Furioso* (London: printed for James Rivington and James Fletcher, at the Oxford Theatre, in Pater-Noster Row; and John Cook, Bookseller, at Farnham, in Surrey, 1757).

2.7 WILLIAM HUGGINS'S TRANSLATION (1755): CANTO I



Notwithſtanding the immenſe care and attention exerted in this Voluminous Performance, it is too late diſcover'd, many errors are ſlipp'd, not only in the pointing, but ſome literal, and even verbal, which the judicious and courteous Reader is humbly requeſted to correct with his pen, where-ever they occur; as the ſeaſon is, by ſome unforeſeen incidents, ſo advanced on the work, that it will be improper to delay the Publication. One of the moſt remarkable errors is corrected here.

CANTO I. *Stanza* 15. *Line* 6. read,

Altho' with pallid look, with dread o'ercaſt.

[1]

ORLANDO FURIOSO.

ORLANDO FURIOSO
DI
M. LODOVICO ARIOSTO.
Allo illuſtriſſimo & reverendiſſimo
Cardinale Donno Ippolito da Eſte,
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CANTO I.

1.

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Le corteſie, l'audaci impreſe io canto;
Che furo al tempo, che paſſaro i Mori
D'Africa il mare, ed in Francia nocquer tanto;
Seguendo l'ire, e i giovenil furori
D'Agramante lor Re, che ſi diè vanto
Di vendicar la morte di Troiano
Sopra Re Carlo Imperador Romano.

2.

Dirò d'Orlando in un medeſmo tratto
Coſa non detta in proſa mai, nè in rima;
Che per amor venne in furore, e matto
D'uom, che ſi ſaggio era ſtimato prima;
Se da Colei, che tal quaſi m'ha fatto,
Che'l poco ingegno ador ador mi lima,
Me ne ſarà però tanto conceſſo,
Che mi baſti à finir quanto ho promeſſo.

3.

Piacciavi generoſa Erculea Prole,
Ornamento, e ſplendor del ſecol noſtro,
Ippolito, aggradir queſto, che vuole,
E darvi ſol puo l'umil ſervo voſtro.
Quel, ch'io vi debbo, poſſo di parole
Pagare in parte, e d'opera d'inchioſtro;
Ne che poco io vi dia, da imputar ſono,
Che quanto io poſſo dar, tutto vi dono.

VOL. I.

1.

OF ladies, cavaliers, of arms and love,
Their courteſies, their bold exploits, I ſing,
When over Afric's ſea the Moor did move,
On France's realm ſuch ruin vaſt to bring:
While they the youthful ire and fury ſtrove
Of Agramant to follow, boaſtful King,
That of Trojano he'd revenge the doom,
On Charlemain, the Emperor of Rome.

2.

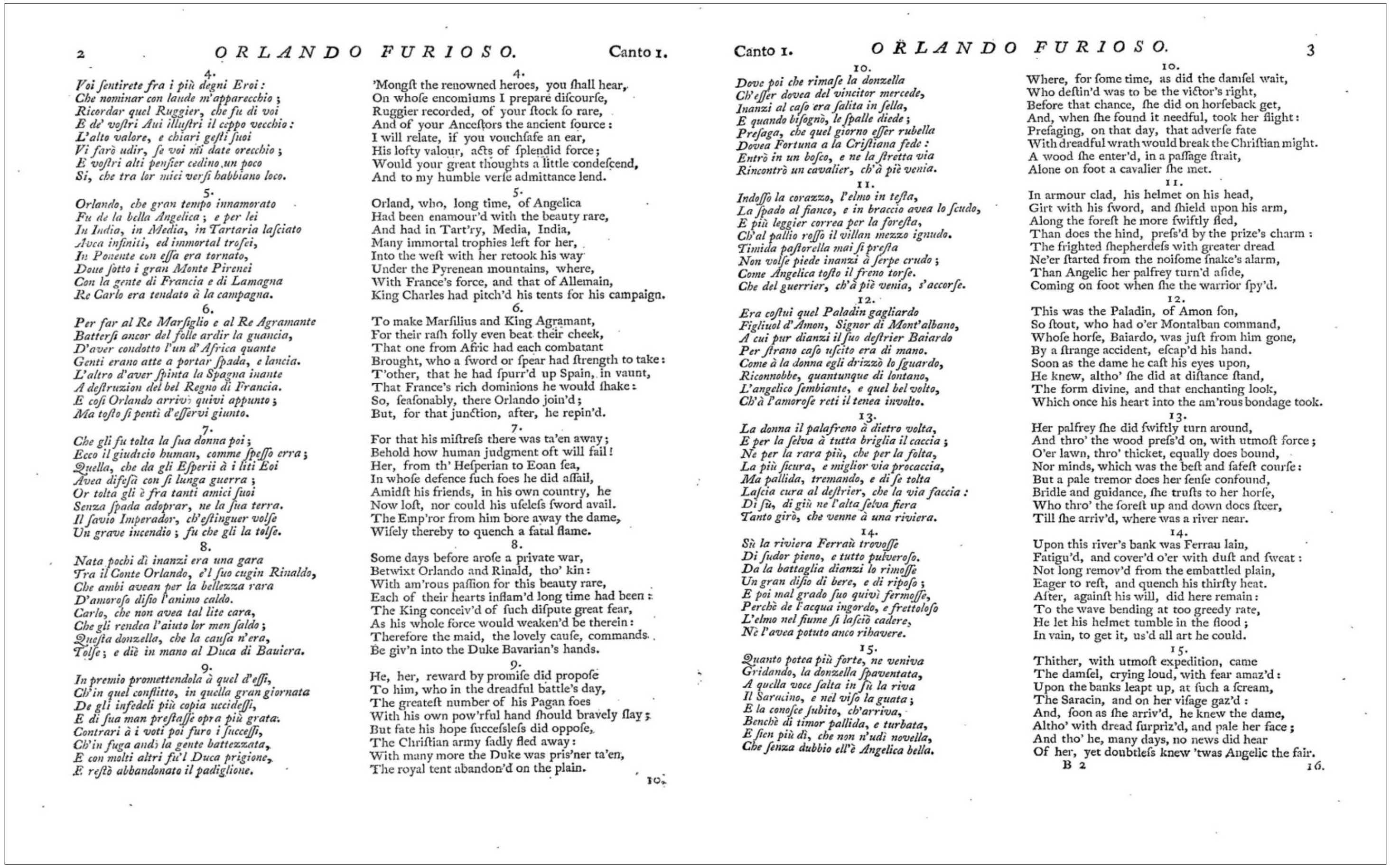
In the ſame tract I'll of Orlando ſay
Things unattempted yet in proſe or rhime;
Whom love to rage and madneſs did betray,
A man ſo ſage eſteem'd in former time;
If ſhe, who my ſmall wit ſtill files away,
And has reduced me almoſt like him,
Conſent; my feeble brain may be allow'd,
As much, as I have promis'd, to make good.

3.

Be pleas'd, great offspring of Herculean race!
Splendor and ornament of this our age!
Hippolito! this work with favour grace,
Which does your ſervant's will and pow'r engage;
Who the great debt, he owes you, partly pays,
Only with words, and with this inky page:
How ſmall the gift, impute not, you receive,
Since all, I'm able to produce, I give.

B 4.

FIG. 26: Ludovico Ariosto, *Orlando Furioso: In Italian and English* (London: printed for the editor in Rupert Street, 1755). Canto I, p. 1.



2 *ORLANDO FURIOSO.* Canto I.

4.

Voi ſentirete fra i più degni Eroi:
Che nominar con laude m'apparecchio;
Ricordar quel Ruggier, che fu di voi
E de' voſtri Aui illuſtri il ceppo vecchio:
L'alto valore, e chiari geſti ſuoi
Vi farò udir, ſe voi mi date orecchio;
E voſtri alti penſier cedino un poco
Si, che tra lor miei verſi habbiano loco.

5.

Orlando, che gran tempo innamorato
Fu de la bella Angelica; e per lei
In India, in Media, in Tartaria laſciato
Avea infiniti, ed immortal trofei,
In Ponente con eſſa era tornato,
Doue ſotto i gran Monte Pirenei
Con la gente di Francia e di Lamagna
Re Carlo era tendato à la campagna.

6.

Per far al Re Marſiglio e al Re Agramante
Batterſi ancor del folle ardir la guancia,
D'aver condotto l'un d'Africa quante
Genti erano atte a portar ſpada, e lancia.
L'altro d'aver ſpinta la Spagna inante
A deſtruzion del bel Regno di Francia.
E coſi Orlando arrivò quivi appunto;
Ma toſto ſi pentì d'eſſervi giunto.

7.

Che gli fu tolta la ſua donna poi;
Ecco il giudicio human, comme ſpeſſo erra;
Quella, che da gli Eſperii à i liti Eoi
Avea difeſà con ſi lunga guerra;
Or tolta gli è fra tanti amici ſuoi
Senza ſpada adoprar, ne la ſua terra.
Il ſavio Imperador, ch'eſtinguer volſe
Un grave incendio; fu che gli la tolſe.

8.

Nata pochi dì inanzi era una gara
Tra il Conte Orlando, e'l ſuo cugin Rinaldo,
Che ambi avean per la bellezza rara
D'amoroſo diſio l'animo caldo.
Carlo, che non avea tal lite cara,
Che gli rendea l'aiuto lor men ſaldo;
Queſta donzella, che la cauſa n'era,
Tolſe; e diè in mano al Duca di Bauiera.

9.

In premio promettendola à quel d'eſſi,
Ch'in quel conflitto, in quella gran giornata
De gli infedeli più copia uccideſſi,
E di ſua man preſtaſſe opra più grata.
Contrari à i voti poi furo i ſucceſſi,
Ch'in fuga andò la gente battezzata,
E con molti altri fu'l Duca prigione,
E reſtò abbandonato il padiglione.

4.

'Mongſt the renowned heroes, you ſhall hear,
On whoſe encomiums I prepare diſcourſe,
Ruggier recorded, of your ſtock ſo rare,
And of your Anceſtors the ancient ſource:
I will relate, if you vouchſafe an ear,
His lofty valour, acts of ſplendid force;
Would your great thoughts a little condeſcend,
And to my humble verſe admittance lend.

5.

Orland, who, long time, of Angelica
Had been enamour'd with the beauty rare,
And had in Tart'ry, Media, India,
Many immortal trophies left for her,
Into the weſt with her retook his way
Under the Pyrenean mountains, where,
With France's force, and that of Allemain,
King Charles had pitch'd his tents for his campaign.

6.

To make Marſilius and King Agramant,
For their raſh folly even beat their cheek,
That one from Afric had each combatant
Brought, who a ſword or ſpear had ſtrength to take:
T'other, that he had ſpurr'd up Spain, in vaunt,
That France's rich dominions he would ſhake:
So, ſeaſonably, there Orlando join'd;
But, for that junction, after, he repin'd.

7.

For that his miſtreſs there was ta'en away;
Behold how human judgment oft will fail!
Her, from th' Heſperian to Eoan ſea,
In whoſe defence ſuch foes he did aſſail,
Amidſt his friends, in his own country, he
Now loſt, nor could his uſeleſs ſword avail.
The Emp'ror from him bore away the dame,
Wiſely thereby to quench a fatal flame.

8.

Some days before aroſe a private war,
Betwixt Orlando and Rinald, tho' kin:
With am'rous paſſion for this beauty rare,
Each of their hearts inflam'd long time had been:
The King conceiv'd of ſuch diſpute great fear,
As his whole force would weaken'd be therein:
Therefore the maid, the lovely cauſe, commands
Be giv'n into the Duke Bavarian's hands.

9.

He, her, reward by promiſe did propoſe
To him, who in the dreadful battle's day,
The greateſt number of his Pagan foes
With his own pow'rful hand ſhould bravely ſlay;
But fate his hope ſucceſsleſs did oppoſe,
The Chriſtian army ſadly fled away:
With many more the Duke was priſ'ner ta'en,
The royal tent abandon'd on the plain.

10.

Canto I. *ORLANDO FURIOSO.* 3

10.

Dove poi che rimaſe la donzella
Ch'eſſer dovea del vincitor mercede,
Inanzi al caſo era ſalita in ſella,
E quando biſognò, le ſpalle diede;
Preſaga, che quel giorno eſſer rubella
Dovea Fortuna a la Criſtiana fede:
Entrò in un boſco, e ne la ſtretta via
Rincontrò un cavalier, ch'à piè venia.

11.

Indoſſo la corazzo, l'elmo in teſta,
La ſpado al fianco, e in braccio avea lo ſcudo,
E più leggier correa per la foreſta,
Ch'al pallio roſſo il villan mezzo ignudo.
Timida paſtorella mai ſi preſta
Non volſe piede inanzi à ſerpe crudo;
Come Angelica toſto il freno torſe.
Che del guerrier, ch'à piè venia, s'accorſe.

12.

Era coſtui quel Paladin gagliardo
Figliuol d'Amon, Signor di Mont'albano,
A cui pur dianzi il ſuo deſtrier Baiardo
Per ſtrano caſo uſcito era di mano.
Come à la donna egli drizzò lo ſguardo,
Riconnobbe, quantunque di lontano,
L'angelico ſembiante, e quel bel volto,
Ch'à l'amoroſe reti il tenea involto.

13.

La donna il palafreno à dietro volta,
E per la ſelva à tutta briglia il caccia;
Ne per la rara più, che per la folta,
La più ſicura, e miglior via procaccia,
Ma pallida, tremando, e di ſe tolta
Laſcia cura al deſtrier, che la via faccia:
Di ſù, di giù ne l'alta ſelva fiera
Tanto girò, che venne à una riviera.

14.

Sù la riviera Ferraù trovoſſe
Di ſudor pieno, e tutto pulveroſo.
Da la battaglia dianzi lo rimoſſe
Un gran diſio di bere, e di ripoſo;
E poi mal grado ſuo quivì fermoſſe,
Perchè de l'acqua ingordo, e frettoloſo
L'elmo nel fiume ſi laſciò cadere,
Nè l'avea potuto anco rihavere.

15.

Quanto potea più forte, ne veniva
Gridando, la donzella ſpaventata,
A quella voce ſalta in ſù la riva
Il Saracino, e nel viſo la guata;
E la conoſce ſubito, ch'arriva,
Benchè di timor pallida, e turbata,
E ſien più dì, che non n'udì novella,
Che ſenza dubbio ell'è Angelica bella.

10.

Where, for ſome time, as did the damſel wait,
Who deſtin'd was to be the victor's right,
Before that chance, ſhe did on horſeback get,
And, when ſhe found it needful, took her flight:
Preſaging, on that day, that adverſe fate
With dreadful wrath would break the Chriſtian might.
A wood ſhe enter'd, in a paſſage ſtrait,
Alone on foot a cavalier ſhe met.

11.

In armour clad, his helmet on his head,
Girt with his ſword, and ſhield upon his arm,
Along the foreſt he more ſwiftly fled,
Than does the hind, preſs'd by the prize's charm:
The frighted ſhepherdeſs with greater dread
Ne'er ſtarted from the noiſome ſnake's alarm,
Than Angelic her palfrey turn'd aſide,
Coming on foot when ſhe the warrior ſpy'd.

12.

This was the Paladin, of Amon ſon,
So ſtout, who had o'er Montalban command,
Whoſe horſe, Baiardo, was juſt from him gone,
By a ſtrange accident, eſcap'd his hand.
Soon as the dame he caſt his eyes upon,
He knew, altho' ſhe did at diſtance ſtand,
The form divine, and that enchanting look,
Which once his heart into the am'rous bondage took.

13.

Her palfrey ſhe did ſwiftly turn around,
And thro' the wood preſs'd on, with utmoſt force;
O'er lawn, thro' thicket, equally does bound,
Nor minds, which was the beſt and ſafeſt courſe:
But a pale tremor does her ſenſe confound,
Bridle and guidance, ſhe truſts to her horſe,
Who thro' the foreſt up and down does ſteer,
Till ſhe arriv'd, where was a river near.

14.

Upon this river's bank was Ferrau lain,
Fatigu'd, and cover'd o'er with duſt and ſweat:
Not long remov'd from the embattled plain,
Eager to reſt, and quench his thirſty heat.
After, againſt his will, did here remain:
To the wave bending at too greedy rate,
He let his helmet tumble in the flood;
In vain, to get it, us'd all art he could.

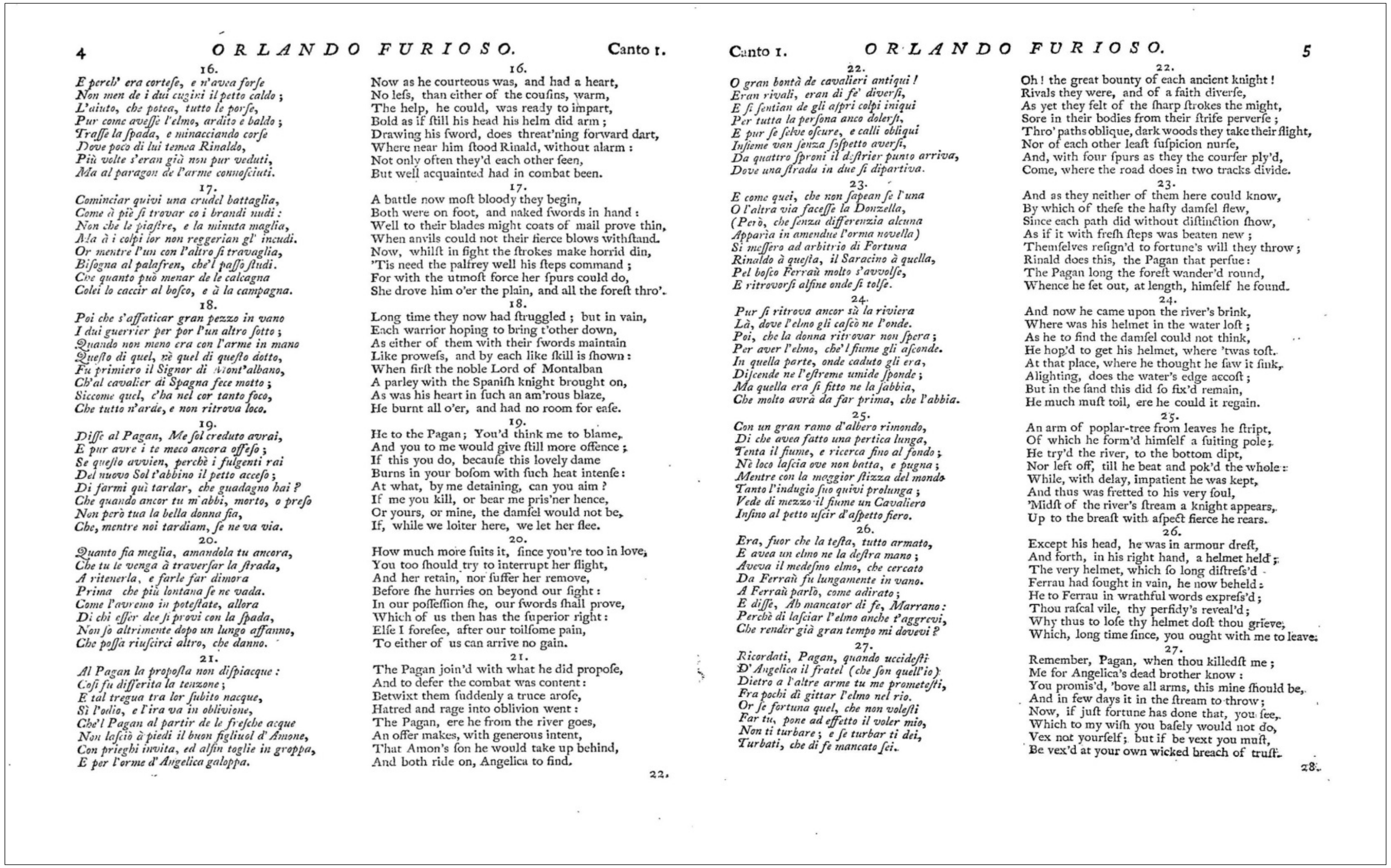
15.

Thither, with utmoſt expedition, came
The damſel, crying loud, with fear amaz'd:
Upon the banks leapt up, at ſuch a ſcream,
The Saracin, and on her viſage gaz'd:
And, ſoon as ſhe arriv'd, he knew the dame,
Altho' with dread ſurpriz'd, and pale her face;
And tho' he, many days, no news did hear
Of her, yet doubtleſs knew 'twas Angelic the fair.

B 2 16.

FIG. 27: Canto I, Vol. I, 2-3.

William Huggins's Translation (1755)



4 *O R L A N D O F U R I O S O.* Canto I.

16.

E perch' era corteſe, e n'avea forſe
Non men de i dui cugini il petto caldo ;
L'aiuto, che potea, tutto le porſe,
Pur come aveſſe l'elmo, ardito e baldo ;
Traſſe la ſpada, e minacciando corſe
Dove poco di lui temea Rinaldo,
Più volte s'eran già non pur veduti,
Ma al paragon de l'arme connoſciuti.

17.

Cominciar quivi una crudel battaglia,
Come à piè ſi trovar co i brandi nudi :
Non che le piaſtre, e la minuta maglia,
Ma à i colpi lor non reggerian gl' incudi.
Or mentre l'un con l'altro ſi travaglia,
Biſogna al palafren, che'l paſſo ſtudi.
Che quanto può menar de le calcagna
Colei lo caccir al boſco, e à la campagna.

18.

Poi che s'affaticar gran pezzo in vano
I dui guerrier per por l'un altro ſotto ;
Quando non meno era con l'arme in mano
Queſto di quel, nè quel di queſto dotto,
Fu primiero il Signor di Mont'albano,
Ch'al cavalier di Spagna fece motto ;
Siccome quel, c'ha nel cor tanto foco,
Che tutto n'arde, e non ritrova loco.

19.

Diſſe al Pagan, Me ſol creduto avrai,
E pur avre i te meco ancora offeſo ;
Se queſto avvien, perchè i fulgenti rai
Del nuovo Sol t'abbino il petto acceſo ;
Di farmi quì tardar, che guadagno hai ?
Che quando ancor tu m'abbi, morto, o preſo
Non però tua la bella donna ſia,
Che, mentre noi tardiam, ſe ne va via.

20.

Quanto ſia meglia, amandola tu ancora,
Che tu le venga à traverſar la ſtrada,
A ritenerla, e farle far dimora
Prima che più lontana ſe ne vada.
Come l'avremo in poteſtate, allora
Di chi eſſer dee ſi provi con la ſpada,
Non ſo altrimente dopo un lungo affanno,
Che poſſa riuſcirci altro, che danno.

21.

Al Pagan la propoſta non diſpiacque :
Coſì fu differita la tenzone ;
E tal tregua tra lor ſubito nacque,
Sì l'odio, e l'ira va in oblivione,
Che'l Pagan al partir de le freſche acque
Non laſciò à piedi il buon figliuol d' Amone,
Con prieghi invita, ed alfin toglie in groppa,
E per l'orme d' Angelica galoppa.

16.

Now as he courteous was, and had a heart,
No leſs, than either of the couſins, warm,
The help, he could, was ready to impart,
Bold as if ſtill his head his helm did arm ;
Drawing his ſword, does threat'ning forward dart,
Where near him ſtood Rinald, without alarm :
Not only often they'd each other ſeen,
But well acquainted had in combat been.

17.

A battle now moſt bloody they begin,
Both were on foot, and naked ſwords in hand :
Well to their blades might coats of mail prove thin,
When anvils could not their fierce blows withſtand.
Now, whilſt in fight the ſtrokes make horrid din,
'Tis need the palfrey well his ſteps command ;
For with the utmoſt force her ſpurs could do,
She drove him o'er the plain, and all the foreſt thro'.

18.

Long time they now had ſtruggled ; but in vain,
Each warrior hoping to bring t'other down,
As either of them with their ſwords maintain
Like prowеſs, and by each like ſkill is ſhown :
When firſt the noble Lord of Montalban
A parley with the Spaniſh knight brought on,
As was his heart in ſuch an am'rous blaze,
He burnt all o'er, and had no room for eaſe.

19.

He to the Pagan ; You'd think me to blame,
And you to me would give ſtill more offence ;
If this you do, becauſe this lovely dame
Burns in your boſom with ſuch heat intenſe :
At what, by me detaining, can you aim ?
If me you kill, or bear me pris'ner hence,
Or yours, or mine, the damſel would not be,
If, while we loiter here, we let her flee.

20.

How much more ſuits it, ſince you're too in love,
You too ſhould try to interrupt her flight,
And her retain, nor ſuffer her remove,
Before ſhe hurries on beyond our ſight :
In our poſſeſſion ſhe, our ſwords ſhall prove,
Which of us then has the ſuperior right :
Elſe I foreſee, after our toilſome pain,
To either of us can arrive no gain.

21.

The Pagan join'd with what he did propoſe,
And to defer the combat was content :
Betwixt them ſuddenly a truce aroſe,
Hatred and rage into oblivion went :
The Pagan, ere he from the river goes,
An offer makes, with generous intent,
That Amon's ſon he would take up behind,
And both ride on, Angelica to find.

22.

Canto I. *O R L A N D O F U R I O S O.* 5

22.

O gran bontà de cavalieri antiqui !
Eran rivali, eran di fe' diverſi,
E ſi ſentian de gli aſpri colpi iniqui
Per tutta la perſona anco dolerſi,
E pur ſe ſelve oſcure, e calli obliqui
Inſieme van ſenza ſoſpetto averſi,
Da quattro ſproni il deſtrier punto arriva,
Dove una ſtrada in due ſi dipartiva.

23.

E come quei, che non ſapean ſe l'una
O l'altra via faceſſe la Donzella,
(Però, che ſenza differenzia alcuna
Apparìa in amendue l'orma novella)
Si meſſero ad arbitrio di Fortuna
Rinaldo à queſta, il Saracino à quella,
Pel boſco Ferraù molto s'avvolſe,
E ritrovorſi alfine onde ſi tolſe.

24.

Pur ſi ritrova ancor sù la riviera
Là, dove l'elmo gli caſcò ne l'onde.
Poi, che la donna ritrovar non ſpera ;
Per aver l'elmo, che'l fiume gli aſconde.
In quella parte, onde caduto gli era,
Diſcende ne l'eſtreme umide ſponde ;
Ma quella era ſi fitto ne la ſabbia,
Che molto avrà da far prima, che l'abbia.

25.

Con un gran ramo d'albero rimondo,
Di che avea fatto una pertica lunga,
Tenta il fiume, e ricerca fino al fondo ;
Nè loco laſcia ove non batta, e pugna ;
Mentre con la maggior ſtizza del mondo
Tanto l'indugio ſuo quivi prolunga ;
Vede di mezzo il fiume un Cavaliero
Inſino al petto uſcir d'aſpetto fiero.

26.

Era, fuor che la teſta, tutto armato,
E avea un elmo ne la deſtra mano ;
Aveva il medeſmo elmo, che cercato
Da Ferraù fu lungamente in vano.
A Ferraù parlò, come adirato ;
E diſſe, Ah mancator di fe, Marrano :
Perchè di laſciar l'elmo anche t'aggrevi,
Che render già gran tempo mi dovevi ?

27.

Ricordati, Pagan, quando uccideſti
D' Angelica il fratel (che ſon quell'io)
Dietro a l'altre arme tu me prometeſti,
Fra pochi dì gittar l'elmo nel rio.
Or ſe fortuna quel, che non voleſti
Far tu, pone ad effetto il voler mio,
Non ti turbare ; e ſe turbar ti dei,
Turbati, che di fe mancato ſei.

22.

Oh ! the great bounty of each ancient knight !
Rivals they were, and of a faith diverſe,
As yet they felt of the ſharp ſtrokes the might,
Sore in their bodies from their ſtrife perverſe ;
Thro' paths oblique, dark woods they take their flight,
Nor of each other leaſt ſuſpicion nurſe,
And, with four ſpurs as they the courſer ply'd,
Come, where the road does in two tracks divide.

23.

And as they neither of them here could know,
By which of theſe the haſty damſel flew,
Since each path did without diſtinction ſhow,
As if it with freſh ſteps was beaten new ;
Themſelves reſign'd to fortune's will they throw ;
Rinald does this, the Pagan that perſue :
The Pagan long the foreſt wander'd round,
Whence he ſet out, at length, himſelf he found.

24.

And now he came upon the river's brink,
Where was his helmet in the water loſt ;
As he to find the damſel could not think,
He hop'd to get his helmet, where 'twas toſt.
At that place, where he thought he ſaw it ſink,
Alighting, does the water's edge accoſt ;
But in the ſand this did ſo fix'd remain,
He much muſt toil, ere he could it regain.

25.

An arm of poplar-tree from leaves he ſtript,
Of which he form'd himſelf a ſuiting pole ;
He try'd the river, to the bottom dipt,
Nor left off, till he beat and pok'd the whole :
While, with delay, impatient he was kept,
And thus was fretted to his very ſoul,
'Midſt of the river's ſtream a knight appears,
Up to the breaſt with aſpect fierce he rears.

26.

Except his head, he was in armour dreſt,
And forth, in his right hand, a helmet held ;
The very helmet, which ſo long diſtreſs'd
Ferrau had ſought in vain, he now beheld :
He to Ferrau in wrathful words expreſs'd ;
Thou raſcal vile, thy perfidy's reveal'd ;
Why thus to loſe thy helmet doſt thou grieve,
Which, long time ſince, you ought with me to leave.

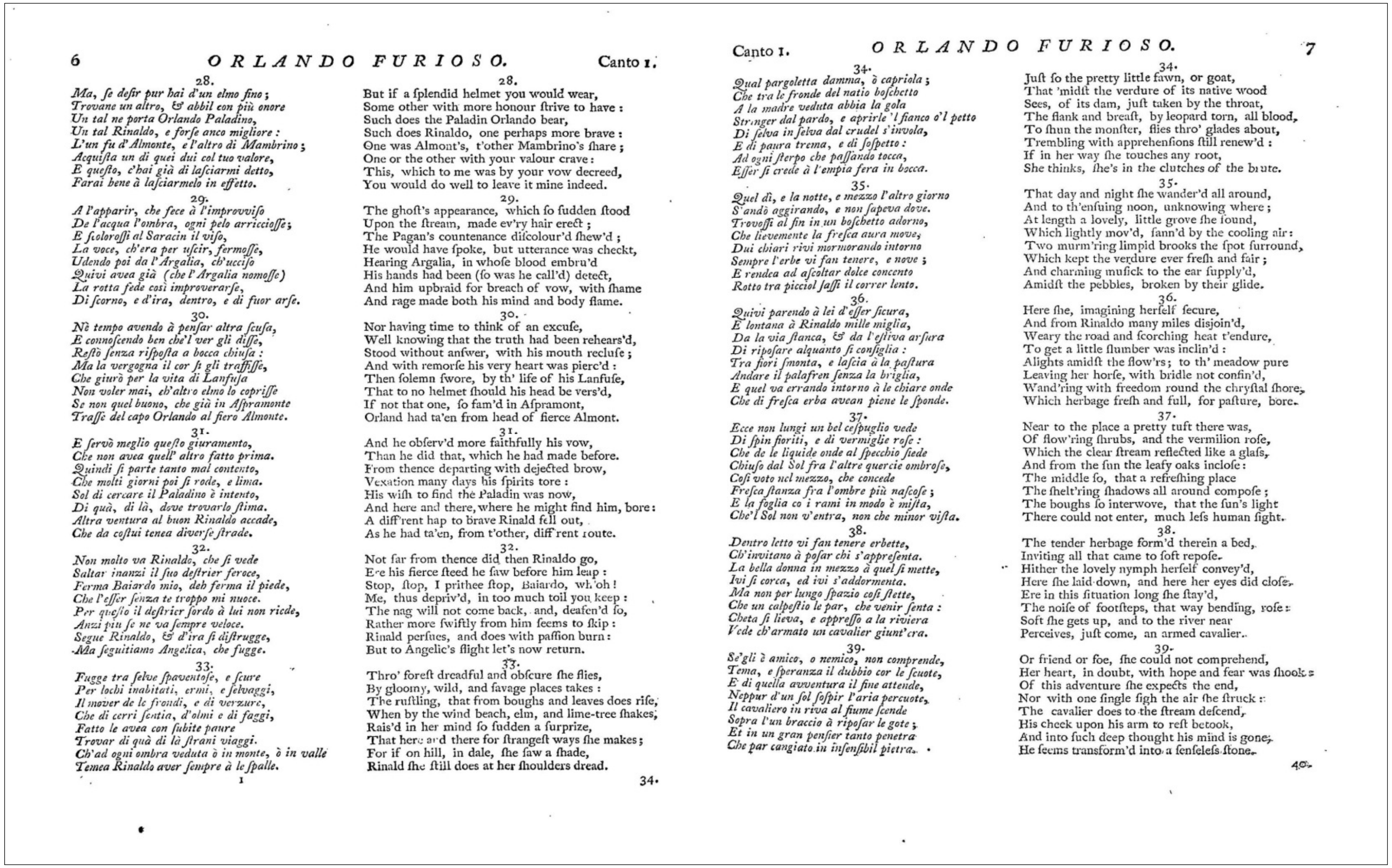
27.

Remember, Pagan, when thou killedſt me ;
Me for Angelica's dead brother know :
You promis'd, 'bove all arms, this mine ſhould be,
And in few days it in the ſtream to throw ;
Now, if juſt fortune has done that, you ſee,
Which to my wiſh you baſely would not do,
Vex not yourſelf ; but if be vext you muſt,
Be vex'd at your own wicked breach of truſt.

28.

FIG. 28: Canto I, Vol. I, 4-5.

William Huggins's Translation (1755)



6 *ORLANDO FURIOSO.* Canto I.

28.
Ma, ſe deſir pur hai d'un elmo fino;
Trovane un altro, & abbil con più onore
Un tal ne porta Orlando Paladino,
Un tal Rinaldo, e forſe anco migliore:
L'un fu d'Almonte, e l'altro di Mambrino;
Acquiſta un di quei dui col tuo valore,
E queſto, c'hai già di laſciarmi detto,
Farai bene à laſciarmelo in effetto.

29.
A l'apparir, che fece à l'improvviſo
De l'acqua l'ombra, ogni pelo arricciosſe;
E ſcoloroſſi al Saracin il viſo,
La voce, ch'era per uſcir, fermoſſe,
Udendo poi da l'Argalia, ch'ucciſo
Quivi avea già (che l'Argalia nomoſſe)
La rotta fede così improverarſe,
Di ſcorno, e d'ira, dentro, e di fuor arſe.

30.
Nè tempo avendo à penſar altra ſcuſa,
E connoſcendo ben che'l ver gli diſſe,
Reſtò ſenza riſpoſta a bocca chiuſa:
Ma la vergogna il cor ſi gli traffiſſe,
Che giurò per la vita di Lanfuſa
Non voler mai, ch'altro elmo lo copriſſe
Se non quel buono, che già in Aſpramonte
Traſſe del capo Orlando al fiero Almonte.

31.
E ſervò meglio queſto giuramento,
Che non avea quell' altro fatto prima.
Quindi ſi parte tanto mal contento,
Che molti giorni poi ſi rode, e lima.
Sol di cercare il Paladino è intento,
Di quà, di là, dove trovarlo ſtima.
Altra ventura al buon Rinaldo accade,
Che da coſtui tenea diverſe ſtrade.

32.
Non molto va Rinaldo, che ſi vede
Saltar inanzi il ſuo deſtrier feroce,
Ferma Baiardo mio, deh ferma il piede,
Che l'eſſer ſenza te troppo mi nuoce.
Per queſto il deſtrier ſordo à lui non riede,
Anzi più ſe ne va ſempre veloce.
Segue Rinaldo, & d'ira ſi diſtrugge,
Ma ſeguitiamo Angelica, che fugge.

33.
Fugge tra ſelve ſpaventoſe, e ſcure
Per lochi inabitati, ermi, e ſelvaggi,
Il mover de le frondi, e di verzure,
Che di cerri ſentia, d'olmi e di faggi,
Fatto le avea con ſubite paure
Trovar di quà di là ſtrani viaggi.
Ch'ad ogni ombra veduta ò in monte, ò in valle
Temea Rinaldo aver ſempre à le ſpalle.

1

28.
But if a ſplendid helmet you would wear,
Some other with more honour ſtrive to have:
Such does the Paladin Orlando bear,
Such does Rinaldo, one perhaps more brave:
One was Almont's, t'other Mambrino's ſhare;
One or the other with your valour crave:
This, which to me was by your vow decreed,
You would do well to leave it mine indeed.

29.
The ghoſt's appearance, which ſo ſudden ſtood
Upon the ſtream, made ev'ry hair erect;
The Pagan's countenance diſcolour'd ſhew'd;
He would have ſpoke, but utterance was checkt,
Hearing Argalia, in whoſe blood embru'd
His hands had been (ſo was he call'd) detect,
And him upbraid for breach of vow, with ſhame
And rage made both his mind and body flame.

30.
Nor having time to think of an excuſe,
Well knowing that the truth had been rehears'd,
Stood without anſwer, with his mouth recluſe;
And with remorſe his very heart was pierc'd:
Then ſolemn ſwore, by th' life of his Lanfuſe,
That to no helmet ſhould his head be vers'd,
If not that one, ſo fam'd in Aſpramont,
Orland had ta'en from head of fierce Almont.

31.
And he obſerv'd more faithfully his vow,
Than he did that, which he had made before.
From thence departing with dejected brow,
Vexation many days his ſpirits tore:
His wiſh to find the Paladin was now,
And here and there, where he might find him, bore:
A diff'rent hap to brave Rinald fell out,
As he had ta'en, from t'other, diff'rent route.

32.
Not far from thence did then Rinaldo go,
Ere his fierce ſteed he ſaw before him leap:
Stop, ſtop, I prithee ſtop, Baiardo, wh'oh!
Me, thus depriv'd, in too much toil you keep:
The nag will not come back, and, deafen'd ſo,
Rather more ſwiftly from him ſeems to ſkip:
Rinald perſues, and does with paſſion burn:
But to Angelic's flight let's now return.

33.
Thro' foreſt dreadful and obſcure ſhe flies,
By gloomy, wild, and ſavage places takes:
The ruſtling, that from boughs and leaves does riſe,
When by the wind beach, elm, and lime-tree ſhakes,
Rais'd in her mind ſo ſudden a ſurprize,
That here and there for ſtrangeſt ways ſhe makes;
For if on hill, in dale, ſhe ſaw a ſhade,
Rinald ſhe ſtill does at her ſhoulders dread.

34.

Canto I. *ORLANDO FURIOSO.* 7

34.
Qual pargoletta damma, ò capriola;
Che tra le fronde del natio boſchetto
A la madre veduta abbia la gola
Stringer dal pardo, e aprirle 'l fianco o'l petto
Di ſelva in ſelva dal crudel s'invola,
E di paura trema, e di ſoſpetto:
Ad ogni ſterpo che paſſando tocca,
Eſſer ſi crede à l'empia fera in bocca.

35.
Quel dì, e la notte, e mezzo l'altro giorno
S'andò aggirando, e non ſapeva dove.
Trovoſſi al fin in un boſchetto adorno,
Che lievemente la freſca aura move,
Dui chiari rivi mormorando intorno
Sempre l'erbe vi fan tenere, e nove;
E rendea ad aſcoltar dolce concento
Rotto tra picciol ſaſſi il correr lento.

36.
Quivi parendo à lei d'eſſer ſicura,
E lontana à Rinaldo mille miglia,
Da la via ſtanca, & da l'eſtiva arſura
Di ripoſare alquanto ſi conſiglia:
Tra fiori ſmonta, e laſcia à la paſtura
Andare il palafren ſenza la briglia,
E quel va errando intorno à le chiare onde
Che di freſca erba avean piene le ſponde.

37.
Ecce non lungi un bel ceſpuglio vede
Di ſpin fioriti, e di vermiglie roſe:
Che de le liquide onde al ſpecchio ſiede
Chiuſo dal Sol fra l'altre quercie ombroſe,
Coſì voto nel mezzo, che concede
Freſca ſtanza fra l'ombre più naſcoſe;
E la foglia co i rami in modo è miſta,
Che'l Sol non v'entra, non che minor viſta.

38.
Dentro letto vi fan tenere erbette,
Ch'invitano à poſar chi s'appreſenta.
La bella donna in mezzo à quel ſi mette,
Ivi ſi corca, ed ivi s'addormenta.
Ma non per lungo ſpazio coſì ſtette,
Che un calpeſtio le par, che venir ſenta:
Cheta ſi lieva, e appreſſo a la riviera
Vede ch'armato un cavalier giunt'era.

39.
Se'gli è amico, o nemico, non comprende,
Tema, e ſperanza il dubbio cor le ſcuote,
E di quella avventura il fine attende,
Neppur d'un ſol ſoſpir l'aria percuote,
Il cavaliero in riva al fiume ſcende
Sopra l'un braccio à ripoſar le gote;
Et in un gran penſier tanto penetra
Che par cangiato in inſenſibil pietra.

34.
Juſt ſo the pretty little fawn, or goat,
That 'midſt the verdure of its native wood
Sees, of its dam, juſt taken by the throat,
The flank and breaſt, by leopard torn, all blood,
To ſhun the monſter, flies thro' glades about,
Trembling with apprehenſions ſtill renew'd:
If in her way ſhe touches any root,
She thinks, ſhe's in the clutches of the brute.

35.
That day and night ſhe wander'd all around,
And to th'enſuing noon, unknowing where;
At length a lovely, little grove ſhe found,
Which lightly mov'd, fann'd by the cooling air:
Two murm'ring limpid brooks the ſpot ſurround,
Which kept the verdure ever freſh and fair;
And charming muſick to the ear ſupply'd,
Amidſt the pebbles, broken by their glide.

36.
Here ſhe, imagining herſelf ſecure,
And from Rinaldo many miles disjoin'd,
Weary the road and ſcorching heat t'endure,
To get a little ſlumber was inclin'd:
Alights amidſt the flow'rs; to th' meadow pure
Leaving her horſe, with bridle not confin'd,
Wand'ring with freedom round the chryſtal ſhore,
Which herbage freſh and full, for paſture, bore.

37.
Near to the place a pretty tuft there was,
Of flow'ring ſhrubs, and the vermilion roſe,
Which the clear ſtream reflected like a glaſs,
And from the ſun the leafy oaks incloſe:
The middle ſo, that a refreſhing place
The ſhelt'ring ſhadows all around compoſe;
The boughs ſo interwove, that the ſun's light
There could not enter, much leſs human ſight.

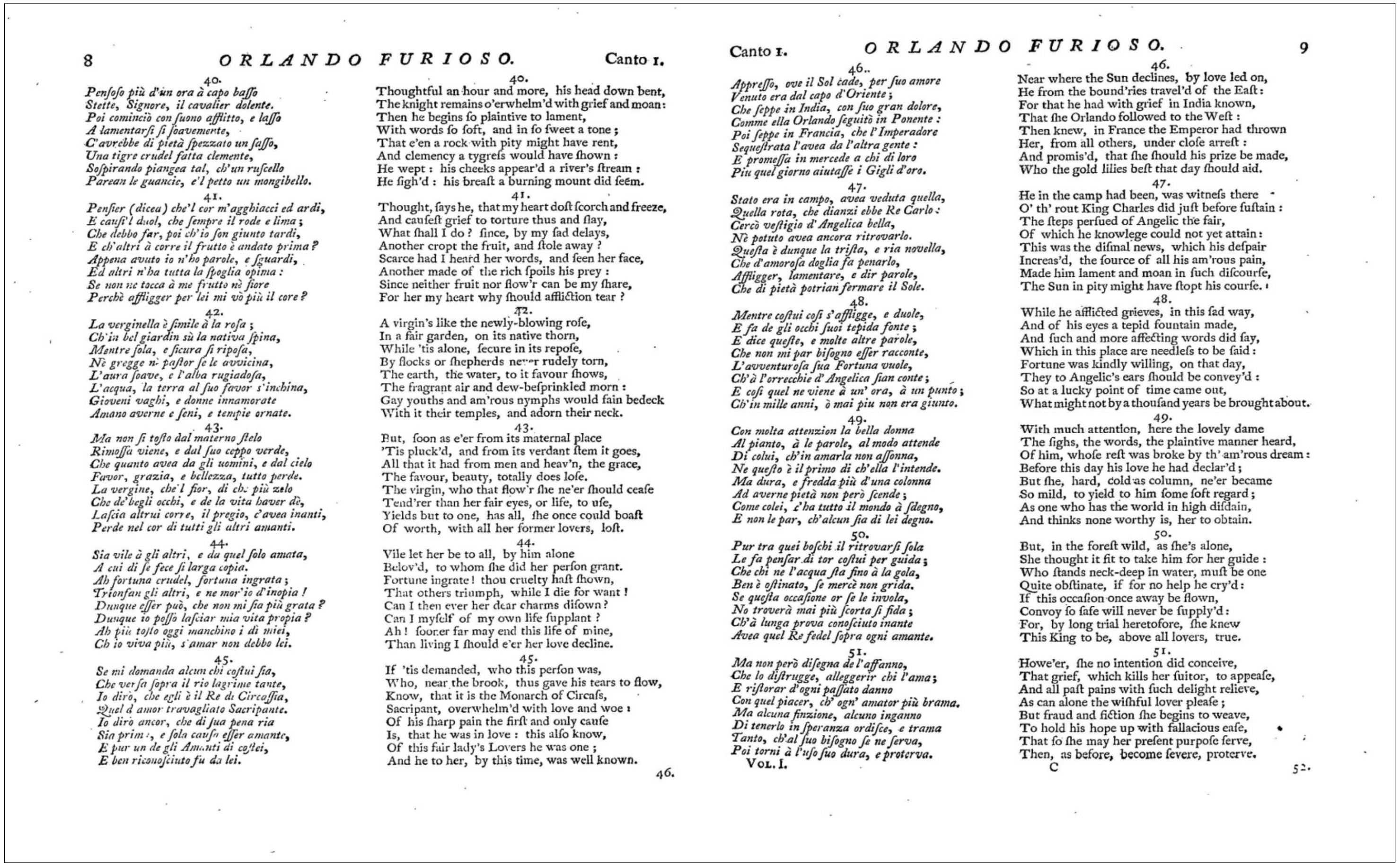
38.
The tender herbage form'd therein a bed,
Inviting all that came to ſoft repoſe.
Hither the lovely nymph herſelf convey'd,
Here ſhe laid down, and here her eyes did cloſe.
Ere in this ſituation long ſhe ſtay'd,
The noiſe of footſteps, that way bending, roſe:
Soft ſhe gets up, and to the river near
Perceives, juſt come, an armed cavalier.

39.
Or friend or foe, ſhe could not comprehend,
Her heart, in doubt, with hope and fear was ſhook:
Of this adventure ſhe expects the end,
Nor with one ſingle ſigh the air ſhe ſtruck:
The cavalier does to the ſtream deſcend,
His cheek upon his arm to reſt betook,
And into ſuch deep thought his mind is gone,
He ſeems transform'd into a ſenſeleſs ſtone.

40.

FIG. 29: Canto I, Vol. I, 6-7.

William Huggins’s Translation (1755)



8 *ORLANDO FURIOSO.* Canto I.

40.
Penſoſo più d'un ora à capo baſſo
Stette, Signore, il cavalier dolente.
Poi cominciò con ſuono afflitto, e laſſo
A lamentarſi ſi ſoavemente,
C'avrebbe di pietà ſpezzato un ſaſſo,
Una tigre crudel fatta clemente,
Soſpirando piangea tal, ch'un ruſcello
Parean le guancie, e'l petto un mongibello.

41.
Penſier (dicea) che'l cor m'agghiacci ed ardi,
E cauſi'l duol, che ſempre il rode e lima;
Che debbo far, poi ch'io ſon giunto tardi,
E ch'altri à corre il frutto è andato prima?
Appena avuto io n'ho parole, e ſguardi,
Ed altri n'ha tutta la ſpoglia opima:
Se non ne tocca à me frutto nè fiore
Perchè affligger per lei mi vò più il core?

42.
La verginella è ſimile à la roſa;
Ch'in bel giardin sù la nativa ſpina,
Mentre ſola, e ſicura ſi ripoſa,
Nè gregge nè paſtor ſe le avvicina,
L'aura ſoave, e l'alba rugiadoſa,
L'acqua, la terra al ſuo favor s'inchina,
Gioveni vaghi, e donne innamorate
Amano averne e ſeni, e tempie ornate.

43.
Ma non ſi toſto dal materno ſtelo
Rimoſſa viene, e dal ſuo ceppo verde,
Che quanto avea da gli uomini, e dal cielo
Favor, grazia, e bellezza, tutto perde.
La vergine, che'l fior, di che più zelo
Che de' begli occhi, e de la vita haver dè,
Laſcia altrui corre, il pregio, c'avea inanti,
Perde nel cor di tutti gli altri amanti.

44.
Sia vile à gli altri, e da quel ſolo amata,
A cui di ſe fece ſi larga copia.
Ah fortuna crudel, fortuna ingrata;
Trionfan gli altri, e ne mor'io d'inopia!
Dunque eſſer può, che non mi ſia più grata?
Dunque io poſſo laſciar mia vita propia?
Ah più toſto oggi manchino i dì miei,
Ch'io viva più, s'amar non debbo lei.

45.
Se mi domanda alcun chi coſtui ſia,
Che verſa ſopra il rio lagrime tante,
Io dirò, che egli è il Re di Circaſſia,
Quel d'amor travagliato Sacripante.
Io dirò ancor, che di ſua pena ria
Sia prima, e ſola cauſa eſſer amante,
E pur un de gli Amanti di coſtei,
E ben riconoſciuto fu da lei.

40.
Thoughtful an hour and more, his head down bent,
The knight remains o'erwhelm'd with grief and moan:
Then he begins ſo plaintive to lament,
With words ſo ſoft, and in ſo ſweet a tone;
That e'en a rock with pity might have rent,
And clemency a tygreſs would have ſhown:
He wept: his cheeks appear'd a river's ſtream:
He ſigh'd: his breaſt a burning mount did ſeem.

41.
Thought, ſays he, that my heart doſt ſcorch and freeze,
And cauſeſt grief to torture thus and ſlay,
What ſhall I do? ſince, by my ſad delays,
Another cropt the fruit, and ſtole away?
Scarce had I heard her words, and ſeen her face,
Another made of the rich ſpoils his prey:
Since neither fruit nor flow'r can be my ſhare,
For her my heart why ſhould affliction tear?

42.
A virgin's like the newly-blowing roſe,
In a fair garden, on its native thorn,
While 'tis alone, ſecure in its repoſe,
By flocks or ſhepherds ne'er rudely torn,
The earth, the water, to it favour ſhows,
The fragrant air and dew-beſprinkled morn:
Gay youths and am'rous nymphs would fain bedeck
With it their temples, and adorn their neck.

43.
But, ſoon as e'er from its maternal place
'Tis pluck'd, and from its verdant ſtem it goes,
All that it had from men and heav'n, the grace,
The favour, beauty, totally does loſe.
The virgin, who that flow'r ſhe ne'er ſhould ceaſe
Tend'rer than her fair eyes, or life, to uſe,
Yields but to one, has all, ſhe once could boaſt
Of worth, with all her former lovers, loſt.

44.
Vile let her be to all, by him alone
Belov'd, to whom ſhe did her perſon grant.
Fortune ingrate! thou cruelty haſt ſhown,
That others triumph, while I die for want!
Can I then ever her dear charms diſown?
Can I myſelf of my own life ſupplant?
Ah! ſooner far may end this life of mine,
Than living I ſhould e'er her love decline.

45.
If 'tis demanded, who this perſon was,
Who, near the brook, thus gave his tears to flow,
Know, that it is the Monarch of Circaſs,
Sacripant, overwhelm'd with love and woe:
Of his ſharp pain the firſt and only cauſe
Is, that he was in love: this alſo know,
Of this fair lady's Lovers he was one;
And he to her, by this time, was well known.

46.

Canto I. *ORLANDO FURIOSO.* 9

46.
Appreſſo, ove il Sol cade, per ſuo amore
Venuto era dal capo d'Oriente;
Che ſeppe in India, con ſuo gran dolore,
Comme ella Orlando ſeguitò in Ponente:
Poi ſeppe in Francia, che l'Imperadore
Sequeſtrata l'avea da l'altra gente:
E promeſſa in mercede a chi di loro
Più quel giorno aiutaſſe i Gigli d'oro.

47.
Stato era in campo, avea veduta quella,
Quella rota, che dianzi ebbe Re Carlo:
Cercò veſtigio d'Angelica bella,
Nè potuto avea ancora ritrovarlo.
Queſta è dunque la triſta, e ria novella,
Che d'amoroſa doglia fa penarlo,
Affligger, lamentare, e dir parole,
Che di pietà potrian fermare il Sole.

48.
Mentre coſtui coſi s'affligge, e duole,
E fa de gli occhi ſuoi tepida fonte;
E dice queſte, e molte altre parole,
Che non mi par biſogno eſſer racconte,
L'avventuroſa ſua Fortuna vuole,
Ch'à l'orrecchie d'Angelica ſian conte;
E coſi quel ne viene à un' ora, à un punto;
Ch'in mille anni, ò mai piu non era giunto.

49.
Con molta attenzion la bella donna
Al pianto, à le parole, al modo attende
Di colui, ch'in amarla non aſſonna,
Ne queſto è il primo di ch'ella l'intende.
Ma dura, e fredda più d'una colonna
Ad averne pietà non però ſcende;
Come colei, c'ha tutto il mondo à ſdegno,
E non le par, ch'alcun ſia di lei degno.

50.
Pur tra quei boſchi il ritrovarſi ſola
Le fa penſar di tor coſtui per guida;
Che chi ne l'acqua ſta fino à la gola,
Ben è oſtinato, ſe mercè non grida.
Se queſta occaſione or ſe le invola,
No troverà mai più ſcorta ſi fida;
Ch'à lunga prova conoſciuto inante
Avea quel Re fedel ſopra ogni amante.

51.
Ma non però diſegna de l'affanno,
Che lo diſtrugge, alleggerir chi l'ama;
E riſtorar d'ogni paſſato danno
Con quel piacer, ch' ogn' amator più brama.
Ma alcuna finzione, alcuno inganno
Di tenerlo in ſperanza ordiſce, e trama
Tanto, ch'al ſuo biſogno ſe ne ſerva,
Poi torni à l'uſo ſuo dura, e proterva.
VOL. I.

46.
Near where the Sun declines, by love led on,
He from the bound'ries travel'd of the Eaſt:
For that he had with grief in India known,
That ſhe Orlando followed to the Weſt:
Then knew, in France the Emperor had thrown
Her, from all others, under cloſe arreſt:
And promis'd, that ſhe ſhould his prize be made,
Who the gold lilies beſt that day ſhould aid.

47.
He in the camp had been, was witneſs there
O' th' rout King Charles did juſt before ſuſtain:
The ſteps perſued of Angelic the fair,
Of which he knowlege could not yet attain:
This was the diſmal news, which his deſpair
Increas'd, the ſource of all his am'rous pain,
Made him lament and moan in ſuch diſcourſe,
The Sun in pity might have ſtopt his courſe.

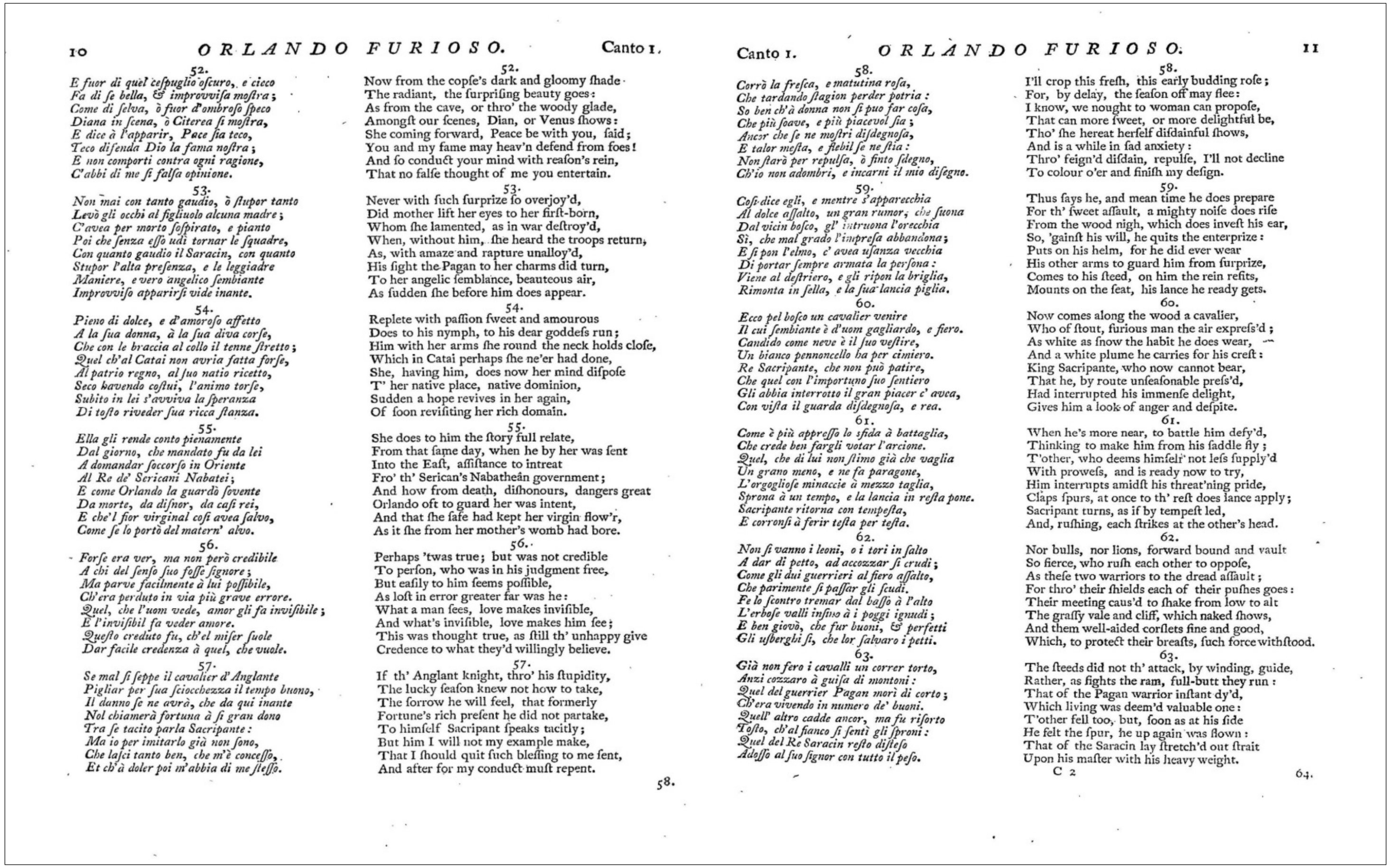
48.
While he afflicted grieves, in this ſad way,
And of his eyes a tepid fountain made,
And ſuch and more affecting words did ſay,
Which in this place are needleſs to be ſaid:
Fortune was kindly willing, on that day,
They to Angelic's ears ſhould be convey'd:
So at a lucky point of time came out,
What might not by a thouſand years be brought about.

49.
With much attention, here the lovely dame
The ſighs, the words, the plaintive manner heard,
Of him, whoſe reſt was broke by th' am'rous dream:
Before this day his love he had declar'd;
But ſhe, hard, cold as column, ne'er became
So mild, to yield to him ſome ſoft regard;
As one who has the world in high diſdain,
And thinks none worthy is, her to obtain.

50.
But, in the foreſt wild, as ſhe's alone,
She thought it fit to take him for her guide:
Who ſtands neck-deep in water, muſt be one
Quite obſtinate, if for no help he cry'd:
If this occaſion once away be flown,
Convoy ſo ſafe will never be ſupply'd:
For, by long trial heretofore, ſhe knew
This King to be, above all lovers, true.

51.
Howe'er, ſhe no intention did conceive,
That grief, which kills her ſuitor, to appeaſe,
And all paſt pains with ſuch delight relieve,
As can alone the wiſhful lover pleaſe;
But fraud and fiction ſhe begins to weave,
To hold his hope up with fallacious eaſe,
That ſo ſhe may her preſent purpoſe ſerve,
Then, as before, become ſevere, proterve.
C 52.

FIG. 30: Canto I, Vol. I, 8-9.



10 *ORLANDO FURIOSO.* Canto I.

52.
E fuor di quel ceſpuglio oſcuro, e cieco
Fa di ſe bella, & improvviſa moſtra;
Come di ſelva, ò fuor d'ombroſo ſpeco
Diana in ſcena, ò Citerea ſi moſtra,
E dice à l'apparir, Pace ſia teco,
Teco difenda Dio la fama noſtra;
E non comporti contra ogni ragione,
C'abbi di me ſi falſa opinione.

53.
Non mai con tanto gaudio, ò ſtupor tanto
Levò gli occhi al figliuolo alcuna madre;
C'avea per morto ſoſpirato, e pianto
Poi che ſenza eſſo udì tornar le ſquadre,
Con quanto gaudio il Saracin, con quanto
Stupor l'alta preſenza, e le leggiadre
Maniere, e vero angelico ſembiante
Improvviſo apparirſi vide inante.

54.
Pieno di dolce, e d'amoroſo affetto
A la ſua donna, à la ſua diva corſe,
Che con le braccia al collo il tenne ſtretto;
Quel ch'al Catai non avria fatta forſe,
Al patrio regno, al ſuo natio ricetto,
Seco havendo coſtui, l'animo torſe,
Subito in lei s'avviva la ſperanza
Di toſto riveder ſua ricca ſtanza.

55.
Ella gli rende conto pienamente
Dal giorno, che mandato fu da lei
A domandar ſoccorſo in Oriente
Al Re de' Sericani Nabatei;
E come Orlando la guardò ſovente
Da morte, da diſnor, da caſi rei,
E che'l fior virginal coſi avea ſalvo,
Come ſe lo portò del matern' alvo.

56.
Forſe era ver, ma non però credibile
A chi del ſenſo ſuo foſſe ſignore;
Ma parve facilmente à lui poſſibile,
Ch'era perduto in via più grave errore.
Quel, che l'uom vede, amor gli fa inviſibile;
E l'inviſibil fa veder amore.
Queſto creduto fu, ch'el miſer ſuole
Dar facile credenza à quel, che vuole.

57.
Se mal ſi ſeppe il cavalier d'Anglante
Pigliar per ſua ſciocchezza il tempo buono,
Il danno ſe ne avrà, che da qui inante
Nol chiamerà fortuna à ſi gran dono
Tra ſe tacito parla Sacripante:
Ma io per imitarlo già non ſono,
Che laſci tanto ben, che m'è conceſſo,
Et ch'à doler poi m'abbia di me ſteſſo.

52.
Now from the copſe's dark and gloomy ſhade
The radiant, the ſurpriſing beauty goes:
As from the cave, or thro' the woody glade,
Amongſt our ſcenes, Dian, or Venus ſhows:
She coming forward, Peace be with you, ſaid;
You and my fame may heav'n defend from foes!
And ſo conduct your mind with reaſon's rein,
That no falſe thought of me you entertain.

53.
Never with ſuch ſurprize ſo overjoy'd,
Did mother lift her eyes to her firſt-born,
Whom ſhe lamented, as in war deſtroy'd,
When, without him, ſhe heard the troops return,
As, with amaze and rapture unalloy'd,
His ſight the Pagan to her charms did turn,
To her angelic ſemblance, beauteous air,
As ſudden ſhe before him does appear.

54.
Replete with paſſion ſweet and amourous
Does to his nymph, to his dear goddeſs run;
Him with her arms ſhe round the neck holds cloſe,
Which in Catai perhaps ſhe ne'er had done,
She, having him, does now her mind diſpoſe
T' her native place, native dominion,
Sudden a hope revives in her again,
Of ſoon reviſiting her rich domain.

55.
She does to him the ſtory full relate,
From that ſame day, when he by her was ſent
Into the Eaſt, aſſiſtance to intreat
Fro' th' Serican's Nabatheân government;
And how from death, diſhonours, dangers great
Orlando oft to guard her was intent,
And that ſhe ſafe had kept her virgin flow'r,
As it ſhe from her mother's womb had bore.

56.
Perhaps 'twas true; but was not credible
To perſon, who was in his judgment free,
But eaſily to him ſeems poſſible,
As loſt in error greater far was he:
What a man ſees, love makes inviſible,
And what's inviſible, love makes him ſee;
This was thought true, as ſtill th' unhappy give
Credence to what they'd willingly believe.

57.
If th' Anglant knight, thro' his ſtupidity,
The lucky ſeaſon knew not how to take,
The ſorrow he will feel, that formerly
Fortune's rich preſent he did not partake,
To himſelf Sacripant ſpeaks tacitly;
But him I will not my example make,
That I ſhould quit ſuch bleſſing to me ſent,
And after for my conduct muſt repent.

58.

Canto I. *ORLANDO FURIOSO.* 11

58.
Corrò la freſca, e matutina roſa,
Che tardando ſtagion perder potria:
So ben ch'à donna non ſi puo far coſa,
Che più ſoave, e più piacevol ſia;
Ancor che ſe ne moſtri diſdegnoſa,
E talor meſta, e flebil ſe ne ſtia:
Non ſtarò per repulſa, ò finto ſdegno,
Ch'io non adombri, e incarni il mio diſegno.

59.
Coſi dice egli, e mentre s'apparecchia
Al dolce aſſalto, un gran rumor, che ſuona
Dal vicin boſco, gl' intruona l'orecchia
Sì, che mal grado l'impreſa abbandona;
E ſi pon l'elmo, c' avea uſanza vecchia
Di portar ſempre armata la perſona:
Viene al deſtriero, e gli ripon la briglia,
Rimonta in ſella, e la ſua lancia piglia.

60.
Ecco pel boſco un cavalier venire
Il cui ſembiante è d'uom gagliardo, e fiero.
Candido come neve è il ſuo veſtire,
Un bianco pennoncello ha per cimiero.
Re Sacripante, che non può patire,
Che quel con l'importuno ſuo ſentiero
Gli abbia interrotto il gran piacer c' avea,
Con viſta il guarda diſdegnoſa, e rea.

61.
Come è più appreſſo lo sfida à battaglia,
Che crede ben fargli votar l'arcione.
Quel, che di lui non ſtimo già che vaglia
Un grano meno, e ne fa paragone,
L'orgoglioſe minaccie à mezzo taglia,
Sprona à un tempo, e la lancia in reſta pone.
Sacripante ritorna con tempeſta,
E corronſi à ferir teſta per teſta.

62.
Non ſi vanno i leoni, o i tori in ſalto
A dar di petto, ad accozzar ſi crudi;
Come gli dui guerrieri al fiero aſſalto,
Che parimente ſi paſſar gli ſcudi.
Fe lo ſcontro tremar dal baſſo à l'alto
L'erboſe valli inſino à i poggi ignudi;
E ben giovò, che fur buoni, & perfetti
Gli uſberghi ſi, che lor ſalvaro i petti.

63.
Già non fero i cavalli un correr torto,
Anzi cozzaro à guiſa di montoni:
Quel del guerrier Pagan morì di corto;
Ch'era vivendo in numero de' buoni.
Quell' altro cadde ancor, ma fu riſorto
Toſto, ch'al fianco ſi ſentì gli ſproni:
Quel del Re Saracin reſto diſteſo
Adoſſo al ſuo ſignor con tutto il peſo.

58.
I'll crop this freſh, this early budding roſe;
For, by delay, the ſeaſon off may flee:
I know, we nought to woman can propoſe,
That can more ſweet, or more delightful be,
Tho' ſhe hereat herſelf diſdainful ſhows,
And is a while in ſad anxiety:
Thro' feign'd diſdain, repulſe, I'll not decline
To colour o'er and finiſh my deſign.

59.
Thus ſays he, and mean time he does prepare
For th' ſweet aſſault, a mighty noiſe does riſe
From the wood nigh, which does inveſt his ear,
So, 'gainſt his will, he quits the enterprize:
Puts on his helm, for he did ever wear
His other arms to guard him from ſurprize,
Comes to his ſteed, on him the rein refits,
Mounts on the ſeat, his lance he ready gets.

60.
Now comes along the wood a cavalier,
Who of ſtout, furious man the air expreſs'd;
As white as ſnow the habit he does wear,
And a white plume he carries for his creſt:
King Sacripante, who now cannot bear,
That he, by route unſeaſonable preſs'd,
Had interrupted his immenſe delight,
Gives him a look of anger and deſpite.

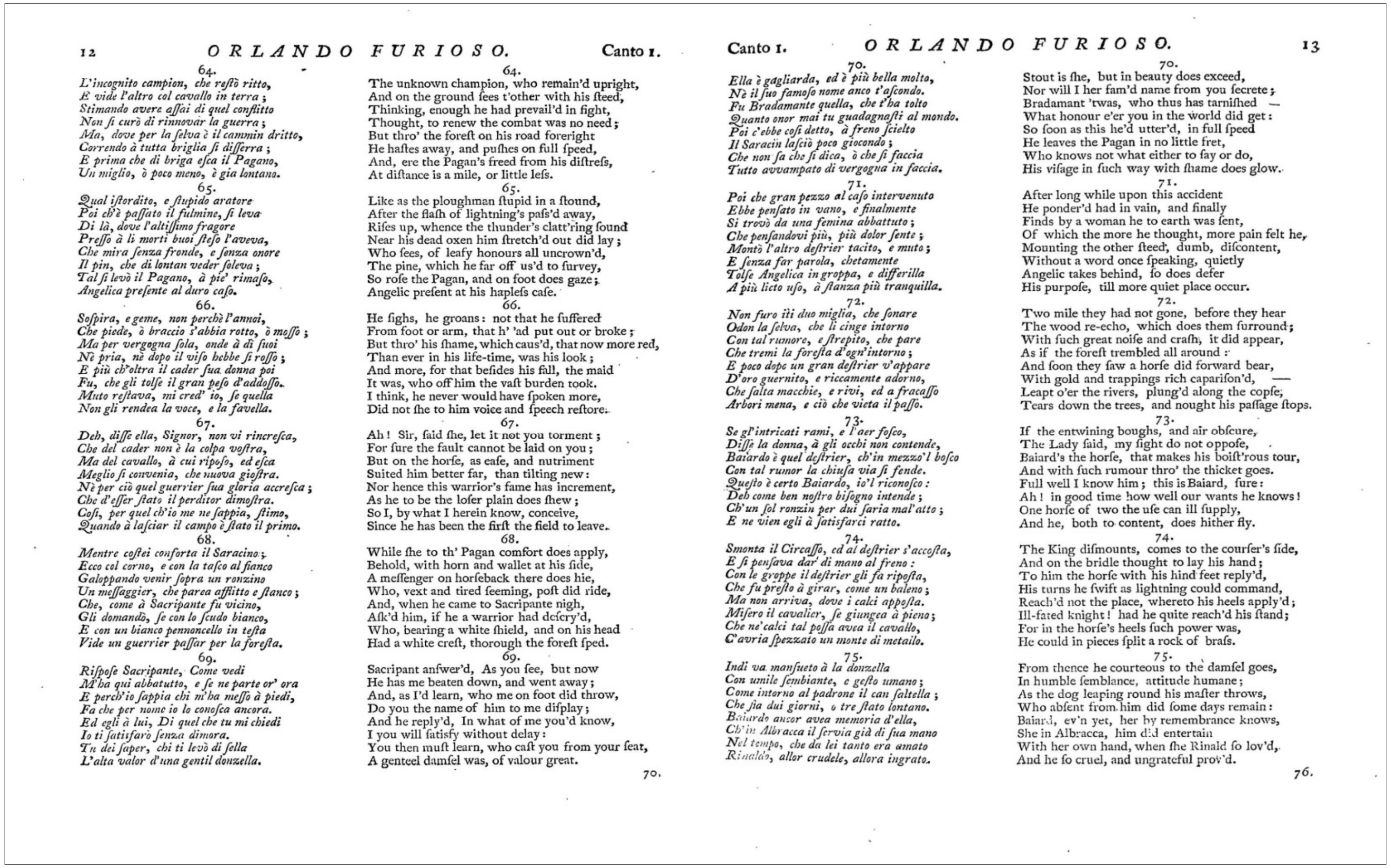
61.
When he's more near, to battle him defy'd,
Thinking to make him from his ſaddle fly;
T'other, who deems himſelf not leſs ſupply'd
With proweſs, and is ready now to try,
Him interrupts amidſt his threat'ning pride,
Claps ſpurs, at once to th' reſt does lance apply;
Sacripant turns, as if by tempeſt led,
And, ruſhing, each ſtrikes at the other's head.

62.
Nor bulls, nor lions, forward bound and vault
So fierce, who ruſh each other to oppoſe,
As theſe two warriors to the dread aſſault;
For thro' their ſhields each of their puſhes goes:
Their meeting caus'd to ſhake from low to alt
The graſſy vale and cliff, which naked ſhows,
And them well-aided corſlets fine and good,
Which, to protect their breaſts, ſuch force withſtood.

63.
The ſteeds did not th' attack, by winding, guide,
Rather, as fights the ram, full-butt they run:
That of the Pagan warrior inſtant dy'd,
Which living was deem'd valuable one:
T'other fell too, but, ſoon as at his ſide
He felt the ſpur, he up again was flown:
That of the Saracin lay ſtretch'd out ſtrait
Upon his maſter with his heavy weight.

C 2 64.

Fig. 31: Canto I, Vol. I, 10-11.



12 *ORLANDO FURIOSO.* Canto I.

64.
L'incognito campion, che reſtò ritto,
E vide l'altro col cavallo in terra;
Stimando avere aſſai di quel conflitto
Non ſi curò di rinnovar la guerra;
Ma, dove per la ſelva è il cammin dritto,
Correndo à tutta briglia ſi diſſerra;
E prima che di briga eſca il Pagano,
Un miglio, ò poco meno, è gia lontano.

65.
Qual iſtordito, e ſtupido aratore
Poi ch'è paſſato il fulmine, ſi leva
Di là, dove l'altiſſimo fragore
Preſſo à li morti buoi ſteſo l'aveva,
Che mira ſenza fronde, e ſenza onore
Il pin, che di lontan veder ſoleva;
Tal ſi levò il Pagano, à pie' rimaſo,
Angelica preſente al duro caſo.

66.
Soſpira, e geme, non perchè l'annoi,
Che piede, ò braccio s'abbia rotto, ò moſſo;
Ma per vergogna ſola, onde à dì ſuoi
Nè pria, nè dopo il viſo hebbe ſi roſſo;
E più ch'oltra il cader ſua donna poi
Fu, che gli tolſe il gran peſo d'addoſſo.
Muto reſtava, mi cred' io, ſe quella
Non gli rendea la voce, e la favella.

67.
Deh, diſſe ella, Signor, non vi rincreſca,
Che del cader non è la colpa voſtra,
Ma del cavallo, à cui ripoſo, ed eſca
Meglio ſi convenia, che nuova gioſtra.
Nè per ciò quel guerrier ſua gloria accreſca;
Che d'eſſer ſtato il perditor dimoſtra.
Coſì, per quel ch'io me ne ſappia, ſtimo,
Quando à laſciar il campo è ſtato il primo.

68.
Mentre coſtei conforta il Saracino;
Ecco col corno, e con la taſco al fianco
Galoppando venir ſopra un ronzino
Un meſſaggier, che parea afflitto e ſtanco;
Che, come à Sacripante fu vicino,
Gli domandò, ſe con lo ſcudo bianco,
E con un bianco pennoncello in teſta
Vide un guerrier paſſar per la foreſta.

69.
Riſpoſe Sacripante, Come vedi
M'ha qui abbatutto, e ſe ne parte or' ora
E perch'io ſappia chi m'ha meſſo à piedi,
Fa che per nome io lo conoſca ancora.
Ed egli à lui, Di quel che tu mi chiedi
Io ti ſatisfarò ſenza dimora.
Tu dei ſaper, chi ti levò di ſella
L'alta valor d'una gentil donzella.

64.
The unknown champion, who remain'd upright,
And on the ground ſees t'other with his ſteed,
Thinking, enough he had prevail'd in fight,
Thought, to renew the combat was no need;
But thro' the foreſt on his road foreright
He haſtes away, and puſhes on full ſpeed,
And, ere the Pagan's freed from his diſtreſs,
At diſtance is a mile, or little leſs.

65.
Like as the ploughman ſtupid in a ſtound,
After the flaſh of lightning's paſs'd away,
Riſes up, whence the thunder's clatt'ring ſound
Near his dead oxen him ſtretch'd out did lay;
Who ſees, of leafy honours all uncrown'd,
The pine, which he far off us'd to ſurvey,
So roſe the Pagan, and on foot does gaze;
Angelic preſent at his hapleſs caſe.

66.
He ſighs, he groans: not that he ſuffered
From foot or arm, that h' 'ad put out or broke;
But thro' his ſhame, which caus'd, that now more red,
Than ever in his life-time, was his look;
And more, for that beſides his fall, the maid
It was, who off him the vaſt burden took.
I think, he never would have ſpoken more,
Did not ſhe to him voice and ſpeech reſtore.

67.
Ah! Sir, ſaid ſhe, let it not you torment;
For ſure the fault cannot be laid on you;
But on the horſe, as eaſe, and nutriment
Suited him better far, than tilting new:
Nor hence this warrior's fame has increment,
As he to be the loſer plain does ſhew;
So I, by what I herein know, conceive,
Since he has been the firſt the field to leave.

68.
While ſhe to th' Pagan comfort does apply,
Behold, with horn and wallet at his ſide,
A meſſenger on horſeback there does hie,
Who, vext and tired ſeeming, poſt did ride,
And, when he came to Sacripante nigh,
Aſk'd him, if he a warrior had deſcry'd,
Who, bearing a white ſhield, and on his head
Had a white creſt, thorough the foreſt ſped.

69.
Sacripant anſwer'd, As you ſee, but now
He has me beaten down, and went away;
And, as I'd learn, who me on foot did throw,
Do you the name of him to me diſplay;
And he reply'd, In what of me you'd know,
I you will ſatisfy without delay:
You then muſt learn, who caſt you from your ſeat,
A genteel damſel was, of valour great.

70.

Canto I. *ORLANDO FURIOSO.* 13

70.
Ella è gagliarda, ed è più bella molto,
Nè il ſuo famoſo nome anco t'aſcondo.
Fu Bradamante quella, che t'ha tolto
Quanto onor mai tu guadagnaſti al mondo.
Poi c'ebbe coſì detto, à freno ſcielto
Il Saracin laſciò poco giocondo;
Che non ſa che ſi dica, ò che ſi faccia
Tutto avvampato di vergogna in faccia.

71.
Poi che gran pezzo al caſo intervenuto
Ebbe penſato in vano, e finalmente
Si trovò da una femina abbattuto;
Che penſandovi più, più dolor ſente;
Montò l'altro deſtrier tacito, e muto;
E ſenza far parola, chetamente
Tolſe Angelica in groppa, e differilla
A più licto uſo, à ſtanza più tranquilla.

72.
Non furo iti duo miglia, che ſonare
Odon la ſelva, che li cinge intorno
Con tal rumore, e ſtrepito, che pare
Che tremi la foreſta d'ogn'intorno;
E poco dopo un gran deſtrier v'appare
D'oro guernito, e riccamente adorno,
Che ſalta macchie, e rivi, ed a fracaſſo
Arbori mena, e ciò che vieta il paſſo.

73.
Se gl'intricati rami, e l'aer foſco,
Diſſe la donna, à gli occhi non contende,
Baiardo è quel deſtrier, ch'in mezzo'l boſco
Con tal rumor la chiuſa via ſi fende.
Queſto è certo Baiardo, io'l riconoſco:
Deh come ben noſtro biſogno intende;
Ch'un ſol ronzin per dui ſaria mal'atto;
E ne vien egli à ſatisfarci ratto.

74.
Smonta il Circaſſo, ed al deſtrier s'accoſta,
E ſi penſava dar' di mano al freno:
Con le groppe il deſtrier gli fa ripoſta,
Che fu preſto à girar, come un baleno;
Ma non arriva, dove i calci appoſta.
Miſero il cavalier, ſe giungea à pieno;
Che ne' calci tal poſſa avea il cavallo,
C'avria ſpezzato un monte di metallo.

75.
Indi va manſueto à la donzella
Con umile ſembiante, e geſto umano;
Come intorno al padrone il can ſaltella;
Che ſia dui giorni, o tre ſtato lontano.
Baiardo ancor avea memoria d'ella,
Ch'in Albracca il ſervia già di ſua mano
Nel tempo, che da lei tanto era amato
Rinaldo, allor crudele, allora ingrato.

70.
Stout is ſhe, but in beauty does exceed,
Nor will I her fam'd name from you ſecrete;
Bradamant 'twas, who thus has tarniſhed —
What honour e'er you in the world did get:
So ſoon as this he'd utter'd, in full ſpeed
He leaves the Pagan in no little fret,
Who knows not what either to ſay or do,
His viſage in ſuch way with ſhame does glow.

71.
After long while upon this accident
He ponder'd had in vain, and finally
Finds by a woman he to earth was ſent,
Of which the more he thought, more pain felt he,
Mounting the other ſteed, dumb, diſcontent,
Without a word once ſpeaking, quietly
Angelic takes behind, ſo does defer
His purpoſe, till more quiet place occur.

72.
Two mile they had not gone, before they hear
The wood re-echo, which does them ſurround;
With ſuch great noiſe and craſh, it did appear,
As if the foreſt trembled all around:
And ſoon they ſaw a horſe did forward bear,
With gold and trappings rich capariſon'd, —
Leapt o'er the rivers, plung'd along the copſe;
Tears down the trees, and nought his paſſage ſtops.

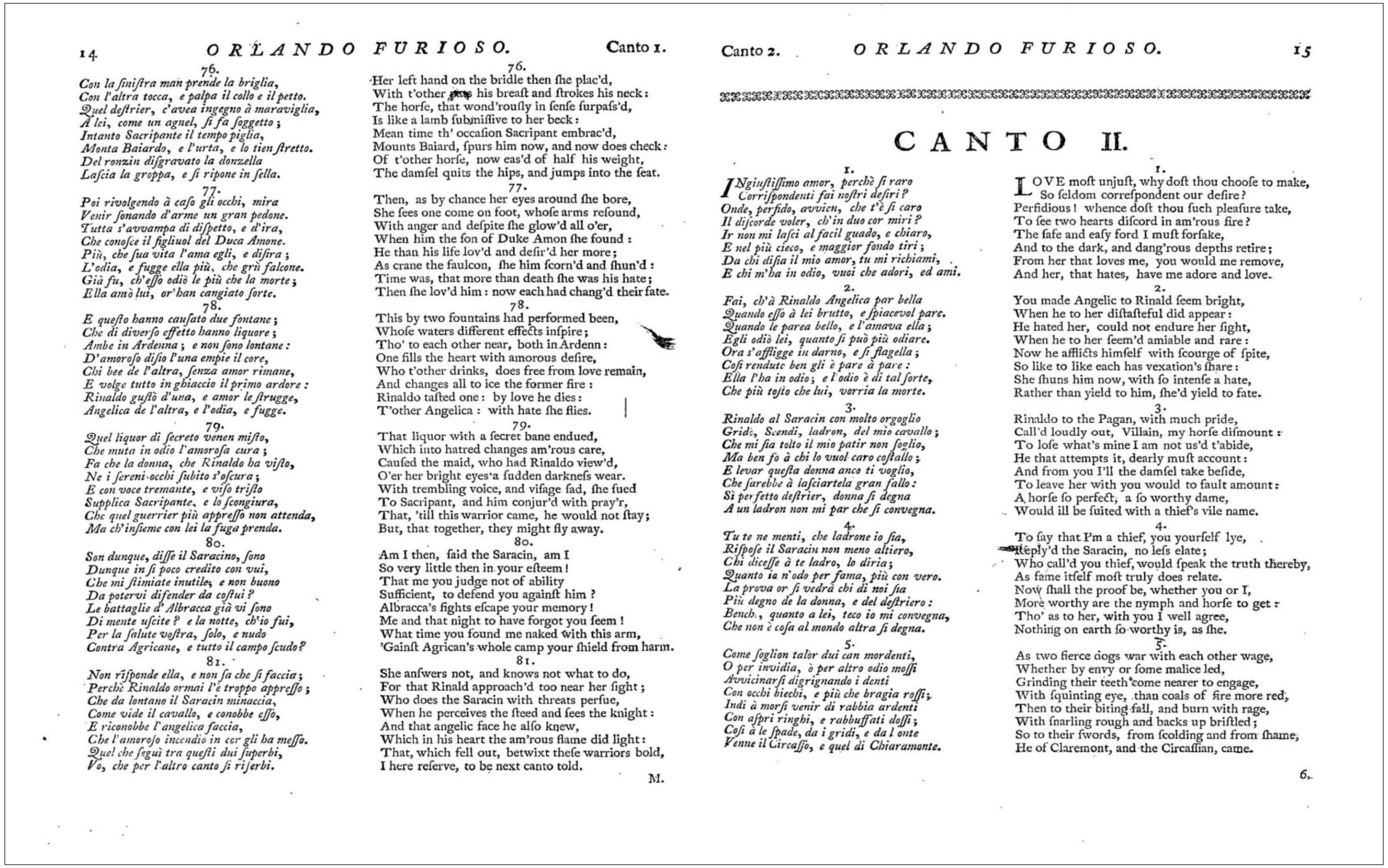
73.
If the entwining boughs, and air obſcure,
The Lady ſaid, my ſight do not oppoſe,
Baiard's the horſe, that makes his boiſt'rous tour,
And with ſuch rumour thro' the thicket goes.
Full well I know him; this is Baiard, ſure:
Ah! in good time how well our wants he knows!
One horſe of two the uſe can ill ſupply,
And he, both to content, does hither fly.

74.
The King diſmounts, comes to the courſer's ſide,
And on the bridle thought to lay his hand;
To him the horſe with his hind feet reply'd,
His turns he ſwift as lightning could command,
Reach'd not the place, whereto his heels apply'd;
Ill-fated knight! had he quite reach'd his ſtand;
For in the horſe's heels ſuch power was,
He could in pieces ſplit a rock of braſs.

75.
From thence he courteous to the damſel goes,
In humble ſemblance, attitude humane;
As the dog leaping round his maſter throws,
Who abſent from him did ſome days remain:
Baiard, ev'n yet, her by remembrance knows,
She in Albracca, him did entertain
With her own hand, when ſhe Rinald ſo lov'd,
And he ſo cruel, and ungrateful prov'd.

76.

FIG. 32: Canto I, Vol. I, 12-13.



76.
Con la ſiniſtra man prende la briglia,
Con l'altra tocca, e palpa il collo e il petto.
Quel deſtrier, c'avea ingegno à maraviglia,
A lei, come un agnel, ſi fa ſoggetto;
Intanto Sacripante il tempo piglia,
Monta Baiardo, e l'urta, e lo tien ſtretto.
Del ronzin diſgravato la donzella
Laſcia la groppa, e ſi ripone in ſella.

77.
Poi rivolgendo à caſo gli occhi, mira
Venir ſonando d'arme un gran pedone.
Tutta s'avvampa di diſpetto, e d'ira,
Che conoſce il figliuol del Duca Amone.
Più, che ſua vita l'ama egli, e diſira;
L'odia, e fugge ella più, che grù falcone.
Già fu, ch'eſſo odiò le più che la morte;
Ella amò lui, or'han cangiato ſorte.

78.
E queſto hanno cauſato due fontane;
Che di diverſo effetto hanno liquore;
Ambe in Ardenna; e non ſono lontane:
D'amoroſo diſio l'una empie il core,
Chi bee de l'altra, ſenza amor rimane,
E volge tutto in ghiaccio il primo ardore:
Rinaldo guſtò d'una, e amor le ſtrugge,
Angelica de l'altra, e l'odia, e fugge.

79.
Quel liquor di ſecreto venen miſto,
Che muta in odio l'amoroſa cura;
Fa che la donna, che Rinaldo ha viſto,
Ne i ſereni occhi ſubito s'oſcura;
E con voce tremante, e viſo triſto
Supplica Sacripante, e lo ſcongiura,
Che quel guerrier più appreſſo non attenda,
Ma ch'inſieme con lei la fuga prenda.

80.
Son dunque, diſſe il Saracino, ſono
Dunque in ſi poco credito con vui,
Che mi ſtimiate inutile, e non buono
Da potervi difender da coſtui?
Le battaglie d'Albracca già vi ſono
Di mente uſcite? e la notte, ch'io fui,
Per la ſalute voſtra, ſolo, e nudo
Contra Agricane, e tutto il campo ſcudo?

81.
Non riſponde ella, e non ſa che ſi faccia;
Perchè Rinaldo ormai l'è troppo appreſſo;
Che da lontano il Saracin minaccia,
Come vide il cavallo, e conobbe eſſo,
E riconobbe l'angelica faccia,
Che l'amoroſo incendio in cor gli ha meſſo.
Quel che ſeguì tra queſti dui ſuperbi,
Vo, che per l'altro canto ſi riſerbi.

76.
Her left hand on the bridle then ſhe plac'd,
With t'other pats his breaſt and ſtrokes his neck:
The horſe, that wond'rouſly in ſenſe ſurpaſs'd,
Is like a lamb ſubmiſſive to her beck:
Mean time th' occaſion Sacripant embrac'd,
Mounts Baiard, ſpurs him now, and now does check:
Of t'other horſe, now eas'd of half his weight,
The damſel quits the hips, and jumps into the ſeat.

77.
Then, as by chance her eyes around ſhe bore,
She ſees one come on foot, whoſe arms reſound,
With anger and deſpite ſhe glow'd all o'er,
When him the ſon of Duke Amon ſhe found:
He than his life lov'd and deſir'd her more;
As crane the faulcon, ſhe him ſcorn'd and ſhun'd:
Time was, that more than death ſhe was his hate;
Then ſhe lov'd him: now each had chang'd their fate.

78.
This by two fountains had performed been,
Whoſe waters different effects inſpire;
Tho' to each other near, both in Ardenn:
One fills the heart with amorous deſire,
Who t'other drinks, does free from love remain,
And changes all to ice the former fire:
Rinaldo taſted one: by love he dies:
T'other Angelica: with hate ſhe flies.

79.
That liquor with a ſecret bane endued,
Which into hatred changes am'rous care,
Cauſed the maid, who had Rinaldo view'd,
O'er her bright eyes a ſudden darkneſs wear.
With trembling voice, and viſage ſad, ſhe ſued
To Sacripant, and him conjur'd with pray'r,
That, 'till this warrior came, he would not ſtay;
But, that together, they might fly away.

80.
Am I then, ſaid the Saracin, am I
So very little then in your eſteem!
That me you judge not of ability
Sufficient, to defend you againſt him?
Albracca's fights eſcape your memory!
Me and that night to have forgot you ſeem!
What time you found me naked with this arm,
'Gainſt Agrican's whole camp your ſhield from harm.

81.
She anſwers not, and knows not what to do,
For that Rinald approach'd too near her ſight;
Who does the Saracin with threats perſue,
When he perceives the ſteed and ſees the knight:
And that angelic face he alſo knew,
Which in his heart the am'rous flame did light:
That, which fell out, betwixt theſe warriors bold,
I here reſerve, to be next canto told.

M.

CANTO II.

1.
INgiuſtiſſimo amor, perchè ſi raro
Corriſpondenti fai noſtri deſiri?
Onde, perfido, avvien, che t'è ſi caro
Il diſcorde voler, ch'in duo cor miri?
Ir non mi laſci al facil guado, e chiaro,
E nel più cieco, e maggior fondo tiri;
Da chi diſia il mio amor, tu mi richiami,
E chi m'ha in odio, vuoi che adori, ed ami.

2.
Fai, ch'à Rinaldo Angelica par bella
Quando eſſo à lei brutto, e ſpiacevol pare.
Quando le parea bello, e l'amava ella;
Egli odiò lei, quanto ſi può più odiare.
Ora s'affligge in darno, e ſi flagella;
Coſi rendute ben gli è pare à pare:
Ella l'ha in odio; e l'odio è di tal ſorte,
Che più toſto che lui, vorria la morte.

3.
Rinaldo al Saracin con molto orgoglio
Gridò, Scendi, ladron, del mio cavallo;
Che mi ſia tolto il mio patir non ſoglio,
Ma ben fo à chi lo vuol caro coſtallo;
E levar queſta donna anco ti voglio,
Che ſarebbe à laſciartela gran fallo:
Sì perfetto deſtrier, donna ſi degna
A un ladron non mi par che ſi convegna.

4.
Tu te ne menti, che ladrone io ſia,
Riſpoſe il Saracin non meno altiero,
Chi diceſſe à te ladro, lo diria;
Quanto io n'odo per fama, più con vero.
La prova or ſi vedrà chi di noi ſia
Più degno de la donna, e del deſtriero:
Benchè, quanto a lei, teco io mi convegna,
Che non è coſa al mondo altra ſi degna.

5.
Come ſoglion talor dui can mordenti,
O per invidia, ò per altro odio moſſi
Avvicinarſi digrignando i denti
Con occhi biechi, e più che bragia roſſi;
Indi à morſi venir di rabbia ardenti
Con aſpri ringhi, e rabbuffati doſſi;
Coſi à le ſpade, da i gridi, e da l'onte
Venne il Circaſſo, e quel di Chiaramonte.

1.
LOVE moſt unjuſt, why doſt thou chooſe to make,
So ſeldom correſpondent our deſire?
Perfidious! whence doſt thou ſuch pleaſure take,
To ſee two hearts diſcord in am'rous fire?
The ſafe and eaſy ford I muſt forſake,
And to the dark, and dang'rous depths retire;
From her that loves me, you would me remove,
And her, that hates, have me adore and love.

2.
You made Angelic to Rinald ſeem bright,
When he to her diſtaſteful did appear:
He hated her, could not endure her ſight,
When he to her ſeem'd amiable and rare:
Now he afflicts himſelf with ſcourge of ſpite,
So like to like each has vexation's ſhare:
She ſhuns him now, with ſo intenſe a hate,
Rather than yield to him, ſhe'd yield to fate.

3.
Rinaldo to the Pagan, with much pride,
Call'd loudly out, Villain, my horſe diſmount:
To loſe what's mine I am not us'd t'abide,
He that attempts it, dearly muſt account:
And from you I'll the damſel take beſide,
To leave her with you would to fault amount:
A horſe ſo perfect, a ſo worthy dame,
Would ill be ſuited with a thief's vile name.

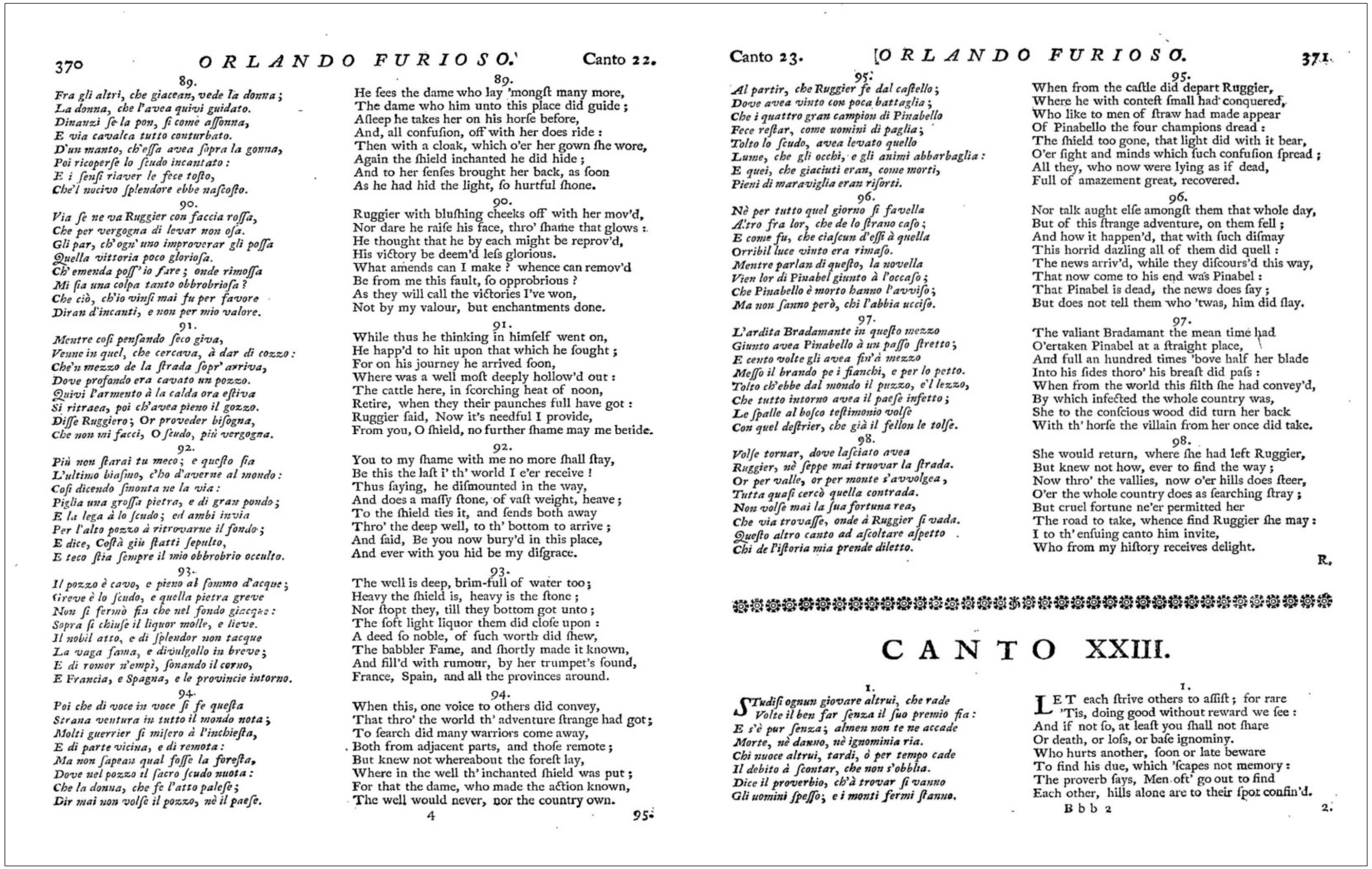
4.
To ſay that I'm a thief, you yourſelf lye,
Reply'd the Saracin, no leſs elate;
Who call'd you thief, would ſpeak the truth thereby,
As fame itſelf moſt truly does relate.
Now ſhall the proof be, whether you or I,
More worthy are the nymph and horſe to get:
Tho' as to her, with you I well agree,
Nothing on earth ſo worthy is, as ſhe.

5.
As two fierce dogs war with each other wage,
Whether by envy or ſome malice led,
Grinding their teeth come nearer to engage,
With ſquinting eye, than coals of fire more red,
Then to their biting fall, and burn with rage,
With ſnarling rough and backs up briſtled;
So to their ſwords, from ſcolding and from ſhame,
He of Claremont, and the Circaſſian, came.

6.

FIG. 33: Canto I, Vol. I, 14

2.8 WILLIAM HUGGINS'S TRANSLATION (1755): CANTO XXIII



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89.
Fra gli altri, che giacean, vede la donna;
La donna, che l'avea quivi guidato.
Dinanzi ſe la pon, ſi come aſſonna,
E via cavalca tutto conturbato.
D'un manto, ch'eſſa avea ſopra la gonna,
Poi ricoperſe lo ſcudo incantato:
E i ſenſi riaver le fece toſto,
Che'l nocivo ſplendore ebbe naſcoſto.

90.
Via ſe ne va Ruggier con faccia roſſa,
Che per vergogna di levar non oſa.
Gli par, ch'ogn'uno improverar gli poſſa
Quella vittoria poco glorioſa.
Ch'emenda poſſ'io fare; onde rimoſſa
Mi ſia una colpa tanto obbrobrioſa?
Che ciò, ch'io vinſi mai fu per favore
Diran d'incanti, e non per mio valore.

91.
Mentre coſi penſando ſeco giva,
Venne in quel, che cercava, à dar di cozzo:
Che'n mezzo de la ſtrada ſopr'arriva,
Dove profondo era cavato un pozzo.
Quivi l'armento à la calda ora eſtiva
Si ritraea, poi ch'avea pieno il gozzo.
Diſſe Ruggiero; Or proveder biſogna,
Che non mi facci, O ſcudo, più vergogna.

92.
Più non ſtarai tu meco; e queſto ſia
L'ultimo biaſmo, c'ho d'averne al mondo:
Coſi dicendo ſmonta ne la via:
Piglia una groſſa pietra, e di gran pondo;
E la lega à lo ſcudo; ed ambi invia
Per l'alto pozzo à ritrovarne il fondo;
E dice, Coſtà giù ſtatti ſepulto,
E teco ſtia ſempre il mio obbrobrio occulto.

93.
Il pozzo è cavo, e pieno al ſommo d'acque;
Greve è lo ſcudo, e quella pietra greve
Non ſi fermò fin che nel fondo giacque:
Sopra ſi chiuſe il liquor molle, e lieve.
Il nobil atto, e di ſplendor non tacque
La vaga fama, e divulgollo in breve;
E di romor n'empì, ſonando il corno,
E Francia, e Spagna, e le provincie intorno.

94.
Poi che di voce in voce ſi fe queſta
Strana ventura in tutto il mondo nota;
Molti guerrier ſi miſero à l'inchieſta,
E di parte vicina, e di remota:
Ma non ſapean qual foſſe la foreſta,
Dove nel pozzo il ſacro ſcudo nuota:
Che la donna, che fe l'atto paleſe;
Dir mai non volſe il pozzo, nè il paeſe.

89.
He ſees the dame who lay 'mongſt many more,
The dame who him unto this place did guide;
Aſleep he takes her on his horſe before,
And, all confuſion, off with her does ride:
Then with a cloak, which o'er her gown ſhe wore,
Again the ſhield inchanted he did hide;
And to her ſenſes brought her back, as ſoon
As he had hid the light, ſo hurtful ſhone.

90.
Ruggier with bluſhing cheeks off with her mov'd,
Nor dare he raiſe his face, thro' ſhame that glows:
He thought that he by each might be reprov'd,
His victory be deem'd leſs glorious.
What amends can I make? whence can remov'd
Be from me this fault, ſo opprobrious?
As they will call the victories I've won,
Not by my valour, but enchantments done.

91.
While thus he thinking in himſelf went on,
He happ'd to hit upon that which he ſought;
For on his journey he arrived ſoon,
Where was a well moſt deeply hollow'd out:
The cattle here, in ſcorching heat of noon,
Retire, when they their paunches full have got:
Ruggier ſaid, Now it's needful I provide,
From you, O ſhield, no further ſhame may me betide.

92.
You to my ſhame with me no more ſhall ſtay,
Be this the laſt i' th' world I e'er receive!
Thus ſaying, he diſmounted in the way,
And does a maſſy ſtone, of vaſt weight, heave;
To the ſhield ties it, and ſends both away
Thro' the deep well, to th' bottom to arrive;
And ſaid, Be you now bury'd in this place,
And ever with you hid be my diſgrace.

93.
The well is deep, brim-full of water too;
Heavy the ſhield is, heavy is the ſtone;
Nor ſtopt they, till they bottom got unto;
The ſoft light liquor them did cloſe upon:
A deed ſo noble, of ſuch worth did ſhew,
The babbler Fame, and ſhortly made it known,
And fill'd with rumour, by her trumpet's ſound,
France, Spain, and all the provinces around.

94.
When this, one voice to others did convey,
That thro' the world th' adventure ſtrange had got;
To ſearch did many warriors come away,
Both from adjacent parts, and thoſe remote;
But knew not whereabout the foreſt lay,
Where in the well th' inchanted ſhield was put;
For that the dame, who made the action known,
The well would never, nor the country own.

4 95.

Canto 23. *ORLANDO FURIOSO.* 371.

95.
Al partir, che Ruggier fe dal caſtello;
Dove avea vinto con poca battaglia;
Che i quattro gran campion di Pinabello
Fece reſtar, come uomini di paglia;
Tolto lo ſcudo, avea levato quello
Lume, che gli occhi, e gli animi abbarbaglia:
E quei, che giaciuti eran, come morti,
Pieni di maraviglia eran riſorti.

96.
Nè per tutto quel giorno ſi favella
Altro fra lor, che de lo ſtrano caſo;
E come fu, che ciaſcun d'eſſi à quella
Orribil luce vinto era rimaſo.
Mentre parlan di queſto, la novella
Vien lor di Pinabel giunto à l'occaſo;
Che Pinabello è morto hanno l'avviſo;
Ma non ſanno però, chi l'abbia ucciſo.

97.
L'ardita Bradamante in queſto mezzo
Giunto avea Pinabello à un paſſo ſtretto;
E cento volte gli avea fin'à mezzo
Meſſo il brando pe i fianchi, e per lo petto.
Tolto ch'ebbe dal mondo il puzzo, e'l lezzo,
Che tutto intorno avea il paeſe infetto;
Le ſpalle al boſco teſtimonio volſe
Con quel deſtrier, che già il fellon le tolſe.

98.
Volſe tornar, dove laſciato avea
Ruggier, nè ſeppe mai truovar la ſtrada.
Or per valle, or per monte s'avvolgea,
Tutta quaſi cercò quella contrada.
Non volſe mai la ſua fortuna rea,
Che via trovaſſe, onde à Ruggier ſi vada.
Queſto altro canto ad aſcoltare aſpetto
Chi de l'iſtoria mia prende diletto.

95.
When from the caſtle did depart Ruggier,
Where he with conteſt ſmall had conquered,
Who like to men of ſtraw had made appear
Of Pinabello the four champions dread:
The ſhield too gone, that light did with it bear,
O'er ſight and minds which ſuch confuſion ſpread;
All they, who now were lying as if dead,
Full of amazement great, recovered.

96.
Nor talk aught elſe amongſt them that whole day,
But of this ſtrange adventure, on them fell;
And how it happen'd, that with ſuch diſmay
This horrid dazling all of them did quell:
The news arriv'd, while they diſcours'd this way,
That now come to his end was Pinabel:
That Pinabel is dead, the news does ſay;
But does not tell them who 'twas, him did ſlay.

97.
The valiant Bradamant the mean time had
O'ertaken Pinabel at a ſtraight place,
And full an hundred times 'bove half her blade
Into his ſides thoro' his breaſt did paſs:
When from the world this filth ſhe had convey'd,
By which infected the whole country was,
She to the conſcious wood did turn her back
With th' horſe the villain from her once did take.

98.
She would return, where ſhe had left Ruggier,
But knew not how, ever to find the way;
Now thro' the vallies, now o'er hills does ſteer,
O'er the whole country does as ſearching ſtray;
But cruel fortune ne'er permitted her
The road to take, whence find Ruggier ſhe may:
I to th' enſuing canto him invite,
Who from my hiſtory receives delight.

R.

✻ ✻ ✻

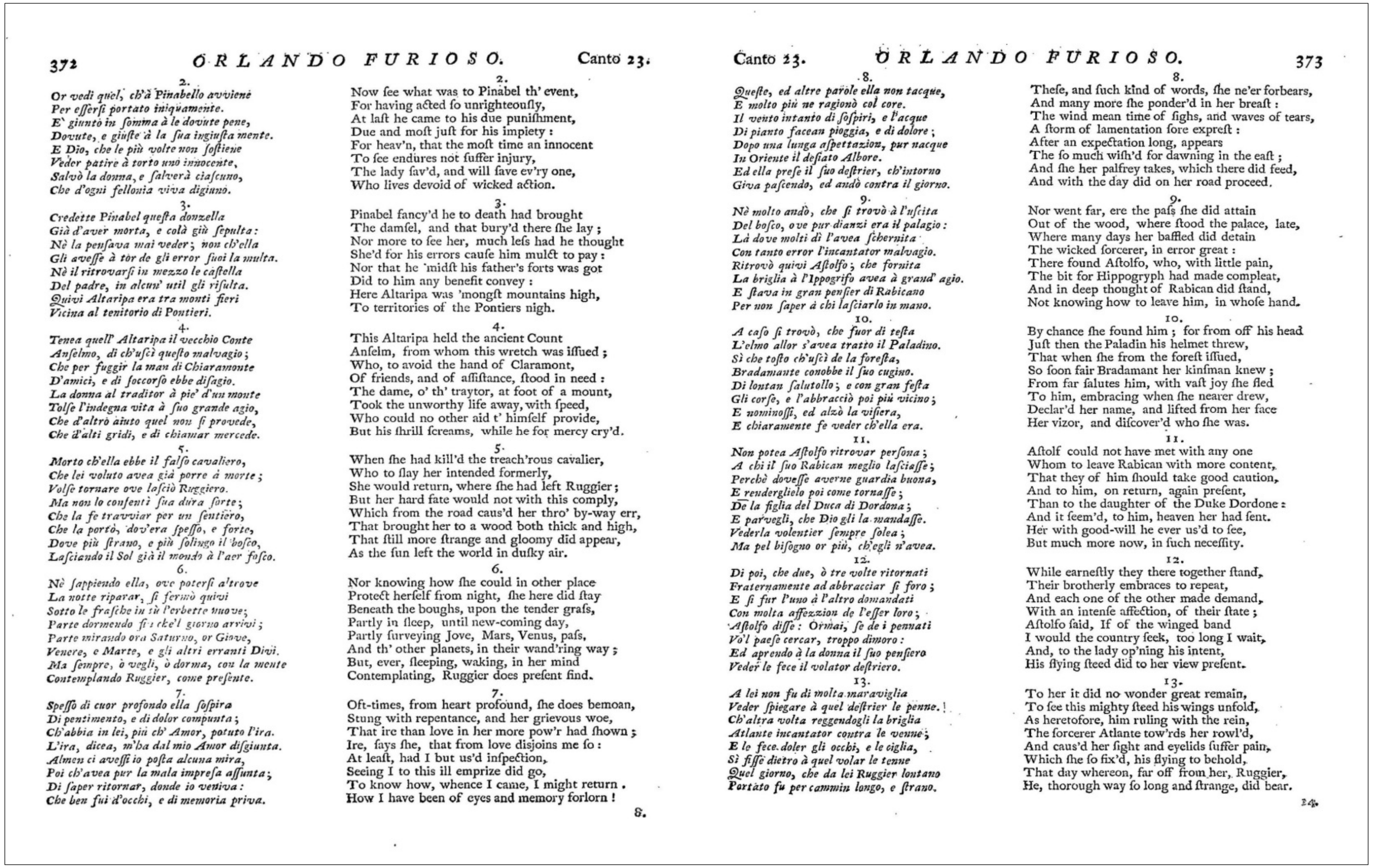
CANTO XXIII.

1.
STudiſi ognun giovare altrui, che rade
Volte il ben far ſenza il ſuo premio ſia:
E s'è pur ſenza; almen non te ne accade
Morte, nè danno, nè ignominia ria.
Chi nuoce altrui, tardi, ò per tempo cade
Il debito à ſcontar, che non s'obblia.
Dice il proverbio, ch'à trovar ſi vanno
Gli uomini ſpeſſo; e i monti fermi ſtanno.

1.
LET each ſtrive others to aſſiſt; for rare
'Tis, doing good without reward we ſee:
And if not ſo, at leaſt you ſhall not ſhare
Or death, or loſs, or baſe ignominy.
Who hurts another, ſoon or late beware
To find his due, which 'ſcapes not memory:
The proverb ſays, Men oft' go out to find
Each other, hills alone are to their ſpot confin'd.

Bbb 2 2.

FIG. 34: Canto XXIII, Vol. I, 371.



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2.
Or vedi quel, ch'à Pinabello avviene
Per eſſerſi portato iniquamente.
E' giunto in ſomma à le dovute pene,
Dovute, e giuſte à la ſua ingiuſta mente.
E Dio, che le più volte non ſoſtiene
Veder patire à torto uno innocente,
Salvò la donna, e ſalverà ciaſcuno,
Che d'ogni fellonia viva digiuno.

3.
Credette Pinabel queſta donzella
Già d'aver morta, e colà giù ſepulta:
Nè la penſava mai veder; non ch'ella
Gli aveſſe à tor de gli error ſuoi la multa.
Nè il ritrovarſi in mezzo le caſtella
Del padre, in alcun' util gli riſulta.
Quivi Altaripa era tra monti fieri
Vicina al tenitorio di Pontieri.

4.
Tenea quell' Altaripa il vecchio Conte
Anſelmo, di ch'uſcì queſto malvagio;
Che per fuggir la man di Chiaramonte
D'amici, e di ſoccorſo ebbe diſagio.
La donna al traditor à pie' d'un monte
Tolſe l'indegna vita à ſuo grande agio,
Che d'altro aiuto quel non ſi provede,
Che d'alti gridi, e di chiamar mercede.

5.
Morto ch'ella ebbe il falſo cavaliero,
Che lei voluto avea già porre à morte;
Volſe tornare ove laſciò Ruggiero.
Ma non lo conſentì ſua dura ſorte;
Che la fe travviar per un ſentiero,
Che la portò, dov'era ſpeſſo, e forte,
Dove più ſtrano, e più ſolingo il boſco,
Laſciando il Sol già il mondo à l'aer foſco.

6.
Nè ſappiendo ella, ove poterſi altrove
La notte riparar, ſi fermò quivi
Sotto le fraſche in sù l'erbette nuove;
Parte dormendo fin che'l giorno arrivi;
Parte mirando ora Saturno, or Giove,
Venere, e Marte, e gli altri erranti Divi.
Ma ſempre, ò vegli, ò dorma, con la mente
Contemplando Ruggier, come preſente.

7.
Speſſo di cuor profondo ella ſoſpira
Di pentimento, e di dolor compunta;
Ch'abbia in lei, più ch' Amor, potuto l'ira.
L'ira, dicea, m'ha dal mio Amor diſgiunta.
Almen ci aveſſi io poſta alcuna mira,
Poi ch'avea pur la mala impreſa aſſunta;
Di ſaper ritornar, donde io veniva:
Che ben fui d'occhi, e di memoria priva.

2.
Now ſee what was to Pinabel th' event,
For having acted ſo unrighteouſly,
At laſt he came to his due puniſhment,
Due and moſt juſt for his impiety:
For heav'n, that the moſt time an innocent
To ſee endures not ſuffer injury,
The lady ſav'd, and will ſave ev'ry one,
Who lives devoid of wicked action.

3.
Pinabel fancy'd he to death had brought
The damſel, and that bury'd there ſhe lay;
Nor more to ſee her, much leſs had he thought
She'd for his errors cauſe him mulct to pay:
Nor that he 'midſt his father's forts was got
Did to him any benefit convey:
Here Altaripa was 'mongſt mountains high,
To territories of the Pontiers nigh.

4.
This Altaripa held the ancient Count
Anſelm, from whom this wretch was iſſued;
Who, to avoid the hand of Claramont,
Of friends, and of aſſiſtance, ſtood in need:
The dame, o' th' traytor, at foot of a mount,
Took the unworthy life away, with ſpeed,
Who could no other aid t' himſelf provide,
But his ſhrill ſcreams, while he for mercy cry'd.

5.
When ſhe had kill'd the treach'rous cavalier,
Who to ſlay her intended formerly,
She would return, where ſhe had left Ruggier;
But her hard fate would not with this comply,
Which from the road caus'd her thro' by-way err,
That brought her to a wood both thick and high,
That ſtill more ſtrange and gloomy did appear,
As the ſun left the world in duſky air.

6.
Nor knowing how ſhe could in other place
Protect herſelf from night, ſhe here did ſtay
Beneath the boughs, upon the tender graſs,
Partly in ſleep, until new-coming day,
Partly ſurveying Jove, Mars, Venus, paſs,
And th' other planets, in their wand'ring way;
But, ever, ſleeping, waking, in her mind
Contemplating, Ruggier does preſent find.

7.
Oft-times, from heart profound, ſhe does bemoan,
Stung with repentance, and her grievous woe,
That ire than love in her more pow'r had ſhown;
Ire, ſays ſhe, that from love disjoins me ſo:
At leaſt, had I but us'd inſpection,
Seeing I to this ill emprize did go,
To know how, whence I came, I might return.
How I have been of eyes and memory forlorn!

8.

Canto 23. *ORLANDO FURIOSO.* 373

8.
Queſte, ed altre parole ella non tacque,
E molto più ne ragionò col core.
Il vento intanto di ſoſpiri, e l'acque
Di pianto facean pioggia, e di dolore;
Dopo una lunga aſpettazion, pur nacque
In Oriente il deſiato Albore.
Ed ella preſe il ſuo deſtrier, ch'intorno
Giva paſcendo, ed andò contra il giorno.

9.
Nè molto andò, che ſi trovò à l'uſcita
Del boſco, ove pur dianzi era il palagio:
Là dove molti dì l'avea ſchernita
Con tanto error l'incantator malvagio.
Ritrovò quivi Aſtolfo; che fornita
La briglia à l'Ippogrifo avea à grand' agio.
E ſtava in gran penſier di Rabicano
Per non ſaper à chi laſciarlo in mano.

10.
A caſo ſi trovò, che fuor di teſta
L'elmo allor s'avea tratto il Paladino.
Sì che toſto ch'uſcì de la foreſta,
Bradamante conobbe il ſuo cugino.
Di lontan ſalutollo; e con gran feſta
Gli corſe, e l'abbracciò poi più vicino;
E nominoſſi, ed alzò la viſiera,
E chiaramente fe veder ch'ella era.

11.
Non potea Aſtolfo ritrovar perſona;
A chi il ſuo Rabican meglio laſciaſſe;
Perchè doveſſe averne guardia buona,
E rendergliele poi come tornaſſe;
De la figlia del Duca di Dordona;
E parvegli, che Dio gli la mandaſſe.
Vederla volentier ſempre ſolea;
Ma pel biſogno or più, ch'egli n'avea.

12.
Di poi, che due, ò tre volte ritornati
Fraternamente ad abbracciar ſi foro;
E ſi fur l'uno à l'altro domandati
Con molta affezzion de l'eſſer loro;
Aſtolfo diſſe: Ormai, ſe de i pennati
Vo'l paeſe cercar, troppo dimoro:
Ed aprendo à la donna il ſuo penſiero
Veder le fece il volator deſtriero.

13.
A lei non fu di molta maraviglia
Veder ſpiegare à quel deſtrier le penne.
Ch'altra volta reggendogli la briglia
Atlante incantator contra le venne;
E le fece doler gli occhi, e le ciglia,
Sì fiſſe dietro à quel volar le tenne
Quel giorno, che da lei Ruggier lontano
Portato fu per cammin longo, e ſtrano.

8.
Theſe, and ſuch kind of words, ſhe ne'er forbears,
And many more ſhe ponder'd in her breaſt:
The wind mean time of ſighs, and waves of tears,
A ſtorm of lamentation ſore expreſt:
After an expectation long, appears
The ſo much wiſh'd for dawning in the eaſt;
And ſhe her palfrey takes, which there did feed,
And with the day did on her road proceed.

9.
Nor went far, ere the paſs ſhe did attain
Out of the wood, where ſtood the palace, late,
Where many days her baffled did detain
The wicked ſorcerer, in error great:
There found Aſtolfo, who, with little pain,
The bit for Hippogryph had made compleat,
And in deep thought of Rabican did ſtand,
Not knowing how to leave him, in whoſe hand.

10.
By chance ſhe found him; for from off his head
Juſt then the Paladin his helmet threw,
That when ſhe from the foreſt iſſued,
So ſoon fair Bradamant her kinſman knew;
From far ſalutes him, with vaſt joy ſhe fled
To him, embracing when ſhe nearer drew,
Declar'd her name, and lifted from her face
Her vizor, and diſcover'd who ſhe was.

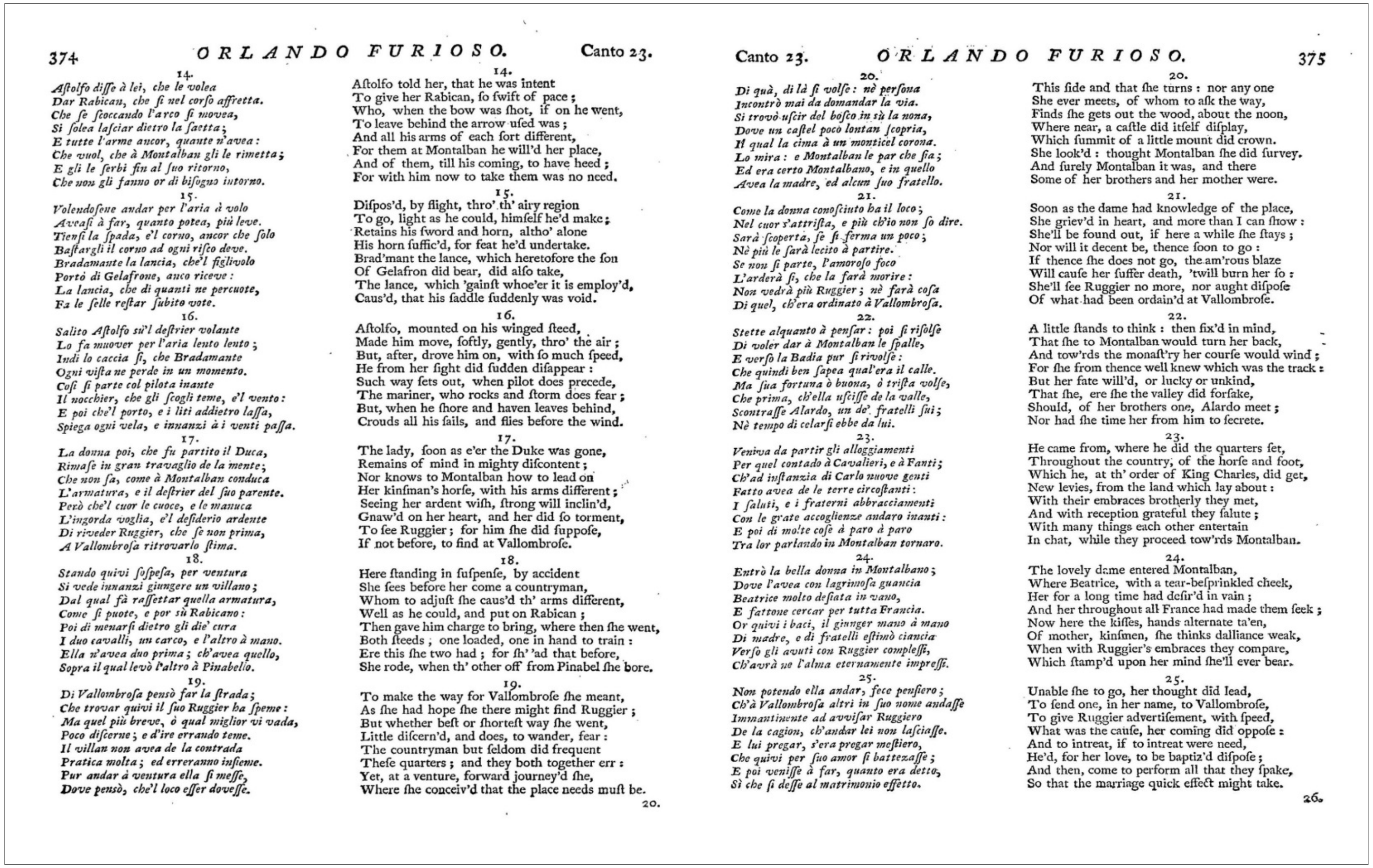
11.
Aſtolf could not have met with any one
Whom to leave Rabican with more content,
That they of him ſhould take good caution,
And to him, on return, again preſent,
Than to the daughter of the Duke Dordone:
And it ſeem'd, to him, heaven her had ſent.
Her with good-will he ever us'd to ſee,
But much more now, in ſuch neceſſity.

12.
While earneſtly they there together ſtand,
Their brotherly embraces to repeat,
And each one of the other made demand,
With an intenſe affection, of their ſtate;
Aſtolfo ſaid, If of the winged band
I would the country ſeek, too long I wait,
And, to the lady op'ning his intent,
His flying ſteed did to her view preſent.

13.
To her it did no wonder great remain,
To ſee this mighty ſteed his wings unfold,
As heretofore, him ruling with the rein,
The ſorcerer Atlante tow'rds her rowl'd,
And caus'd her ſight and eyelids ſuffer pain,
Which ſhe ſo fix'd, his flying to behold,
That day whereon, far off from her, Ruggier,
He, thorough way ſo long and ſtrange, did bear.

24.

FIG. 35: Canto XXIII, Vol. I, 372-3.



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14.
Aſtolfo diſſe à lei, che le volea
Dar Rabican, che ſi nel corſo affretta.
Che ſe ſcoccando l'arco ſi movea,
Si ſolea laſciar dietro la ſaetta;
E tutte l'arme ancor, quante n'avea:
Che vuol, che à Montalban gli le rimetta;
E gli le ſerbi fin al ſuo ritorno,
Che non gli fanno or di biſogno intorno.

15.
Volendoſene andar per l'aria à volo
Aveaſi à far, quanto potea, più leve.
Tienſi la ſpada, e'l corno, ancor che ſolo
Baſtargli il corno ad ogni riſco deve.
Bradamante la lancia, che'l figlivolo
Portò di Gelafrone, anco riceve:
La lancia, che di quanti ne percuote,
Fa le ſelle reſtar ſubito vote.

16.
Salito Aſtolfo sù'l deſtrier volante
Lo fa muover per l'aria lento lento;
Indi lo caccia ſi, che Bradamante
Ogni viſta ne perde in un momento.
Coſi ſi parte col pilota inante
Il nocchier, che gli ſcogli teme, e'l vento:
E poi che'l porto, e i liti addietro laſſa,
Spiega ogni vela, e innanzi à i venti paſſa.

17.
La donna poi, che fu partito il Duca,
Rimaſe in gran travaglio de la mente;
Che non ſa, come à Montalban conduca
L'armatura, e il deſtrier del ſuo parente.
Però che'l cuor le cuoce, e le manuca
L'ingorda voglia, e'l deſiderio ardente
Di riveder Ruggier, che ſe non prima,
A Vallombroſa ritrovarlo ſtima.

18.
Stando quivi ſoſpeſa, per ventura
Si vede innanzi giungere un villano;
Dal qual fà raſſettar quella armatura,
Come ſi puote, e por sù Rabicano:
Poi di menarſi dietro gli die' cura
I duo cavalli, un carco, e l'altro à mano.
Ella n'avea duo prima; ch'avea quello,
Sopra il qual levò l'altro à Pinabello.

19.
Di Vallombroſa penſò far la ſtrada;
Che trovar quivi il ſuo Ruggier ha ſpeme:
Ma quel più breve, ò qual miglior vi vada,
Poco diſcerne; e d'ire errando teme.
Il villan non avea de la contrada
Pratica molta; ed erreranno inſieme.
Pur andar à ventura ella ſi meſſe,
Dove penſò, che'l loco eſſer doveſſe.

14.
Aſtolfo told her, that he was intent
To give her Rabican, ſo ſwift of pace;
Who, when the bow was ſhot, if on he went,
To leave behind the arrow uſed was;
And all his arms of each ſort different,
For them at Montalban he will'd her place,
And of them, till his coming, to have heed;
For with him now to take them was no need.

15.
Diſpos'd, by flight, thro' th' airy region
To go, light as he could, himſelf he'd make;
Retains his ſword and horn, altho' alone
His horn ſuffic'd, for feat he'd undertake.
Brad'mant the lance, which heretofore the ſon
Of Gelafron did bear, did alſo take,
The lance, which 'gainſt whoe'er it is employ'd,
Caus'd, that his ſaddle ſuddenly was void.

16.
Aſtolfo, mounted on his winged ſteed,
Made him move, ſoftly, gently, thro' the air;
But, after, drove him on, with ſo much ſpeed,
He from her ſight did ſudden diſappear:
Such way ſets out, when pilot does precede,
The mariner, who rocks and ſtorm does fear;
But, when he ſhore and haven leaves behind,
Crouds all his ſails, and flies before the wind.

17.
The lady, ſoon as e'er the Duke was gone,
Remains of mind in mighty diſcontent;
Nor knows to Montalban how to lead on
Her kinſman's horſe, with his arms different;
Seeing her ardent wiſh, ſtrong will inclin'd,
Gnaw'd on her heart, and her did ſo torment,
To ſee Ruggier; for him ſhe did ſuppoſe,
If not before, to find at Vallombroſe.

18.
Here ſtanding in ſuſpenſe, by accident
She ſees before her come a countryman,
Whom to adjuſt ſhe caus'd th' arms different,
Well as he could, and put on Rabican;
Then gave him charge to bring, where then ſhe went,
Both ſteeds; one loaded, one in hand to train:
Ere this ſhe two had; for ſh' 'ad that before,
She rode, when th' other off from Pinabel ſhe bore.

19.
To make the way for Vallombroſe ſhe meant,
As ſhe had hope ſhe there might find Ruggier;
But whether beſt or ſhorteſt way ſhe went,
Little diſcern'd, and does, to wander, fear:
The countryman but ſeldom did frequent
Theſe quarters; and they both together err:
Yet, at a venture, forward journey'd ſhe,
Where ſhe conceiv'd that the place needs muſt be.

20.

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20.
Di quà, di là ſi volſe: nè perſona
Incontrò mai da domandar la via.
Si trovò uſcir del boſco in sù la nona,
Dove un caſtel poco lontan ſcopria,
Il qual la cima à un monticel corona.
Lo mira: e Montalban le par che ſia;
Ed era certo Montalbano, e in quello
Avea la madre, ed alcun ſuo fratello.

21.
Come la donna conoſciuto ha il loco;
Nel cuor s'attriſta, e più ch'io non ſo dire.
Sarà ſcoperta, ſe ſi ferma un poco;
Nè più le ſarà lecito à partire.
Se non ſi parte, l'amoroſo foco
L'arderà ſi, che la farà morire:
Non vedrà più Ruggier; nè farà coſa
Di quel, ch'era ordinato à Vallombroſa.

22.
Stette alquanto à penſar: poi ſi riſolſe
Di voler dar à Montalban le ſpalle,
E verſo la Badia pur ſi rivolſe:
Che quindi ben ſapea qual'era il calle.
Ma ſua fortuna ò buona, ò triſta volſe,
Che prima, ch'ella uſciſſe de la valle,
Scontraſſe Alardo, un de' fratelli ſui;
Nè tempo di celarſi ebbe da lui.

23.
Veniva da partir gli alloggiamenti
Per quel contado à Cavalieri, e à Fanti;
Ch'ad inſtanzia di Carlo nuove genti
Fatto avea de le terre circoſtanti:
I ſaluti, e i fraterni abbracciamenti
Con le grate accoglienze andaro inanti:
E poi di molte coſe à paro à paro
Tra lor parlando in Montalban tornaro.

24.
Entrò la bella donna in Montalbano;
Dove l'avea con lagrimoſa guancia
Beatrice molto deſiata in vano,
E fattone cercar per tutta Francia.
Or quivi i baci, il giunger mano à mano
Di madre, e di fratelli eſtimò ciancia
Verſo gli avuti con Ruggier compleſſi,
Ch'avrà ne l'alma eternamente impreſſi.

25.
Non potendo ella andar, fece penſiero;
Ch'à Vallombroſa altri in ſuo nome andaſſe
Immantinente ad avviſar Ruggiero
De la cagion, ch'andar lei non laſciaſſe.
E lui pregar, s'era pregar meſtiero,
Che quivi per ſuo amor ſi battezaſſe;
E poi veniſſe à far, quanto era detto,
Sì che ſi deſſe al matrimonio effetto.

20.
This ſide and that ſhe turns: nor any one
She ever meets, of whom to aſk the way,
Finds ſhe gets out the wood, about the noon,
Where near, a caſtle did itſelf diſplay,
Which ſummit of a little mount did crown.
She look'd: thought Montalban ſhe did ſurvey.
And ſurely Montalban it was, and there
Some of her brothers and her mother were.

21.
Soon as the dame had knowledge of the place,
She griev'd in heart, and more than I can ſhow:
She'll be found out, if here a while ſhe ſtays;
Nor will it decent be, thence ſoon to go:
If thence ſhe does not go, the am'rous blaze
Will cauſe her ſuffer death, 'twill burn her ſo:
She'll ſee Ruggier no more, nor aught diſpoſe
Of what had been ordain'd at Vallombroſe.

22.
A little ſtands to think: then fix'd in mind,
That ſhe to Montalban would turn her back,
And tow'rds the monaſt'ry her courſe would wind;
For ſhe from thence well knew which was the track:
But her fate will'd, or lucky or unkind,
That ſhe, ere ſhe the valley did forſake,
Should, of her brothers one, Alardo meet;
Nor had ſhe time her from him to ſecrete.

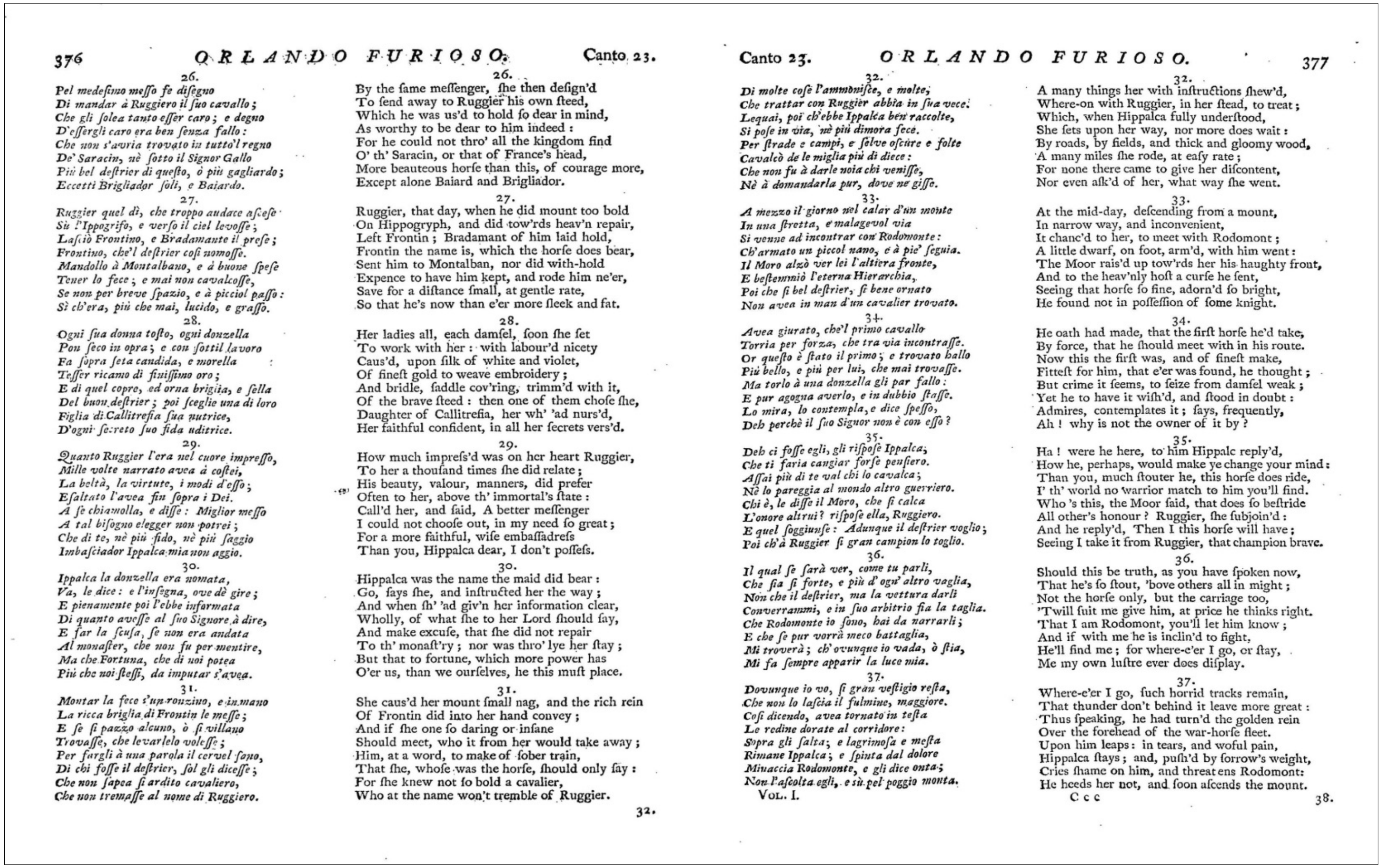
23.
He came from, where he did the quarters ſet,
Throughout the country, of the horſe and foot,
Which he, at th' order of King Charles, did get,
New levies, from the land which lay about:
With their embraces brotherly they met,
And with reception grateful they ſalute;
With many things each other entertain
In chat, while they proceed tow'rds Montalban.

24.
The lovely dame entered Montalban,
Where Beatrice, with a tear-beſprinkled cheek,
Her for a long time had deſir'd in vain;
And her throughout all France had made them ſeek;
Now here the kiſſes, hands alternate ta'en,
Of mother, kinſmen, ſhe thinks dalliance weak,
When with Ruggier's embraces they compare,
Which ſtamp'd upon her mind ſhe'll ever bear.

25.
Unable ſhe to go, her thought did lead,
To ſend one, in her name, to Vallombroſe,
To give Ruggier advertiſement, with ſpeed,
What was the cauſe, her coming did oppoſe:
And to intreat, if to intreat were need,
He'd, for her love, to be baptiz'd diſpoſe;
And then, come to perform all that they ſpake,
So that the marriage quick effect might take.

26.

FIG. 36: Canto XXIII, Vol. I, 374-75



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26.
Pel medeſimo meſſo fe diſegno
Di mandar à Ruggiero il ſuo cavallo;
Che gli ſolea tanto eſſer caro; e degno
D'eſſergli caro era ben ſenza fallo:
Che non s'avria trovato in tutto'l regno
De' Saracin, nè ſotto il Signor Gallo
Più bel deſtrier di queſto, ò più gagliardo;
Eccetti Brigliador ſoli, e Baiardo.

27.
Ruggier quel dì, che troppo audace aſceſe
Sù l'Ippogrifo, e verſo il ciel levoſſe;
Laſciò Frontino, e Bradamante il preſe;
Frontino, che'l deſtrier coſi nomoſſe.
Mandollo à Montalbano, e à buone ſpeſe
Tener lo fece; e mai non cavalcoſſe,
Se non per breve ſpazio, e à picciol paſſo:
Sì ch'era, più che mai, lucido, e graſſo.

28.
Ogni ſua donna toſto, ogni donzella
Pon ſeco in opra; e con ſottil lavoro
Fa ſopra ſeta candida, e morella
Teſſer ricamo di finiſſimo oro;
E di quel copre, ed orna briglia, e ſella
Del buon deſtrier; poi ſceglie una di loro
Figlia di Callitrefia ſua nutrice,
D'ogni ſecreto ſuo fida uditrice.

29.
Quanto Ruggier l'era nel cuore impreſſo,
Mille volte narrato avea à coſtei,
La beltà, la virtute, i modi d'eſſo;
Eſaltato l'avea fin ſopra i Dei.
A ſe chiamolla, e diſſe: Miglior meſſo
A tal biſogno elegger non potrei;
Che di te, nè più fido, nè più ſaggio
Imbaſciador Ippalca mia non aggio.

30.
Ippalca la donzella era nomata,
Va, le dice: e l'inſegna, ove dè gire;
E pienamente poi l'ebbe informata
Di quanto aveſſe al ſuo Signore à dire,
E far la ſcuſa, ſe non era andata
Al monaſter, che non fu per mentire,
Ma che Fortuna, che di noi potea
Più che noi ſteſſi, da imputar s'avea.

31.
Montar la fece s'un ronzino, e in mano
La ricca briglia di Frontin le meſſe;
E ſe ſi pazzo alcuno, ò ſi villano
Trovaſſe, che levarlelo voleſſe;
Per fargli à una parola il cervel ſano,
Di chi foſſe il deſtrier, ſol gli diceſſe;
Che non ſapea ſi ardito cavaliero,
Che non tremaſſe al nome di Ruggiero.

26.
By the ſame meſſenger, ſhe then deſign'd
To ſend away to Ruggier his own ſteed,
Which he was us'd to hold ſo dear in mind,
As worthy to be dear to him indeed:
For he could not thro' all the kingdom find
O' th' Saracin, or that of France's head,
More beauteous horſe than this, of courage more,
Except alone Baiard and Brigliador.

27.
Ruggier, that day, when he did mount too bold
On Hippogryph, and did tow'rds heav'n repair,
Left Frontin; Bradamant of him laid hold,
Frontin the name is, which the horſe does bear,
Sent him to Montalban, nor did with-hold
Expence to have him kept, and rode him ne'er,
Save for a diſtance ſmall, at gentle rate,
So that he's now than e'er more ſleek and fat.

28.
Her ladies all, each damſel, ſoon ſhe ſet
To work with her: with labour'd nicety
Caus'd, upon ſilk of white and violet,
Of fineſt gold to weave embroidery;
And bridle, ſaddle cov'ring, trimm'd with it,
Of the brave ſteed: then one of them choſe ſhe,
Daughter of Callitreſia, her wh' 'ad nurs'd,
Her faithful confident, in all her ſecrets vers'd.

29.
How much impreſs'd was on her heart Ruggier,
To her a thouſand times ſhe did relate;
His beauty, valour, manners, did prefer
Often to her, above th' immortal's ſtate:
Call'd her, and ſaid, A better meſſenger
I could not chooſe out, in my need ſo great;
For a more faithful, wiſe embaſſadreſs
Than you, Hippalca dear, I don't poſſeſs.

30.
Hippalca was the name the maid did bear:
Go, ſays ſhe, and inſtructed her the way;
And when ſh' 'ad giv'n her information clear,
Wholly, of what ſhe to her Lord ſhould ſay,
And make excuſe, that ſhe did not repair
To th' monaſt'ry; nor was thro' lye her ſtay;
But that to fortune, which more power has
O'er us, than we ourſelves, he this muſt place.

31.
She caus'd her mount ſmall nag, and the rich rein
Of Frontin did into her hand convey;
And if ſhe one ſo daring or inſane
Should meet, who it from her would take away;
Him, at a word, to make of ſober train,
That ſhe, whoſe was the horſe, ſhould only ſay:
For ſhe knew not ſo bold a cavalier,
Who at the name won't tremble of Ruggier.

32.

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32.
Di molte coſe l'ammoniſce, e molte,
Che trattar con Ruggier abbia in ſua vece.
Lequai, poi ch'ebbe Ippalca ben raccolte,
Si poſe in via, nè più dimora fece.
Per ſtrade e campi, e ſelve oſcure e folte
Cavalcò de le miglia più di diece:
Che non fu à darle noia chi veniſſe,
Nè à domandarla pur, dove ne giſſe.

33.
A mezzo il giorno nel calar d'un monte
In una ſtretta, e malagevol via
Si venne ad incontrar con Rodomonte:
Ch'armato un piccol nano, e à pie' ſeguia.
Il Moro alzò ver lei l'altiera fronte,
E beſtemmiò l'eterna Hierarchia,
Poi che ſi bel deſtrier, ſi bene ornato
Non avea in man d'un cavalier trovato.

34.
Avea giurato, che'l primo cavallo
Torria per forza, che tra via incontraſſe.
Or queſto è ſtato il primo; e trovato hallo
Più bello, e più per lui, che mai trovaſſe.
Ma torlo à una donzella gli par fallo:
E pur agogna averlo, e in dubbio ſtaſſe.
Lo mira, lo contempla, e dice ſpeſſo,
Deh perchè il ſuo Signor non è con eſſo?

35.
Deh ci foſſe egli, gli riſpoſe Ippalca;
Che ti faria cangiar forſe penſiero.
Aſſai più di te val chi lo cavalca;
Nè lo pareggia al mondo altro guerriero.
Chi è, le diſſe il Moro, che ſi calca
L'onore altrui? riſpoſe ella, Ruggiero.
E quel ſoggiunſe: Adunque il deſtrier voglio;
Poi ch'à Ruggier ſi gran campion lo toglio.

36.
Il qual ſe ſarà ver, come tu parli,
Che ſia ſi forte, e più d'ogn' altro vaglia,
Non che il deſtrier, ma la vettura darli
Converrammi, e in ſuo arbitrio ſia la taglia.
Che Rodomonte io ſono, hai da narrarli;
E che ſe pur vorrà meco battaglia,
Mi troverà; ch'ovunque io vada, ò ſtia,
Mi fa ſempre apparir la luce mia.

37.
Dovunque io vo, ſi gran veſtigio reſta,
Che non lo laſcia il fulmine, maggiore.
Coſi dicendo, avea tornato in teſta
Le redine dorate al corridore:
Sopra gli ſalta; e lagrimoſa e meſta
Rimane Ippalca; e ſpinta dal dolore
Minaccia Rodomonte, e gli dice onta;
Non l'aſcolta egli, e sù pel poggio monta.

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32.
A many things her with inſtructions ſhew'd,
Where-on with Ruggier, in her ſtead, to treat;
Which, when Hippalca fully underſtood,
She ſets upon her way, nor more does wait:
By roads, by fields, and thick and gloomy wood,
A many miles ſhe rode, at eaſy rate;
For none there came to give her diſcontent,
Nor even aſk'd of her, what way ſhe went.

33.
At the mid-day, deſcending from a mount,
In narrow way, and inconvenient,
It chanc'd to her, to meet with Rodomont;
A little dwarf, on foot, arm'd, with him went:
The Moor rais'd up tow'rds her his haughty front,
And to the heav'nly hoſt a curſe he ſent,
Seeing that horſe ſo fine, adorn'd ſo bright,
He found not in poſſeſſion of ſome knight.

34.
He oath had made, that the firſt horſe he'd take,
By force, that he ſhould meet with in his route.
Now this the firſt was, and of fineſt make,
Fitteſt for him, that e'er was found, he thought;
But crime it ſeems, to ſeize from damſel weak;
Yet he to have it wiſh'd, and ſtood in doubt:
Admires, contemplates it; ſays, frequently,
Ah! why is not the owner of it by?

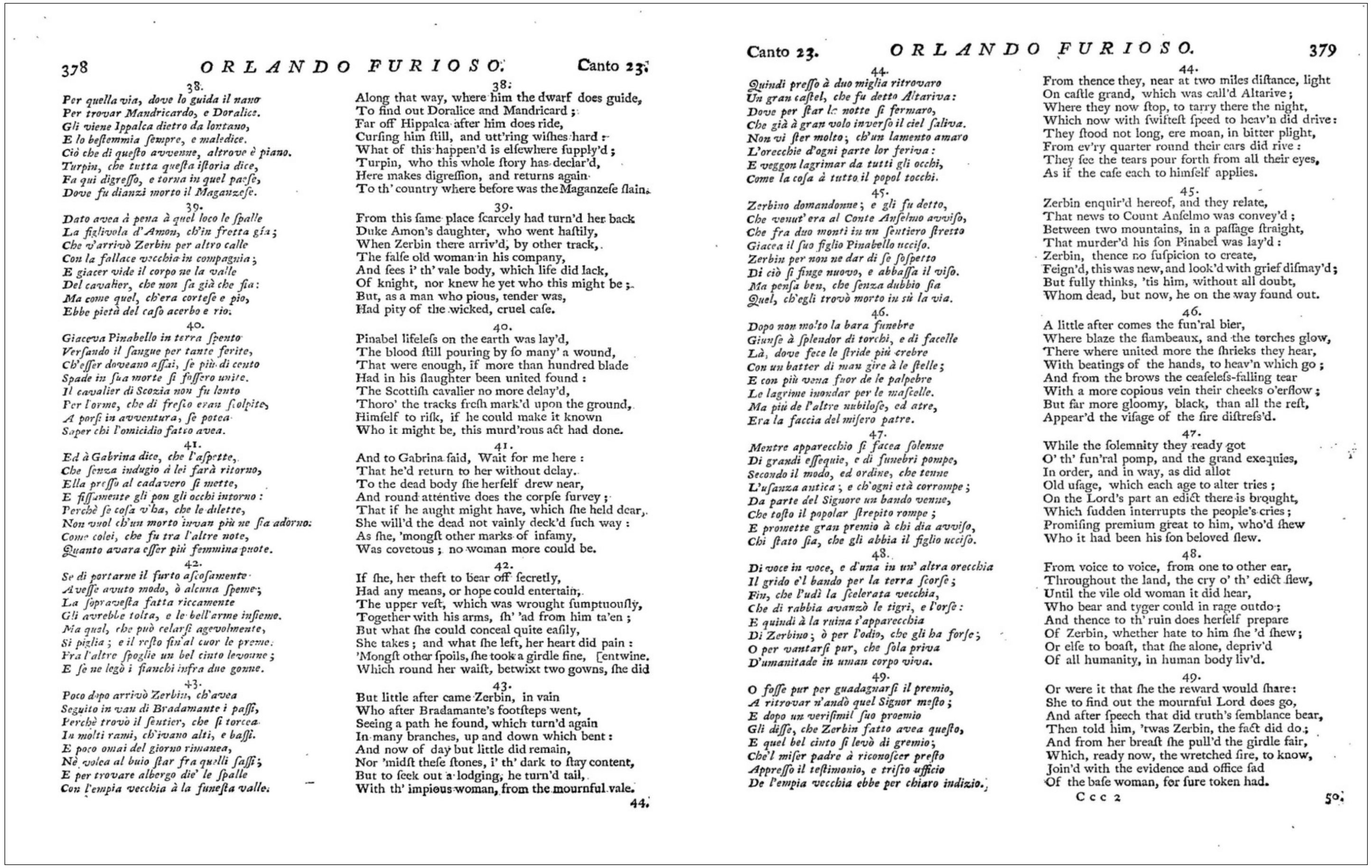
35.
Ha! were he here, to him Hippalc reply'd,
How he, perhaps, would make ye change your mind:
Than you, much ſtouter he, this horſe does ride,
I' th' world no warrior match to him you'll find.
Who 's this, the Moor ſaid, that does ſo beſtride
All other's honour? Ruggier, ſhe ſubjoin'd:
And he reply'd, Then I this horſe will have;
Seeing I take it from Ruggier, that champion brave.

36.
Should this be truth, as you have ſpoken now,
That he's ſo ſtout, 'bove others all in might;
Not the horſe only, but the carriage too,
'Twill ſuit me give him, at price he thinks right.
That I am Rodomont, you'll let him know;
And if with me he is inclin'd to fight,
He'll find me; for where-e'er I go, or ſtay,
Me my own luſtre ever does diſplay.

37.
Where-e'er I go, ſuch horrid tracks remain,
That thunder don't behind it leave more great:
Thus ſpeaking, he had turn'd the golden rein
Over the forehead of the war-horſe fleet.
Upon him leaps: in tears, and woful pain,
Hippalca ſtays; and, puſh'd by ſorrow's weight,
Cries ſhame on him, and threatens Rodomont:
He heeds her not, and ſoon aſcends the mount.

Ccc 38.

FIG. 37: Canto XXIII, Vol. I, 376-77.



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38.
Per quella via, dove lo guida il nano
Per trovar Mandricardo, e Doralice.
Gli viene Ippalca dietro da lontano,
E lo beſtemmia ſempre, e maledice.
Ciò che di queſto avvenne, altrove è piano.
Turpin, che tutta queſta iſtoria dice,
Fa qui digreſſo, e torna in quel paeſe,
Dove fu dianzi morto il Maganzeſe.

39.
Dato avea à pena à quel loco le ſpalle
La figlivola d'Amon, ch'in fretta gía;
Che v'arrivò Zerbin per altro calle
Con la fallace vecchia in compagnia;
E giacer vide il corpo ne la valle
Del cavalier, che non ſa già che ſia:
Ma come quel, ch'era corteſe e pio,
Ebbe pietà del caſo acerbo e rio.

40.
Giaceva Pinabello in terra ſpento
Verſando il ſangue per tante ferite,
Ch'eſſer doveano aſſai, ſe più di cento
Spade in ſua morte ſi foſſero unite.
Il cavalier di Scozia non fu lento
Per l'orme, che di freſco eran ſcolpite,
A porſi in avventura, ſe potea
Saper chi l'omicidio fatto avea.

41.
Ed à Gabrina dice, che l'aſpette,
Che ſenza indugio à lei farà ritorno,
Ella preſſo al cadavero ſi mette,
E fiſſamente gli pon gli occhi intorno:
Perchè ſe coſa v'ha, che le dilette,
Non vuol ch'un morto invan più ne ſia adorno:
Come colei, che fu tra l'altre note,
Quanto avara eſſer più femmina puote.

42.
Se di portarne il furto aſcoſamente
Aveſſe avuto modo, ò alcuna ſpeme;
La ſopraveſta fatta riccamente
Gli avrebbe tolta, e le bell'arme inſieme.
Ma qual, che può celarſi agevolmente,
Si piglia; e il reſto fin'al cuor le preme:
Fra l'altre ſpoglie un bel cinto levonne;
E ſe ne legò i fianchi infra due gonne.

43.
Poco dopo arrivò Zerbin, ch'avea
Seguito in van di Bradamante i paſſi,
Perchè trovò il ſentier, che ſi torcea
In molti rami, ch'ivano alti, e baſſi.
E poco omai del giorno rimanea,
Nè volea al buio ſtar fra quelli ſaſſi;
E per trovare albergo die' le ſpalle
Con l'empia vecchia à la funeſta valle.

38.
Along that way, where him the dwarf does guide,
To find out Doralice and Mandricard;
Far off Hippalca after him does ride,
Curſing him ſtill, and utt'ring wiſhes hard:
What of this happen'd is elſewhere ſupply'd;
Turpin, who this whole ſtory has declar'd,
Here makes digreſſion, and returns again
To th' country where before was the Maganzeſe ſlain.

39.
From this ſame place ſcarcely had turn'd her back
Duke Amon's daughter, who went haſtily,
When Zerbin there arriv'd, by other track,
The falſe old woman in his company,
And ſees i' th' vale body, which life did lack,
Of knight, nor knew he yet who this might be;
But, as a man who pious, tender was,
Had pity of the wicked, cruel caſe.

40.
Pinabel lifeleſs on the earth was lay'd,
The blood ſtill pouring by ſo many' a wound,
That were enough, if more than hundred blade
Had in his ſlaughter been united found:
The Scottiſh cavalier no more delay'd,
Thoro' the tracks freſh mark'd upon the ground,
Himſelf to riſk, if he could make it known
Who it might be, this murd'rous act had done.

41.
And to Gabrina ſaid, Wait for me here:
That he'd return to her without delay.
To the dead body ſhe herſelf drew near,
And round attentive does the corpſe ſurvey;
That if he aught might have, which ſhe held dear,
She will'd the dead not vainly deck'd ſuch way:
As ſhe, 'mongſt other marks of infamy,
Was covetous; no woman more could be.

42.
If ſhe, her theft to bear off ſecretly,
Had any means, or hope could entertain,
The upper veſt, which was wrought ſumptuouſly,
Together with his arms, ſh' 'ad from him ta'en;
But what ſhe could conceal quite eaſily,
She takes; and what ſhe left, her heart did pain:
'Mongſt other ſpoils, ſhe took a girdle fine, [entwine.
Which round her waiſt, betwixt two gowns, ſhe did

43.
But little after came Zerbin, in vain
Who after Bradamante's footſteps went,
Seeing a path he found, which turn'd again
In many branches, up and down which bent:
And now of day but little did remain,
Nor 'midſt theſe ſtones, i' th' dark to ſtay content,
But to ſeek out a lodging, he turn'd tail,
With th' impious woman, from the mournful vale.

44.

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44.
Quindi preſſo à duo miglia ritrovaro
Un gran caſtel, che fu detto Altariva:
Dove per ſtar la notte ſi fermaro,
Che già à gran volo inverſo il ciel ſaliva.
Non vi ſter molto; ch'un lamento amaro
L'orecchie d'ogni parte lor feriva:
E veggon lagrimar da tutti gli occhi,
Come la coſa à tutto il popol tocchi.

45.
Zerbino domandonne; e gli fu detto,
Che venut'era al Conte Anſelmo avviſo,
Che fra duo monti in un ſentiero ſtretto
Giacea il ſuo figlio Pinabello ucciſo.
Zerbin per non ne dar di ſe ſoſpetto
Di ciò ſi finge nuovo, e abbaſſa il viſo.
Ma penſa ben, che ſenza dubbio ſia
Quel, ch'egli trovò morto in sù la via.

46.
Dopo non molto la bara funebre
Giunſe à ſplendor di torchi, e di facelle
Là, dove fece le ſtride più crebre
Con un batter di man gire à le ſtelle;
E con più vena fuor de le palpebre
Le lagrime inondar per le maſcelle.
Ma più de l'altre nubiloſe, ed atre,
Era la faccia del miſero patre.

47.
Mentre apparecchio ſi facea ſolenne
Di grandi eſſequie, e di funebri pompe,
Secondo il modo, ed ordine, che tenne
L'uſanza antica; e ch'ogni età corrompe;
Da parte del Signore un bando venne,
Che toſto il popolar ſtrepito rompe;
E promette gran premio à chi dia avviſo,
Chi ſtato ſia, che gli abbia il figlio ucciſo.

48.
Di voce in voce, e d'una in un' altra orecchia
Il grido e'l bando per la terra ſcorſe;
Fin, che l'udì la ſcelerata vecchia,
Che di rabbia avanzò le tigri, e l'orſe:
E quindi à la ruina s'apparecchia
Di Zerbino; ò per l'odio, che gli ha forſe;
O per vantarſi pur, che ſola priva
D'umanitade in uman corpo viva.

49.
O foſſe pur per guadagnarſi il premio,
A ritrovar n'andò quel Signor meſto;
E dopo un veriſimil ſuo proemio
Gli diſſe, che Zerbin fatto avea queſto,
E quel bel cinto ſi levò di gremio;
Che'l miſer padre à riconoſcer preſto
Appreſſo il teſtimonio, e triſto ufficio
De l'empia vecchia ebbe per chiaro indizio.

44.
From thence they, near at two miles diſtance, light
On caſtle grand, which was call'd Altarive;
Where they now ſtop, to tarry there the night,
Which now with ſwifteſt ſpeed to heav'n did drive:
They ſtood not long, ere moan, in bitter plight,
From ev'ry quarter round their ears did rive:
They ſee the tears pour forth from all their eyes,
As if the caſe each to himſelf applies.

45.
Zerbin enquir'd hereof, and they relate,
That news to Count Anſelmo was convey'd;
Between two mountains, in a paſſage ſtraight,
That murder'd his ſon Pinabel was lay'd:
Zerbin, thence no ſuſpicion to create,
Feign'd, this was new, and look'd with grief diſmay'd;
But fully thinks, 'tis him, without all doubt,
Whom dead, but now, he on the way found out.

46.
A little after comes the fun'ral bier,
Where blaze the flambeaux, and the torches glow,
There where united more the ſhrieks they hear,
With beatings of the hands, to heav'n which go;
And from the brows the ceaſeleſs-falling tear
With a more copious vein their cheeks o'erflow;
But far more gloomy, black, than all the reſt,
Appear'd the viſage of the ſire diſtreſs'd.

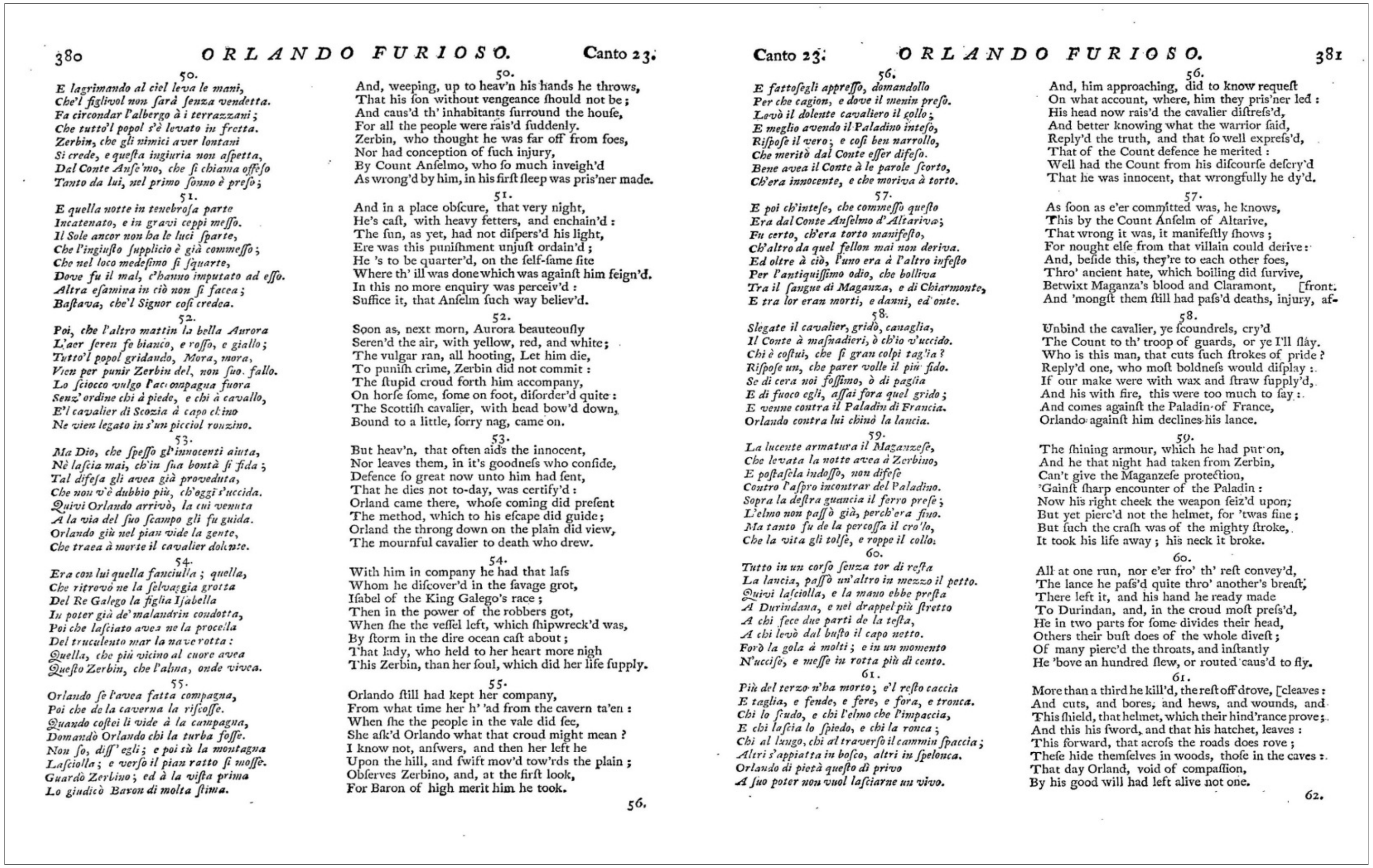
47.
While the ſolemnity they ready got
O' th' fun'ral pomp, and the grand exequies,
In order, and in way, as did allot
Old uſage, which each age to alter tries;
On the Lord's part an edict there is brought,
Which ſudden interrupts the people's cries;
Promiſing premium great to him, who'd ſhew
Who it had been his ſon beloved ſlew.

48.
From voice to voice, from one to other ear,
Throughout the land, the cry o' th' edict flew,
Until the vile old woman it did hear,
Who bear and tyger could in rage outdo;
And thence to th' ruin does herſelf prepare
Of Zerbin, whether hate to him ſhe 'd ſhew;
Or elſe to boaſt, that ſhe alone, depriv'd
Of all humanity, in human body liv'd.

49.
Or were it that ſhe the reward would ſhare:
She to find out the mournful Lord does go,
And after ſpeech that did truth's ſemblance bear,
Then told him, 'twas Zerbin, the fact did do;
And from her breaſt ſhe pull'd the girdle fair,
Which, ready now, the wretched ſire, to know,
Join'd with the evidence and office ſad
Of the baſe woman, for ſure token had.

Ccc 2 50.

FIG. 38: Canto XXIII, pp. 378-9, Vol 1.



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50.
E lagrimando al ciel leva le mani,
Che'l figlivol non ſarà ſenza vendetta.
Fa circondar l'albergo à i terrazzani;
Che tutto'l popol s'è levato in fretta.
Zerbin, che gli nimici aver lontani
Si crede, e queſta ingiuria non aſpetta,
Dal Conte Anſelmo, che ſi chiama offeſo
Tanto da lui, nel primo ſonno è preſo;

51.
E quella notte in tenebroſa parte
Incatenato, e in gravi ceppi meſſo.
Il Sole ancor non ha le luci ſparte,
Che l'ingiuſto ſupplicio è già commeſſo;
Che nel loco medeſimo ſi ſquarte,
Dove fu il mal, c'hanno imputato ad eſſo.
Altra eſamina in ciò non ſi facea;
Baſtava, che'l Signor coſi credea.

52.
Poi, che l'altro mattin la bella Aurora
L'aer ſeren fe bianco, e roſſo, e giallo;
Tutto'l popol gridando, Mora, mora,
Vien per punir Zerbin del, non ſuo. fallo.
Lo ſciocco vulgo l'accompagna fuora
Senz' ordine chi à piede, e chi à cavallo,
E'l cavalier di Scozia à capo chino
Ne vien legato in s'un picciol ronzino.

53.
Ma Dio, che ſpeſſo gl'innocenti aiuta,
Nè laſcia mai, ch'in ſua bontà ſi fida;
Tal difeſa gli avea già proveduta,
Che non v'è dubbio più, ch'oggi s'uccida.
Quivi Orlando arrivò, la cui venuta
A la via del ſuo ſcampo gli fu guida.
Orlando giù nel pian vide la gente,
Che traea à morte il cavalier dolente.

54.
Era con lui quella fanciulla; quella,
Che ritrovò ne la ſelvaggia grotta
Del Re Galego la figlia Iſabella
In poter già de' malandrin condotta,
Poi che laſciato avea ne la procella
Del truculento mar la nave rotta:
Quella, che più vicino al cuore avea
Queſto Zerbin, che l'alma, onde vivea.

55.
Orlando ſe l'avea fatta compagna,
Poi che de la caverna la riſcoſſe.
Quando coſtei li vide à la campagna,
Domandò Orlando chi la turba foſſe.
Non ſo, diſſ' egli; e poi sù la montagna
Laſciolla; e verſo il pian ratto ſi moſſe.
Guardò Zerbino; ed à la viſta prima
Lo giudicò Baron di molta ſtima.

50.
And, weeping, up to heav'n his hands he throws,
That his ſon without vengeance ſhould not be;
And caus'd th' inhabitants ſurround the houſe,
For all the people were rais'd ſuddenly.
Zerbin, who thought he was far off from foes,
Nor had conception of ſuch injury,
By Count Anſelmo, who ſo much inveigh'd
As wrong'd by him, in his firſt ſleep was pris'ner made.

51.
And in a place obſcure, that very night,
He's caſt, with heavy fetters, and enchain'd:
The ſun, as yet, had not diſpers'd his light,
Ere was this puniſhment unjuſt ordain'd;
He 's to be quarter'd, on the ſelf-ſame ſite
Where th' ill was done which was againſt him feign'd.
In this no more enquiry was perceiv'd:
Suffice it, that Anſelm ſuch way believ'd.

52.
Soon as, next morn, Aurora beauteouſly
Seren'd the air, with yellow, red, and white;
The vulgar ran, all hooting, Let him die,
To puniſh crime, Zerbin did not commit:
The ſtupid croud forth him accompany,
On horſe ſome, ſome on foot, diſorder'd quite:
The Scottiſh cavalier, with head bow'd down,
Bound to a little, ſorry nag, came on.

53.
But heav'n, that often aids the innocent,
Nor leaves them, in it's goodneſs who confide,
Defence ſo great now unto him had ſent,
That he dies not to-day, was certify'd:
Orland came there, whoſe coming did preſent
The method, which to his eſcape did guide;
Orland the throng down on the plain did view,
The mournful cavalier to death who drew.

54.
With him in company he had that laſs
Whom he diſcover'd in the ſavage grot,
Iſabel of the King Galego's race;
Then in the power of the robbers got,
When ſhe the veſſel left, which ſhipwreck'd was,
By ſtorm in the dire ocean caſt about;
That lady, who held to her heart more nigh
This Zerbin, than her ſoul, which did her life ſupply.

55.
Orlando ſtill had kept her company,
From what time her h' 'ad from the cavern ta'en:
When ſhe the people in the vale did ſee,
She aſk'd Orlando what that croud might mean?
I know not, anſwers, and then her left he
Upon the hill, and ſwift mov'd tow'rds the plain;
Obſerves Zerbino, and, at the firſt look,
For Baron of high merit him he took.

56.

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56.
E fattoſegli appreſſo, domandollo
Per che cagion, e dove il menin preſo.
Levò il dolente cavaliero il collo;
E meglio avendo il Paladino inteſo,
Riſpoſe il vero; e coſi ben narrollo,
Che meritò dal Conte eſſer difeſo.
Bene avea il Conte à le parole ſcorto,
Ch'era innocente, e che moriva à torto.

57.
E poi ch'inteſe, che commeſſo queſto
Era dal Conte Anſelmo d'Altariva;
Fu certo, ch'era torto manifeſto,
Ch'altro da quel fellon mai non deriva.
Ed oltre à ciò, l'uno era à l'altro infeſto
Per l'antiquiſſimo odio, che bolliva
Tra il ſangue di Maganza, e di Chiarmonte,
E tra lor eran morti, e danni, ed onte.

58.
Slegate il cavalier, gridò, canaglia,
Il Conte à maſnadieri, ò ch'io v'uccido.
Chi è coſtui, che ſi gran colpi taglia?
Riſpoſe un, che parer volle il più fido.
Se di cera noi foſſimo, ò di paglia
E di fuoco egli, aſſai fora quel grido;
E venne contra il Paladin di Francia.
Orlando contra lui chinò la lancia.

59.
La lucente armatura il Maganzeſe,
Che levata la notte avea à Zerbino,
E poſtaſela indoſſo, non difeſe
Contro l'aſpro incontrar del Paladino.
Sopra la deſtra guancia il ferro preſe;
L'elmo non paſſò già, perch'era fino.
Ma tanto fu de la percoſſa il crollo,
Che la vita gli tolſe, e roppe il collo.

60.
Tutto in un corſo ſenza tor di reſta
La lancia, paſſò un'altro in mezzo il petto.
Quivi laſciolla, e la mano ebbe preſta
A Durindana, e nel drappel più ſtretto
A chi fece due parti de la teſta,
A chi levò dal buſto il capo netto.
Forò la gola à molti; e in un momento
N'ucciſe, e meſſe in rotta più di cento.

61.
Più del terzo n'ha morto; e'l reſto caccia
E taglia, e fende, e fere, e fora, e tronca.
Chi lo ſcudo, e chi l'elmo che l'impaccia,
E chi laſcia lo ſpiedo, e chi la ronca;
Chi al lungo, chi al traverſo il cammin ſpaccia;
Altri s'appiatta in boſco, altri in ſpelonca.
Orlando di pietà queſto dì privo
A ſuo poter non vuol laſciarne un vivo.

56.
And, him approaching, did to know requeſt
On what account, where, him they pris'ner led:
His head now rais'd the cavalier diſtreſs'd,
And better knowing what the warrior ſaid,
Reply'd the truth, and that ſo well expreſs'd,
That of the Count defence he merited:
Well had the Count from his diſcourſe deſcry'd
That he was innocent, that wrongfully he dy'd.

57.
As ſoon as e'er committed was, he knows,
This by the Count Anſelm of Altarive,
That wrong it was, it manifeſtly ſhows;
For nought elſe from that villain could derive:
And, beſide this, they're to each other foes,
Thro' ancient hate, which boiling did ſurvive,
Betwixt Maganza's blood and Claramont, [front.
And 'mongſt them ſtill had paſs'd deaths, injury, af-

58.
Unbind the cavalier, ye ſcoundrels, cry'd
The Count to th' troop of guards, or ye I'll ſlay.
Who is this man, that cuts ſuch ſtrokes of pride?
Reply'd one, who moſt boldneſs would diſplay:
If our make were with wax and ſtraw ſupply'd,
And his with fire, this were too much to ſay:
And comes againſt the Paladin of France,
Orlando againſt him declines his lance.

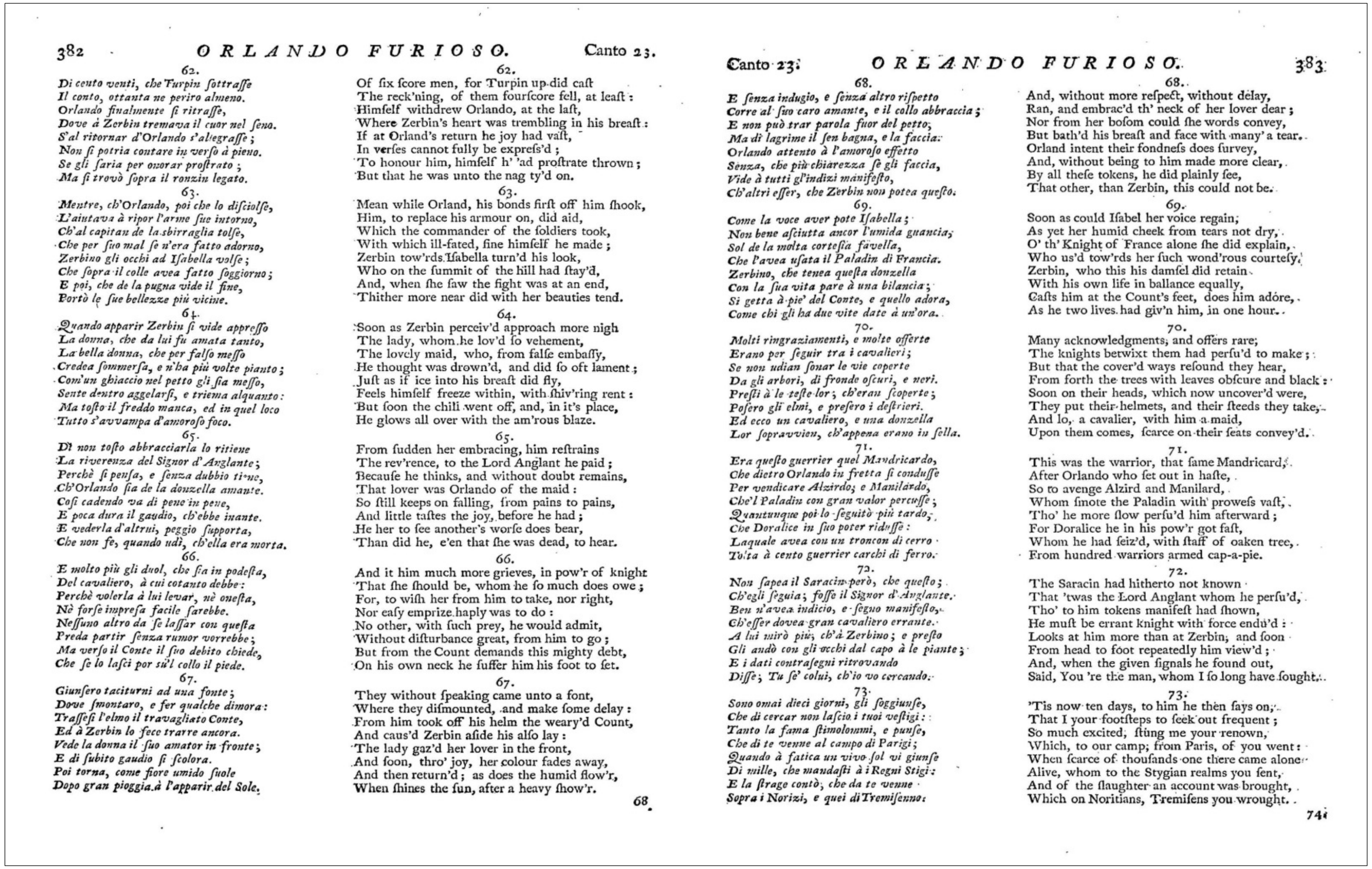
59.
The ſhining armour, which he had put on,
And he that night had taken from Zerbin,
Can't give the Maganzeſe protection,
'Gainſt ſharp encounter of the Paladin:
Now his right cheek the weapon ſeiz'd upon;
But yet pierc'd not the helmet, for 'twas fine;
But ſuch the craſh was of the mighty ſtroke,
It took his life away; his neck it broke.

60.
All at one run, nor e'er fro' th' reſt convey'd,
The lance he paſs'd quite thro' another's breaſt;
There left it, and his hand he ready made
To Durindan, and, in the croud moſt preſs'd,
He in two parts for ſome divides their head,
Others their buſt does of the whole diveſt;
Of many pierc'd the throats, and inſtantly
He 'bove an hundred ſlew, or routed caus'd to fly.

61.
More than a third he kill'd, the reſt off drove, [cleaves:
And cuts, and bores, and hews, and wounds, and
This ſhield, that helmet, which their hind'rance prove;
And this his ſword, and that his hatchet, leaves:
This forward, that acroſs the roads does rove;
Theſe hide themſelves in woods, thoſe in the caves:
That day Orland, void of compaſſion,
By his good will had left alive not one.

62.

FIG. 39: Canto XXIII, Vol. I, 380-81.



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62.
Di cento venti, che Turpin ſottraſſe
Il conto, ottanta ne periro almeno.
Orlando finalmente ſi ritraſſe,
Dove à Zerbin tremava il cuor nel ſeno.
S'al ritornar d'Orlando s'allegraſſe;
Non ſi potria contare in verſo à pieno.
Se gli ſaria per onorar proſtrato;
Ma ſi trovò ſopra il ronzin legato.
63.
Mentre, ch'Orlando, poi che lo diſciolſe,
L'aiutava à ripor l'arme ſue intorno,
Ch'al capitan de la sbirraglia tolſe,
Che per ſuo mal ſe n'era fatto adorno,
Zerbino gli occhi ad Iſabella volſe;
Che ſopra il colle avea fatto ſoggiorno;
E poi, che de la pugna vide il fine,
Portò le ſue bellezze più vicine.
64.
Quando apparir Zerbin ſi vide appreſſo
La donna, che da lui fu amata tanto,
La bella donna, che per falſo meſſo
Credea ſommerſa, e n'ha più volte pianto;
Com'un ghiaccio nel petto gli ſia meſſo,
Sente dentro aggelarſi, e triema alquanto:
Ma toſto il freddo manca, ed in quel loco
Tutto s'avvampa d'amoroſo foco.
65.
Dì non toſto abbracciarla lo ritiene
La riverenza del Signor d'Anglante;
Perchè ſi penſa, e ſenza dubbio tiene,
Ch'Orlando ſia de la donzella amante.
Coſì cadendo va di pene in pene,
E poca dura il gaudio, ch'ebbe inante.
E vederla d'altrui, peggio ſupporta,
Che non fe, quando udì, ch'ella era morta.
66.
E molto più gli duol, che ſia in podeſta,
Del cavaliero, à cui cotanto debbe:
Perchè volerla à lui levar, nè oneſta,
Nè forſe impreſa facile ſarebbe.
Neſſuno altro da ſe laſſar con queſta
Preda partir ſenza rumor vorrebbe;
Ma verſo il Conte il ſuo debito chiede,
Che ſe lo laſci por ſu'l collo il piede.
67.
Giunſero taciturni ad una fonte;
Dove ſmontaro, e fer qualche dimora:
Traſſeſi l'elmo il travagliato Conte,
Ed à Zerbin lo fece trarre ancora.
Vede la donna il ſuo amator in fronte;
E di ſubito gaudio ſi ſcolora.
Poi torna, come fiore umido ſuole
Dopo gran pioggia à l'apparir del Sole.

62.
Of ſix ſcore men, for Turpin up did caſt
The reck'ning, of them fourſcore fell, at leaſt:
Himſelf withdrew Orlando, at the laſt,
Where Zerbin's heart was trembling in his breaſt:
If at Orland's return he joy had vaſt,
In verſes cannot fully be expreſs'd;
To honour him, himſelf h' 'ad proſtrate thrown;
But that he was unto the nag ty'd on.
63.
Mean while Orland, his bonds firſt off him ſhook,
Him, to replace his armour on, did aid,
Which the commander of the ſoldiers took,
With which ill-fated, fine himſelf he made;
Zerbin tow'rds Iſabella turn'd his look,
Who on the ſummit of the hill had ſtay'd,
And, when ſhe ſaw the fight was at an end,
Thither more near did with her beauties tend.
64.
Soon as Zerbin perceiv'd approach more nigh
The lady, whom he lov'd ſo vehement,
The lovely maid, who, from falſe embaſſy,
He thought was drown'd, and did ſo oft lament;
Juſt as if ice into his breaſt did fly,
Feels himſelf freeze within, with ſhiv'ring rent:
But ſoon the chili went off, and, in it's place,
He glows all over with the am'rous blaze.
65.
From ſudden her embracing, him reſtrains
The rev'rence, to the Lord Anglant he paid;
Becauſe he thinks, and without doubt remains,
That lover was Orlando of the maid:
So ſtill keeps on falling, from pains to pains,
And little taſtes the joy, before he had;
He her to ſee another's worſe does bear,
Than did he, e'en that ſhe was dead, to hear.
66.
And it him much more grieves, in pow'r of knight
That ſhe ſhould be, whom he ſo much does owe;
For, to wiſh her from him to take, nor right,
Nor eaſy emprize haply was to do:
No other, with ſuch prey, he would admit,
Without diſturbance great, from him to go;
But from the Count demands this mighty debt,
On his own neck he ſuffer him his foot to ſet.
67.
They without ſpeaking came unto a font,
Where they diſmounted, and make ſome delay:
From him took off his helm the weary'd Count,
And caus'd Zerbin aſide his alſo lay:
The lady gaz'd her lover in the front,
And ſoon, thro' joy, her colour fades away,
And then return'd; as does the humid flow'r,
When ſhines the ſun, after a heavy ſhow'r.

68

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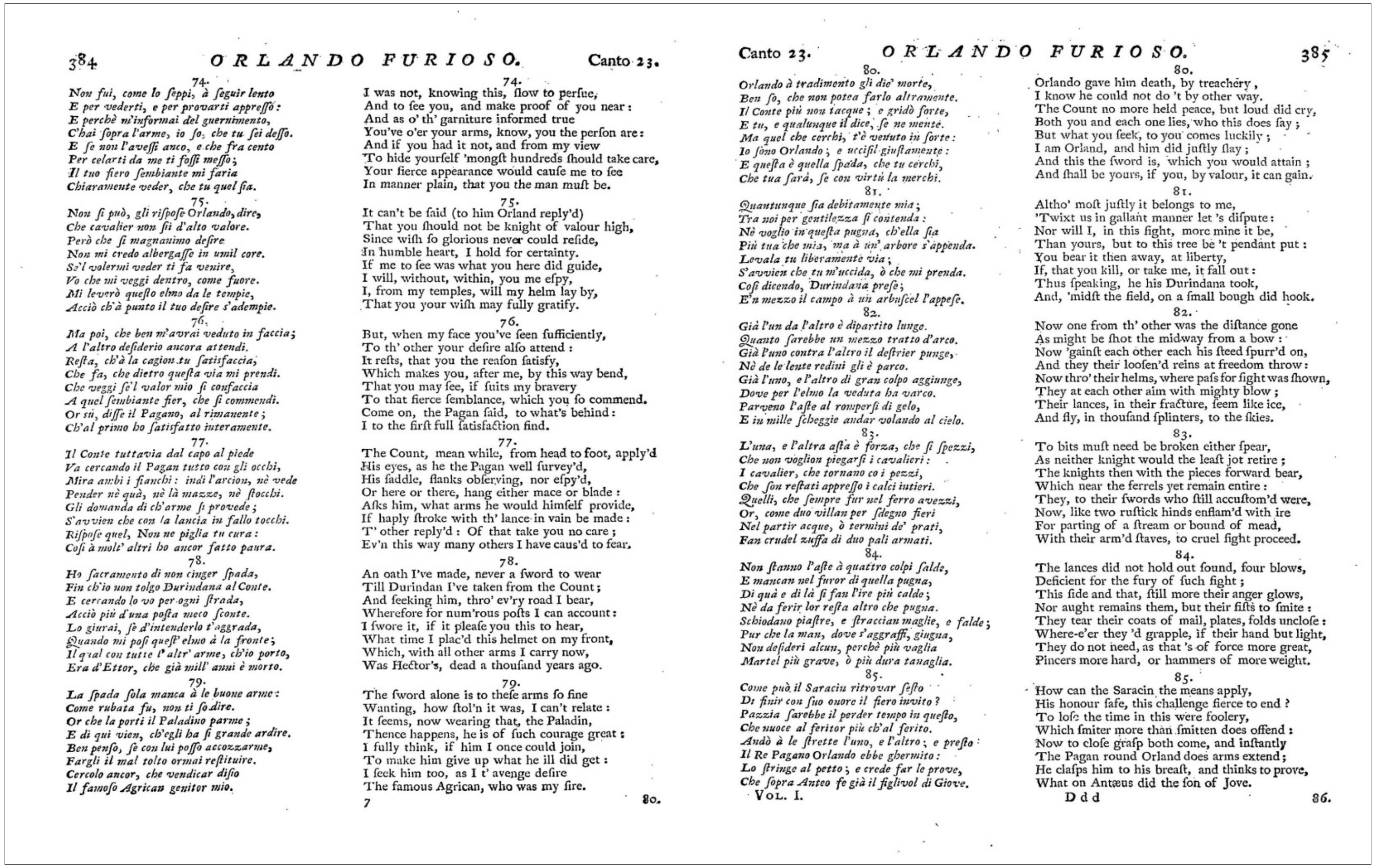
68.
E ſenza indugio, e ſenza altro riſpetto
Corre al ſuo caro amante, e il collo abbraccia;
E non può trar parola fuor del petto;
Ma dì lagrime il ſen bagna, e la faccia:
Orlando attento à l'amoroſo effetto
Senza, che più chiarezza ſe gli faccia,
Vide à tutti gl'indizi manifeſto,
Ch'altri eſſer, che Zerbin non potea queſto.
69.
Come la voce aver pote Iſabella;
Non bene aſciutta ancor l'umida guancia;
Sol de la molta corteſia favella,
Che l'avea uſata il Paladin di Francia.
Zerbino, che tenea queſta donzella
Con la ſua vita pare à una bilancia;
Si getta à pie' del Conte, e quello adora,
Come chi gli ha due vite date à un'ora.
70.
Molti ringraziamenti, e molte offerte
Erano per ſeguir tra i cavalieri;
Se non udian ſonar le vie coperte
Da gli arbori, di fronde oſcuri, e neri.
Preſti à le teſte lor; ch'eran ſcoperte;
Poſero gli elmi, e preſero i deſtrieri.
Ed ecco un cavaliero, e una donzella
Lor ſopravvien, ch'appena erano in ſella.
71.
Era queſto guerrier quel Mandricardo,
Che dietro Orlando in fretta ſi conduſſe
Per vendicare Alzirdo; e Manilardo,
Che'l Paladin con gran valor percuſſe;
Quantunque poi lo ſeguitò più tardo;
Che Doralice in ſuo poter riduſſe:
Laquale avea con un troncon di cerro
Tolta à cento guerrier carchi di ferro.
72.
Non ſapea il Saracin però, che queſto;
Ch'egli ſeguia; foſſe il Signor d'Anglante.
Ben n'avea indicio, e ſegno manifeſto,
Ch'eſſer dovea gran cavaliero errante.
A lui mirò più; ch'à Zerbino; e preſto
Gli andò con gli occhi dal capo à le piante;
E i dati contraſegni ritrovando
Diſſe; Tu ſe' colui, ch'io vo cercando.
73.
Sono omai dieci giorni, gli ſoggiunſe,
Che di cercar non laſcio i tuoi veſtigi:
Tanto la fama ſtimolommi, e punſe,
Che di te venne al campo di Parigi;
Quando à fatica un vivo ſol vi giunſe
Di mille, che mandaſti à i Regni Stigi:
E la ſtrage contò, che da te venne
Sopra i Norizi, e quei di Tremiſenno.

68.
And, without more reſpect, without delay,
Ran, and embrac'd th' neck of her lover dear;
Nor from her boſom could ſhe words convey,
But bath'd his breaſt and face with many' a tear.
Orland intent their fondneſs does ſurvey,
And, without being to him made more clear,
By all theſe tokens, he did plainly ſee,
That other, than Zerbin, this could not be.
69.
Soon as could Iſabel her voice regain;
As yet her humid cheek from tears not dry,
O' th' Knight of France alone ſhe did explain,
Who us'd tow'rds her ſuch wond'rous courteſy.
Zerbin, who this his damſel did retain
With his own life in ballance equally,
Caſts him at the Count's feet, does him adóre,
As he two lives had giv'n him, in one hour.
70.
Many acknowledgments, and offers rare;
The knights betwixt them had perſu'd to make;
But that the cover'd ways reſound they hear,
From forth the trees with leaves obſcure and black:
Soon on their heads, which now uncover'd were,
They put their helmets, and their ſteeds they take;
And lo, a cavalier, with him a maid,
Upon them comes, ſcarce on their ſeats convey'd.
71.
This was the warrior, that ſame Mandricard,
After Orlando who ſet out in haſte,
So to avenge Alzird and Manilard,
Whom ſmote the Paladin with prowеſs vaſt,
Tho' he more ſlow perſu'd him afterward;
For Doralice he in his pow'r got faſt,
Whom he had ſeiz'd, with ſtaff of oaken tree,
From hundred warriors armed cap-a-pie.
72.
The Saracin had hitherto not known
That 'twas the Lord Anglant whom he perſu'd,
Tho' to him tokens manifeſt had ſhown,
He muſt be errant knight with force endu'd:
Looks at him more than at Zerbin, and ſoon
From head to foot repeatedly him view'd;
And, when the given ſignals he found out,
Said, You 're the man, whom I ſo long have ſought.
73.
'Tis now ten days, to him he then ſays on,
That I your footſteps to ſeek out frequent;
So much excited, ſtung me your renown,
Which, to our camp, from Paris, of you went:
When ſcarce of thouſands one there came alone
Alive, whom to the Stygian realms you ſent,
And of the ſlaughter an account was brought,
Which on Noritians, Tremiſens you wrought.

74

FIG. 40: Canto XXIII, Vol. I, 382-83, Vol 1.

William Huggins's Translation (1755)



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74.
Non fui, come lo ſeppi, à ſeguir lento
E per vederti, e per provarti appreſſo:
E perchè m'informai del guernimento,
C'hai ſopra l'arme, io ſo, che tu ſei deſſo.
E ſe non l'aveſſi anco, e che fra cento
Per celarti da me ti foſſi meſſo;
Il tuo fiero ſembiante mi faria
Chiaramente veder, che tu quel ſia.

75.
Non ſi può, gli riſpoſe Orlando, dire,
Che cavalier non ſii d'alto valore.
Però che ſi magnanimo deſire
Non mi credo albergaſſe in umil core.
Se'l volermi veder ti fa venire,
Vo che mi veggi dentro, come fuore.
Mi leverò queſto elmo da le tempie,
Acciò ch'à punto il tuo deſire s'adempie.

76.
Ma poi, che ben m'avrai veduto in faccia;
A l'altro deſiderio ancora attendi.
Reſta, ch'à la cagion tu ſatisfaccia;
Che fa, che dietro queſta via mi prendi.
Che veggi ſe'l valor mio ſi confaccia
A quel ſembiante fier, che ſi commendi.
Or sù, diſſe il Pagano, al rimanente;
Ch'al primo ho ſatisfatto interamente.

77.
Il Conte tuttavia dal capo al piede
Va cercando il Pagan tutto con gli occhi,
Mira ambi i fianchi: indi l'arcion, nè vede
Pender nè quà, nè là mazze, nè ſtocchi.
Gli domanda di ch'arme ſi provede;
S'avvien che con la lancia in fallo tocchi.
Riſpoſe quel, Non ne piglia tu cura:
Coſi à molt' altri ho ancor fatto paura.

78.
Ho ſacramento di non cinger ſpada,
Fin ch'io non tolgo Durindana al Conte.
E cercando lo vo per ogni ſtrada,
Acciò più d'una poſta meco ſconte.
Lo giurai, ſe d'intenderlo t'aggrada,
Quando mi poſi queſt' elmo à la fronte;
Il qual con tutte l' altr' arme, ch'io porto,
Era d'Ettor, che già mill' anni è morto.

79.
La ſpada ſola manca à le buone arme:
Come rubata fu, non ti ſo dire.
Or che la porti il Paladino parme;
E di qui vien, ch'egli ha ſi grande ardire.
Ben penſo, ſe con lui poſſo accozzarme,
Fargli il mal tolto ormai reſtituire.
Cercolo ancor, che vendicar diſio
Il famoſo Agrican genitor mio.

74.
I was not, knowing this, ſlow to perſue,
And to ſee you, and make proof of you near:
And as o' th' garniture informed true
You've o'er your arms, know, you the perſon are:
And if you had it not, and from my view
To hide yourſelf 'mongſt hundreds ſhould take care,
Your fierce appearance would cauſe me to ſee
In manner plain, that you the man muſt be.

75.
It can't be ſaid (to him Orland reply'd)
That you ſhould not be knight of valour high,
Since wiſh ſo glorious never could reſide,
In humble heart, I hold for certainty.
If me to ſee was what you here did guide,
I will, without, within, you me eſpy,
I, from my temples, will my helm lay by,
That you your wiſh may fully gratify.

76.
But, when my face you've ſeen ſufficiently,
To th' other your deſire alſo attend:
It reſts, that you the reaſon ſatisfy,
Which makes you, after me, by this way bend,
That you may ſee, if ſuits my bravery
To that fierce ſemblance, which you ſo commend.
Come on, the Pagan ſaid, to what's behind:
I to the firſt full ſatisfaction find.

77.
The Count, mean while, from head to foot, apply'd
His eyes, as he the Pagan well ſurvey'd,
His ſaddle, flanks obſerving, nor eſpy'd,
Or here or there, hang either mace or blade:
Aſks him, what arms he would himſelf provide,
If haply ſtroke with th' lance in vain be made:
T' other reply'd: Of that take you no care;
Ev'n this way many others I have caus'd to fear.

78.
An oath I've made, never a ſword to wear
Till Durindan I've taken from the Count;
And ſeeking him, thro' ev'ry road I bear,
Wherefore for num'rous poſts I can account:
I ſwore it, if it pleaſe you this to hear,
What time I plac'd this helmet on my front,
Which, with all other arms I carry now,
Was Hector's, dead a thouſand years ago.

79.
The ſword alone is to theſe arms ſo fine
Wanting, how ſtol'n it was, I can't relate:
It ſeems, now wearing that, the Paladin,
Thence happens, he is of ſuch courage great:
I fully think, if him I once could join,
To make him give up what he ill did get:
I ſeek him too, as I t' avenge deſire
The famous Agrican, who was my ſire.

7 80.

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80.
Orlando à tradimento gli die' morte,
Ben ſo, che non potea farlo altramente.
Il Conte più non tacque; e gridò forte,
E tu, e qualunque il dice, ſe ne mente.
Ma quel che cerchi, t'è venuto in ſorte:
Io ſono Orlando; e uccifil giuſtamente:
E queſta è quella ſpada, che tu cerchi,
Che tua ſarà, ſe con virtù la merchi.

81.
Quantunque ſia debitamente mia;
Tra noi per gentilezza ſi contenda:
Nè voglio in queſta pugna, ch'ella ſia
Più tua che mia, ma à un' arbore s'appenda.
Levala tu liberamente via;
S'avvien che tu m'uccida, ò che mi prenda.
Coſi dicendo, Durindana preſe;
E'n mezzo il campo à un arbuſcel l'appeſe.

82.
Già l'un da l'altro è dipartito lunge.
Quanto ſarebbe un mezzo tratto d'arco.
Già l'uno contra l'altro il deſtrier punge,
Nè de le lente redini gli è parco.
Già l'uno, e l'altro di gran colpo aggiunge,
Dove per l'elmo la veduta ha varco.
Parveno l'aſte al romperſi di gelo,
E in mille ſcheggie andar volando al cielo.

83.
L'una, e l'altra aſta è forza, che ſi ſpezzi,
Che non voglion piegarſi i cavalieri:
I cavalier, che tornano co i pezzi,
Che ſon reſtati appreſſo i calci intieri.
Quelli, che ſempre fur nel ferro avezzi,
Or, come duo villan per ſdegno fieri
Nel partir acque, ò termini de' prati,
Fan crudel zuffa di duo pali armati.

84.
Non ſtanno l'aſte à quattro colpi ſalde,
E mancan nel furor di quella pugna,
Di quà e di là ſi fan l'ire più calde;
Nè da ferir lor reſta altro che pugna.
Schiodano piaſtre, e ſtraccian maglie, e falde;
Pur che la man, dove s'aggraffi, giugna,
Non deſideri alcun, perchè più vaglia
Martel più grave, ò più dura tanaglia.

85.
Come può il Saracin ritrovar ſeſto
Di finir con ſuo onore il fiero invito?
Pazzia ſarebbe il perder tempo in queſto,
Che nuoce al feritor più ch'al ferito.
Andò à le ſtrette l'uno, e l'altro; e preſto
Il Re Pagano Orlando ebbe ghermito:
Lo ſtringe al petto; e crede far le prove,
Che ſopra Anteo fe già il figlivol di Giove.

VOL. I.

80.
Orlando gave him death, by treachery,
I know he could not do 't by other way.
The Count no more held peace, but loud did cry,
Both you and each one lies, who this does ſay;
But what you ſeek, to you comes luckily;
I am Orland, and him did juſtly ſlay;
And this the ſword is, which you would attain;
And ſhall be yours, if you, by valour, it can gain.

81.
Altho' moſt juſtly it belongs to me,
'Twixt us in gallant manner let 's diſpute:
Nor will I, in this fight, more mine it be,
Than yours, but to this tree be 't pendant put:
You bear it then away, at liberty,
If, that you kill, or take me, it fall out:
Thus ſpeaking, he his Durindana took,
And, 'midſt the field, on a ſmall bough did hook.

82.
Now one from th' other was the diſtance gone
As might be ſhot the midway from a bow:
Now 'gainſt each other each his ſteed ſpurr'd on,
And they their looſen'd reins at freedom throw:
Now thro' their helms, where paſs for fight was ſhown,
They at each other aim with mighty blow;
Their lances, in their fracture, ſeem like ice,
And fly, in thouſand ſplinters, to the ſkies.

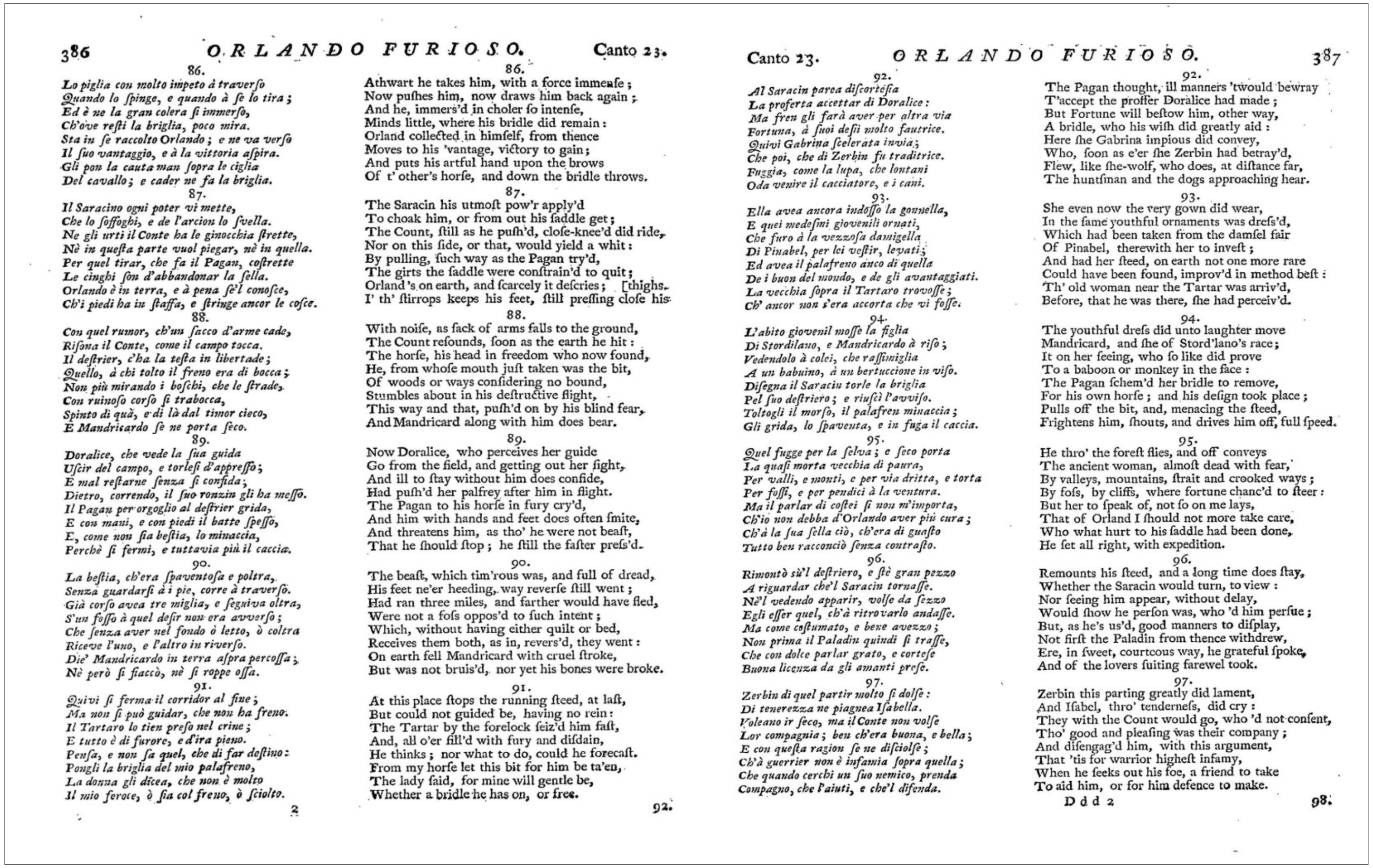
83.
To bits muſt need be broken either ſpear,
As neither knight would the leaſt jot retire;
The knights then with the pieces forward bear,
Which near the ferrels yet remain entire:
They, to their ſwords who ſtill accuſtom'd were,
Now, like two ruſtick hinds enflam'd with ire
For parting of a ſtream or bound of mead,
With their arm'd ſtaves, to cruel fight proceed.

84.
The lances did not hold out ſound, four blows,
Deficient for the fury of ſuch fight;
This ſide and that, ſtill more their anger glows,
Nor aught remains them, but their fiſts to ſmite:
They tear their coats of mail, plates, folds uncloſe:
Where-e'er they 'd grapple, if their hand but light,
They do not need, as that 's of force more great,
Pincers more hard, or hammers of more weight.

85.
How can the Saracin the means apply,
His honour ſafe, this challenge fierce to end?
To loſe the time in this were foolery,
Which ſmiter more than ſmitten does offend:
Now to cloſe graſp both come, and inſtantly
The Pagan round Orland does arms extend;
He claſps him to his breaſt, and thinks to prove,
What on Antæus did the ſon of Jove.

D d d 86.

FIG. 41: Canto XXIII, Vol. I, 384-85.



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86.
Lo piglia con molto impeto à traverſo
Quando lo ſpinge, e quando à ſe lo tira;
Ed è ne la gran colera ſi immerſo,
Ch'ove reſti la briglia, poco mira.
Sta in ſe raccolto Orlando; e ne va verſo
Il ſuo vantaggio, e à la vittoria aſpira.
Gli pon la cauta man ſopra le ciglia
Del cavallo; e cader ne fa la briglia.
87.
Il Saracino ogni poter vi mette,
Che lo ſoffoghi, e de l'arcion lo ſvella.
Ne gli urti il Conte ha le ginocchia ſtrette,
Nè in queſta parte vuol piegar, nè in quella.
Per quel tirar, che fa il Pagan, coſtrette
Le cinghi ſon d'abbandonar la ſella.
Orlando è in terra, e à pena ſe'l conoſce,
Ch'i piedi ha in ſtaffa, e ſtringe ancor le coſce.
88.
Con quel rumor, ch'un ſacco d'arme cade,
Riſona il Conte, come il campo tocca.
Il deſtrier, c'ha la teſta in libertade;
Quello, à chi tolto il freno era di bocca;
Non più mirando i boſchi, che le ſtrade,
Con ruinoſo corſo ſi trabocca,
Spinto di quà, e di là dal timor cieco,
E Mandricardo ſe ne porta ſeco.
89.
Doralice, che vede la ſua guida
Uſcir del campo, e torleſi d'appreſſo;
E mal reſtarne ſenza ſi confida;
Dietro, correndo, il ſuo ronzin gli ha meſſo.
Il Pagan per orgoglio al deſtrier grida,
E con mani, e con piedi il batte ſpeſſo,
E, come non ſia beſtia, lo minaccia,
Perchè ſi fermi, e tuttavia più il caccia.
90.
La beſtia, ch'era ſpaventoſa e poltra,
Senza guardarſi à i pie, corre à traverſo.
Già corſo avea tre miglia, e ſeguiva oltra,
S'un foſſo à quel deſir non era avverſo;
Che ſenza aver nel fondo ò letto, ò coltra
Riceve l'uno, e l'altro in riverſo.
Die' Mandricardo in terra aſpra percoſſa;
Nè però ſi fiaccò, nè ſi roppe oſſa.
91.
Quivi ſi ferma il corridor al fine;
Ma non ſi può guidar, che non ha freno.
Il Tartaro lo tien preſo nel crine;
E tutto è di furore, e d'ira pieno.
Penſa, e non ſa quel, che di far deſtino:
Pongli la briglia del mio palafreno,
La donna gli dicea, che non è molto
Il mio feroce, ò ſia col freno, ò ſciolto.
2

86.
Athwart he takes him, with a force immenſe;
Now puſhes him, now draws him back again;
And he, immers'd in choler ſo intenſe,
Minds little, where his bridle did remain:
Orland collected in himſelf, from thence
Moves to his 'vantage, victory to gain;
And puts his artful hand upon the brows
Of t' other's horſe, and down the bridle throws.
87.
The Saracin his utmoſt pow'r apply'd
To choak him, or from out his ſaddle get;
The Count, ſtill as he puſh'd, cloſe-knee'd did ride,
Nor on this ſide, or that, would yield a whit:
By pulling, ſuch way as the Pagan try'd,
The girts the ſaddle were conſtrain'd to quit;
Orland 's on earth, and ſcarcely it deſcries; [thighs.
I' th' ſtirrops keeps his feet, ſtill preſſing cloſe his
88.
With noiſe, as ſack of arms falls to the ground,
The Count reſounds, ſoon as the earth he hit:
The horſe, his head in freedom who now found,
He, from whoſe mouth juſt taken was the bit,
Of woods or ways conſidering no bound,
Stumbles about in his deſtructive flight,
This way and that, puſh'd on by his blind fear,
And Mandricard along with him does bear.
89.
Now Doralice, who perceives her guide
Go from the field, and getting out her ſight,
And ill to ſtay without him does confide,
Had puſh'd her palfrey after him in flight.
The Pagan to his horſe in fury cry'd,
And him with hands and feet does often ſmite,
And threatens him, as tho' he were not beaſt,
That he ſhould ſtop; he ſtill the faſter preſs'd.
90.
The beaſt, which tim'rous was, and full of dread,
His feet ne'er heeding, way reverſe ſtill went;
Had ran three miles, and farther would have fled,
Were not a foſs oppos'd to ſuch intent;
Which, without having either quilt or bed,
Receives them both, as in, revers'd, they went:
On earth fell Mandricard with cruel ſtroke,
But was not bruis'd, nor yet his bones were broke.
91.
At this place ſtops the running ſteed, at laſt,
But could not guided be, having no rein:
The Tartar by the forelock ſeiz'd him faſt,
And, all o'er fill'd with fury and diſdain,
He thinks; nor what to do, could he forecaſt.
From my horſe let this bit for him be ta'en,
The lady ſaid, for mine will gentle be,
Whether a bridle he has on, or free.
92.

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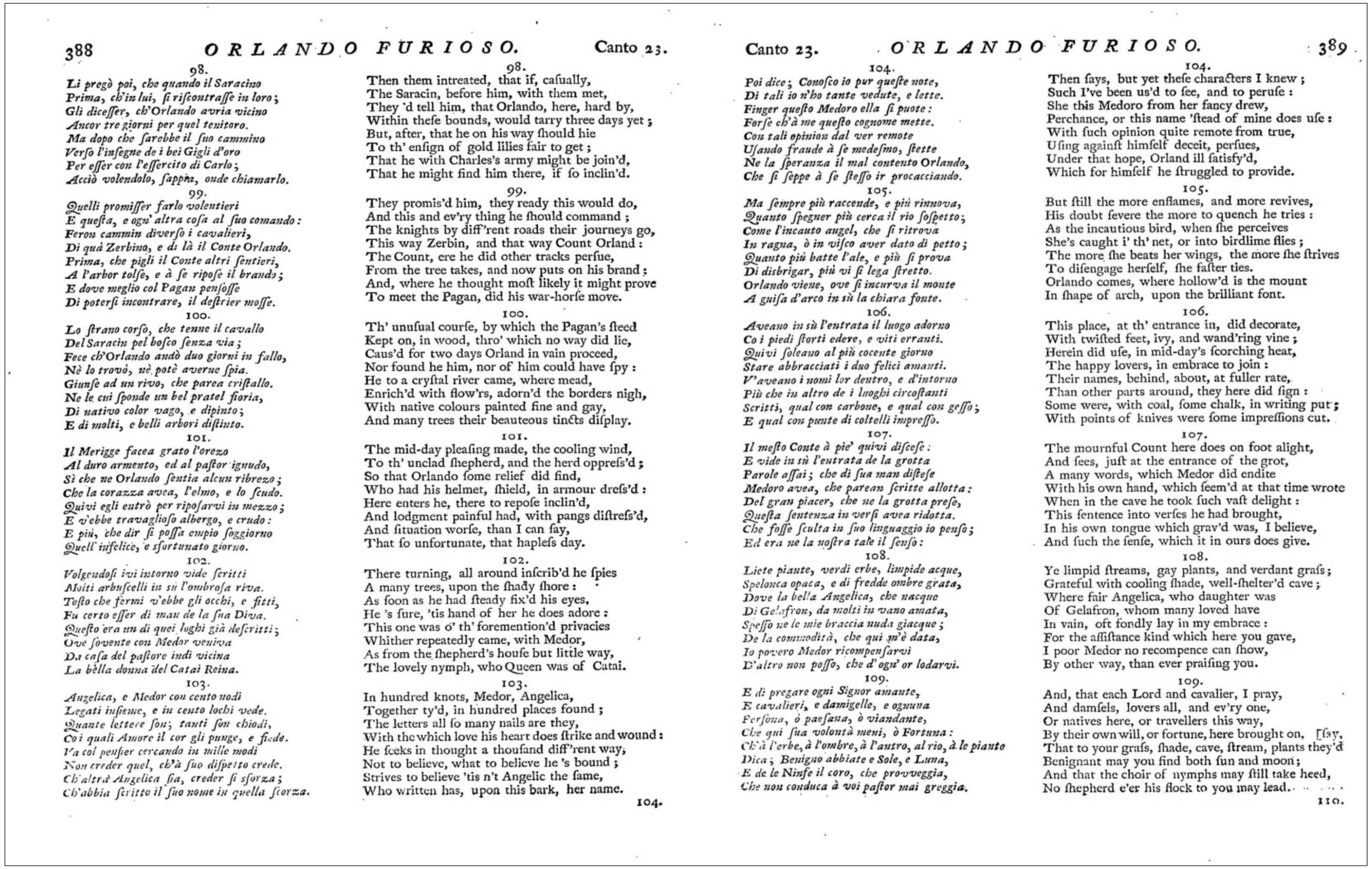
92.
Al Saracin parea diſcorteſia
La proferta accettar di Doralice:
Ma fren gli farà aver per altra via
Fortuna, à ſuoi deſii molto fautrice.
Quivi Gabrina ſcelerata invia;
Che poi, che di Zerbin fu traditrice.
Fuggia, come la lupa, che lontani
Oda venire il cacciatore, e i cani.
93.
Ella avea ancora indoſſo la gonnella,
E quei medeſmi giovenili ornati,
Che furo à la vezzoſa damigella
Di Pinabel, per lei veſtir, levati;
Ed avea il palafreno anco di quella
De i buon del mondo, e de gli avantaggiati.
La vecchia ſopra il Tartaro trovoſſe;
Ch' ancor non s'era accorta che vi foſſe.
94.
L'abito giovenil moſſe la figlia
Di Stordilano, e Mandricardo à riſo;
Vedendolo à colei, che raſſimiglia
A un babuino, à un bertuccione in viſo.
Diſegna il Saracin torle la briglia
Pel ſuo deſtriero; e riuſcì l'avviſo.
Toltogli il morſo, il palafren minaccia;
Gli grida, lo ſpaventa, e in fuga il caccia.
95.
Quel fugge per la ſelva; e ſeco porta
La quaſi morta vecchia di paura,
Per valli, e monti, e per via dritta, e torta
Per foſſi, e per pendici à la ventura.
Ma il parlar di coſtei ſi non m'importa,
Ch'io non debba d'Orlando aver più cura;
Ch'à la ſua ſella ciò, ch'era di guaſto
Tutto ben racconciò ſenza contraſto.
96.
Rimontò sù'l deſtriero, e ſtè gran pezzo
A riguardar che'l Saracin tornaſſe.
Nè'l vedendo apparir, volſe da ſezzo
Egli eſſer quel, ch'à ritrovarlo andaſſe.
Ma come coſtumato, e bene avezzo;
Non prima il Paladin quindi ſi traſſe,
Che con dolce parlar grato, e corteſe
Buona licenza da gli amanti preſe.
97.
Zerbin di quel partir molto ſi dolſe:
Di tenerezza ne piagnea Iſabella.
Voleano ir ſeco, ma il Conte non volſe
Lor compagnia; ben ch'era buona, e bella;
E con queſta ragion ſe ne diſciolſe;
Ch'à guerrier non è infamia ſopra quella;
Che quando cerchi un ſuo nemico, prenda
Compagno, che l'aiuti, e che'l difenda.

92.
The Pagan thought, ill manners 'twould bewray
T'accept the proffer Doralice had made;
But Fortune will beſtow him, other way,
A bridle, who his wiſh did greatly aid:
Here ſhe Gabrina impious did convey,
Who, ſoon as e'er ſhe Zerbin had betray'd,
Flew, like ſhe-wolf, who does, at diſtance far,
The huntſman and the dogs approaching hear.
93.
She even now the very gown did wear,
In the ſame youthful ornaments was dreſs'd,
Which had been taken from the damſel fair
Of Pinabel, therewith her to inveſt;
And had her ſteed, on earth not one more rare
Could have been found, improv'd in method beſt:
Th' old woman near the Tartar was arriv'd,
Before, that he was there, ſhe had perceiv'd.
94.
The youthful dreſs did unto laughter move
Mandricard, and ſhe of Stord'lano's race;
It on her ſeeing, who ſo like did prove
To a baboon or monkey in the face:
The Pagan ſchem'd her bridle to remove,
For his own horſe; and his deſign took place;
Pulls off the bit, and, menacing the ſteed,
Frightens him, ſhouts, and drives him off, full ſpeed.
95.
He thro' the foreſt flies, and off conveys
The ancient woman, almoſt dead with fear,
By valleys, mountains, ſtrait and crooked ways;
By foſs, by cliffs, where fortune chanc'd to ſteer:
But her to ſpeak of, not ſo on me lays,
That of Orland I ſhould not more take care,
Who what hurt to his ſaddle had been done,
He ſet all right, with expedition.
96.
Remounts his ſteed, and a long time does ſtay,
Whether the Saracin would turn, to view:
Nor ſeeing him appear, without delay,
Would ſhow he perſon was, who 'd him perſue;
But, as he's us'd, good manners to diſplay,
Not firſt the Paladin from thence withdrew,
Ere, in ſweet, courteous way, he grateful ſpoke,
And of the lovers ſuiting farewel took.
97.
Zerbin this parting greatly did lament,
And Iſabel, thro' tenderneſs, did cry:
They with the Count would go, who 'd not conſent,
Tho' good and pleaſing was their company;
And diſengag'd him, with this argument,
That 'tis for warrior higheſt infamy,
When he ſeeks out his foe, a friend to take
To aid him, or for him defence to make.
Ddd 2 98.

FIG. 42: Canto XXIII, Vol. I, 386-87.



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98.
Li pregò poi, che quando il Saracino
Prima, ch'in lui, ſi riſcontraſſe in loro;
Gli diceſſer, ch'Orlando avria vicino
Ancor tre giorni per quel tenitoro.
Ma dopo che ſarebbe il ſuo cammino
Verſo l'inſegne de i bei Gigli d'oro
Per eſſer con l'eſſercito di Carlo;
Acciò volendolo, ſappia, onde chiamarlo.

99.
Quelli promiſſer farlo volentieri
E queſta, e ogn' altra coſa al ſuo comando:
Feron cammin diverſo i cavalieri,
Di quà Zerbino, e di là il Conte Orlando.
Prima, che pigli il Conte altri ſentieri,
A l'arbor tolſe, e à ſe ripoſe il brando;
E dove meglio col Pagan penſoſſe
Di poterſi incontrare, il deſtrier moſſe.

100.
Lo ſtrano corſo, che tenne il cavallo
Del Saracin pel boſco ſenza via;
Fece ch'Orlando andò duo giorni in fallo,
Nè lo trovò, nè potè averne ſpia.
Giunſe ad un rivo, che parea criſtallo.
Ne le cui ſponde un bel pratel fioria,
Di nativo color vago, e dipinto;
E di molti, e belli arbori diſtinto.

101.
Il Merigge facea grato l'orezo
Al duro armento, ed al paſtor ignudo,
Sì che ne Orlando ſentia alcun ribrezo;
Che la corazza avea, l'elmo, e lo ſcudo.
Quivi egli entrò per ripoſarvi in mezzo;
E v'ebbe travaglioſo albergo, e crudo:
E più, che dir ſi poſſa empio ſoggiorno
Quell' infelice, e sfortunato giorno.

102.
Volgendoſi ivi intorno vide ſcritti
Molti arbuſcelli in sù l'ombroſa riva.
Toſto che fermi v'ebbe gli occhi, e fitti,
Fu certo eſſer di man de la ſua Diva.
Queſto era un di quei loghi già deſcritti;
Ove ſovente con Medor veniva
Da caſa del paſtore indi vicina
La bèlla donna del Catai Reina.

103.
Angelica, e Medor con cento nodi
Legati inſieme, e in cento lochi vede.
Quante lettere ſon; tanti ſon chiodi,
Co i quali Amore il cor gli punge, e fiede.
Va col penſier cercando in mille modi
Non creder quel, ch'à ſuo diſpetto crede.
Ch'altra Angelica ſia, creder ſi sforza;
Ch'abbia ſcritto il ſuo nome in quella ſcorza.

98.
Then them intreated, that if, caſually,
The Saracin, before him, with them met,
They 'd tell him, that Orlando, here, hard by,
Within theſe bounds, would tarry three days yet;
But, after, that he on his way ſhould hie
To th' enſign of gold lilies fair to get;
That he with Charles's army might be join'd,
That he might find him there, if ſo inclin'd.

99.
They promis'd him, they ready this would do,
And this and ev'ry thing he ſhould command;
The knights by diff'rent roads their journeys go,
This way Zerbin, and that way Count Orland:
The Count, ere he did other tracks perſue,
From the tree takes, and now puts on his brand;
And, where he thought moſt likely it might prove
To meet the Pagan, did his war-horſe move.

100.
Th' unuſual courſe, by which the Pagan's ſteed
Kept on, in wood, thro' which no way did lie,
Caus'd for two days Orland in vain proceed,
Nor found he him, nor of him could have ſpy:
He to a cryſtal river came, where mead,
Enrich'd with flow'rs, adorn'd the borders nigh,
With native colours painted fine and gay,
And many trees their beauteous tincts diſplay.

101.
The mid-day pleaſing made, the cooling wind,
To th' unclad ſhepherd, and the herd oppreſs'd;
So that Orlando ſome relief did find,
Who had his helmet, ſhield, in armour dreſs'd:
Here enters he, there to repoſe inclin'd,
And lodgment painful had, with pangs diſtreſs'd,
And ſituation worſe, than I can ſay,
That ſo unfortunate, that hapleſs day.

102.
There turning, all around inſcrib'd he ſpies
A many trees, upon the ſhady ſhore:
As ſoon as he had ſteady fix'd his eyes,
He 's ſure, 'tis hand of her he does adore:
This one was o' th' foremention'd privacies
Whither repeatedly came, with Medor,
As from the ſhepherd's houſe but little way,
The lovely nymph, who Queen was of Catai.

103.
In hundred knots, Medor, Angelica,
Together ty'd, in hundred places found;
The letters all ſo many nails are they,
With the which love his heart does ſtrike and wound:
He ſeeks in thought a thouſand diff'rent way,
Not to believe, what to believe he 's bound;
Strives to believe 'tis n't Angelic the ſame,
Who written has, upon this bark, her name.

104.

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104.
Poi dice; Conoſco io pur queſte note,
Di tali io n'ho tante vedute, e lette.
Finger queſto Medoro ella ſi puote:
Forſe ch'à me queſto cognome mette.
Con tali opinion dal ver remote
Uſando fraude à ſe medeſmo, ſtette
Ne la ſperanza il mal contento Orlando,
Che ſi ſeppe à ſe ſteſſo ir procacciando.

105.
Ma ſempre più raccende, e più rinnova,
Quanto ſpegner più cerca il rio ſoſpetto;
Come l'incauto augel, che ſi ritrova
In ragna, ò in viſco aver dato di petto;
Quanto più batte l'ale, e più ſi prova
Di disbrigar, più vi ſi lega ſtretto.
Orlando viene, ove ſi incurva il monte
A guiſa d'arco in sù la chiara fonte.

106.
Aveano in sù l'entrata il luogo adorno
Co i piedi ſtorti edere, e viti erranti.
Quivi ſoleano al più cocente giorno
Stare abbracciati i duo felici amanti.
V'aveano i nomi lor dentro, e d'intorno
Più che in altro de i luoghi circoſtanti
Scritti, qual con carbone, e qual con geſſo;
E qual con punte di coltelli impreſſo.

107.
Il meſto Conte à pie' quivi diſceſe:
E vide in sù l'entrata de la grotta
Parole aſſai; che di ſua man diſteſe
Medoro avea, che parean ſcritte allotta:
Del gran piacer, che ne la grotta preſe,
Queſta ſentenza in verſi avea ridotta.
Che foſſe ſculta in ſuo linguaggio io penſo;
Ed era ne la noſtra tale il ſenſo:

108.
Liete piante, verdi erbe, limpide acque,
Spelonca opaca, e di fredde ombre grata,
Dove la bella Angelica, che nacque
Di Gelafron, da molti in vano amata,
Spesso ne le mie braccia nuda giacque;
De la commodità, che qui m'è data,
Io povero Medor ricompenſarvi
D'altro non poſſo, che d'ogn' or lodarvi.

109.
E di pregare ogni Signor amante,
E cavalieri, e damigelle, e ognuna
Perſona, ò paeſana, ò viandante,
Che qui ſua volontà meni, ò Fortuna:
Ch'à l'erbe, à l'ombre, à l'antro, al rio, à le piante
Dica; Benigno abbiate e Sole, e Luna,
E de le Ninfe il coro, che provveggia,
Che non conduca à voi paſtor mai greggia.

104.
Then ſays, but yet theſe characters I knew;
Such I've been us'd to ſee, and to peruſe:
She this Medoro from her fancy drew,
Perchance, or this name 'ſtead of mine does uſe:
With ſuch opinion quite remote from true,
Uſing againſt himſelf deceit, perſues,
Under that hope, Orland ill ſatisfy'd,
Which for himſelf he ſtruggled to provide.

105.
But ſtill the more enflames, and more revives,
His doubt ſevere the more to quench he tries:
As the incautious bird, when ſhe perceives
She's caught i' th' net, or into birdlime flies;
The more ſhe beats her wings, the more ſhe ſtrives
To diſengage herſelf, ſhe faſter ties.
Orlando comes, where hollow'd is the mount
In ſhape of arch, upon the brilliant font.

106.
This place, at th' entrance in, did decorate,
With twiſted feet, ivy, and wand'ring vine;
Herein did uſe, in mid-day's ſcorching heat,
The happy lovers, in embrace to join:
Their names, behind, about, at fuller rate,
Than other parts around, they here did ſign:
Some were, with coal, ſome chalk, in writing put;
With points of knives were ſome impreſſions cut.

107.
The mournful Count here does on foot alight,
And ſees, juſt at the entrance of the grot,
A many words, which Medor did endite
With his own hand, which ſeem'd at that time wrote
When in the cave he took ſuch vaſt delight:
This ſentence into verſes he had brought,
In his own tongue which grav'd was, I believe,
And ſuch the ſenſe, which it in ours does give.

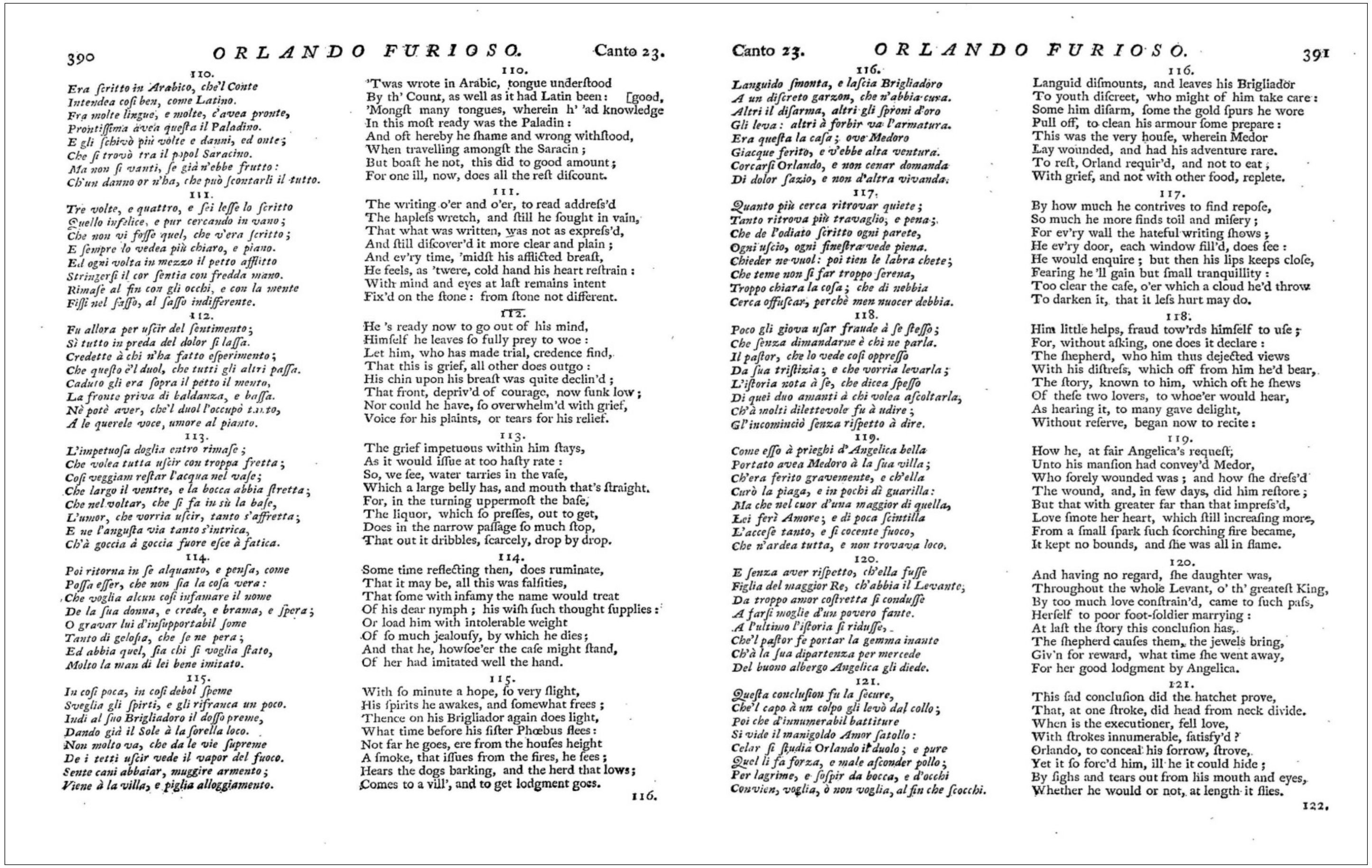
108.
Ye limpid ſtreams, gay plants, and verdant graſs;
Grateful with cooling ſhade, well-ſhelter'd cave;
Where fair Angelica, who daughter was
Of Gelafron, whom many loved have
In vain, oft fondly lay in my embrace:
For the aſſiſtance kind which here you gave,
I poor Medor no recompence can ſhow,
By other way, than ever praiſing you.

109.
And, that each Lord and cavalier, I pray,
And damſels, lovers all, and ev'ry one,
Or natives here, or travellers this way,
By their own will, or fortune, here brought on, [ſay,
That to your graſs, ſhade, cave, ſtream, plants they'd
Benignant may you find both ſun and moon;
And that the choir of nymphs may ſtill take heed,
No ſhepherd e'er his flock to you may lead.

110.

FIG. 43: Canto XXIII, Vol. I, 388-89.

William Huggins's Translation (1755)



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110.
Era ſcritto in Arabico, che'l Conte
Intendea coſi ben, come Latino.
Fra molte lingue, e molte, c'avea pronte,
Prontiſſima avea queſta il Paladino.
E gli ſchivò più volte e danni, ed onte;
Che ſi trovò tra il popol Saracino.
Ma non ſi vanti, ſe già n'ebbe frutto:
Ch'un danno or n'ha, che può ſcontarli il tutto.

111.
Tre volte, e quattro, e ſei leſſe lo ſcritto
Quello infelice, e pur cercando in vano;
Che non vi foſſe quel, che v'era ſcritto;
E ſempre lo vedea più chiaro, e piano.
Ed ogni volta in mezzo il petto afflitto
Stringerſi il cor ſentia con fredda mano.
Rimaſe al fin con gli occhi, e con la mente
Fiſſi nel ſaſſo, al ſaſſo indifferente.

112.
Fu allora per uſcir del ſentimento;
Sì tutto in preda del dolor ſi laſſa.
Credette à chi n'ha fatto eſperimento;
Che queſto è'l duol, che tutti gli altri paſſa.
Caduto gli era ſopra il petto il mento,
La fronte priva di baldanza, e baſſa.
Nè potè aver, che'l duol l'occupò tanto,
A le querele voce, umore al pianto.

113.
L'impetuoſa doglia entro rimaſe;
Che volea tutta uſcir con troppa fretta;
Coſi veggiam reſtar l'acqua nel vaſe;
Che largo il ventre, e la bocca abbia ſtretta;
Che nel voltar, che ſi fa in sù la baſe,
L'umor, che vorria uſcir, tanto s'affretta;
E ne l'anguſta via tanto s'intrica,
Ch'à goccia à goccia fuore eſce à fatica.

114.
Poi ritorna in ſe alquanto, e penſa, come
Poſſa eſſer, che non ſia la coſa vera:
Che voglia alcun coſi infamare il nome
De la ſua donna, e crede, e brama, e ſpera;
O gravar lui d'inſupportabil ſome
Tanto di geloſia, che ſe ne pera;
Ed abbia quel, ſia chi ſi voglia ſtato,
Molto la man di lei bene imitato.

115.
In coſi poca, in coſi debol ſpeme
Sveglia gli ſpirti, e gli rifranca un poco.
Indi al ſuo Brigliadoro il doſſo preme,
Dando già il Sole à la ſorella loco.
Non molto va, che da le vie ſupreme
De i tetti uſcir vede il vapor del fuoco.
Sente cani abbaiar, muggire armento;
Viene à la villa, e piglia alloggiamento.

110.
'Twas wrote in Arabic, tongue underſtood
By th' Count, as well as it had Latin been: [good,
'Mongſt many tongues, wherein h' 'ad knowledge
In this moſt ready was the Paladin:
And oft hereby he ſhame and wrong withſtood,
When travelling amongſt the Saracin;
But boaſt he not, this did to good amount;
For one ill, now, does all the reſt diſcount.

111.
The writing o'er and o'er, to read addreſs'd
The hapleſs wretch, and ſtill he ſought in vain,
That what was written, was not as expreſs'd,
And ſtill diſcover'd it more clear and plain;
And ev'ry time, 'midſt his afflicted breaſt,
He feels, as 'twere, cold hand his heart reſtrain:
With mind and eyes at laſt remains intent
Fix'd on the ſtone: from ſtone not different.

112.
He 's ready now to go out of his mind,
Himſelf he leaves ſo fully prey to woe:
Let him, who has made trial, credence find,
That this is grief, all other does outgo:
His chin upon his breaſt was quite declin'd;
That front, depriv'd of courage, now ſunk low;
Nor could he have, ſo overwhelm'd with grief,
Voice for his plaints, or tears for his relief.

113.
The grief impetuous within him ſtays,
As it would iſſue at too haſty rate:
So, we ſee, water tarries in the vaſe,
Which a large belly has, and mouth that's ſtraight.
For, in the turning uppermoſt the baſe,
The liquor, which ſo preſſes, out to get,
Does in the narrow paſſage ſo much ſtop,
That out it dribbles, ſcarcely, drop by drop.

114.
Some time reflecting then, does ruminate,
That it may be, all this was falſities,
That ſome with infamy the name would treat
Of his dear nymph; his wiſh ſuch thought ſupplies:
Or load him with intolerable weight
Of ſo much jealouſy, by which he dies;
And that he, howſoe'er the caſe might ſtand,
Of her had imitated well the hand.

115.
With ſo minute a hope, ſo very ſlight,
His ſpirits he awakes, and ſomewhat frees;
Thence on his Brigliador again does light,
What time before his ſiſter Phœbus flees:
Not far he goes, ere from the houſes height
A ſmoke, that iſſues from the fires, he ſees;
Hears the dogs barking, and the herd that lows;
Comes to a vill', and to get lodgment goes.

116.

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116.
Languido ſmonta, e laſcia Brigliadoro
A un diſcreto garzon, che n'abbia cura.
Altri il diſarma, altri gli ſproni d'oro
Gli leva: altri à forbir va l'armatura.
Era queſta la caſa; ove Medoro
Giacque ferito, e v'ebbe alta ventura.
Corcarſi Orlando, e non cenar domanda
Di dolor ſazio, e non d'altra vivanda.

117.
Quanto più cerca ritrovar quiete;
Tanto ritrova più travaglio, e pena;
Che de l'odiato ſcritto ogni parete,
Ogni uſcio, ogni fineſtra vede piena.
Chieder ne vuol: poi tien le labra chete;
Che teme non ſi far troppo ſerena,
Troppo chiara la coſa; che di nebbia
Cerca offuſcar, perchè men nuocer debbia.

118.
Poco gli giova uſar fraude à ſe ſteſſo;
Che ſenza dimandarne è chi ne parla.
Il paſtor, che lo vede coſi oppreſſo
Da ſua triſtizia; e che vorria levarla;
L'iſtoria nota à ſe, che dicea ſpeſſo
Di quei duo amanti à chi volea aſcoltarla,
Ch'à molti dilettevole fu à udire;
Gl'incominciò ſenza riſpetto à dire.

119.
Come eſſo à prieghi d'Angelica bella
Portato avea Medoro à la ſua villa;
Ch'era ferito gravemente, e ch'ella
Curò la piaga, e in pochi dì guarilla:
Ma che nel cuor d'una maggior di quella,
Lei ferì Amore; e di poca ſcintilla
L'acceſe tanto, e ſi cocente fuoco,
Che n'ardea tutta, e non trovava loco.

120.
E ſenza aver riſpetto, ch'ella fuſſe
Figlia del maggior Re, ch'abbia il Levante;
Da troppo amor coſtretta ſi conduſſe
A farſi moglie d'un povero fante.
A l'ultimo l'iſtoria ſi riduſſe,
Che'l paſtor fe portar la gemma inante
Ch'à la ſua dipartenza per mercede
Del buono albergo Angelica gli diede.

121.
Queſta concluſion fu la ſecure,
Che'l capo à un colpo gli levò dal collo;
Poi che d'innumerabil battiture
Si vide il manigoldo Amor ſatollo:
Celar ſi ſtudia Orlando il duolo; e pure
Quel li fa forza, e male aſconder pollo;
Per lagrime, e ſoſpir da bocca, e d'occhi
Convien, voglia, ò non voglia, al fin che ſcocchi.

116.
Languid diſmounts, and leaves his Brigliador
To youth diſcreet, who might of him take care:
Some him diſarm, ſome the gold ſpurs he wore
Pull off, to clean his armour ſome prepare:
This was the very houſe, wherein Medor
Lay wounded, and had his adventure rare.
To reſt, Orland requir'd, and not to eat;
With grief, and not with other food, replete.

117.
By how much he contrives to find repoſe,
So much he more finds toil and miſery;
For ev'ry wall the hateful writing ſhows;
He ev'ry door, each window fill'd, does ſee:
He would enquire; but then his lips keeps cloſe,
Fearing he 'll gain but ſmall tranquillity:
Too clear the caſe, o'er which a cloud he'd throw
To darken it, that it leſs hurt may do.

118.
Him little helps, fraud tow'rds himſelf to uſe;
For, without aſking, one does it declare:
The ſhepherd, who him thus dejected views
With his diſtreſs, which off from him he'd bear,
The ſtory, known to him, which oft he ſhews
Of theſe two lovers, to whoe'er would hear,
As hearing it, to many gave delight,
Without reſerve, began now to recite:

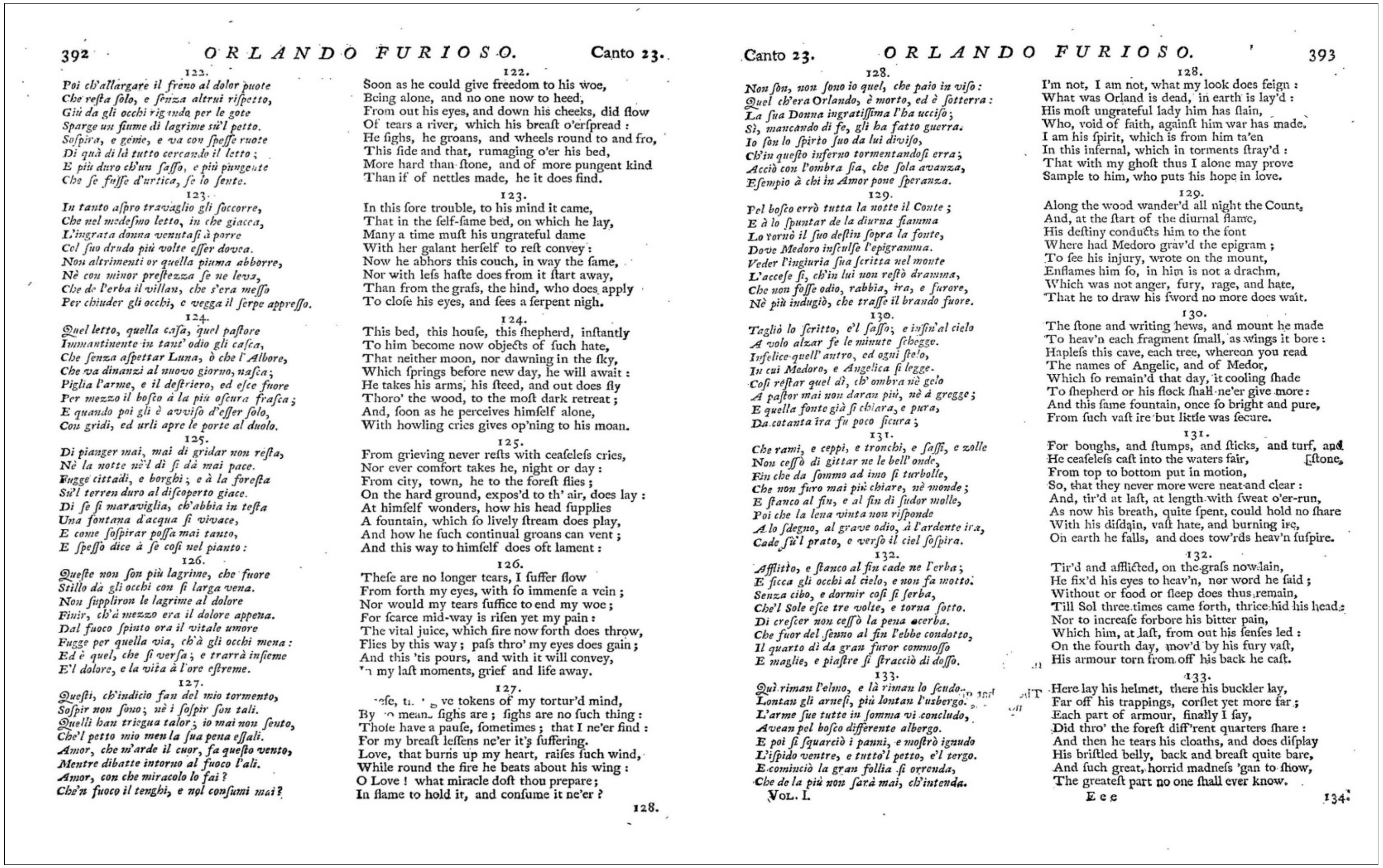
119.
How he, at fair Angelica's requeſt;
Unto his manſion had convey'd Medor,
Who ſorely wounded was; and how ſhe dreſs'd
The wound, and, in few days, did him reſtore;
But that with greater far than that impreſs'd,
Love ſmote her heart, which ſtill increaſing more,
From a ſmall ſpark ſuch ſcorching fire became,
It kept no bounds, and ſhe was all in flame.

120.
And having no regard, ſhe daughter was,
Throughout the whole Levant, o' th' greateſt King,
By too much love conſtrain'd, came to ſuch paſs,
Herſelf to poor foot-ſoldier marrying:
At laſt the ſtory this concluſion has,
The ſhepherd cauſes them, the jewels bring,
Giv'n for reward, what time ſhe went away,
For her good lodgment by Angelica.

121.
This ſad concluſion did the hatchet prove,
That, at one ſtroke, did head from neck divide.
When is the executioner, fell love,
With ſtrokes innumerable, ſatisfy'd?
Orlando, to conceal his ſorrow, ſtrove,
Yet it ſo forc'd him, ill he it could hide;
By ſighs and tears out from his mouth and eyes,
Whether he would or not, at length it flies.

122.

FIG. 44: Canto XXIII, Vol. I, 390-91.



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122.
Poi ch'allargare il freno al dolor puote
Che reſta ſolo, e ſenza altrui riſpetto,
Giù da gli occhi rigando per le gote
Sparge un fiume di lagrime sù'l petto.
Soſpira, e geme, e va con ſpeſſe ruote
Di quà di là tutto cercando il letto;
E più duro ch'un ſaſſo, e più pungente
Che ſe fuſſe d'urtica, ſe lo ſente.

123.
In tanto aſpro travaglio gli ſoccorre,
Che nel medeſmo letto, in che giacea,
L'ingrata donna venutaſi à porre
Col ſuo drudo più volte eſſer dovea.
Non altrimenti or quella piuma abborre,
Nè con minor preſtezza ſe ne leva,
Che de l'erba il villan, che s'era meſſo
Per chiuder gli occhi, e vegga il ſerpe appreſſo.

124.
Quel letto, quella caſa, quel paſtore
Immantinente in tant' odio gli caſca,
Che ſenza aſpettar Luna, ò che l'Albore,
Che va dinanzi al nuovo giorno, naſca;
Piglia l'arme, e il deſtriero, ed eſce fuore
Per mezzo il boſco à la più oſcura fraſca;
E quando poi gli è avviſo d'eſſer ſolo,
Con gridi, ed urli apre le porte al duolo.

125.
Di pianger mai, mai di gridar non reſta,
Nè la notte nè'l dì ſi dà mai pace.
Fugge cittadi, e borghi; e à la foreſta
Sù'l terren duro al diſcoperto giace.
Di ſe ſi maraviglia, ch'abbia in teſta
Una fontana d'acqua ſi vivace,
E come ſoſpirar poſſa mai tanto,
E ſpeſſo dice à ſe coſi nel pianto:

126.
Queſte non ſon più lagrime, che fuore
Stillo da gli occhi con ſi larga vena.
Non ſuppliron le lagrime al dolore
Finir, ch'à mezzo era il dolore appena.
Dal fuoco ſpinto ora il vitale umore
Fugge per quella via, ch'à gli occhi mena:
Ed è quel, che ſi verſa; e trarrà inſieme
E'l dolore, e la vita à l'ore eſtreme.

127.
Queſti, ch'indicio fan del mio tormento,
Soſpir non ſono; nè i ſoſpir ſon tali.
Quelli han triegua talor; io mai non ſento,
Che'l petto mio men la ſua pena eſſali.
Amor, che m'arde il cuor, fa queſto vento,
Mentre dibatte intorno al fuoco l'ali.
Amor, con che miracolo lo fai?
Che'n fuoco il tenghi, e nol conſumi mai?

122.
Soon as he could give freedom to his woe,
Being alone, and no one now to heed,
From out his eyes, and down his cheeks, did flow
Of tears a river, which his breaſt o'erſpread:
He ſighs, he groans, and wheels round to and fro,
This ſide and that, rumaging o'er his bed,
More hard than ſtone, and of more pungent kind
Than if of nettles made, he it does find.

123.
In this ſore trouble, to his mind it came,
That in the ſelf-ſame bed, on which he lay,
Many a time muſt his ungrateful dame
With her galant herſelf to reſt convey:
Now he abhors this couch, in way the ſame,
Nor with leſs haſte does from it ſtart away,
Than from the graſs, the hind, who does apply
To cloſe his eyes, and ſees a ſerpent nigh.

124.
This bed, this houſe, this ſhepherd, inſtantly
To him become now objects of ſuch hate,
That neither moon, nor dawning in the ſky,
Which ſprings before new day, he will await:
He takes his arms, his ſteed, and out does fly
Thoro' the wood, to the moſt dark retreat;
And, ſoon as he perceives himſelf alone,
With howling cries gives op'ning to his moan.

125.
From grieving never reſts with ceaſeleſs cries,
Nor ever comfort takes he, night or day:
From city, town, he to the foreſt flies;
On the hard ground, expos'd to th' air, does lay:
At himſelf wonders, how his head ſupplies
A fountain, which ſo lively ſtream does play,
And how he ſuch continual groans can vent;
And this way to himſelf does oft lament:

126.
Theſe are no longer tears, I ſuffer flow
From forth my eyes, with ſo immenſe a vein;
Nor would my tears ſuffice to end my woe;
For ſcarce mid-way is riſen yet my pain:
The vital juice, which fire now forth does throw,
Flies by this way; paſs thro' my eyes does gain;
And this 'tis pours, and with it will convey,
In my laſt moments, grief and life away.

127.
[illegible]ſe, [illegible] ve tokens of my tortur'd mind,
By no means ſighs are; ſighs are no ſuch thing:
Thoſe have a pauſe, ſometimes; that I ne'er find:
For my breaſt leſſens ne'er it's ſuffering.
Love, that burns up my heart, raiſes ſuch wind,
While round the fire he beats about his wing:
O Love! what miracle doſt thou prepare;
In flame to hold it, and conſume it ne'er?

128.

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128.
Non ſon, non ſono io quel, che paio in viſo:
Quel ch'era Orlando, è morto, ed è ſotterra:
La ſua Donna ingratiſſima l'ha ucciſo;
Sì, mancando di fe, gli ha fatto guerra.
Io ſon lo ſpirto ſuo da lui diviſo,
Ch'in queſto inferno tormentandoſi erra;
Acciò con l'ombra ſia, che ſola avanza,
Eſempio à chi in Amor pone ſperanza.

129.
Pel boſco errò tutta la notte il Conte;
E à lo ſpuntar de la diurna fiamma
Lo tornò il ſuo deſtin ſopra la fonte,
Dove Medoro inſculſe l'epigramma.
Veder l'ingiuria ſua ſcritta nel monte
L'acceſe ſi, ch'in lui non reſtò dramma,
Che non foſſe odio, rabbia, ira, e furore,
Nè più indugiò, che traſſe il brando fuore.

130.
Tagliò lo ſcritto, e'l ſaſſo; e inſin'al cielo
A volo alzar fe le minute ſchegge.
Infelice quell' antro, ed ogni ſtelo,
In cui Medoro, e Angelica ſi legge.
Coſi reſtar quel dì, ch' ombra nè gelo
A paſtor mai non daran più, nè à gregge;
E quella fonte già ſi chiara, e pura,
Da cotanta ira fu poco ſicura;

131.
Che rami, e ceppi, e tronchi, e ſaſſi, e zolle
Non ceſſò di gittar ne le bell' onde,
Fin che da ſommo ad imo ſi turbolle,
Che non furo mai più chiare, nè monde;
E ſtanco al fin, e al fin di ſudor molle,
Poi che la lena vinta non riſponde
A lo ſdegno, al grave odio, à l'ardente ira,
Cade ſù'l prato, e verſo il ciel ſoſpira.

132.
Afflitto, e ſtanco al fin cade ne l'erba;
E ficca gli occhi al cielo, e non fa motto.
Senza cibo, e dormir coſi ſi ſerba,
Che'l Sole eſce tre volte, e torna ſotto.
Di creſcer non ceſſò la pena acerba.
Che fuor del ſenno al fin l'ebbe condotto,
Il quarto dì da gran furor commoſſo
E maglie, e piaſtre ſi ſtracciò di doſſo.

133.
Quì riman l'elmo, e là riman lo ſcudo.
Lontan gli arneſi, più lontan l'usbergo.
L'arme ſue tutte in ſomma vi concludo,
Avean pel boſco differente albergo.
E poi ſi ſquarciò i panni, e moſtrò ignudo
L'iſpido ventre, e tutto'l petto, e'l tergo.
E cominciò la gran follia ſi orrenda,
Che de la più non ſarà mai, ch'intenda.

Vol. I.

128.
I'm not, I am not, what my look does feign:
What was Orland is dead, in earth is lay'd:
His moſt ungrateful lady him has ſlain,
Who, void of faith, againſt him war has made.
I am his ſpirit, which is from him ta'en
In this infernal, which in torments ſtray'd:
That with my ghoſt thus I alone may prove
Sample to him, who puts his hope in love.

129.
Along the wood wander'd all night the Count,
And, at the ſtart of the diurnal flame,
His deſtiny conducts him to the font
Where had Medoro grav'd the epigram;
To ſee his injury, wrote on the mount,
Enflames him ſo, in him is not a drachm,
Which was not anger, fury, rage, and hate,
That he to draw his ſword no more does wait.

130.
The ſtone and writing hews, and mount he made
To heav'n each fragment ſmall, as wings it bore:
Hapleſs this cave, each tree, whereon you read
The names of Angelic, and of Medor,
Which ſo remain'd that day, it cooling ſhade
To ſhepherd or his flock ſhall ne'er give more:
And this ſame fountain, once ſo bright and pure,
From ſuch vaſt ire but little was ſecure.

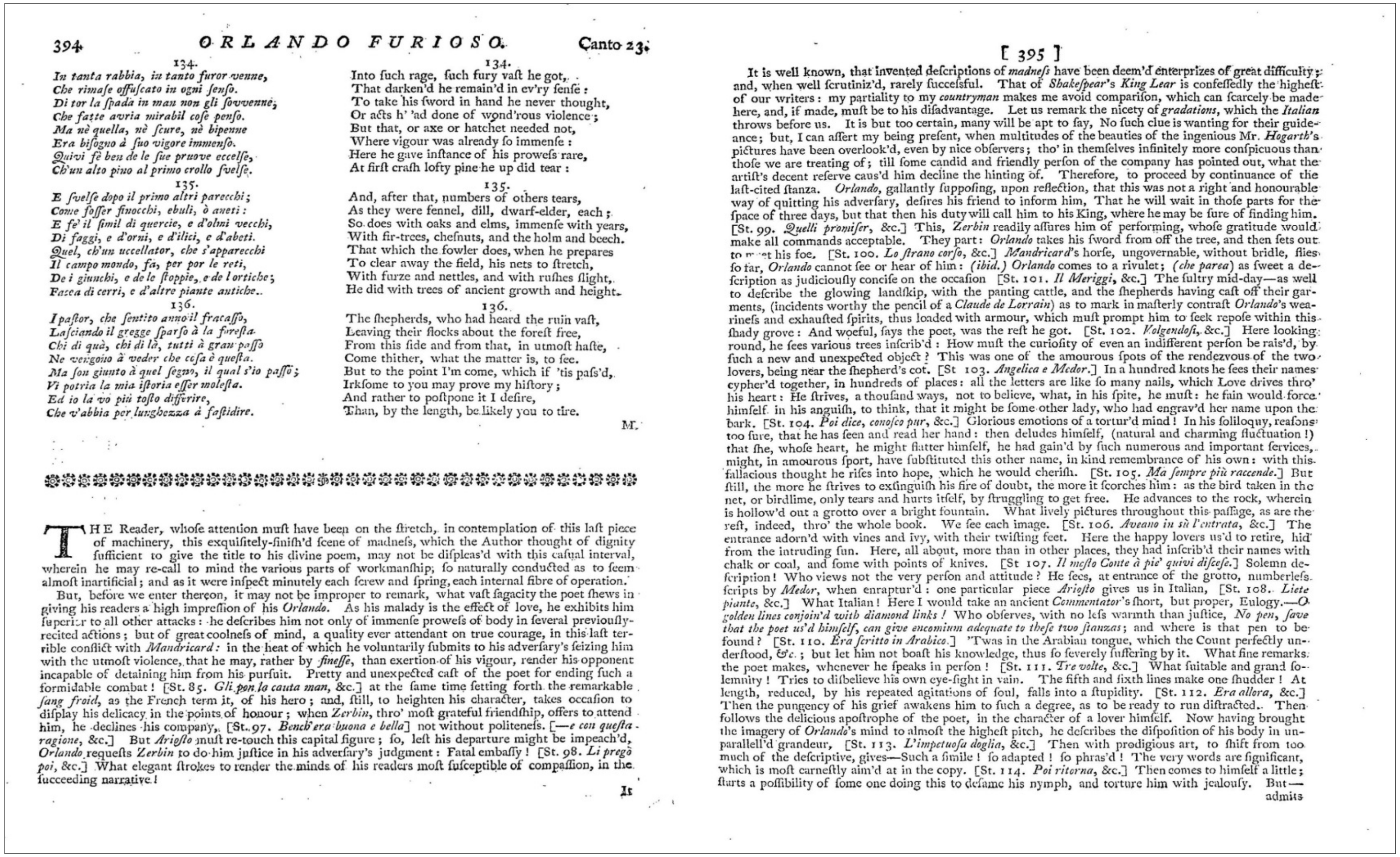
131.
For boughs, and ſtumps, and ſticks, and turf, and [ſtone,
He ceaſeleſs caſt into the waters fair,
From top to bottom put in motion,
So, that they never more were neat and clear:
And, tir'd at laſt, at length with ſweat o'er-run,
As now his breath, quite ſpent, could hold no ſhare
With his diſdain, vaſt hate, and burning ire,
On earth he falls, and does tow'rds heav'n ſuſpire.

132.
Tir'd and afflicted, on the graſs now lain,
He fix'd his eyes to heav'n, nor word he ſaid;
Without or food or ſleep does thus remain,
Till Sol three times came forth, thrice hid his head:
Nor to increaſe forbore his bitter pain,
Which him, at laſt, from out his ſenſes led:
On the fourth day, mov'd by his fury vaſt,
His armour torn from off his back he caſt.

133.
Here lay his helmet, there his buckler lay,
Far off his trappings, corſlet yet more far;
Each part of armour, finally I ſay,
Did thro' the foreſt diff'rent quarters ſhare:
And then he tears his cloaths, and does diſplay
His briſtled belly, back and breaſt quite bare,
And ſuch great, horrid madneſs 'gan to ſhow,
The greateſt part no one ſhall ever know.

Eee 134.

FIG. 45: Canto XXIII, Vol. I, 392-3.



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134.
In tanta rabbia, in tanto furor venne,
Che rimaſe offuſcato in ogni ſenſo.
Di tor la ſpada in man non gli ſovvenne;
Che fatte avria mirabil coſe penſo.
Ma nè quella, nè ſcure, nè bipenne
Era biſogno à ſuo vigore immenſo.
Quivi fè ben de le ſue pruove eccelſe,
Ch'un alto pino al primo crollo ſvelſe.

135.
E ſvelſe dopo il primo altri parecchi;
Come foſſer finocchi, ebuli, ò aneti:
E fe' il ſimil di quercie, e d'olmi vecchi,
Di faggi, e d'orni, e d'ilici, e d'abeti.
Quel, ch'un uccellator, che s'apparecchi
Il campo mondo, fa, per por le reti,
De i giunchi, e de le ſtoppie, e de l'ortiche;
Facea di cerri, e d'altre piante antiche.

136.
I paſtor, che ſentito anno il fracaſſo,
Laſciando il gregge ſparſo à la foreſta.
Chi di quà, chi di là, tutti à gran paſſo
Ne vengono à veder che coſa è queſta.
Ma ſon giunto à quel ſegno, il qual s'io paſſo;
Vi potria la mia iſtoria eſſer moleſta.
Ed io la vo più toſto differire,
Che v'abbia per lunghezza à faſtidire.

134.
Into ſuch rage, ſuch fury vaſt he got,
That darken'd he remain'd in ev'ry ſenſe:
To take his ſword in hand he never thought,
Or acts h' 'ad done of wond'rous violence;
But that, or axe or hatchet needed not,
Where vigour was already ſo immenſe:
Here he gave inſtance of his prowеſs rare,
At firſt craſh lofty pine he up did tear:

135.
And, after that, numbers of others tears,
As they were fennel, dill, dwarf-elder, each;
So does with oaks and elms, immenſe with years,
With fir-trees, cheſnuts, and the holm and beech.
That which the fowler does, when he prepares
To clear away the field, his nets to ſtretch,
With furze and nettles, and with ruſhes ſlight,
He did with trees of ancient growth and height.

136.
The ſhepherds, who had heard the ruin vaſt,
Leaving their flocks about the foreſt free,
From this ſide and from that, in utmoſt haſte,
Come thither, what the matter is, to ſee.
But to the point I'm come, which if 'tis paſs'd,
Irkſome to you may prove my hiſtory;
And rather to poſtpone it I deſire,
Than, by the length, be likely you to tire.

M.

* * *

THE Reader, whoſe attention muſt have been on the ſtretch, in contemplation of this laſt piece of machinery, this exquiſitely-finiſh'd ſcene of madneſs, which the Author thought of dignity ſufficient to give the title to his divine poem, may not be diſpleas'd with this caſual interval, wherein he may re-call to mind the various parts of workmanſhip; ſo naturally conducted as to ſeem almoſt inartificial; and as it were inſpect minutely each ſcrew and ſpring, each internal fibre of operation.

But, before we enter thereon, it may not be improper to remark, what vaſt ſagacity the poet ſhews in giving his readers a high impreſſion of his *Orlando*. As his malady is the effect of love, he exhibits him ſuperior to all other attacks: he deſcribes him not only of immenſe prowеſs of body in ſeveral previouſly-recited actions; but of great coolneſs of mind, a quality ever attendant on true courage, in this laſt terrible conflict with *Mandricard*: in the heat of which he voluntarily ſubmits to his adverſary's ſeizing him with the utmoſt violence, that he may, rather by *fineſſe*, than exertion of his vigour, render his opponent incapable of detaining him from his purſuit. Pretty and unexpected caſt of the poet for ending ſuch a formidable combat! [St. 85. *Gli pon la cauta man*, &c.] at the ſame time ſetting forth the remarkable *ſang froid*, as the French term it, of his hero; and, ſtill, to heighten his character, takes occaſion to diſplay his delicacy in the points of honour; when *Zerbin*, thro' moſt grateful friendſhip, offers to attend him, he declines his company, [St. 97. *Bench'era buona e bella*] not without politeneſs. [*—e con queſta ragione*, &c.] But *Arioſto* muſt re-touch this capital figure; ſo, leſt his departure might be impeach'd, *Orlando* requeſts *Zerbin* to do him juſtice in his adverſary's judgment: Fatal embaſſy! [St. 98. *Li pregò poi*, &c.] What elegant ſtrokes to render the minds of his readers moſt ſuſceptible of compaſſion, in the ſucceeding narrative!

It

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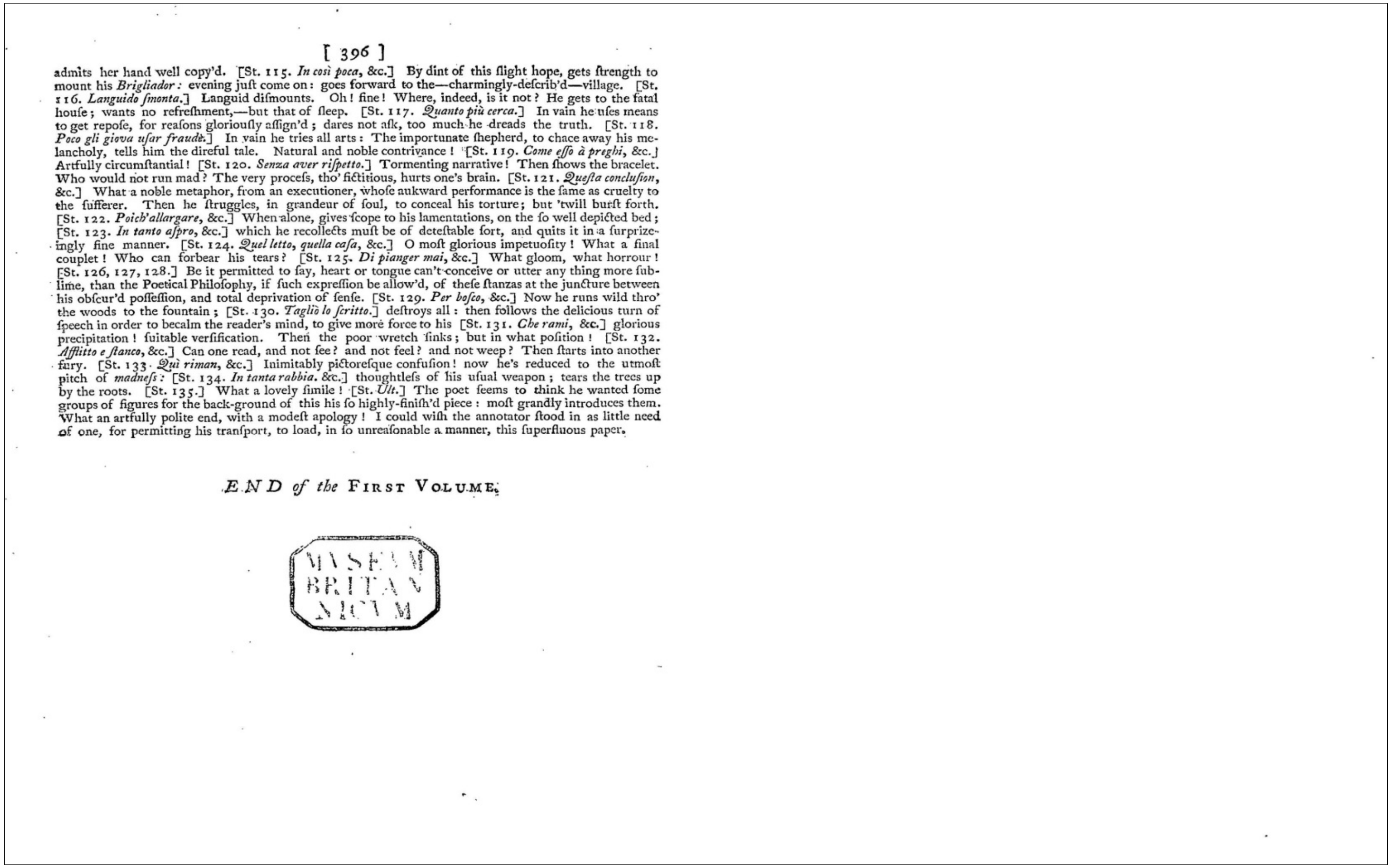
It is well known, that invented deſcriptions of *madneſs* have been deem'd enterprizes of great difficulty; and, when well ſcrutiniz'd, rarely ſucceſsful. That of *Shakeſpear*'s *King Lear* is confeſſedly the higheſt of our writers: my partiality to my *countryman* makes me avoid compariſon, which can ſcarcely be made here, and, if made, muſt be to his diſadvantage. Let us remark the nicety of *gradations*, which the *Italian* throws before us. It is but too certain, many will be apt to ſay, No ſuch clue is wanting for their guideance; but, I can aſſert my being preſent, when multitudes of the beauties of the ingenious Mr. *Hogarth*'s pictures have been overlook'd, even by nice obſervers; tho' in themſelves infinitely more conſpicuous than thoſe we are treating of; till ſome candid and friendly perſon of the company has pointed out, what the artiſt's decent reſerve caus'd him decline the hinting of. Therefore, to proceed by continuance of the laſt-cited ſtanza. *Orlando*, gallantly ſuppoſing, upon reflection, that this was not a right and honourable way of quitting his adverſary, deſires his friend to inform him, That he will wait in thoſe parts for the ſpace of three days, but that then his duty will call him to his King, where he may be ſure of finding him. [St. 99. *Quelli promiſer*, &c.] This, *Zerbin* readily aſſures him of performing, whoſe gratitude would make all commands acceptable. They part: *Orlando* takes his ſword from off the tree, and then ſets out to meet his foe. [St. 100. *Lo ſtrano corſo*, &c.] *Mandricard*'s horſe, ungovernable, without bridle, flies ſo far, *Orlando* cannot ſee or hear of him: *(ibid.) Orlando* comes to a rivulet; (*che parea*) as ſweet a deſcription as judiciouſly conciſe on the occaſion [St. 101. *Il Meriggi*, &c.] The ſultry mid-day—as well to deſcribe the glowing landſkip, with the panting cattle, and the ſhepherds having caſt off their garments, (incidents worthy the pencil of a *Claude de Lorrain*) as to mark in maſterly contraſt *Orlando*'s wearineſs and exhauſted ſpirits, thus loaded with armour, which muſt prompt him to ſeek repoſe within this ſhady grove: And woeful, ſays the poet, was the reſt he got. [St. 102. *Volgendoſi*, &c.] Here looking round, he ſees various trees inſcrib'd: How muſt the curioſity of even an indifferent perſon be rais'd, by ſuch a new and unexpected object? This was one of the amourous ſpots of the rendezvous of the two lovers, being near the ſhepherd's cot. [St 103. *Angelica e Medor*.] In a hundred knots he ſees their names cypher'd together, in hundreds of places: all the letters are like ſo many nails, which Love drives thro' his heart: He ſtrives, a thouſand ways, not to believe, what, in his ſpite, he muſt: he fain would force himſelf in his anguiſh, to think, that it might be ſome other lady, who had engrav'd her name upon the bark. [St. 104. *Poi dice, conoſco pur*, &c.] Glorious emotions of a tortur'd mind! In his ſoliloquy, reaſons too ſure, that he has ſeen and read her hand: then deludes himſelf, (natural and charming fluctuation!) that ſhe, whoſe heart, he might flatter himſelf, he had gain'd by ſuch numerous and important ſervices, might, in amourous ſport, have ſubſtituted this other name, in kind remembrance of his own: with this fallacious thought he riſes into hope, which he would cheriſh. [St. 105. *Ma ſempre più raccende*.] But ſtill, the more he ſtrives to extinguiſh his fire of doubt, the more it ſcorches him: as the bird taken in the net, or birdlime, only tears and hurts itſelf, by ſtruggling to get free. He advances to the rock, wherein is hollow'd out a grotto over a bright fountain. What lively pictures throughout this paſſage, as are the reſt, indeed, thro' the whole book. We ſee each image. [St. 106. *Aveano in sù l'entrata*, &c.] The entrance adorn'd with vines and ivy, with their twiſting feet. Here the happy lovers us'd to retire, hid from the intruding ſun. Here, all about, more than in other places, they had inſcrib'd their names with chalk or coal, and ſome with points of knives. [St 107. *Il meſto Conte à pie' quivi diſceſe*.] Solemn deſcription! Who views not the very perſon and attitude? He ſees, at entrance of the grotto, numberleſs ſcripts by *Medor*, when enraptur'd: one particular piece *Arioſto* gives us in Italian, [St. 108. *Liete piante*, &c.] What Italian! Here I would take an ancient *Commentator*'s ſhort, but proper, Eulogy.—*O golden lines conjoin'd with diamond links!* Who obſerves, with no leſs warmth than juſtice, *No pen, ſave that the poet us'd himſelf, can give encomium adequate to theſe two ſtanzas*; and where is that pen to be found? [St. 110. *Era ſcritto in Arabico*.] 'Twas in the Arabian tongue, which the Count perfectly underſtood, &c.; but let him not boaſt his knowledge, thus ſo ſeverely ſuffering by it. What fine remarks the poet makes, whenever he ſpeaks in perſon! [St. 111. *Tre volte*, &c.] What ſuitable and grand ſolemnity! Tries to diſbelieve his own eye-ſight in vain. The fifth and ſixth lines make one ſhudder! At length, reduced, by his repeated agitations of ſoul, falls into a ſtupidity. [St. 112. *Era allora*, &c.] Then the pungency of his grief awakens him to ſuch a degree, as to be ready to run diſtracted. Then follows the delicious apoſtrophe of the poet, in the character of a lover himſelf. Now having brought the imagery of *Orlando*'s mind to almoſt the higheſt pitch, he deſcribes the diſpoſition of his body in unparallell'd grandeur, [St. 113. *L'impetuoſa doglia*, &c.] Then with prodigious art, to ſhift from too much of the deſcriptive, gives—Such a ſimile! ſo adapted! ſo phras'd! The very words are ſignificant, which is moſt earneſtly aim'd at in the copy. [St. 114. *Poi ritorna*, &c.] Then comes to himſelf a little; ſtarts a poſſibility of ſome one doing this to defame his nymph, and torture him with jealouſy. But—

admits

FIG. 46: Canto XXIII, Vol. I, 394-95.



[396]

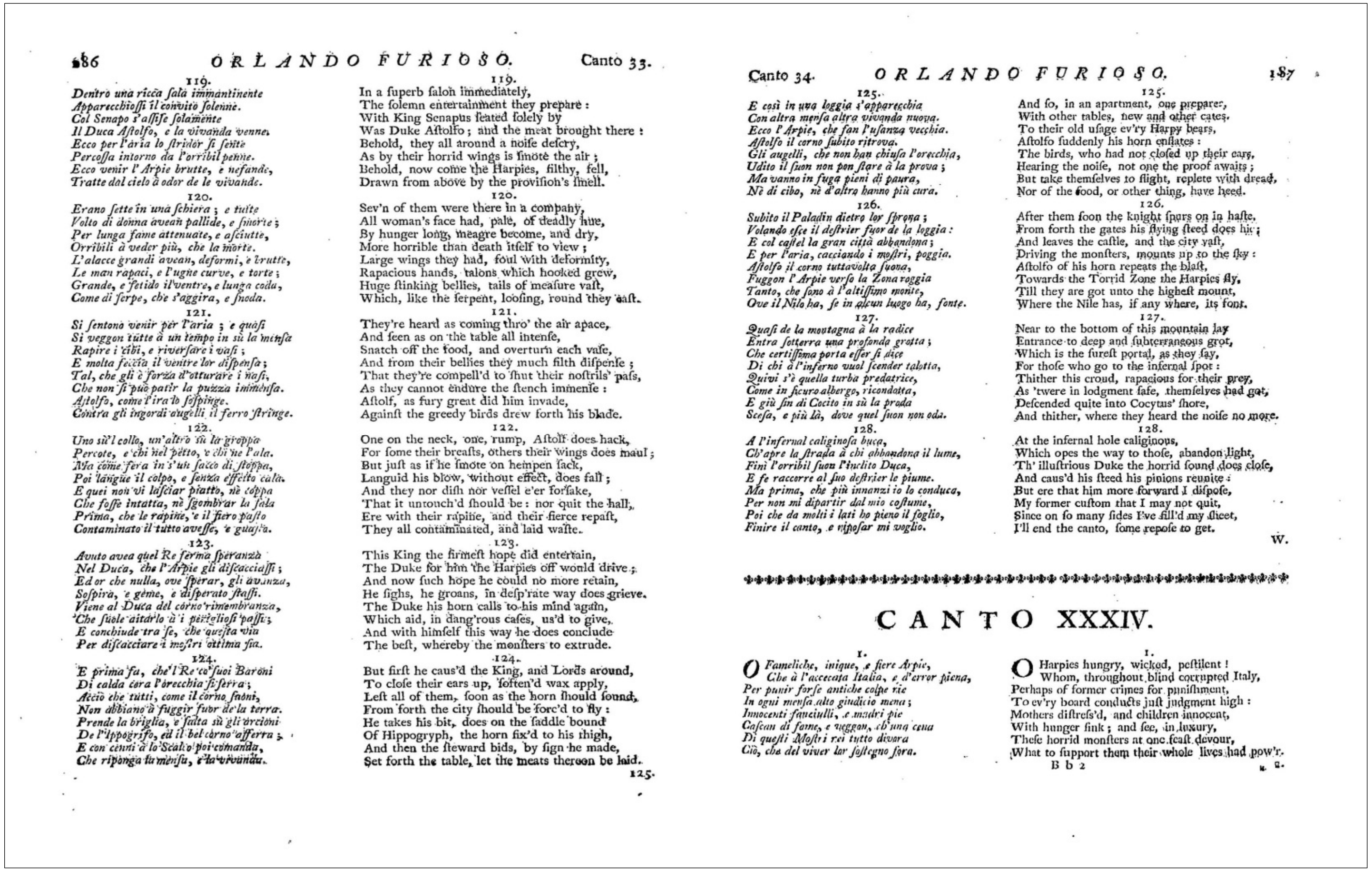
admits her hand well copy’d. [St. 115. *In così poca*, &c.] By dint of this ſlight hope, gets ſtrength to mount his *Brigliador:* evening juſt come on: goes forward to the—charmingly-deſcrib’d—village. [St. 116. *Languido ſmonta.*] Languid diſmounts. Oh! fine! Where, indeed, is it not? He gets to the fatal houſe; wants no refreſhment,—but that of ſleep. [St. 117. *Quanto più cerca.*] In vain he uſes means to get repoſe, for reaſons glorioully aſſign’d; dares not aſk, too much he dreads the truth. [St. 118. *Poco gli giova uſar fraude.*] In vain he tries all arts: The importunate ſhepherd, to chace away his melancholy, tells him the direful tale. Natural and noble contrivance! [St. 119. *Come eſſo à preghi*, &c.] Artfully circumſtantial! [St. 120. *Senza aver riſpetto.*] Tormenting narrative! Then ſhows the bracelet. Who would not run mad? The very proceſs, tho’ fictitious, hurts one’s brain. [St. 121. *Queſta concluſion*, &c.] What a noble metaphor, from an executioner, whoſe aukward performance is the ſame as cruelty to the ſufferer. Then he ſtruggles, in grandeur of ſoul, to conceal his torture; but ’twill burſt forth. [St. 122. *Poich’allargare*, &c.] When alone, gives ſcope to his lamentations, on the ſo well depicted bed; [St. 123. *In tanto aſpro*, &c.] which he recollects muſt be of deteſtable ſort, and quits it in a ſurprizeingly fine manner. [St. 124. *Quel letto, quella caſa*, &c.] O moſt glorious impetuoſity! What a final couplet! Who can forbear his tears? [St. 125. *Di pianger mai*, &c.] What gloom, what horrour! [St. 126, 127, 128.] Be it permitted to ſay, heart or tongue can’t conceive or utter any thing more ſublime, than the Poetical Philoſophy, if ſuch expreſſion be allow’d, of theſe ſtanzas at the juncture between his obſcur’d poſſeſſion, and total deprivation of ſenſe. [St. 129. *Per boſco*, &c.] Now he runs wild thro’ the woods to the fountain; [St. 130. *Tagliò lo ſcritto.*] deſtroys all: then follows the delicious turn of ſpeech in order to becalm the reader’s mind, to give more force to his [St. 131. *Che rami*, &c.] glorious precipitation! ſuitable verſification. Then the poor wretch ſinks; but in what poſition! [St. 132. *Afflitto e ſtanco*, &c.] Can one read, and not ſee? and not feel? and not weep? Then ſtarts into another fury. [St. 133. *Quì riman*, &c.] Inimitably pictoreſque confuſion! now he’s reduced to the utmoſt pitch of *madneſs:* [St. 134. *In tanta rabbia.* &c.] thoughtleſs of his uſual weapon; tears the trees up by the roots. [St. 135.] What a lovely ſimile! [St. *Ult.*] The poet ſeems to think he wanted ſome groups of figures for the back-ground of this his ſo highly-finiſh’d piece: moſt grandly introduces them. What an artfully polite end, with a modeſt apology! I could wiſh the annotator ſtood in as little need of one, for permitting his tranſport, to load, in ſo unreaſonable a manner, this ſuperfluous paper.

END of the FIRST VOLUME.

MVSEVM BRITANNICVM

FIG. 47: Canto XXIII, Vol. I, 396.

2.9 WILLIAM HUGGINS'S TRANSLATION (1755): CANTO XXXIV



186 ORLANDO FURIOSO. Canto 33.

119.
Dentro una ricca ſala immantinente
Apparecchioſſi il convito ſolenne.
Col Senapo s'aſſiſe ſolamente
Il Duca Aſtolfo, e la vivanda venne.
Ecco per l'aria lo ſtridor ſi ſente
Percoſſa intorno da l'orribil penne.
Ecco venir l'Arpie brutte, e nefande,
Tratte dal cielo à odor de le vivande.

120.
Erano ſette in una ſchiera; e tutte
Volto di donna avean pallide, e ſmorte;
Per lunga fame attenuate, e aſciutte,
Orribili à veder più, che la morte.
L'alacce grandi avean, deformi, e brutte,
Le man rapaci, e l'ugne curve, e torte;
Grande, e fetido il ventre, e lunga coda,
Come di ſerpe, che s'aggira, e ſnoda.

121.
Si ſentono venir per l'aria; e quaſi
Si veggon tutte à un tempo in sù la menſa
Rapire i cibi, e riverſare i vaſi;
E molta feccia il ventre lor diſpenſa;
Tal, che gli è forza d'otturare i naſi,
Che non ſi può patir la puzza immenſa.
Aſtolfo, come l'ira lo ſoſpinge.
Contra gli ingordi augelli il ferro ſtringe.

122.
Uno sù'l collo, un'altro sù la groppa
Percote, e chi nel petto, e chi ne l'ala.
Ma come fera in s'un ſacco di ſtoppa,
Poi langue il colpo, e ſenza effetto cala.
E quei non vi laſciar piatto, nè coppa
Che foſſe intatta, nè ſgombrar la ſala
Prima, che le rapine, e il fiero paſto
Contaminato il tutto aveſſe, e guaſta.

123.
Avuto avea quel Re ferma ſperanza
Nel Duca, che l'Arpie gli diſcacciaſſi;
Ed or che nulla, ove ſperar, gli avanza,
Soſpira, e geme, e diſperato ſtaſſi.
Viene al Duca del corno rimembranza,
Che ſuole aitarlo à i perigliosi paſſi;
E conchiude tra ſe, che queſta via
Per diſcacciare i moſtri ottima ſia.

124.
E prima fa, che'l Re co' ſuoi Baroni
Di calda cera l'orecchia ſi ſerra;
Acciò che tutti, come il corno ſuoni,
Non abbiano à fuggir fuor de la terra.
Prende la briglia, e ſalta sù gli arcioni
De l'Ippogrifo, ed il bel corno afferra;
E con cenni à lo Scalco poi comanda,
Che riponga la menſa, e la vivanda.

119.
In a ſuperb ſalon immediately,
The ſolemn entertainment they prepare:
With King Senapus ſeated ſolely by
Was Duke Aſtolfo; and the meat brought there:
Behold, they all around a noiſe deſcry,
As by their horrid wings is ſmote the air;
Behold, now come the Harpies, filthy, fell,
Drawn from above by the proviſion's ſmell.

120.
Sev'n of them were there in a company,
All woman's face had, pale, of deadly hue,
By hunger long, meagre become, and dry,
More horrible than death itſelf to view;
Large wings they had, foul with deformity,
Rapacious hands, talons which hooked grew,
Huge ſtinking bellies, tails of meaſure vaſt,
Which, like the ſerpent, looſing, round they caſt.

121.
They're heard as coming thro' the air apace,
And ſeen as on the table all intenſe,
Snatch off the food, and overturn each vaſe,
And from their bellies they much filth diſpenſe;
That they're compell'd to ſhut their noſtrils' paſs,
As they cannot endure the ſtench immenſe:
Aſtolf, as fury great did him invade,
Againſt the greedy birds drew forth his blade.

122.
One on the neck, one, rump, Aſtolf does hack,
For ſome their breaſts, others their wings does maul;
But juſt as if he ſmote on hempen ſack,
Languid his blow, without effect, does fall;
And they nor diſh nor veſſel e'er forſake,
That it untouch'd ſhould be: nor quit the hall,
Ere with their rapine, and their fierce repaſt,
They all contaminated, and laid waſte.

123.
This King the firmeſt hope did entertain,
The Duke for him the Harpies off would drive;
And now ſuch hope he could no more retain,
He ſighs, he groans, in deſp'rate way does grieve.
The Duke his horn calls to his mind again,
Which aid, in dang'rous caſes, us'd to give,
And with himſelf this way he does conclude
The beſt, whereby the monſters to extrude.

124.
But firſt he caus'd the King, and Lords around,
To cloſe their ears up, ſoften'd wax apply,
Leſt all of them, ſoon as the horn ſhould ſound,
From forth the city ſhould be forc'd to fly:
He takes his bit, does on the ſaddle bound
Of Hippogryph, the horn fix'd to his thigh,
And then the ſteward bids, by ſign he made,
Set forth the table, let the meats thereon be laid.

125.

Canto 34. ORLANDO FURIOSO. 187

125.
E così in una loggia s'apparecchia
Con altra menſa altra vivanda nuova.
Ecco l'Arpie, che fan l'uſanza vecchia.
Aſtolfo il corno ſubito ritrova.
Gli augelli, che non han chiuſa l'orecchia,
Udito il ſuon non pon ſtare à la prova;
Ma vanno in fuga pieni di paura,
Nè di cibo, nè d'altro hanno più cura.

126.
Subito il Paladin dietro lor ſprona;
Volando eſce il deſtrier fuor de la loggia:
E col caſtel la gran città abbandona;
E per l'aria, cacciando i moſtri, poggia.
Aſtolfo il corno tuttavolta ſuona,
Fuggon l'Arpie verſo la Zona roggia
Tanto, che ſono à l'altiſſimo monte,
Ove il Nilo ha, ſe in alcun luogo ha, fonte.

127.
Quaſi de la montagna à la radice
Entra ſotterra una profonda grotta;
Che certiſſima porta eſſer ſi dice
Di chi à l'inferno vuol ſcender talotta,
Quivi s'è quella turba predatrice,
Come in ſicuro albergo, ricondotta,
E giù ſin di Cocito in sù la proda
Sceſa, e più là, dove quel ſuon non oda.

128.
A l'infernal caliginoſa buca,
Ch'apre la ſtrada à chi abbandona il lume,
Finì l'orribil ſuon l'inclito Duca,
E fe raccorre al ſuo deſtrier le piume.
Ma prima, che più innanzi io lo conduca,
Per non mi dipartir dal mio coſtume,
Poi che da molti i lati ho pieno il foglio,
Finire il canto, e riposar mi voglio.

125.
And ſo, in an apartment, one prepares,
With other tables, new and other cates.
To their old uſage ev'ry Harpy bears,
Aſtolfo ſuddenly his horn enflates:
The birds, who had not cloſed up their ears,
Hearing the noiſe, not one the proof awaits;
But take themſelves to flight, replete with dread,
Nor of the food, or other thing, have heed.

126.
After them ſoon the knight ſpurs on in haſte,
From forth the gates his flying ſteed does hie;
And leaves the caſtle, and the city vaſt,
Driving the monſters, mounts up to the ſky:
Aſtolfo of his horn repeats the blaſt,
Towards the Torrid Zone the Harpies fly,
Till they are got unto the higheſt mount,
Where the Nile has, if any where, its font.

127.
Near to the bottom of this mountain lay
Entrance to deep and ſubterraneous grot,
Which is the ſureſt portal, as they ſay,
For thoſe who go to the infernal ſpot:
Thither this croud, rapacious for their prey,
As 'twere in lodgment ſafe, themſelves had got,
Deſcended quite into Cocytus' ſhore,
And thither, where they heard the noiſe no more.

128.
At the infernal hole caliginous,
Which opes the way to thoſe, abandon light,
Th' illuſtrious Duke the horrid ſound does cloſe,
And caus'd his ſteed his pinions reunite:
But ere that him more forward I diſpoſe,
My former cuſtom that I may not quit,
Since on ſo many ſides I've fill'd my ſheet,
I'll end the canto, ſome repoſe to get.

W.

❦ ❦ ❦

CANTO XXXIV.

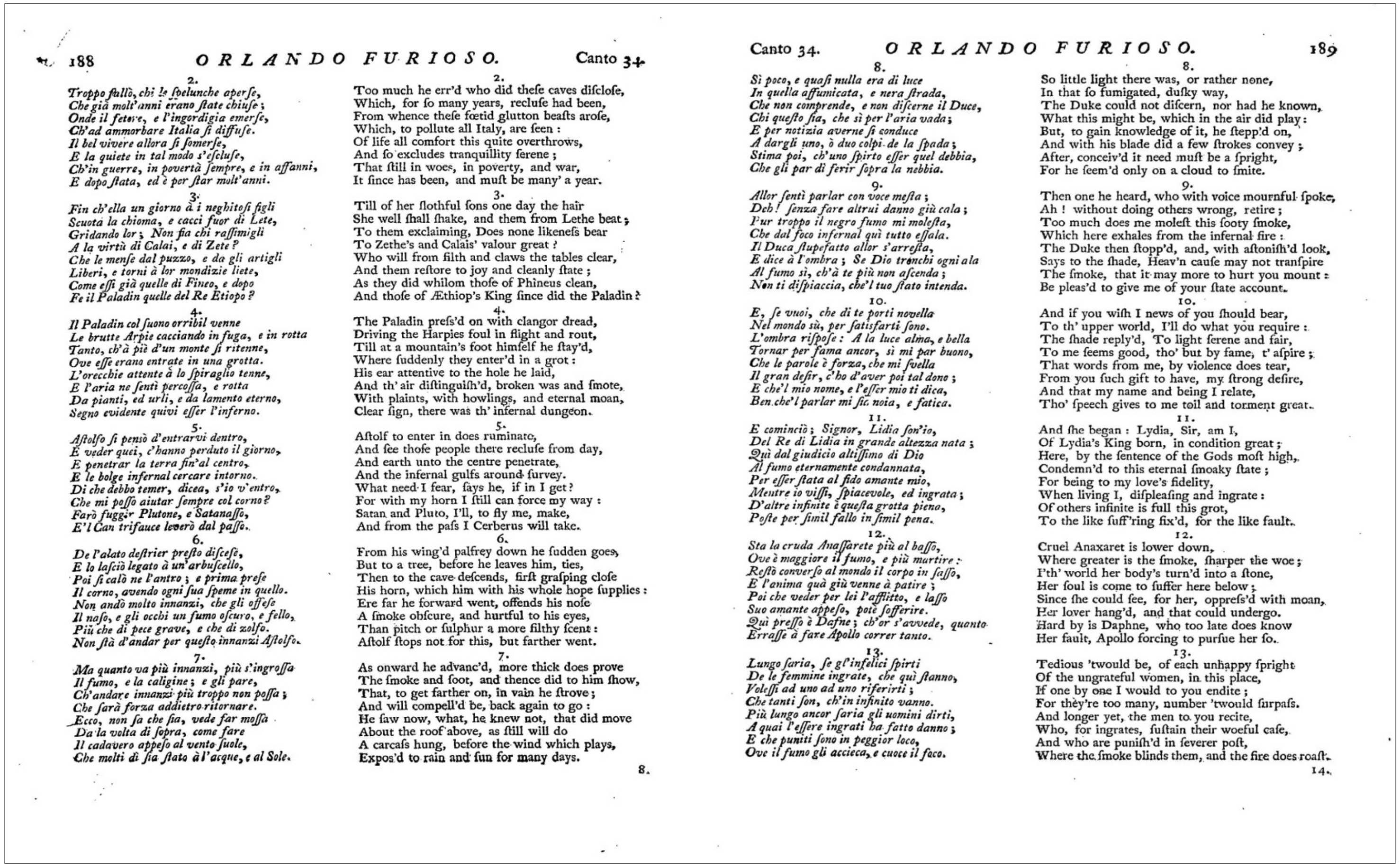
1.
O Fameliche, inique, e fiere Arpie,
Che à l'accecata Italia, e d'error piena,
Per punir forſe antiche colpe rie
In ogni menſa alto giudicio mena;
Innocenti fanciulli, e madri pie
Caſcan di fame, e veggon, ch'una cena
Di queſti Moſtri rei tutto divora
Ciò, che del viver lor ſoſtegno fora.

1.
O Harpies hungry, wicked, peſtilent!
Whom, throughout blind corrupted Italy,
Perhaps of former crimes for puniſhment,
To ev'ry board conducts juſt judgment high:
Mothers diſtreſs'd, and children innocent,
With hunger ſink; and ſee, in luxury,
Theſe horrid monſters at one feaſt devour,
What to ſupport them their whole lives had pow'r.

B b 2

2.

FIG. 48: Canto XXXIV, Vol. II, 187.



188 *ORLANDO FURIOSO.* Canto 34.

2.
Troppo fallò, chi le ſpelunche aperſe,
Che già molt'anni erano ſtate chiuſe;
Onde il fetore, e l'ingordigia emerſe,
Ch'ad ammorbare Italia ſi diffuſe.
Il bel vivere allora ſi ſomerſe,
E la quiete in tal modo s'eſcluſe,
Ch'in guerre, in povertà ſempre, e in affanni,
E dopo ſtata, ed è per ſtar molt'anni.

3.
Fin ch'ella un giorno à i neghitoſi figli
Scuota la chioma, e cacci fuor di Lete,
Gridando lor; Non fia chi raſſimigli
A la virtù di Calai, e di Zete?
Che le menſe dal puzzo, e da gli artigli
Liberi, e torni à lor mondizie liete,
Come eſſi già quelle di Fineo, e dopo
Fe il Paladin quelle del Re Etiopo?

4.
Il Paladin col ſuono orribil venne
Le brutte Arpie cacciando in fuga, e in rotta
Tanto, ch'à piè d'un monte ſi ritenne,
Ove eſſe erano entrate in una grotta.
L'orecchie attente à lo ſpiraglio tenne,
E l'aria ne ſentì percoſſa, e rotta
Da pianti, ed urli, e da lamento eterno,
Segno evidente quivi eſſer l'inferno.

5.
Aſtolfo ſi pensò d'entrarvi dentro,
E veder quei, c'hanno perduto il giorno,
E penetrar la terra fin'al centro,
E le bolge infernal cercare intorno.
Di che debbo temer, dicea, s'io v'entro,
Che mi poſſo aiutar ſempre col corno?
Farò fuggir Plutone, e Satanaſſo,
E'l Can trifauce leverò dal paſſo.

6.
De l'alato deſtrier preſto diſceſe,
E lo laſciò legato à un'arbuſcello,
Poi ſi calò ne l'antro; e prima preſe
Il corno, avendo ogni ſua ſpeme in quello.
Non andò molto innanzi, che gli offeſe
Il naſo, e gli occhi un fumo oſcuro, e fello,
Più che di pece grave, e che di zolfo.
Non ſtà d'andar per queſto innanzi Aſtolfo.

7.
Ma quanto va più innanzi, più s'ingroſſa
Il fumo, e la caligine; e gli pare,
Ch'andare innanzi più troppo non poſſa;
Che ſarà forza addietro ritornare.
Ecco, non ſa che ſia, vede far moſſa
Da la volta di ſopra, come fare
Il cadavero appeſo al vento ſuole,
Che molti dì ſia ſtato à l'acque, e al Sole.

2.
Too much he err'd who did theſe caves diſcloſe,
Which, for ſo many years, recluſe had been,
From whence theſe fœtid glutton beaſts aroſe,
Which, to pollute all Italy, are ſeen:
Of life all comfort this quite overthrows,
And ſo excludes tranquillity ſerene;
That ſtill in woes, in poverty, and war,
It ſince has been, and muſt be many' a year.

3.
Till of her ſlothful ſons one day the hair
She well ſhall ſhake, and them from Lethe beat;
To them exclaiming, Does none likeneſs bear
To Zethe's and Calais' valour great?
Who will from filth and claws the tables clear,
And them reſtore to joy and cleanly ſtate;
As they did whilom thoſe of Phineus clean,
And thoſe of Æthiop's King ſince did the Paladin?

4.
The Paladin preſs'd on with clangor dread,
Driving the Harpies foul in flight and rout,
Till at a mountain's foot himſelf he ſtay'd,
Where ſuddenly they enter'd in a grot:
His ear attentive to the hole he laid,
And th' air diſtinguiſh'd, broken was and ſmote,
With plaints, with howlings, and eternal moan,
Clear ſign, there was th' infernal dungeon.

5.
Aſtolf to enter in does ruminate,
And ſee thoſe people there recluſe from day,
And earth unto the centre penetrate,
And the infernal gulfs around ſurvey.
What need I fear, ſays he, if in I get?
For with my horn I ſtill can force my way:
Satan and Pluto, I'll, to fly me, make,
And from the paſs I Cerberus will take.

6.
From his wing'd palfrey down he ſudden goes,
But to a tree, before he leaves him, ties,
Then to the cave deſcends, firſt graſping cloſe
His horn, which him with his whole hope ſupplies:
Ere far he forward went, offends his noſe
A ſmoke obſcure, and hurtful to his eyes,
Than pitch or ſulphur a more filthy ſcent:
Aſtolf ſtops not for this, but farther went.

7.
As onward he advanc'd, more thick does prove
The ſmoke and ſoot, and thence did to him ſhow,
That, to get farther on, in vain he ſtrove;
And will compell'd be, back again to go:
He ſaw now, what, he knew not, that did move
About the roof above, as ſtill will do
A carcaſs hung, before the wind which plays,
Expos'd to rain and ſun for many days.

8.

Canto 34. *ORLANDO FURIOSO.* 189

8.
Sì poco, e quaſi nulla era di luce
In quella affumicata, e nera ſtrada,
Che non comprende, e non diſcerne il Duce,
Chi queſto ſia, che sì per l'aria vada;
E per notizia averne ſi conduce
A dargli uno, ò duo colpi de la ſpada;
Stima poi, ch'uno ſpirto eſſer quel debbia,
Che gli par di ferir ſopra la nebbia.

9.
Allor ſentì parlar con voce meſta;
Deh! ſenza fare altrui danno giù cala;
Pur troppo il negro fumo mi moleſta,
Che dal foco infernal quì tutto eſſala.
Il Duca ſtupefatto allor s'arreſta,
E dice à l'ombra; Se Dio tronchi ogni ala
Al fumo sì, ch'à te più non aſcenda;
Non ti diſpiaccia, che'l tuo ſtato intenda.

10.
E, ſe vuoi, che di te porti novella
Nel mondo sù, per ſatisfarti ſono.
L'ombra riſpoſe: A la luce alma, e bella
Tornar per fama ancor, sì mi par buono,
Che le parole è forza, che mi ſvella
Il gran deſir, c'ho d'aver poi tal dono;
E che'l mio nome, e l'eſſer mio ti dica,
Ben che'l parlar mi ſia noia, e fatica.

11.
E cominciò; Signor, Lidia ſon'io,
Del Re di Lidia in grande altezza nata;
Quì dal giudicio altiſſimo di Dio
Al fumo eternamente condannata,
Per eſſer ſtata al fido amante mio,
Mentre io viſſi, ſpiacevole, ed ingrata;
D'altre infinite è queſta grotta piena,
Poſte per ſimil fallo in ſimil pena.

12.
Sta la cruda Anaſſarete più al baſſo,
Ove è maggiore il fumo, e più martire:
Reſtò converſo al mondo il corpo in ſaſſo,
E l'anima quà giù venne à patire;
Poi che veder per lei l'afflitto, e laſſo
Suo amante appeſo, potè ſofferire.
Quì preſſo è Dafne; ch'or s'avvede, quanto
Erraſſe à fare Apollo correr tanto.

13.
Lungo ſaria, ſe gl'infelici ſpirti
De le femmine ingrate, che quì ſtanno,
Voleſſi ad uno ad uno riferirti;
Che tanti ſon, ch'in infinito vanno.
Più lungo ancor ſaria gli uomini dirti,
A quai l'eſſere ingrati ha fatto danno;
E che puniti ſono in peggior loco,
Ove il fumo gli accieca, e cuoce il foco.

8.
So little light there was, or rather none,
In that ſo fumigated, duſky way,
The Duke could not diſcern, nor had he known,
What this might be, which in the air did play:
But, to gain knowledge of it, he ſtepp'd on,
And with his blade did a few ſtrokes convey;
After, conceiv'd it need muſt be a ſpright,
For he ſeem'd only on a cloud to ſmite.

9.
Then one he heard, who with voice mournful ſpoke,
Ah! without doing others wrong, retire;
Too much does me moleſt this ſooty ſmoke,
Which here exhales from the infernal fire:
The Duke then ſtopp'd, and, with aſtoniſh'd look,
Says to the ſhade, Heav'n cauſe may not tranſpire
The ſmoke, that it may more to hurt you mount:
Be pleas'd to give me of your ſtate account.

10.
And if you wiſh I news of you ſhould bear,
To th' upper world, I'll do what you require:
The ſhade reply'd, To light ſerene and fair,
To me ſeems good, tho' but by fame, t' aſpire;
That words from me, by violence does tear,
From you ſuch gift to have, my ſtrong deſire,
And that my name and being I relate,
Tho' ſpeech gives to me toil and torment great.

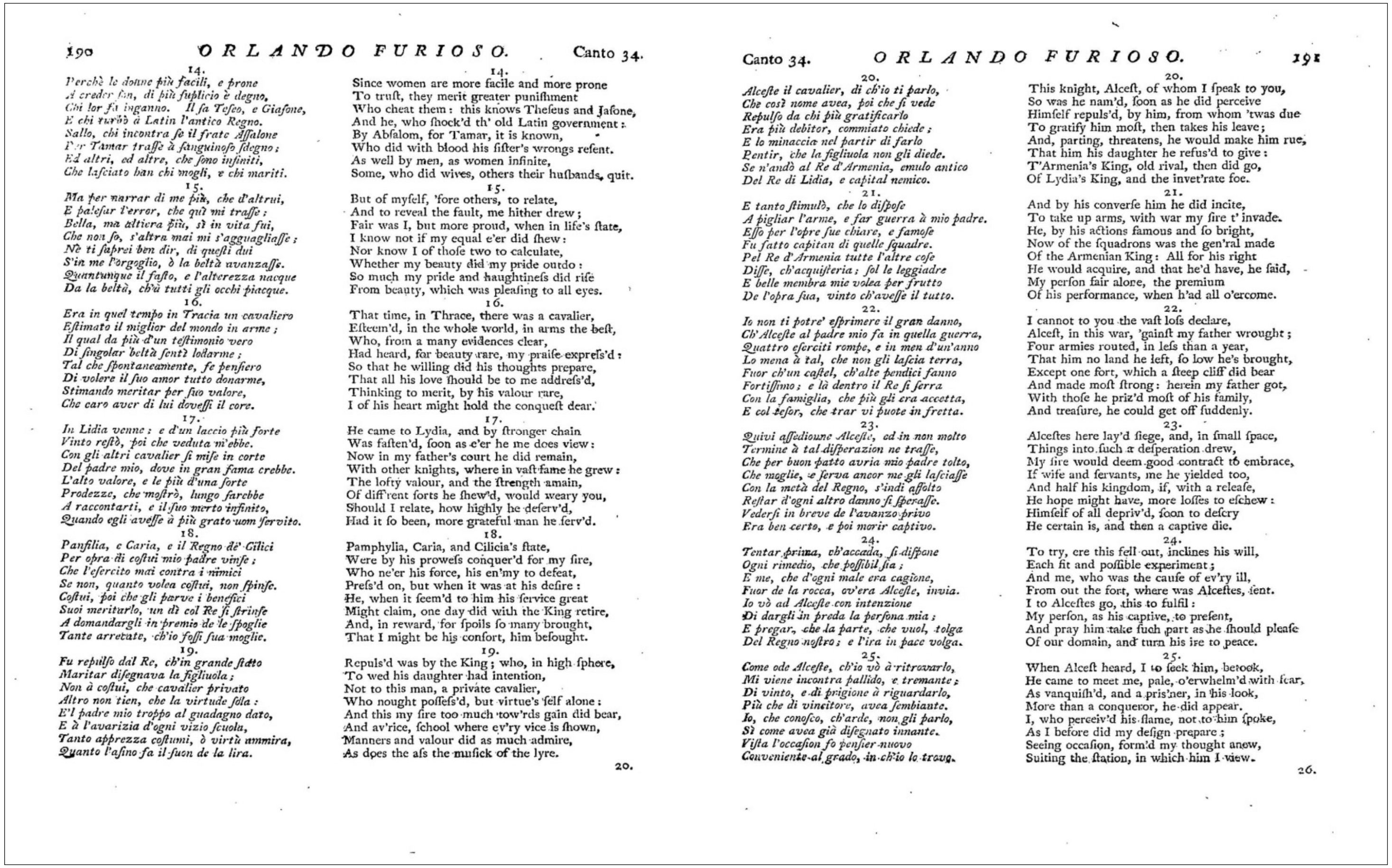
11.
And ſhe began: Lydia, Sir, am I,
Of Lydia's King born, in condition great;
Here, by the ſentence of the Gods moſt high,
Condemn'd to this eternal ſmoaky ſtate;
For being to my love's fidelity,
When living I, diſpleaſing and ingrate:
Of others infinite is full this grot,
To the like ſuff'ring fix'd, for the like fault.

12.
Cruel Anaxaret is lower down,
Where greater is the ſmoke, ſharper the woe;
I'th' world her body's turn'd into a ſtone,
Her ſoul is come to ſuffer here below;
Since ſhe could ſee, for her, oppreſs'd with moan,
Her lover hang'd, and that could undergo.
Hard by is Daphne, who too late does know
Her fault, Apollo forcing to purſue her ſo.

13.
Tedious 'twould be, of each unhappy ſpright
Of the ungrateful women, in this place,
If one by one I would to you endite;
For they're too many, number 'twould ſurpaſs.
And longer yet, the men to you recite,
Who, for ingrates, ſuſtain their woeful caſe,
And who are puniſh'd in ſeverer poſt,
Where the ſmoke blinds them, and the fire does roaſt.

14.

FIG. 49: Canto XXXIV, Vol. II, 188-89.



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14.
Perchè le donne più facili, e prone
A creder ſon, di più ſuplicio è degno,
Chi lor fa inganno. Il ſa Teſeo, e Giaſone,
E chi turbò à Latin l'antico Regno.
Sallo, chi incontra ſe il frate Aſſalone
Per Tamar traſſe à ſanguinoſo ſdegno;
Ed altri, ed altre, che ſono infiniti,
Che laſciato han chi mogli, e chi mariti.

15.
Ma per narrar di me più, che d'altrui,
E paleſar l'error, che quì mi traſſe;
Bella, ma altiera più, sì in vita fui,
Che non ſo, s'altra mai mi s'agguagliaſſe;
Nè ti ſaprei ben dir, di queſti dui
S'in me l'orgoglio, ò la beltà avanzaſſe.
Quantunque il faſto, e l'alterezza nacque
Da la beltà, ch'à tutti gli occhi piacque.

16.
Era in quel tempo in Tracia un cavaliero
Eſtimato il miglior del mondo in arme;
Il qual da più d'un teſtimonio vero
Di ſingolar beltà ſentì lodarme;
Tal che ſpontaneamente, ſe penſiero
Di volere il ſuo amor tutto donarme,
Stimando meritar per ſuo valore,
Che caro aver di lui doveſſi il core.

17.
In Lidia venne; e d'un laccio più forte
Vinto reſtò, poi che veduta m'ebbe.
Con gli altri cavalier ſi miſe in corte
Del padre mio, dove in gran fama crebbe.
L'alto valore, e le più d'una ſorte
Prodezze, che moſtrò, lungo ſarebbe
A raccontarti, e il ſuo merto infinito,
Quando egli aveſſe à più grato uom ſervito.

18.
Panfilia, e Caria, e il Regno de' Cilici
Per opra di coſtui mio padre vinſe;
Che l'eſercito mai contra i nimici
Se non, quanto volea coſtui, non ſpinſe.
Coſtui, poi che gli parve i benefici
Suoi meritarlo, un dì col Re ſi ſtrinſe
A domandargli in premio de le ſpoglie
Tante arrecate, ch'io foſſi ſua moglie.

19.
Fu repulſo dal Re, ch'in grande ſtato
Maritar diſegnava la figliuola;
Non à coſtui, che cavalier privato
Altro non tien, che la virtude ſola:
E'l padre mio troppo al guadagno dato,
E à l'avarizia d'ogni vizio ſcuola,
Tanto apprezza coſtumi, ò virtù ammira,
Quanto l'aſino fa il ſuon de la lira.

14.
Since women are more facile and more prone
To truſt, they merit greater puniſhment
Who cheat them: this knows Theſeus and Jaſone,
And he, who ſhock'd th' old Latin government:
By Abſalom, for Tamar, it is known,
Who did with blood his ſiſter's wrongs reſent.
As well by men, as women infinite,
Some, who did wives, others their huſbands, quit.

15.
But of myſelf, 'fore others, to relate,
And to reveal the fault, me hither drew;
Fair was I, but more proud, when in life's ſtate,
I know not if my equal e'er did ſhew:
Nor know I of thoſe two to calculate,
Whether my beauty did my pride outdo:
So much my pride and haughtineſs did riſe
From beauty, which was pleaſing to all eyes.

16.
That time, in Thrace, there was a cavalier,
Eſteem'd, in the whole world, in arms the beſt,
Who, from a many evidences clear,
Had heard, for beauty rare, my praiſe expreſs'd:
So that he willing did his thoughts prepare,
That all his love ſhould be to me addreſs'd,
Thinking to merit, by his valour rare,
I of his heart might hold the conqueſt dear.

17.
He came to Lydia, and by ſtronger chain
Was faſten'd, ſoon as e'er he me does view:
Now in my father's court he did remain,
With other knights, where in vaſt fame he grew:
The lofty valour, and the ſtrength amain,
Of diff'rent ſorts he ſhew'd, would weary you,
Should I relate, how highly he deſerv'd,
Had it ſo been, more grateful man he ſerv'd.

18.
Pamphylia, Caria, and Cilicia's ſtate,
Were by his proweſs conquer'd for my ſire,
Who ne'er his force, his en'my to defeat,
Preſs'd on, but when it was at his deſire:
He, when it ſeem'd to him his ſervice great
Might claim, one day did with the King retire,
And, in reward, for ſpoils ſo many brought,
That I might be his conſort, him beſought.

19.
Repuls'd was by the King; who, in high ſphere,
To wed his daughter had intention,
Not to this man, a private cavalier,
Who nought poſſeſs'd, but virtue's ſelf alone:
And this my ſire too much tow'rds gain did bear,
And av'rice, ſchool where ev'ry vice is ſhown,
Manners and valour did as much admire,
As does the aſs the muſick of the lyre.

20.

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20.
Alceſte il cavalier, di ch'io ti parlo,
Che così nome avea, poi che ſi vede
Repulſo da chi più gratificarlo
Era più debitor, commiato chiede;
E lo minaccia nel partir di farlo
Pentir, che la figliuola non gli diede.
Se n'andò al Re d'Armenia, emulo antico
Del Re di Lidia, e capital nemico.

21.
E tanto ſtimulò, che lo diſpoſe
A pigliar l'arme, e far guerra à mio padre.
Eſſo per l'opre ſue chiare, e famoſe
Fu fatto capitan di quelle ſquadre.
Pel Re d'Armenia tutte l'altre coſe
Diſſe, ch'acquiſteria; ſol le leggiadre
E belle membra mie volea per frutto
De l'opra ſua, vinto ch'aveſſe il tutto.

22.
Io non ti potre' eſprimere il gran danno,
Ch'Alceſte al padre mio fa in quella guerra,
Quattro eſerciti rompe, e in men d'un'anno
Lo mena à tal, che non gli laſcia terra,
Fuor ch'un caſtel, ch'alte pendici fanno
Fortiſſimo; e là dentro il Re ſi ſerra
Con la famiglia, che più gli era accetta,
E col teſor, che trar vi puote in fretta.

23.
Quivi aſſedioune Alceſte, ed in non molto
Termine à tal diſperazion ne traſſe,
Che per buon patto avria mio padre tolto,
Che moglie, e ſerva ancor me gli laſciaſſe
Con la metà del Regno, s'indi aſſolto
Reſtar d'ogni altro danno ſi ſperaſſe.
Vederſi in breve de l'avanzo privo
Era ben certo, e poi morir captivo.

24.
Tentar prima, ch'accada, ſi diſpone
Ogni rimedio, che poſſibil ſia;
E me, che d'ogni male era cagione,
Fuor de la rocca, ov'era Alceſte, invia.
Io vò ad Alceſte con intenzione
Di dargli in preda la perſona mia;
E pregar, che la parte, che vuol, tolga
Del Regno noſtro; e l'ira in pace volga.

25.
Come ode Alceſte, ch'io vò à ritrovarlo,
Mi viene incontra pallido, e tremante;
Di vinto, e di prigione à riguardarlo,
Più che di vincitore, avea ſembiante.
Io, che conoſco, ch'arde, non gli parlo,
Sì come avea già diſegnato innante.
Viſta l'occaſion fo penſier nuovo
Conveniente al grado, in ch'io lo trovo.

20.
This knight, Alceſt, of whom I ſpeak to you,
So was he nam'd, ſoon as he did perceive
Himſelf repuls'd, by him, from whom 'twas due
To gratify him moſt, then takes his leave;
And, parting, threatens, he would make him rue,
That him his daughter he refus'd to give:
T'Armenia's King, old rival, then did go,
Of Lydia's King, and the invet'rate foe.

21.
And by his converſe him he did incite,
To take up arms, with war my ſire t' invade.
He, by his actions famous and ſo bright,
Now of the ſquadrons was the gen'ral made
Of the Armenian King: All for his right
He would acquire, and that he'd have, he ſaid,
My perſon fair alone, the premium
Of his performance, when h'ad all o'ercome.

22.
I cannot to you the vaſt loſs declare,
Alceſt, in this war, 'gainſt my father wrought;
Four armies routed, in leſs than a year,
That him no land he left, ſo low he's brought,
Except one fort, which a ſteep cliff did bear
And made moſt ſtrong: herein my father got,
With thoſe he priz'd moſt of his family,
And treaſure, he could get off ſuddenly.

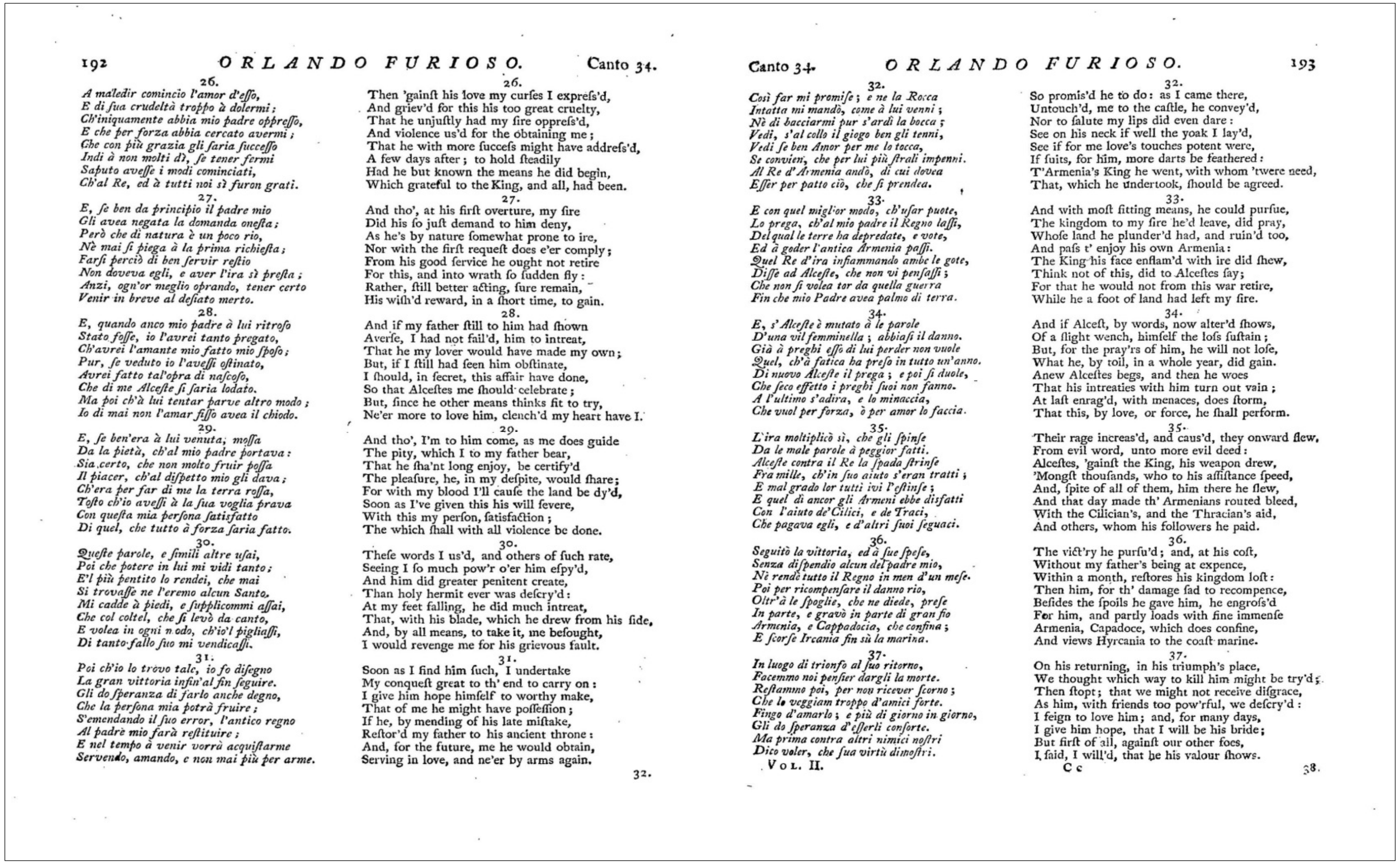
23.
Alceſtes here lay'd ſiege, and, in ſmall ſpace,
Things into ſuch a deſperation drew,
My ſire would deem good contract to embrace,
If wife and ſervants, me he yielded too,
And half his kingdom, if, with a releaſe,
He hope might have, more loſſes to eſchew:
Himſelf of all depriv'd, ſoon to deſcry
He certain is, and then a captive die.

24.
To try, ere this fell out, inclines his will,
Each fit and poſſible experiment;
And me, who was the cauſe of ev'ry ill,
From out the fort, where was Alceſtes, ſent.
I to Alceſtes go, this to fulfil:
My perſon, as his captive, to preſent,
And pray him take ſuch part as he ſhould pleaſe
Of our domain, and turn his ire to peace.

25.
When Alceſt heard, I to ſeek him, betook,
He came to meet me, pale, o'erwhelm'd with fear,
As vanquiſh'd, and a pris'ner, in his look,
More than a conqueror, he did appear.
I, who perceiv'd his flame, not to him ſpoke,
As I before did my deſign prepare;
Seeing occaſion, form'd my thought anew,
Suiting the ſtation, in which him I view.

26.

FIG. 50: Canto XXXIV, Vol. II, 190-91.



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26.
A maledir comincio l'amor d'eſſo,
E di ſua crudeltà troppo à dolermi:
Ch'iniquamente abbia mio padre oppreſſo,
E che per forza abbia cercato avermi;
Che con più grazia gli ſaria ſucceſſo
Indi à non molti dì, ſe tener fermi
Saputo aveſſe i modi cominciati,
Ch'al Re, ed à tutti noi sì furon grati.

27.
E, ſe ben da principio il padre mio
Gli avea negata la domanda oneſta;
Però che di natura è un poco rio,
Nè mai ſi piega à la prima richieſta;
Farſi perciò di ben ſervir reſtio
Non doveva egli, e aver l'ira sì preſta;
Anzi, ogn'or meglio oprando, tener certo
Venir in breve al deſiato merto.

28.
E, quando anco mio padre à lui ritroſo
Stato foſſe, io l'avrei tanto pregato,
Ch'avrei l'amante mio fatto mio ſpoſo;
Pur, ſe veduto io l'aveſſi oſtinato,
Avrei fatto tal'opra di naſcoſo,
Che di me Alceſte ſi ſaria lodato.
Ma poi ch'à lui tentar parve altro modo;
Io di mai non l'amar fiſſo avea il chiodo.

29.
E, ſe ben'era à lui venuta, moſſa
Da la pietà, ch'al mio padre portava:
Sia certo, che non molto fruir poſſa
Il piacer, ch'al diſpetto mio gli dava;
Ch'era per far di me la terra roſſa,
Toſto ch'io aveſſi à la ſua voglia prava
Con queſta mia perſona ſatisfatto
Di quel, che tutto à forza ſaria fatto.

30.
Queſte parole, e ſimili altre uſai,
Poi che potere in lui mi vidi tanto;
E'l più pentito lo rendei, che mai
Si trovaſſe ne l'eremo alcun Santo.
Mi cadde à piedi, e ſupplicommi aſſai,
Che col coltel, che ſi levò da canto,
E volea in ogni modo, ch'io'l pigliaſſi,
Di tanto fallo ſuo mi vendicaſſi.

31.
Poi ch'io lo trovo tale, io fo diſegno
La gran vittoria infin'al fin ſeguire.
Gli do ſperanza di farlo anche degno,
Che la perſona mia potrà fruire;
S'emendando il ſuo error, l'antico regno
Al padre mio farà reſtituire;
E nel tempo à venir vorrà acquiſtarme
Servendo, amando, e non mai più per arme.

26.
Then 'gainſt his love my curſes I expreſs'd,
And griev'd for this his too great cruelty,
That he unjuſtly had my ſire oppreſs'd,
And violence us'd for the obtaining me;
That he with more ſucceſs might have addreſs'd,
A few days after; to hold ſteadily
Had he but known the means he did begin,
Which grateful to the King, and all, had been.

27.
And tho', at his firſt overture, my ſire
Did his ſo juſt demand to him deny,
As he's by nature ſomewhat prone to ire,
Nor with the firſt requeſt does e'er comply;
From his good ſervice he ought not retire
For this, and into wrath ſo ſudden fly:
Rather, ſtill better acting, ſure remain,
His wiſh'd reward, in a ſhort time, to gain.

28.
And if my father ſtill to him had ſhown
Averſe, I had not fail'd, him to intreat,
That he my lover would have made my own;
But, if I ſtill had ſeen him obſtinate,
I ſhould, in ſecret, this affair have done,
So that Alceſtes me ſhould celebrate;
But, ſince he other means thinks fit to try,
Ne'er more to love him, clench'd my heart have I.

29.
And tho', I'm to him come, as me does guide
The pity, which I to my father bear,
That he ſha'nt long enjoy, be certify'd
The pleaſure, he, in my deſpite, would ſhare;
For with my blood I'll cauſe the land be dy'd,
Soon as I've given this his will ſevere,
With this my perſon, ſatisfaction;
The which ſhall with all violence be done.

30.
Theſe words I us'd, and others of ſuch rate,
Seeing I ſo much pow'r o'er him eſpy'd,
And him did greater penitent create,
Than holy hermit ever was deſcry'd:
At my feet falling, he did much intreat,
That, with his blade, which he drew from his ſide,
And, by all means, to take it, me beſought,
I would revenge me for his grievous fault.

31.
Soon as I find him ſuch, I undertake
My conqueſt great to th' end to carry on:
I give him hope himſelf to worthy make,
That of me he might have poſſeſſion;
If he, by mending of his late miſtake,
Reſtor'd my father to his ancient throne:
And, for the future, me he would obtain,
Serving in love, and ne'er by arms again.

32.

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32.
Così far mi promiſe; e ne la Rocca
Intatta mi mandò, come à lui venni;
Nè di bacciarmi pur s'ardì la bocca;
Vedi, s'al collo il giogo ben gli tenni,
Vedi ſe ben Amor per me lo tocca,
Se convien, che per lui più ſtrali impenni.
Al Re d'Armenia andò, di cui dovea
Eſſer per patto ciò, che ſi prendea.

33.
E con quel miglior modo, ch'uſar puote,
Lo prega, ch'al mio padre il Regno laſſi,
Del qual le terre ha depredate, e vote,
Ed à goder l'antica Armenia paſſi.
Quel Re d'ira infiammando ambe le gote,
Diſſe ad Alceſte, che non vi penſaſſi;
Che non ſi volea tor da quella guerra
Fin che mio Padre avea palmo di terra.

34.
E, s'Alceſte è mutato à le parole
D'una vil femminella; abbiaſi il danno.
Già à preghi eſſo di lui perder non vuole
Quel, ch'à fatica ha preſo in tutto un'anno.
Di nuovo Alceſte il prega; e poi ſi duole,
Che ſeco effetto i preghi ſuoi non fanno.
A l'ultimo s'adira, e lo minaccia,
Che vuol per forza, ò per amor lo faccia.

35.
L'ira moltiplicò sì, che gli ſpinſe
Da le male parole à peggior fatti.
Alceſte contra il Re la ſpada ſtrinſe
Fra mille, ch'in ſuo aiuto s'eran tratti;
E mal grado lor tutti ivi l'eſtinſe;
E quel dì ancor gli Armeni ebbe disfatti
Con l'aiuto de' Cilici, e de Traci,
Che pagava egli, e d'altri ſuoi ſeguaci.

36.
Seguitò la vittoria, ed à ſue ſpeſe,
Senza diſpendio alcun del padre mio,
Nè rendè tutto il Regno in men d'un meſe.
Poi per ricompenſare il danno rio,
Oltr'à le ſpoglie, che ne diede, preſe
In parte, e gravò in parte di gran fio
Armenia, e Cappadocia, che confina;
E ſcorſe Ircania fin sù la marina.

37.
In luogo di trionfo al ſuo ritorno,
Facemmo noi penſier dargli la morte.
Reſtammo poi, per non ricever ſcorno;
Che lo veggiam troppo d'amici forte.
Fingo d'amarlo; e più di giorno in giorno,
Gli do ſperanza d'eſſerli conſorte.
Ma prima contra altri nimici noſtri
Dico voler, che ſua virtù dimoſtri.

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32.
So promis'd he to do: as I came there,
Untouch'd, me to the caſtle, he convey'd,
Nor to ſalute my lips did even dare:
See on his neck if well the yoak I lay'd,
See if for me love's touches potent were,
If ſuits, for him, more darts be feathered:
T'Armenia's King he went, with whom 'twere need,
That, which he undertook, ſhould be agreed.

33.
And with moſt fitting means, he could purſue,
The kingdom to my ſire he'd leave, did pray,
Whoſe land he plunder'd had, and ruin'd too,
And paſs t' enjoy his own Armenia:
The King his face enflam'd with ire did ſhew,
Think not of this, did to Alceſtes ſay;
For that he would not from this war retire,
While he a foot of land had left my ſire.

34.
And if Alceſt, by words, now alter'd ſhows,
Of a ſlight wench, himſelf the loſs ſuſtain;
But, for the pray'rs of him, he will not loſe,
What he, by toil, in a whole year, did gain.
Anew Alceſtes begs, and then he woes
That his intreaties with him turn out vain;
At laſt enrag'd, with menaces, does ſtorm,
That this, by love, or force, he ſhall perform.

35.
Their rage increas'd, and caus'd, they onward flew,
From evil word, unto more evil deed:
Alceſtes, 'gainſt the King, his weapon drew,
'Mongſt thouſands, who to his aſſiſtance ſpeed,
And, ſpite of all of them, him there he ſlew,
And that day made th' Armenians routed bleed,
With the Cilician's, and the Thracian's aid,
And others, whom his followers he paid.

36.
The vict'ry he purſu'd; and, at his coſt,
Without my father's being at expence,
Within a month, reſtores his kingdom loſt:
Then him, for th' damage ſad to recompence,
Beſides the ſpoils he gave him, he engroſs'd
For him, and partly loads with fine immenſe
Armenia, Capadoce, which does confine,
And views Hyrcania to the coaſt marine.

37.
On his returning, in his triumph's place,
We thought which way to kill him might be try'd;
Then ſtopt; that we might not receive diſgrace,
As him, with friends too pow'rful, we deſcry'd:
I feign to love him; and, for many days,
I give him hope, that I will be his bride;
But firſt of all, againſt our other foes,
I ſaid, I will'd, that he his valour ſhows.

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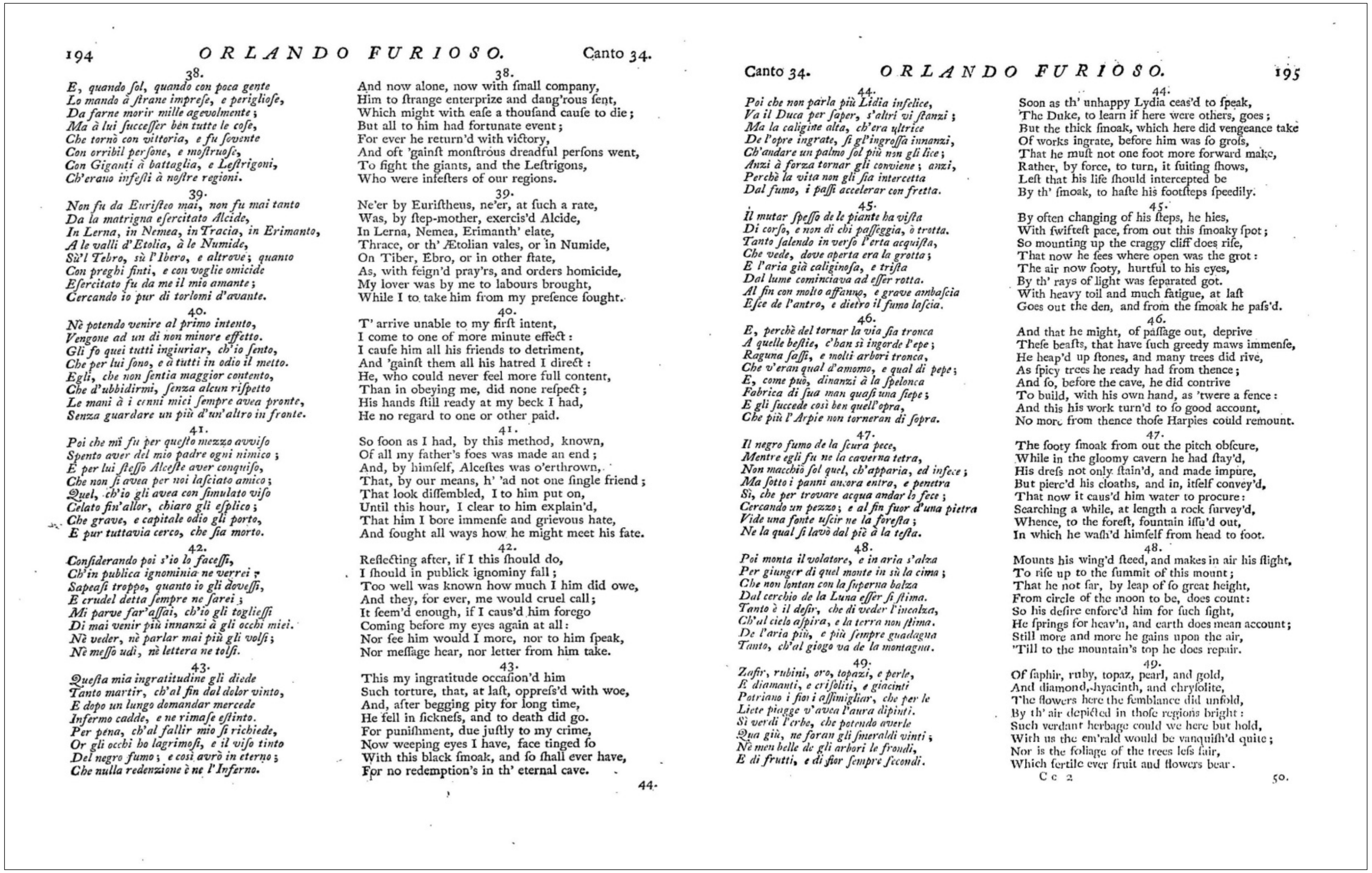
38.

FIG. 51: Canto XXXIV, Vol. II, 192-93.

William Huggins's Translation (1755)



38.

E, quando ſol, quando con poca gente
Lo mando à ſtrane impreſe, e perglioſe,
Da farne morir mille agevolmente;
Ma à lui ſucceſſer bèn tutte le coſe,
Che tornò con vittoria, e fu ſovente
Con orribil perſone, e moſtruoſe,
Con Giganti à battaglia, e Leſtrigoni,
Ch'erano infeſti à noſtre regioni.

39.

Non fu da Euriſteo mai, non fu mai tanto
Da la matrigna eſercitato Alcide,
In Lerna, in Nemea, in Tracia, in Erimanto,
A le valli d'Etolia, à le Numide,
Sù'l Tebro, sù l'Ibero, e altrove; quanto
Con preghi finti, e con voglie omicide
Eſercitato fu da me il mio amante;
Cercando io pur di torlomi d'avante.

40.

Nè potendo venire al primo intento,
Vengone ad un di non minore effetto.
Gli fo quei tutti ingiuriar, ch'io ſento,
Che per lui ſono, e à tutti in odio il metto.
Egli, che non ſentia maggior contento,
Che d'ubbidirmi, ſenza alcun riſpetto
Le mani à i cenni miei ſempre avea pronte,
Senza guardare un più d'un'altro in fronte.

41.

Poi che mi fu per queſto mezzo avviſo
Spento aver del mio padre ogni nimico;
E per lui ſteſſo Alceſte aver conquiſo,
Che non ſi avea per noi laſciato amico;
Quel, ch'io gli avea con ſimulato viſo
Celato fin'allor, chiaro gli eſplico;
Che grave, e capitale odio gli porto,
E pur tuttavia cerco, che ſia morto.

42.

Conſiderando poi s'io lo faceſſi,
Ch'in publica ignominia ne verrei;
Sapeaſi troppo, quanto io gli doveſſi,
E crudel detta ſempre ne ſarei;
Mi parve far'aſſai, ch'io gli toglieſſi
Di mai venir più innanzi à gli occhi miei.
Nè veder, nè parlar mai più gli volſi;
Nè meſſo udì, nè lettera ne tolſi.

43.

Queſta mia ingratitudine gli diede
Tanto martir, ch'al fin dal dolor vinto,
E dopo un lungo domandar mercede
Infermo cadde, e ne rimaſe eſtinto.
Per pena, ch'al fallir mio ſi richiede,
Or gli occhi ho lagrimoſi, e il viſo tinto
Del negro fumo; e così avrò in eterno;
Che nulla redenzione è ne l'Inferno.

38.

And now alone, now with ſmall company,
Him to ſtrange enterprize and dang'rous ſent,
Which might with eaſe a thouſand cauſe to die;
But all to him had fortunate event;
For ever he return'd with victory,
And oft 'gainſt monſtrous dreadful perſons went,
To fight the giants, and the Leſtrigons,
Who were infeſters of our regions.

39.

Ne'er by Euriſtheus, ne'er, at ſuch a rate,
Was, by ſtep-mother, exercis'd Alcide,
In Lerna, Nemea, Erimanth' elate,
Thrace, or th' Ætolian vales, or in Numide,
On Tiber, Ebro, or in other ſtate,
As, with feign'd pray'rs, and orders homicide,
My lover was by me to labours brought,
While I to take him from my preſence ſought.

40.

T' arrive unable to my firſt intent,
I come to one of more minute effect:
I cauſe him all his friends to detriment,
And 'gainſt them all his hatred I direct:
He, who could never feel more full content,
Than in obeying me, did none reſpect;
His hands ſtill ready at my beck I had,
He no regard to one or other paid.

41.

So ſoon as I had, by this method, known,
Of all my father's foes was made an end;
And, by himſelf, Alceſtes was o'erthrown,
That, by our means, h' 'ad not one ſingle friend;
That look diſſembled, I to him put on,
Until this hour, I clear to him explain'd,
That him I bore immenſe and grievous hate,
And ſought all ways how he might meet his fate.

42.

Reflecting after, if I this ſhould do,
I ſhould in publick ignominy fall;
Too well was known how much I him did owe,
And they, for ever, me would cruel call;
It ſeem'd enough, if I caus'd him forego
Coming before my eyes again at all:
Nor ſee him would I more, nor to him ſpeak,
Nor meſſage hear, nor letter from him take.

43.

This my ingratitude occaſion'd him
Such torture, that, at laſt, oppreſs'd with woe,
And, after begging pity for long time,
He fell in ſickneſs, and to death did go.
For puniſhment, due juſtly to my crime,
Now weeping eyes I have, face tinged ſo
With this black ſmoak, and ſo ſhall ever have,
For no redemption's in th' eternal cave.

44.

44.

Poi che non parla più Lidia infelice,
Va il Duca per ſaper, s'altri vi ſtanzi;
Ma la caligine alta, ch'era ultrice
De l'opre ingrate, ſi gl'ingroſſa innanzi,
Ch'andare un palmo ſol più non gli lice;
Anzi à forza tornar gli conviene; anzi,
Perchè la vita non gli ſia intercetta
Dal fumo, i paſſi accelerar con fretta.

45.

Il mutar ſpeſſo de le piante ha viſta
Di corſo, e non di chi paſſeggia, ò trotta.
Tanto ſalendo in verſo l'erta acquiſta,
Che vede, dove aperta era la grotta;
E l'aria già caliginoſa, e triſta
Dal lume cominciava ad eſſer rotta.
Al fin con molto affanno, e grave ambaſcia
Eſce de l'antro, e dietro il fumo laſcia.

46.

E, perchè del tornar la via ſia tronca
A quelle beſtie, c'han sì ingorde l'epe;
Raguna ſaſſi, e molti arbori tronca,
Che v'eran qual d'amomo, e qual di pepe;
E, come può, dinanzi à la ſpelonca
Fabrica di ſua man quaſi una ſiepe;
E gli ſuccede così ben quell'opra,
Che più l'Arpie non torneran di ſopra.

47.

Il negro fumo de la ſcura pece,
Mentre egli fu ne la caverna tetra,
Non macchiò ſol quel, ch'apparia, ed infece;
Ma ſotto i panni ancora entra, e penetra
Sì, che per trovare acqua andar lo fece;
Cercando un pezzo; e al fin fuor d'una pietra
Vide una fonte uſcir ne la foreſta;
Ne la qual ſi lavò dal piè à la teſta.

48.

Poi monta il volatore, e in aria s'alza
Per giunger di quel monte in sù la cima;
Che non lontan con la ſuperna balza
Dal cerchio de la Luna eſſer ſi ſtima.
Tanto è il deſir, che di veder l'incalza,
Ch'al cielo aſpira, e la terra non ſtima.
De l'aria più, e più ſempre guadagna
Tanto, ch'al giogo va de la montagna.

49.

Zafir, rubini, oro, topazi, e perle,
E diamanti, e criſoliti, e giacinti
Potriano i fiori aſſimigliar, che per le
Liete piagge v'avea l'aura dipinti.
Sì verdi l'erbe, che potendo averle
Qua giù, ne foran gli ſmeraldi vinti;
Nè men belle de gli arbori le frondi,
E di frutti, e di fior ſempre fecondi.

44.

Soon as th' unhappy Lydia ceas'd to ſpeak,
The Duke, to learn if here were others, goes;
But the thick ſmoak, which here did vengeance take
Of works ingrate, before him was ſo groſs,
That he muſt not one foot more forward make,
Rather, by force, to turn, it ſuiting ſhows,
Leſt that his life ſhould intercepted be
By th' ſmoak, to haſte his footſteps ſpeedily.

45.

By often changing of his ſteps, he hies,
With ſwifteſt pace, from out this ſmoaky ſpot;
So mounting up the craggy cliff does riſe,
That now he ſees where open was the grot:
The air now ſooty, hurtful to his eyes,
By th' rays of light was ſeparated got.
With heavy toil and much fatigue, at laſt
Goes out the den, and from the ſmoak he paſs'd.

46.

And that he might, of paſſage out, deprive
Theſe beaſts, that have ſuch greedy maws immenſe,
He heap'd up ſtones, and many trees did rive,
As ſpicy trees he ready had from thence;
And ſo, before the cave, he did contrive
To build, with his own hand, as 'twere a fence:
And this his work turn'd to ſo good account,
No more from thence thoſe Harpies could remount.

47.

The ſooty ſmoak from out the pitch obſcure,
While in the gloomy cavern he had ſtay'd,
His dreſs not only ſtain'd, and made impure,
But pierc'd his cloaths, and in, itſelf convey'd,
That now it caus'd him water to procure:
Searching a while, at length a rock ſurvey'd,
Whence, to the foreſt, fountain iſſu'd out,
In which he waſh'd himſelf from head to foot.

48.

Mounts his wing'd ſteed, and makes in air his flight,
To riſe up to the ſummit of this mount;
That he not far, by leap of ſo great height,
From circle of the moon to be, does count:
So his deſire enforc'd him for ſuch ſight,
He ſprings for heav'n, and earth does mean account;
Still more and more he gains upon the air,
'Till to the mountain's top he does repair.

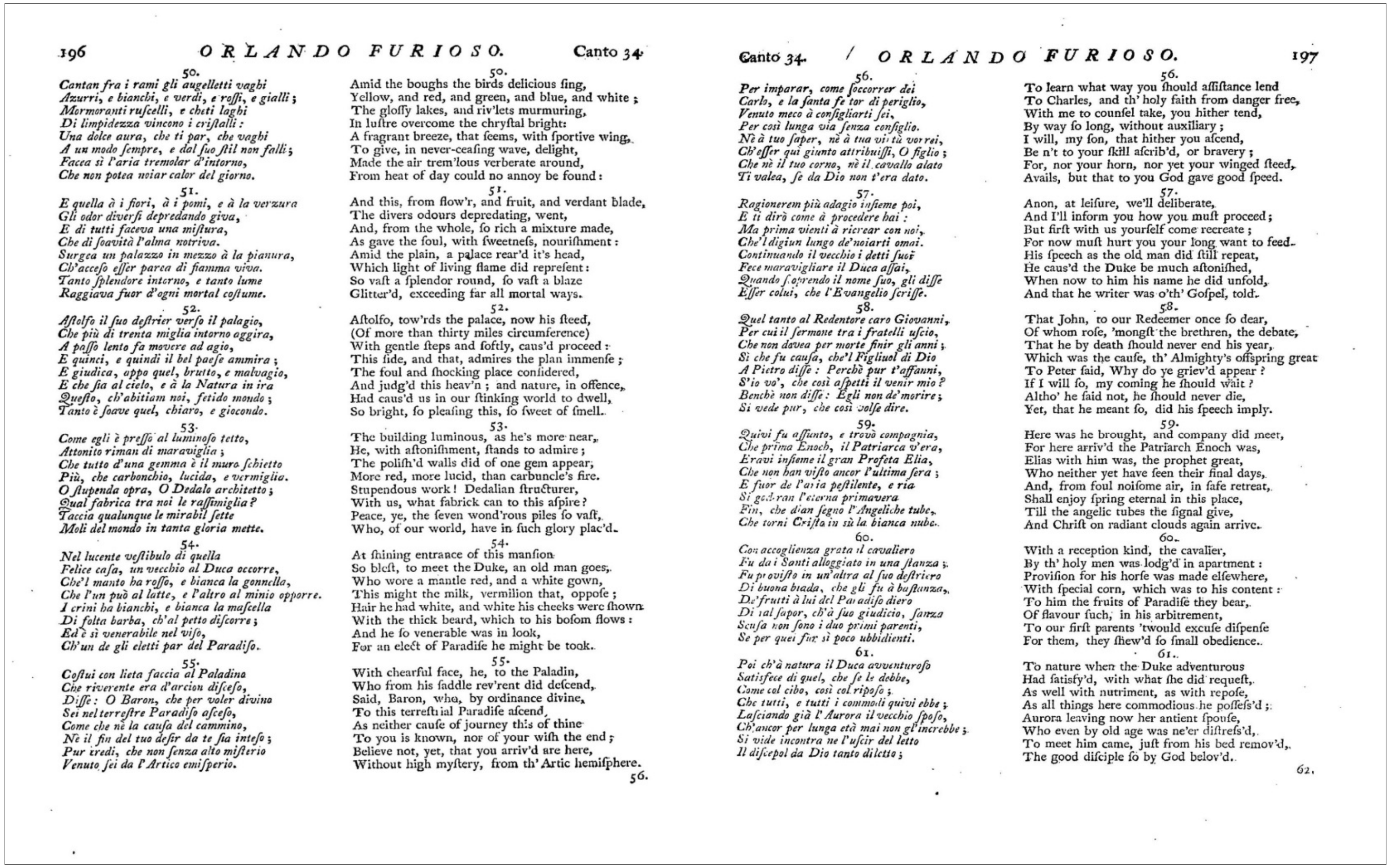
49.

Of ſaphir, ruby, topaz, pearl, and gold,
And diamond, hyacinth, and chryſolite,
The flowers here the ſemblance did unfold,
By th' air depicted in thoſe regions bright:
Such verdant herbage could we here but hold,
With us the em'rald would be vanquiſh'd quite;
Nor is the foliage of the trees leſs fair,
Which fertile ever fruit and flowers bear.

Cc 2 50.

FIG. 52: Canto XXXIV, Vol. II, 194-95.

William Huggins's Translation (1755)



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50.
Cantan fra i rami gli augelletti vaghi
Azurri, e bianchi, e verdi, e roſſi, e gialli;
Mormoranti ruſcelli, e cheti laghi
Di limpidezza vincono i criſtalli:
Una dolce aura, che ti par, che vaghi
A un modo ſempre, e dal ſuo ſtil non falli;
Facea sì l'aria tremolar d'intorno,
Che non potea noiar calor del giorno.

51.
E quella à i fiori, à i pomi, e à la verzura
Gli odor diverſi depredando giva,
E di tutti faceva una miſtura,
Che di ſoavità l'alma notriva.
Surgea un palazzo in mezzo à la pianura,
Ch'acceſo eſſer parea di fiamma viva.
Tanto ſplendore interno, e tanto lume
Raggiava fuor d'ogni mortal coſtume.

52.
Aſtolfo il ſuo deſtrier verſo il palagio,
Che più di trenta miglia intorno aggira,
A paſſo lento fa movere ad agio,
E quinci, e quindi il bel paeſe ammira;
E giudica, appo quel, brutto, e malvagio,
E che ſia al cielo, e à la Natura in ira
Queſto, ch'abitiam noi, fetido mondo;
Tanto è ſoave quel, chiaro, e giocondo.

53.
Come egli è preſſo al luminoſo tetto,
Attonito riman di maraviglia;
Che tutto d'una gemma è il muro ſchietto
Più, che carbonchio, lucida, e vermiglia.
O ſtupenda opra, O Dedalo architetto;
Qual fabrica tra noi le raſſimiglia?
Taccia qualunque le mirabil ſette
Moli del mondo in tanta gloria mette.

54.
Nel lucente veſtibulo di quella
Felice caſa, un vecchio al Duca occorre,
Che'l manto ha roſſo, e bianca la gonnella,
Che l'un può al latte, e l'altro al minio opporre.
I crini ha bianchi, e bianca la maſcella
Di folta barba, ch'al petto diſcorre;
Ed è sì venerabile nel viſo,
Ch'un de gli eletti par del Paradiſo.

55.
Coſtui con lieta faccia al Paladino
Che riverente era d'arcion diſceſo,
Diſſe: O Baron, che per voler divino
Sei nel terreſtre Paradiſo aſceſo,
Come che nè la cauſa del cammino,
Nè il fin del tuo deſir da te ſia inteſo;
Pur credi, che non ſenza alto miſterio
Venuto ſei da l'Artico emiſperio.

50.
Amid the boughs the birds delicious ſing,
Yellow, and red, and green, and blue, and white;
The gloſſy lakes, and riv'lets murmuring,
In luſtre overcome the chryſtal bright:
A fragrant breeze, that ſeems, with ſportive wing,
To give, in never-ceaſing wave, delight,
Made the air trem'lous verberate around,
From heat of day could no annoy be found:

51.
And this, from flow'r, and fruit, and verdant blade,
The divers odours depredating, went,
And, from the whole, ſo rich a mixture made,
As gave the ſoul, with ſweetneſs, nouriſhment:
Amid the plain, a palace rear'd it's head,
Which light of living flame did repreſent:
So vaſt a ſplendor round, ſo vaſt a blaze
Glitter'd, exceeding far all mortal ways.

52.
Aſtolfo, tow'rds the palace, now his ſteed,
(Of more than thirty miles circumference)
With gentle ſteps and ſoftly, caus'd proceed:
This ſide, and that, admires the plan immenſe;
The foul and ſhocking place conſidered,
And judg'd this heav'n; and nature, in offence,
Had caus'd us in our ſtinking world to dwell,
So bright, ſo pleaſing this, ſo ſweet of ſmell.

53.
The building luminous, as he's more near,
He, with aſtoniſhment, ſtands to admire;
The poliſh'd walls did of one gem appear;
More red, more lucid, than carbuncle's fire.
Stupendous work! Dedalian ſtructurer,
With us, what fabrick can to this aſpire?
Peace, ye, the ſeven wond'rous piles ſo vaſt,
Who, of our world, have in ſuch glory plac'd.

54.
At ſhining entrance of this manſion
So bleſt, to meet the Duke, an old man goes;
Who wore a mantle red, and a white gown,
This might the milk, vermilion that, oppoſe;
Hair he had white, and white his cheeks were ſhown
With the thick beard, which to his boſom flows:
And he ſo venerable was in look,
For an elect of Paradiſe he might be took.

55.
With chearful face, he, to the Paladin,
Who from his ſaddle rev'rent did deſcend,
Said, Baron, who, by ordinance divine,
To this terreſtrial Paradiſe aſcend,
As neither cauſe of journey this of thine
To you is known, nor of your wiſh the end;
Believe not, yet, that you arriv'd are here,
Without high myſtery, from th' Artic hemiſphere.

56.

Canto 34. *O R L A N D O F U R I O S O.* 197

56.
Per imparar, come ſoccorrer dei
Carlo, e la ſanta fe tor di periglio,
Venuto meco à conſigliarti ſei,
Per così lunga via ſenza conſiglio.
Nè à tuo ſaper, nè à tua virtù vorrei,
Ch'eſſer qui giunto attribuiſſi, O figlio;
Che nè il tuo corno, nè il cavallo alato
Ti valea, ſe da Dio non t'era dato.

57.
Ragionerem più adagio inſieme poi,
E ti dirò come à procedere hai:
Ma prima vienti à ricrear con noi,
Che'l digiun lungo de'noiarti omai.
Continuando il vecchio i detti ſuoi
Fece maravigliare il Duca aſſai,
Quando ſcoprendo il nome ſuo, gli diſſe
Eſſer colui, che l'Evangelio ſcriſſe.

58.
Quel tanto al Redentore caro Giovanni,
Per cui il ſermone tra i fratelli uſcio,
Che non davea per morte finir gli anni;
Sì che fu cauſa, che'l Figliuol di Dio
A Pietro diſſe: Perchè pur t'affanni,
S'io vo', che così aſpetti il venir mio?
Benchè non diſſe: Egli non de' morire;
Si vede pur, che così volſe dire.

59.
Quivi fu aſſunto, e trovò compagnia,
Che prima Enoch, il Patriarca v'era,
Eravi inſieme il gran Profeta Elia,
Che non han viſto ancor l'ultima ſera;
E fuor de l'aria peſtilente, e ria
Si godran l'eterna primavera
Fin, che dian ſegno l'Angeliche tube,
Che torni Criſto in sù la bianca nube.

60.
Con accoglienza grata il cavaliero
Fu da i Santi alloggiato in una ſtanza;
Fu proviſto in un'altra al ſuo deſtriero
Di buona biada, che gli fu à baſtanza,
De' frutti à lui del Paradiſo diero
Di tal ſapor, ch'à ſuo giudicio, ſanza
Scuſa non ſono i duo primi parenti,
Se per quei fur sì poco ubbidienti.

61.
Poi ch'à natura il Duca avventuroſo
Satisfece di quel, che ſe le debbe,
Come col cibo, così col ripoſo;
Che tutti, e tutti i commodi quivi ebbe;
Laſciando già l'Aurora il vecchio ſpoſo,
Ch'ancor per lunga età mai non gl'increbbe;
Si vide incontra ne l'uſcir del letto
Il diſcepol da Dio tanto diletto;

56.
To learn what way you ſhould aſſiſtance lend
To Charles, and th' holy faith from danger free,
With me to counſel take, you hither tend,
By way ſo long, without auxiliary;
I will, my ſon, that hither you aſcend,
Be n't to your ſkill aſcrib'd, or bravery;
For, nor your horn, nor yet your winged ſteed,
Avails, but that to you God gave good ſpeed.

57.
Anon, at leiſure, we'll deliberate,
And I'll inform you how you muſt proceed;
But firſt with us yourſelf come recreate;
For now muſt hurt you your long want to feed.
His ſpeech as the old man did ſtill repeat,
He caus'd the Duke be much aſtoniſhed,
When now to him his name he did unfold,
And that he writer was o'th' Goſpel, told.

58.
That John, to our Redeemer once ſo dear,
Of whom roſe, 'mongſt the brethren, the debate,
That he by death ſhould never end his year,
Which was the cauſe, th' Almighty's offspring great
To Peter ſaid, Why do ye griev'd appear?
If I will ſo, my coming he ſhould wait?
Altho' he ſaid not, he ſhould never die,
Yet, that he meant ſo, did his ſpeech imply.

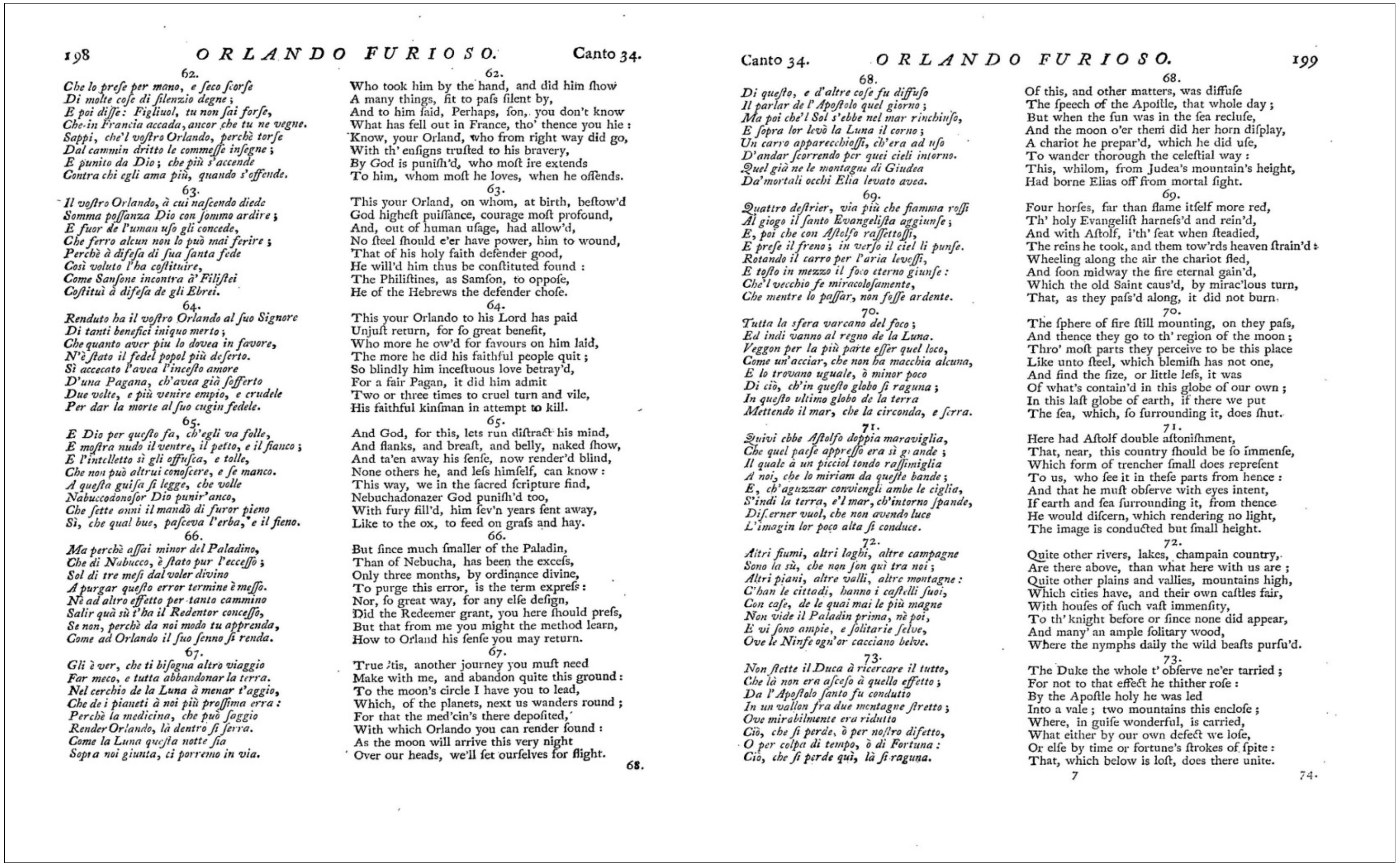
59.
Here was he brought, and company did meet,
For here arriv'd the Patriarch Enoch was,
Elias with him was, the prophet great,
Who neither yet have ſeen their final days,
And, from foul noiſome air, in ſafe retreat,
Shall enjoy ſpring eternal in this place,
Till the angelic tubes the ſignal give,
And Chriſt on radiant clouds again arrive.

60.
With a reception kind, the cavalier,
By th' holy men was lodg'd in apartment:
Proviſion for his horſe was made elſewhere,
With ſpecial corn, which was to his content:
To him the fruits of Paradiſe they bear,
Of flavour ſuch, in his arbitrement,
To our firſt parents 'twould excuſe diſpenſe
For them, they ſhew'd ſo ſmall obedience.

61.
To nature when the Duke adventurous
Had ſatisfy'd, with what ſhe did requeſt,
As well with nutriment, as with repoſe,
As all things here commodious he poſſeſs'd;
Aurora leaving now her antient ſpouſe,
Who even by old age was ne'er diſtreſs'd,
To meet him came, juſt from his bed remov'd,
The good diſciple ſo by God belov'd.

62.

FIG. 53: Canto XXXIV, Vol. II, 196-97.



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62.
Che lo preſe per mano, e ſeco ſcorſe
Di molte coſe di ſilenzio degne;
E poi diſſe: Figliuol, tu non ſai forſe,
Che-in Francia accada, ancor che tu ne vegne.
Sappi, che'l voſtro Orlando, perchè torſe
Dal cammin dritto le commeſſe inſegne;
E punito da Dio; che più s'accende
Contra chi egli ama più, quando s'offende.
63.
Il voſtro Orlando, à cui naſcendo diede
Somma poſſanza Dio con ſommo ardire;
E fuor de l'uman uſo gli concede,
Che ferro alcun non lo può mai ferire;
Perchè à difeſa di ſua ſanta fede
Così voluto l'ha coſtituire,
Come Sanſone incontra à' Filiſtei
Coſtituì à difeſa de gli Ebrei.
64.
Renduto ha il voſtro Orlando al ſuo Signore
Di tanti benefici iniquo merto;
Che quanto aver piu lo dovea in favore,
N'è ſtato il fedel popol più deſerto.
Sì accecato l'avea l'inceſto amore
D'una Pagana, ch'avea già ſofferto
Due volte, e più venire empio, e crudele
Per dar la morte al ſuo cugin fedele.
65.
E Dio per queſto fa, ch'egli va folle,
E moſtra nudo il ventre, il petto, e il fianco;
E l'intelletto sì gli offuſca, e tolle,
Che non può altrui conoſcere, e ſe manco.
A queſta guiſa ſi legge, che volle
Nabuccodonoſor Dio punir'anco,
Che ſette anni il mandò di furor pieno
Sì, che qual bue, paſceva l'erba, e il fieno.
66.
Ma perchè aſſai minor del Paladino,
Che di Nabucco, è ſtato pur l'eccesſo;
Sol di tre meſi dal voler divino
A purgar queſto error termine è meſſo.
Nè ad altro effetto per tanto cammino
Salir quà sù t'ha il Redentor conceſſo,
Se non, perchè da noi modo tu apprenda,
Come ad Orlando il ſuo ſenno ſi renda.
67.
Gli è ver, che ti biſogna altro viaggio
Far meco, e tutta abbandonar la terra.
Nel cerchio de la Luna à menar t'aggio,
Che de i pianeti à noi più proſſima erra:
Perchè la medicina, che può ſaggio
Render Orlando, là dentro ſi ſerra.
Come la Luna queſta notte ſia
Sopra noi giunta, ci porremo in via.

62.
Who took him by the hand, and did him ſhow
A many things, fit to paſs ſilent by,
And to him ſaid, Perhaps, ſon, you don't know
What has fell out in France, tho' thence you hie:
Know, your Orland, who from right way did go,
With th' enſigns truſted to his bravery,
By God is puniſh'd, who moſt ire extends
To him, whom moſt he loves, when he offends.
63.
This your Orland, on whom, at birth, beſtow'd
God higheſt puiſſance, courage moſt profound,
And, out of human uſage, had allow'd,
No ſteel ſhould e'er have power, him to wound,
That of his holy faith defender good,
He will'd him thus be conſtituted found:
The Philiſtines, as Samſon, to oppoſe,
He of the Hebrews the defender choſe.
64.
This your Orlando to his Lord has paid
Unjuſt return, for ſo great benefit,
Who more he ow'd for favours on him laid,
The more he did his faithful people quit;
So blindly him inceſtuous love betray'd,
For a fair Pagan, it did him admit
Two or three times to cruel turn and vile,
His faithful kinſman in attempt to kill.
65.
And God, for this, lets run diſtract his mind,
And flanks, and breaſt, and belly, naked ſhow,
And ta'en away his ſenſe, now render'd blind,
None others he, and leſs himſelf, can know:
This way, we in the ſacred ſcripture find,
Nebuchadonazer God puniſh'd too,
With fury fill'd, him ſev'n years ſent away,
Like to the ox, to feed on graſs and hay.
66.
But ſince much ſmaller of the Paladin,
Than of Nebucha, has been the exceſs,
Only three months, by ordinance divine,
To purge this error, is the term expreſs:
Nor, ſo great way, for any elſe deſign,
Did the Redeemer grant, you here ſhould preſs,
But that from me you might the method learn,
How to Orland his ſenſe you may return.
67.
True 'tis, another journey you muſt need
Make with me, and abandon quite this ground:
To the moon's circle I have you to lead,
Which, of the planets, next us wanders round;
For that the med'cin's there depoſited,
With which Orlando you can render ſound:
As the moon will arrive this very night
Over our heads, we'll ſet ourſelves for flight.
68.

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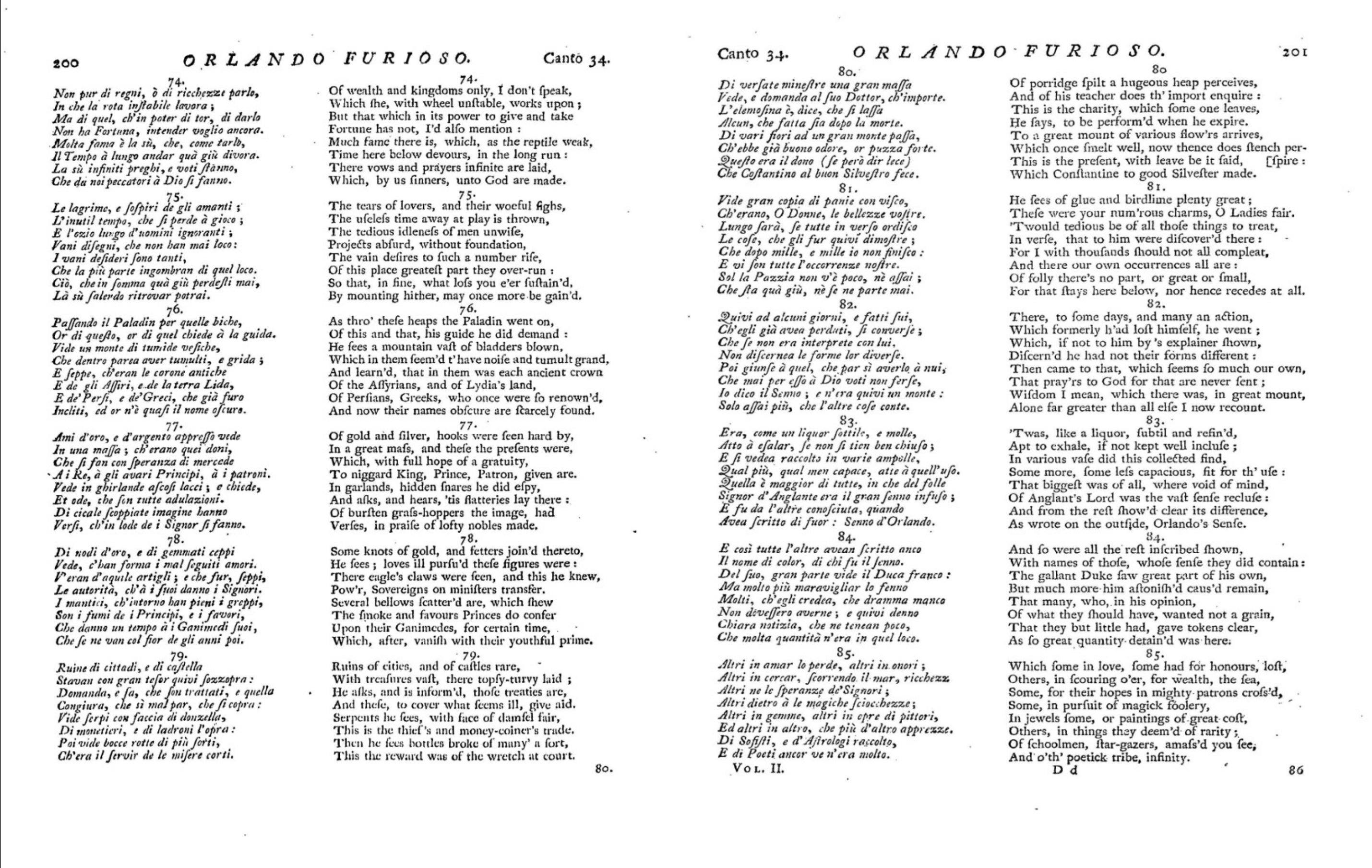
68.
Di queſto, e d'altre coſe fu diffuſo
Il parlar de l'Apoſtolo quel giorno;
Ma poi che'l Sol s'ebbe nel mar rinchiuſo,
E ſopra lor levò la Luna il corno;
Un carro apparecchioſſi, ch'era ad uſo
D'andar ſcorrendo per quei cieli intorno.
Quel già ne le montagne di Giudea
Da' mortali occhi Elia levato avea.
69.
Quattro deſtrier, via più che fiamma roſſi
Al giogo il ſanto Evangeliſta aggiunſe;
E, poi che con Aſtolfo raſſettoſſi,
E preſe il freno; in verſo il ciel li punſe.
Rotando il carro per l'aria leveſſi,
E toſto in mezzo il foco eterno giunſe:
Che'l vecchio fe miracoloſamente,
Che mentre lo paſſar, non foſſe ardente.
70.
Tutta la sfera varcano del foco;
Ed indi vanno al regno de la Luna.
Veggon per la più parte eſſer quel loco,
Come un'acciar, che non ha macchia alcuna,
E lo trovano uguale, ò minor poco
Di ciò, ch'in queſto globo ſi raguna;
In queſto ultimo globo de la terra
Mettendo il mar, che la circonda, e ſerra.
71.
Quivi ebbe Aſtolfo doppia maraviglia,
Che quel paeſe appreſſo era sì grande;
Il quale à un picciol tondo raſſimiglia
A noi, che lo miriam da queſte bande;
E, ch'aguzzar conviengli ambe le ciglia,
S'indi la terra, e'l mar, ch'intorno ſpande,
Diſcerner vuol, che non avendo luce
L'imagin lor poco alta ſi conduce.
72.
Altri fiumi, altri laghi, altre campagne
Sono la sù, che non ſon quì tra noi;
Altri piani, altre valli, altre montagne:
C'han le cittadi, hanno i caſtelli ſuoi,
Con caſe, de le quai mai le più magne
Non vide il Paladin prima, nè poi,
E vi ſono ampie, e ſolitarie ſelve,
Ove le Ninfe ogn'or cacciano belve.
73.
Non ſtette il Duca à ricercare il tutto,
Che là non era aſceſo à quello effetto;
Da l'Apoſtolo ſanto fu condutto
In un vallon fra due montagne ſtretto;
Ove mirabilmente era ridutto
Ciò, che ſi perde, ò per noſtro difetto,
O per colpa di tempo, ò di Fortuna:
Ciò, che ſi perde quì, là ſi raguna.

68.
Of this, and other matters, was diffuſe
The ſpeech of the Apoſtle, that whole day;
But when the ſun was in the ſea recluſe,
And the moon o'er them did her horn diſplay,
A chariot he prepar'd, which he did uſe,
To wander thorough the celeſtial way:
This, whilom, from Judea's mountain's height,
Had borne Elias off from mortal ſight.
69.
Four horſes, far than flame itſelf more red,
Th' holy Evangeliſt harneſs'd and rein'd,
And with Aſtolf, i'th' ſeat when ſteadied,
The reins he took, and them tow'rds heaven ſtrain'd:
Wheeling along the air the chariot fled,
And ſoon midway the fire eternal gain'd,
Which the old Saint caus'd, by mirac'lous turn,
That, as they paſs'd along, it did not burn.
70.
The ſphere of fire ſtill mounting, on they paſs,
And thence they go to th' region of the moon;
Thro' moſt parts they perceive to be this place
Like unto ſteel, which blemiſh has not one,
And find the ſize, or little leſs, it was
Of what's contain'd in this globe of our own;
In this laſt globe of earth, if there we put
The ſea, which, ſo ſurrounding it, does ſhut.
71.
Here had Aſtolf double aſtoniſhment,
That, near, this country ſhould be ſo immenſe,
Which form of trencher ſmall does repreſent
To us, who ſee it in theſe parts from hence:
And that he muſt obſerve with eyes intent,
If earth and ſea ſurrounding it, from thence
He would diſcern, which rendering no light,
The image is conducted but ſmall height.
72.
Quite other rivers, lakes, champain country,
Are there above, than what here with us are;
Quite other plains and vallies, mountains high,
Which cities have, and their own caſtles fair,
With houſes of ſuch vaſt immenſity,
To th' knight before or ſince none did appear,
And many' an ample ſolitary wood,
Where the nymphs daily the wild beaſts purſu'd.
73.
The Duke the whole t' obſerve ne'er tarried;
For not to that effect he thither roſe:
By the Apoſtle holy he was led
Into a vale; two mountains this encloſe;
Where, in guiſe wonderful, is carried,
What either by our own defect we loſe,
Or elſe by time or fortune's ſtrokes of ſpite:
That, which below is loſt, does there unite.
7 74.

FIG. 54: Canto XXXIV, Vol. II, 198-99.



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74.
Non pur di regni, ò di ricchezze parlo,
In che la rota inſtabile lavora ;
Ma di quel, ch'in poter di tor, di darlo
Non ha Fortuna, intender voglio ancora.
Molta fama è là sù, che, come tarlo,
Il Tempo à lungo andar quà giù divora.
La sù infiniti preghi, e voti ſtanno,
Che da noi peccatori à Dio ſi fanno.

75.
Le lagrime, e ſoſpiri de gli amanti ;
L'inutil tempo, che ſi perde à gioco ;
E l'ozio lungo d'uomini ignoranti ;
Vani diſegni, che non han mai loco:
I vani deſideri ſono tanti,
Che la più parte ingombran di quel loco.
Ciò, che in ſomma quà giù perdeſti mai,
Là sù ſalendo ritrovar potrai.

76.
Paſſando il Paladin per quelle biche,
Or di queſto, or di quel chiede à la guida.
Vide un monte di tumide veſiche,
Che dentro parea aver tumulti, e grida ;
E ſeppe, ch'eran le corone antiche
E de gli Aſſiri, e de la terra Lida,
E de' Perſi, e de' Greci, che già furo
Incliti, ed or n'è quaſi il nome oſcuro.

77.
Ami d'oro, e d'argento appreſſo vede
In una maſſa ; ch'erano quei doni,
Che ſi fan con ſperanza di mercede
A i Re, à gli avari Principi, à i patroni.
Vede in ghirlande aſcoſi lacci ; e chiede,
Et ode, che ſon tutte adulazioni.
Di cicale ſcoppiate imagine hanno
Verſi, ch'in lode de i Signor ſi fanno.

78.
Di nodi d'oro, e di gemmati ceppi
Vede, c'han forma i mal ſeguiti amori.
V'eran d'aquile artigli ; e che fur, ſeppi,
Le autorità, ch'à i ſuoi danno i Signori.
I mantici, ch'intorno han pieni i greppi,
Son i fumi de i Principi, e i favori,
Che danno un tempo à i Ganimedi ſuoi,
Che ſe ne van col fior de gli anni poi.

79.
Ruine di cittadi, e di caſtella
Stavan con gran teſor quivi ſozzopra :
Domanda, e ſa, che ſon trattati, e quella
Congiura, che sì mal par, che ſi copra :
Vide ſerpi con faccia di donzella,
Di monetieri, e di ladroni l'opra :
Poi vide bocce rotte di più ſorti,
Ch'era il ſervir de le miſere corti.

74.
Of wealth and kingdoms only, I don't ſpeak,
Which ſhe, with wheel unſtable, works upon ;
But that which in its power to give and take
Fortune has not, I'd alſo mention :
Much fame there is, which, as the reptile weak,
Time here below devours, in the long run :
There vows and prayers infinite are laid,
Which, by us ſinners, unto God are made.

75.
The tears of lovers, and their woeful ſighs,
The uſeleſs time away at play is thrown,
The tedious idleneſs of men unwiſe,
Projects abſurd, without foundation,
The vain deſires to ſuch a number riſe,
Of this place greateſt part they over-run :
So that, in fine, what loſs you e'er ſuſtain'd,
By mounting hither, may once more be gain'd.

76.
As thro' theſe heaps the Paladin went on,
Of this and that, his guide he did demand :
He ſees a mountain vaſt of bladders blown,
Which in them ſeem'd t'have noiſe and tumult grand,
And learn'd, that in them was each ancient crown
Of the Aſſyrians, and of Lydia's land,
Of Perſians, Greeks, who once were ſo renown'd,
And now their names obſcure are ſcarcely found.

77.
Of gold and ſilver, hooks were ſeen hard by,
In a great maſs, and theſe the preſents were,
Which, with full hope of a gratuity,
To niggard King, Prince, Patron, given are.
In garlands, hidden ſnares he did eſpy,
And aſks, and hears, 'tis flatteries lay there :
Of burſten graſs-hoppers the image, had
Verſes, in praiſe of lofty nobles made.

78.
Some knots of gold, and fetters join'd thereto,
He ſees ; loves ill purſu'd theſe figures were :
There eagle's claws were ſeen, and this he knew,
Pow'r, Sovereigns on miniſters transfer.
Several bellows ſcatter'd are, which ſhew
The ſmoke and favours Princes do confer
Upon their Ganimedes, for certain time,
Which, after, vaniſh with their youthful prime.

79.
Ruins of cities, and of caſtles rare,
With treaſures vaſt, there topſy-turvy laid ;
He aſks, and is inform'd, thoſe treaties are,
And theſe, to cover what ſeems ill, give aid.
Serpents he ſees, with face of damſel fair,
This is the thief's and money-coiner's trade.
Then he ſees bottles broke of many' a ſort,
This the reward was of the wretch at court.

80.

Canto 34. *O R L A N D O F U R I O S O.* 201

80.
Di verſate mineſtre una gran maſſa
Vede, e domanda al ſuo Dottor, ch'importe.
L'elemoſina è, dice, che ſi laſſa
Alcun, che fatta ſia dopo la morte.
Di vari fiori ad un gran monte paſſa,
Ch'ebbe già buono odore, or puzza forte.
Queſto era il dono (ſe però dir lece)
Che Coſtantino al buon Silveſtro fece.

81.
Vide gran copia di panie con viſco,
Ch'erano, O Donne, le bellezze voſtre.
Lungo ſarà, ſe tutte in verſo ordiſco
Le coſe, che gli fur quivi dimoſtre ;
Che dopo mille, e mille io non finiſco :
E vi ſon tutte l'occorrenze noſtre.
Sol la Pazzia non v'è poco, nè aſſai ;
Che ſta quà giù, nè ſe ne parte mai.

82.
Quivi ad alcuni giorni, e fatti ſui,
Ch'egli già avea perduti, ſi converſe ;
Che ſe non era interprete con lui.
Non diſcernea le forme lor diverſe.
Poi giunſe à quel, che par sì averlo à nui,
Che mai per eſſo à Dio voti non ferſe,
Io dico il Senno ; e n'era quivi un monte :
Solo aſſai più, che l'altre coſe conte.

83.
Era, come un liquor ſottile, e molle,
Atto à eſalar, ſe non ſi tien ben chiuſo ;
E ſi vedea raccolto in varie ampolle,
Qual più, qual men capace, atte à quell'uſo.
Quella è maggior di tutte, in che del folle
Signor d'Anglante era il gran ſenno infuſo ;
E fu da l'altre conoſciuta, quando
Avea ſcritto di fuor : Senno d'Orlando.

84.
E così tutte l'altre avean ſcritto anco
Il nome di color, di chi fu il ſenno.
Del ſuo, gran parte vide il Duca franco :
Ma molto più maravigliar lo fenno
Molti, ch'egli credea, che dramma manco
Non doveſſero averne ; e quivi denno
Chiara notizia, che ne tenean poco,
Che molta quantità n'era in quel loco.

85.
Altri in amar lo perde, altri in onori ;
Altri in cercar, ſcorrendo il mar, ricchezz
Altri ne le ſperanze de' Signori ;
Altri dietro à le magiche ſciocchezze ;
Altri in gemme, altri in opre di pittori,
Ed altri in altro, che più d'altro apprezze.
Di Sofiſti, e d'Aſtrologi raccolto,
E di Poeti ancor ve n'era molto.

VOL. II.

80
Of porridge ſpilt a hugeous heap perceives,
And of his teacher does th' import enquire :
This is the charity, which ſome one leaves,
He ſays, to be perform'd when he expire.
To a great mount of various flow'rs arrives,
Which once ſmelt well, now thence does ſtench per-
This is the preſent, with leave be it ſaid, [ſpire :
Which Conſtantine to good Silveſter made.

81.
He ſees of glue and birdlime plenty great ;
Theſe were your num'rous charms, O Ladies fair.
'Twould tedious be of all thoſe things to treat,
In verſe, that to him were diſcover'd there :
For I with thouſands ſhould not all compleat,
And there our own occurrences all are :
Of folly there's no part, or great or ſmall,
For that ſtays here below, nor hence recedes at all.

82.
There, to ſome days, and many an action,
Which formerly h'ad loſt himſelf, he went ;
Which, if not to him by 's explainer ſhown,
Diſcern'd he had not their forms different :
Then came to that, which ſeems ſo much our own,
That pray'rs to God for that are never ſent ;
Wiſdom I mean, which there was, in great mount,
Alone far greater than all elſe I now recount.

83.
'Twas, like a liquor, ſubtil and refin'd,
Apt to exhale, if not kept well incluſe ;
In various vaſe did this collected find,
Some more, ſome leſs capacious, fit for th' uſe :
That biggeſt was of all, where void of mind,
Of Anglant's Lord was the vaſt ſenſe recluſe :
And from the reſt ſhow'd clear its difference,
As wrote on the outſide, Orlando's Senſe.

84.
And ſo were all the reſt inſcribed ſhown,
With names of thoſe, whoſe ſenſe they did contain :
The gallant Duke ſaw great part of his own,
But much more him aſtoniſh'd caus'd remain,
That many, who, in his opinion,
Of what they ſhould have, wanted not a grain,
That they but little had, gave tokens clear,
As ſo great quantity detain'd was here.

85.
Which ſome in love, ſome had for honours, loſt,
Others, in ſcouring o'er, for wealth, the ſea,
Some, for their hopes in mighty patrons croſs'd,
Some, in purſuit of magick foolery,
In jewels ſome, or paintings of great coſt,
Others, in things they deem'd of rarity ;
Of ſchoolmen, ſtar-gazers, amaſs'd you ſee,
And o'th' poetick tribe, infinity.

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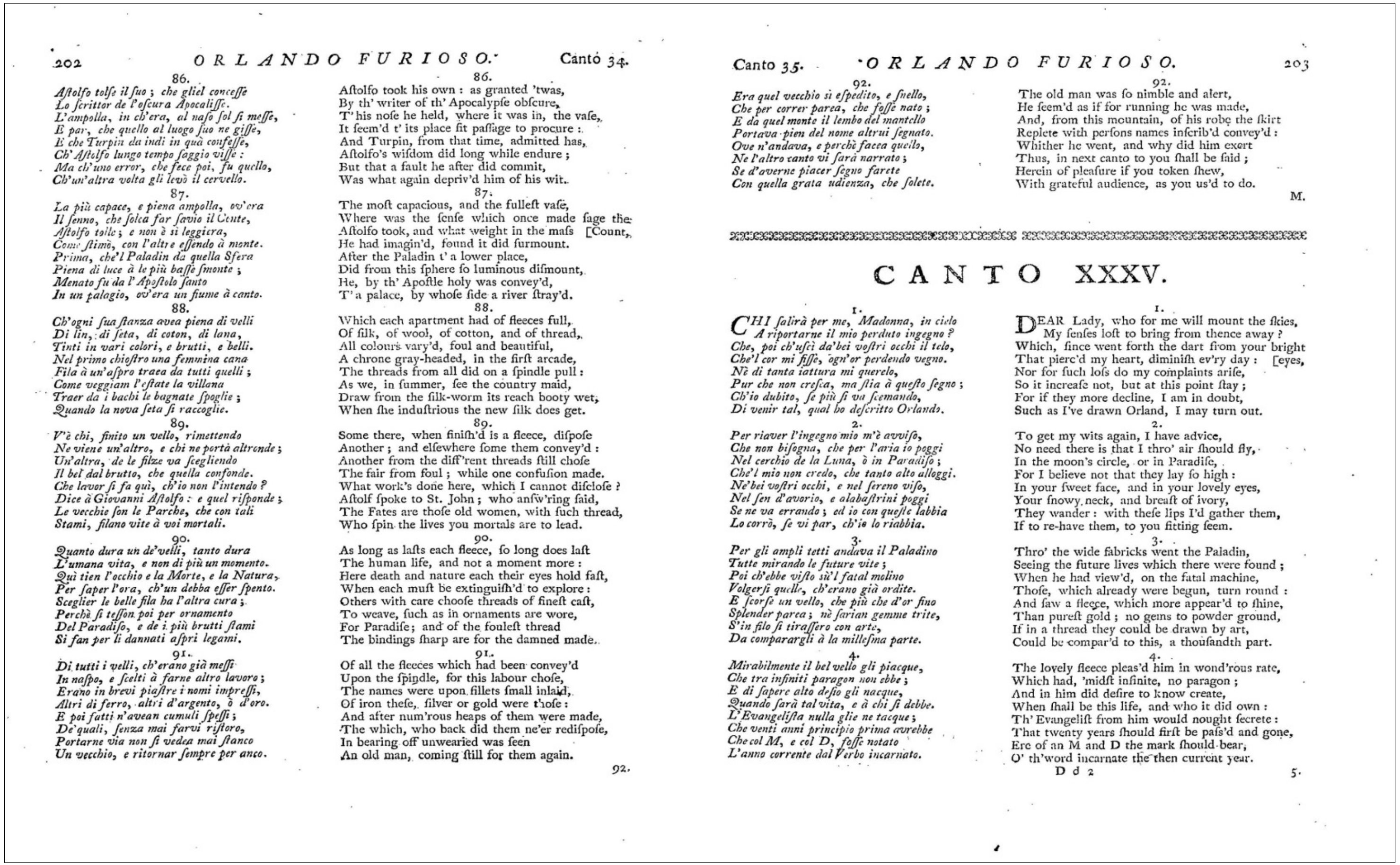
FIG. 55: Canto XXXIV, Vol. II, 200-01.



202 ORLANDO FURIOSO. Canto 34.

86.
Aſtolfo tolſe il ſuo; che gliel conceſſe
Lo ſcrittor de l'oſcura Apocaliſſe.
L'ampolla, in ch'era, al naſo ſol ſi meſſe,
E par, che quello al luogo ſuo ne giſſe,
E che Turpin da indi in quà confeſſe,
Ch' Aſtolfo lungo tempo ſaggio viſſe:
Ma ch'uno error, che fece poi, fu quello,
Ch'un'altra volta gli levò il cervello.

87.
La più capace, e piena ampolla, ov'era
Il ſenno, che ſolea far ſavio il Conte,
Aſtolfo tolle; e non è sì leggiera,
Come ſtimò, con l'altre eſſendo à monte.
Prima, che'l Paladin da quella Sfera
Piena di luce à le più baſſe ſmonte;
Menato fu da l' Apoſtolo ſanto
In un palagio, ov'era un fiume à canto.

88.
Ch'ogni ſua ſtanza avea piena di velli
Di lin, di ſeta, di coton, di lana,
Tinti in vari colori, e brutti, e belli.
Nel primo chioſtro una femmina cana
Fila à un'aſpro traea da tutti quelli;
Come veggiam l'eſtate la villana
Traer da i bachi le bagnate ſpoglie;
Quando la nova ſeta ſi raccoglie.

89.
V'è chi, finito un vello, rimettendo
Ne viene un'altro, e chi ne portà altronde;
Un'altra, de le filze va ſcegliendo
Il bel dal brutto, che quella confonde.
Che lavor ſi fa quì, ch'io non l'intendo?
Dice à Giovanni Aſtolfo: e quel riſponde;
Le vecchie ſon le Parche, che con tali
Stami, filano vite à voi mortali.

90.
Quanto dura un de'velli, tanto dura
L'umana vita, e non di più un momento.
Quì tien l'occhio e la Morte, e la Natura,
Per ſaper l'ora, ch'un debba eſſer ſpento.
Sceglier le belle fila ha l'altra cura;
Perchè ſi teſſon poi per ornamento
Del Paradiſo, e de i più brutti ſtami
Si fan per li dannati aſpri legami.

91.
Di tutti i velli, ch'erano già meſſi
In naſpo, e ſcelti à farne altro lavoro;
Erano in brevi piaſtre i nomi impreſſi,
Altri di ferro, altri d'argento, ò d'oro.
E poi fatti n'avean cumuli ſpeſſi;
De'quali, ſenza mai farvi riſtoro,
Portarne via non ſi vedea mai ſtanco
Un vecchio, e ritornar ſempre per anco.

86.
Aſtolfo took his own: as granted 'twas,
By th' writer of th' Apocalypſe obſcure,
T' his noſe he held, where it was in, the vaſe,
It ſeem'd t' its place fit paſſage to procure:
And Turpin, from that time, admitted has,
Aſtolfo's wiſdom did long while endure;
But that a fault he after did commit,
Was what again depriv'd him of his wit.

87.
The moſt capacious, and the fulleſt vaſe,
Where was the ſenſe which once made ſage the
Aſtolfo took, and what weight in the maſs [Count,
He had imagin'd, found it did ſurmount.
After the Paladin t' a lower place,
Did from this ſphere ſo luminous diſmount,
He, by th' Apoſtle holy was convey'd,
T' a palace, by whoſe ſide a river ſtray'd.

88.
Which each apartment had of fleeces full,
Of ſilk, of wool, of cotton, and of thread,
All colours vary'd, foul and beautiful,
A chrone gray-headed, in the firſt arcade,
The threads from all did on a ſpindle pull:
As we, in ſummer, ſee the country maid,
Draw from the ſilk-worm its reach booty wet,
When ſhe induſtrious the new ſilk does get.

89.
Some there, when finiſh'd is a fleece, diſpoſe
Another; and elſewhere ſome them convey'd:
Another from the diff'rent threads ſtill choſe
The fair from foul; while one confuſion made.
What work's done here, which I cannot diſcloſe?
Aſtolf ſpoke to St. John; who anſw'ring ſaid,
The Fates are thoſe old women, with ſuch thread,
Who ſpin the lives you mortals are to lead.

90.
As long as laſts each fleece, ſo long does laſt
The human life, and not a moment more:
Here death and nature each their eyes hold faſt,
When each muſt be extinguiſh'd to explore:
Others with care chooſe threads of fineſt caſt,
To weave, ſuch as in ornaments are wore,
For Paradiſe; and of the fouleſt thread
The bindings ſharp are for the damned made.

91.
Of all the fleeces which had been convey'd
Upon the ſpindle, for this labour choſe,
The names were upon fillets ſmall inlaid,
Of iron theſe, ſilver or gold were thoſe:
And after num'rous heaps of them were made,
The which, who back did them ne'er rediſpoſe,
In bearing off unwearied was ſeen
An old man, coming ſtill for them again.

92.

Canto 35. ORLANDO FURIOSO. 203

92.
Era quel vecchio sì eſpedito, e ſnello,
Che per correr parea, che foſſe nato;
E da quel monte il lembo del mantello
Portava pien del nome altrui ſegnato.
Ove n'andava, e perchè facea quello,
Ne l'altro canto vi ſarà narrato;
Se d'averne piacer ſegno farete
Con quella grata udienza, che ſolete.

92.
The old man was ſo nimble and alert,
He ſeem'd as if for running he was made,
And, from this mountain, of his robe the ſkirt
Replete with perſons names inſcrib'd convey'd:
Whither he went, and why did him exert
Thus, in next canto to you ſhall be ſaid;
Herein of pleaſure if you token ſhew,
With grateful audience, as you us'd to do.

M.

CANTO XXXV.

1.
CHI ſalirà per me, Madonna, in cielo
A riportarne il mio perduto ingegno?
Che, poi ch'uſcì da'bei voſtri occhi il telo,
Che'l cor mi fiſſe, ogn'or perdendo vegno.
Nè di tanta iattura mi querelo,
Pur che non creſca, ma ſtia à queſto ſegno;
Ch'io dubito, ſe più ſi va ſcemando,
Di venir tal, qual ho deſcritto Orlando.

2.
Per riaver l'ingegno mio m'è avviſo,
Che non biſogna, che per l'aria io poggi
Nel cerchio de la Luna, ò in Paradiſo;
Che'l mio non credo, che tanto alto alloggi.
Ne'bei voſtri occhi, e nel ſereno viſo,
Nel ſen d'avorio, e alabaſtrini poggi
Se ne va errando; ed io con queſte labbia
Lo corrò, ſe vi par, ch'io lo riabbia.

3.
Per gli ampli tetti andava il Paladino
Tutte mirando le future vite;
Poi ch'ebbe viſto sù'l fatal molino
Volgerſi quelle, ch'erano già ordite.
E ſcorſe un vello, che più che d'or fino
Splender parea; nè ſarian gemme trite,
S'in filo ſi tiraſſero con arte,
Da compararglì à la milleſma parte.

4.
Mirabilmente il bel vello gli piacque,
Che tra infiniti paragon non ebbe;
E di ſapere alto deſio gli nacque,
Quando ſarà tal vita, e à chi ſi debbe.
L'Evangeliſta nulla glie ne tacque;
Che venti anni principio prima avrebbe
Che col M, e col D, foſſe notato
L'anno corrente dal Verbo incarnato.

1.
DEAR Lady, who for me will mount the ſkies,
My ſenſes loſt to bring from thence away?
Which, ſince went forth the dart from your bright
That pierc'd my heart, diminiſh ev'ry day: [eyes,
Nor for ſuch loſs do my complaints ariſe,
So it increaſe not, but at this point ſtay;
For if they more decline, I am in doubt,
Such as I've drawn Orland, I may turn out.

2.
To get my wits again, I have advice,
No need there is that I thro' air ſhould fly,
In the moon's circle, or in Paradiſe,
For I believe not that they lay ſo high:
In your ſweet face, and in your lovely eyes,
Your ſnowy neck, and breaſt of ivory,
They wander: with theſe lips I'd gather them,
If to re-have them, to you fitting ſeem.

3.
Thro' the wide fabricks went the Paladin,
Seeing the future lives which there were found;
When he had view'd, on the fatal machine,
Thoſe, which already were begun, turn round:
And ſaw a fleece, which more appear'd to ſhine,
Than pureſt gold; no gems to powder ground,
If in a thread they could be drawn by art,
Could be compar'd to this, a thouſandth part.

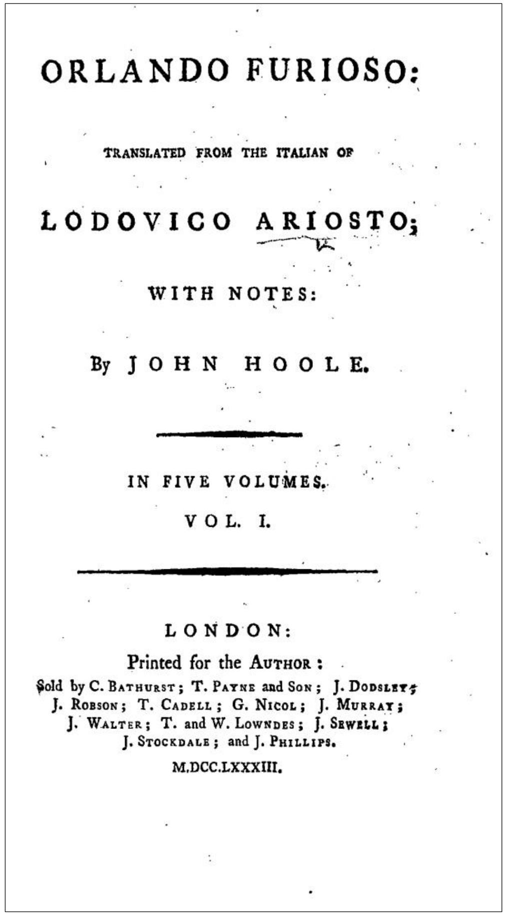
4.
The lovely fleece pleas'd him in wond'rous rate,
Which had, 'midſt infinite, no paragon;
And in him did deſire to know create,
When ſhall be this life, and who it did own:
Th' Evangeliſt from him would nought ſecrete:
That twenty years ſhould firſt be paſs'd and gone,
Ere of an M and D the mark ſhould bear,
O' th'word incarnate the then current year.

Dd 2

5.

FIG. 56: Canto XXXIV, Vol. II, 202-03.

2.10 JOHN HOOLE'S TRANSLATION (1783): FRONT- AND BACKMATTER



ORLANDO FURIOSO:

TRANSLATED FROM THE ITALIAN OF

LODOVICO ARIOSTO;

WITH NOTES:

By JOHN HOOLE.

IN FIVE VOLUMES.

VOL. I.

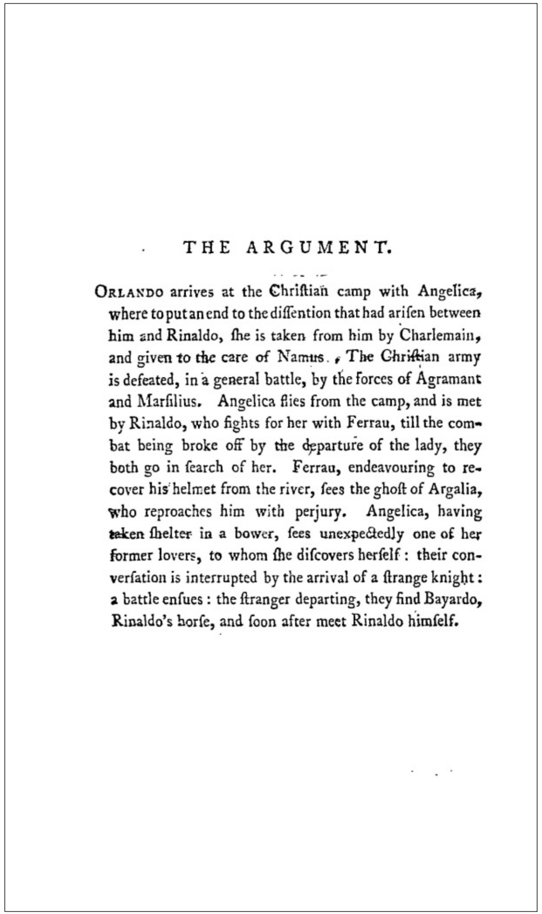
LONDON:

Printed for the Author:

Sold by C. Bathurst; T. Payne and Son; J. Dodsley;
J. Robson; T. Cadell; G. Nicol; J. Murray;
J. Walter; T. and W. Lowndes; J. Sewell;
J. Stockdale; and J. Phillips.

M.DCC.LXXXIII.

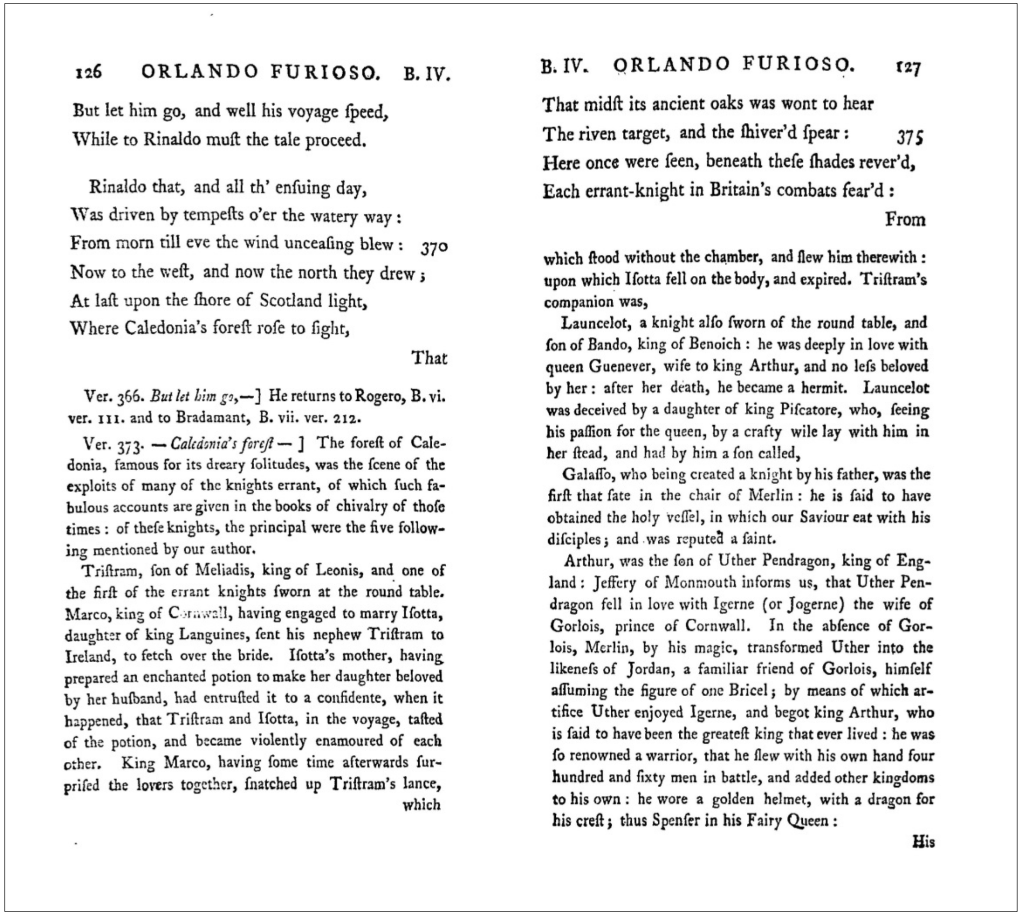
FIG. 57 : Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783). Title page.



THE ARGUMENT.

Orlando arrives at the Chriſtian camp with Angelica, where to put an end to the diſſention that had ariſen between him and Rinaldo, ſhe is taken from him by Charlemain, and given to the care of Namus. The Chriſtian army is defeated, in a general battle, by the forces of Agramant and Marſilius. Angelica flies from the camp, and is met by Rinaldo, who fights for her with Ferrau, till the combat being broke off by the departure of the lady, they both go in ſearch of her. Ferrau, endeavouring to recover his helmet from the river, ſees the ghoſt of Argalia, who reproaches him with perjury. Angelica, having taken ſhelter in a bower, ſees unexpectedly one of her former lovers, to whom ſhe diſcovers herſelf: their converſation is interrupted by the arrival of a ſtrange knight: a battle enſues: the ſtranger departing, they find Bayardo, Rinaldo’s horſe, and ſoon after meet Rinaldo himſelf.

Fig. 58: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783). Example of the ‘argument’ before each canto (Vol. I).



126 ORLANDO FURIOSO. B. IV.

But let him go, and well his voyage ſpeed,
While to Rinaldo muſt the tale proceed.

Rinaldo that, and all th’ enſuing day,
Was driven by tempeſts o’er the watery way:
From morn till eve the wind unceaſing blew: 370
Now to the weſt, and now the north they drew;
At laſt upon the ſhore of Scotland light,
Where Caledonia’s foreſt roſe to fight,

That

Ver. 366. *But let him go,*—] He returns to Rogero, B. vi. ver. 111. and to Bradamant, B. vii. ver. 212.

Ver. 373. —*Caledonia’s foreſt* —] The foreſt of Caledonia, famous for its dreary ſolitudes, was the ſcene of the exploits of many of the knights errant, of which ſuch fabulous accounts are given in the books of chivalry of thoſe times: of theſe knights, the principal were the five following mentioned by our author.

Triſtram, ſon of Meliadis, king of Leonis, and one of the firſt of the errant knights ſworn at the round table. Marco, king of Cornwall, having engaged to marry Iſotta, daughter of king Languines, ſent his nephew Triſtram to Ireland, to fetch over the bride. Iſotta’s mother, having prepared an enchanted potion to make her daughter beloved by her huſband, had entruſted it to a confidente, when it happened, that Triſtram and Iſotta, in the voyage, taſted of the potion, and became violently enamoured of each other. King Marco, having ſome time afterwards ſurpriſed the lovers together, ſnatched up Triſtram’s lance,

which

B. IV. ORLANDO FURIOSO. 127

That midſt its ancient oaks was wont to hear
The riven target, and the ſhiver’d ſpear: 375
Here once were ſeen, beneath theſe ſhades rever’d,
Each errant-knight in Britain’s combats fear’d:

From

which ſtood without the chamber, and ſlew him therewith: upon which Iſotta fell on the body, and expired. Triſtram’s companion was,

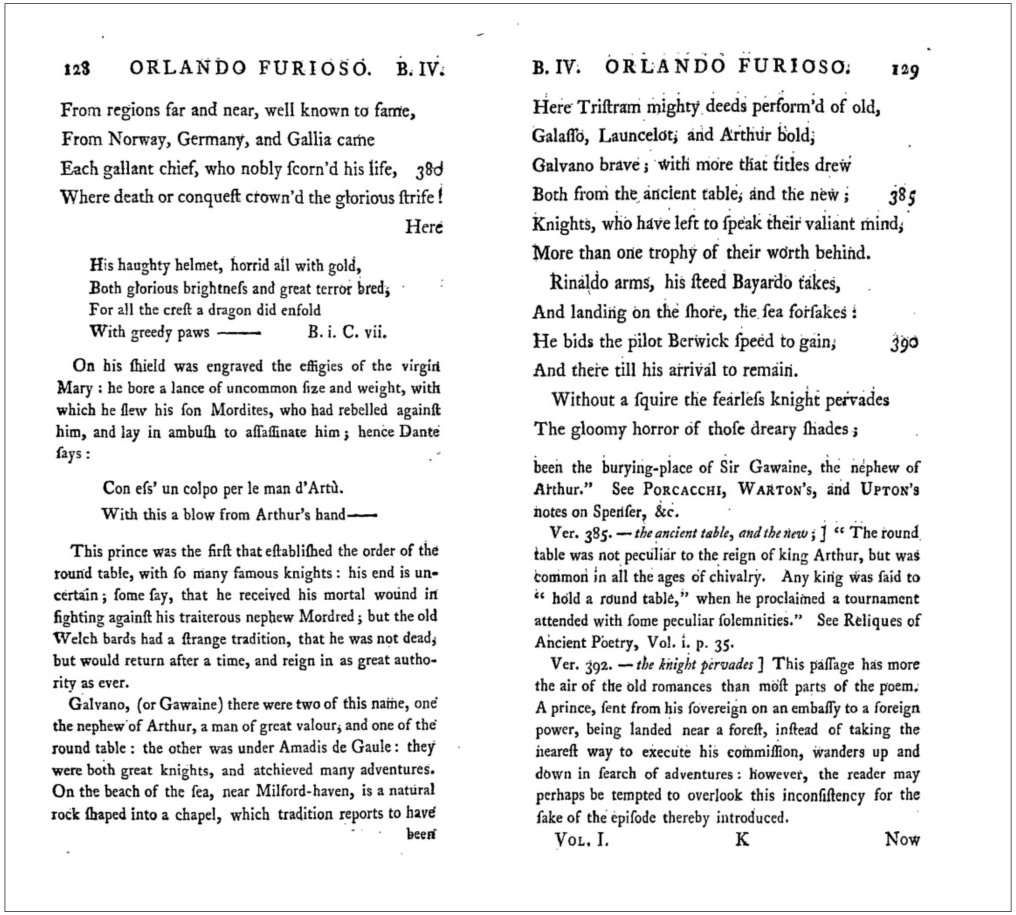
Launcelot, a knight alſo ſworn of the round table, and ſon of Bando, king of Benoich: he was deeply in love with queen Guenever, wife to king Arthur, and no leſs beloved by her: after her death, he became a hermit. Launcelot was deceived by a daughter of king Piſcatore, who, ſeeing his paſſion for the queen, by a crafty wile lay with him in her ſtead, and had by him a ſon called,

Galaſſo, who being created a knight by his father, was the firſt that ſate in the chair of Merlin: he is ſaid to have obtained the holy veſſel, in which our Saviour eat with his diſciples; and was reputed a ſaint.

Arthur, was the ſon of Uther Pendragon, king of England: Jeffery of Monmouth informs us, that Uther Pendragon fell in love with Igerne (or Jogerne) the wife of Gorlois, prince of Cornwall. In the abſence of Gorlois, Merlin, by his magic, transformed Uther into the likeneſs of Jordan, a familiar friend of Gorlois, himſelf aſſuming the figure of one Bricel; by means of which artifice Uther enjoyed Igerne, and begot king Arthur, who is ſaid to have been the greateſt king that ever lived: he was ſo renowned a warrior, that he ſlew with his own hand four hundred and ſixty men in battle, and added other kingdoms to his own: he wore a golden helmet, with a dragon for his creſt; thus Spenſer in his Fairy Queen:

His

FIG. 59: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783). Example of long footnote, Vol. I, 27.



128 ORLANDO FURIOSO. B. IV.

From regions far and near, well known to fame,
From Norway, Germany, and Gallia came
Each gallant chief, who nobly ſcorn'd his life, 380
Where death or conqueſt crown'd the glorious ſtrife!
Here

His haughty helmet, horrid all with gold,
Both glorious brightneſs and great terror bred;
For all the creſt a dragon did enfold
With greedy paws —— B. i. C. vii.

On his ſhield was engraved the effigies of the virgin Mary: he bore a lance of uncommon ſize and weight, with which he ſlew his ſon Mordites, who had rebelled againſt him, and lay in ambuſh to aſſaſſinate him; hence Dante ſays:

Con eſs' un colpo per le man d'Artù.
With this a blow from Arthur's hand——

This prince was the firſt that eſtabliſhed the order of the round table, with ſo many famous knights: his end is uncertain; ſome ſay, that he received his mortal wound in fighting againſt his traiterous nephew Mordred; but the old Welch bards had a ſtrange tradition, that he was not dead, but would return after a time, and reign in as great authority as ever.

Galvano, (or Gawaine) there were two of this name, one the nephew of Arthur, a man of great valour, and one of the round table: the other was under Amadis de Gaule: they were both great knights, and atchieved many adventures. On the beach of the ſea, near Milford-haven, is a natural rock ſhaped into a chapel, which tradition reports to have
been

B. IV. ORLANDO FURIOSO. 129

Here Triſtram mighty deeds perform'd of old,
Galaſſo, Launcelot, and Arthur bold;
Galvano brave; with more that titles drew
Both from the ancient table, and the new; 385
Knights, who have left to ſpeak their valiant mind,
More than one trophy of their worth behind.
Rinaldo arms, his ſteed Bayardo takes,
And landing on the ſhore, the ſea forſakes:
He bids the pilot Berwick ſpeed to gain, 390
And there till his arrival to remain.
Without a ſquire the fearleſs knight pervades
The gloomy horror of thoſe dreary ſhades;

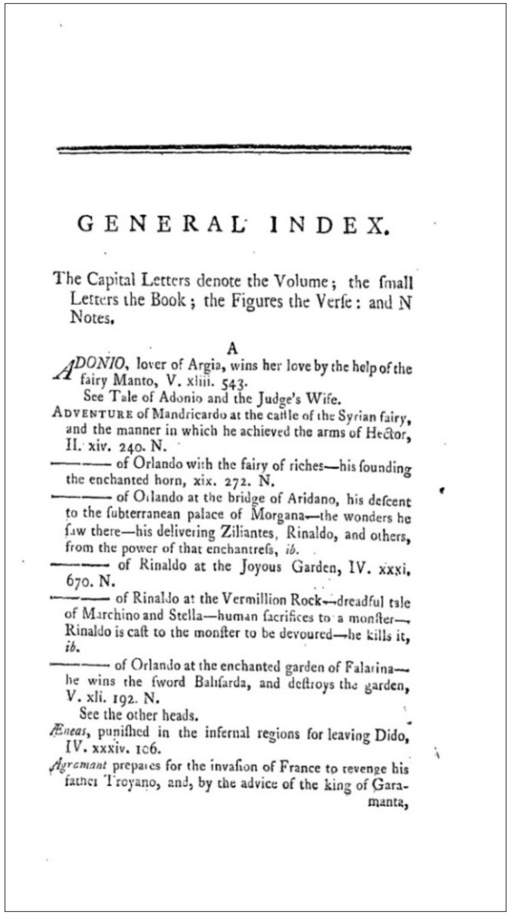
been the burying-place of Sir Gawaine, the nephew of Arthur." See PORCACCHI, WARTON's, and UPTON's notes on Spenſer, &c.

Ver. 385. — *the ancient table, and the new;*] "The round table was not peculiar to the reign of king Arthur, but was common in all the ages of chivalry. Any king was ſaid to "hold a round table," when he proclaimed a tournament attended with ſome peculiar ſolemnities." See Reliques of Ancient Poetry, Vol. i. p. 35.

Ver. 392. — *the knight pervades*] This paſſage has more the air of the old romances than moſt parts of the poem. A prince, ſent from his ſovereign on an embaſſy to a foreign power, being landed near a foreſt, instead of taking the neareſt way to execute his commiſſion, wanders up and down in ſearch of adventures: however, the reader may perhaps be tempted to overlook this inconſiſtency for the ſake of the epiſode thereby introduced.

VOL. I. K Now

FIG. 60: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783). Continued.



GENERAL INDEX.

The Capital Letters denote the Volume; the ſmall Letters the Book; the Figures the Verſe: and N Notes.

A

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——— of Orlando with the fairy of riches—his founding the enchanted horn, xix. 272. N.
——— of Orlando at the bridge of Aridano, his deſcent to the ſubterranean palace of Morgana—the wonders he ſaw there—his delivering Ziliantes, Rinaldo, and others, from the power of that enchantreſs, *ib.*
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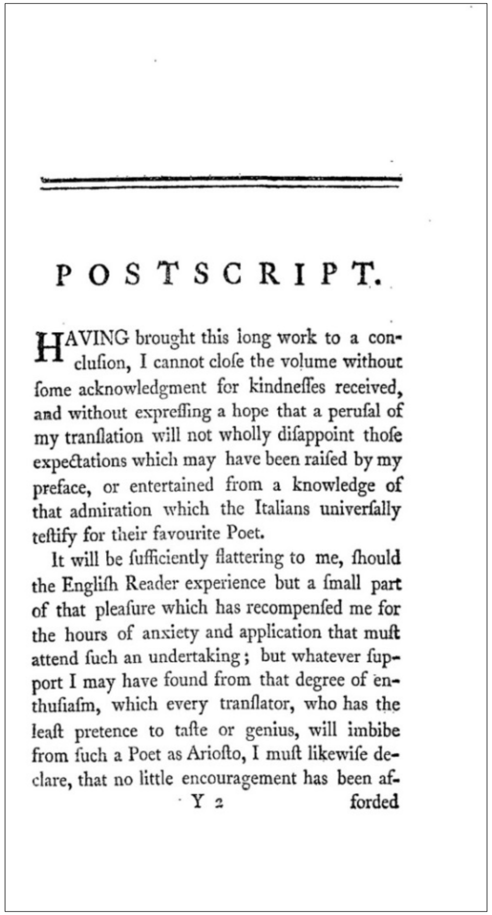
——— of Orlando at the enchanted garden of Falarina—he wins the ſword Baliſarda, and deſtroys the garden, V. xli. 192. N.
  See the other heads.
Æneas, puniſhed in the infernal regions for leaving Dido, IV. xxxiv. 106.
Agramant prepares for the invaſion of France to revenge his father Troyano, and, by the advice of the king of Garamanta,

FIG. 61: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783) General Index, Vol. I.



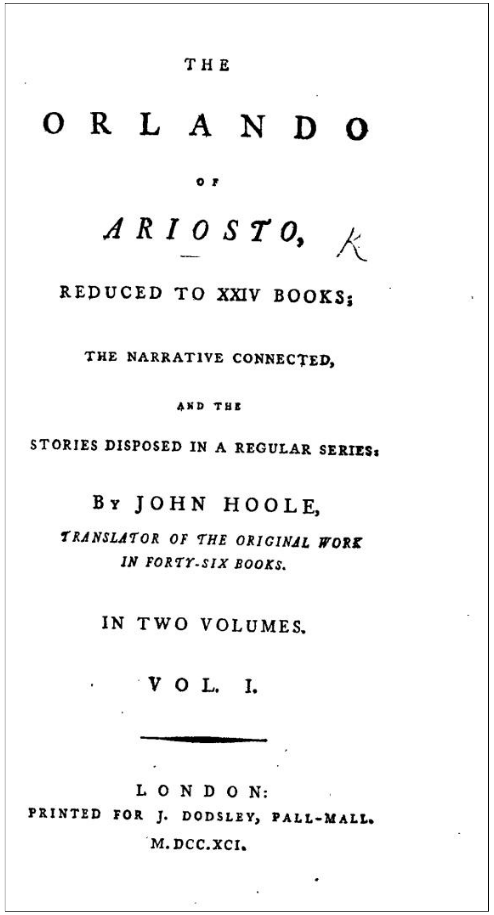
POSTSCRIPT.

HAVING brought this long work to a concluſion, I cannot cloſe the volume without ſome acknowledgment for kindneſſes received, and without expreſſing a hope that a peruſal of my tranſlation will not wholly diſappoint thoſe expectations which may have been raiſed by my preface, or entertained from a knowledge of that admiration which the Italians univerſally teſtify for their favourite Poet.

It will be ſufficiently flattering to me, ſhould the Engliſh Reader experience but a ſmall part of that pleaſure which has recompenſed me for the hours of anxiety and application that muſt attend ſuch an undertaking; but whatever ſupport I may have found from that degree of enthuſiaſm, which every tranſlator, who has the leaſt pretence to taſte or genius, will imbibe from ſuch a Poet as Arioſto, I muſt likewiſe declare, that no little encouragement has been af-

Y 2 forded

FIG. 62: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783). The Postscript (Vol. V).



THE

ORLANDO

OF

ARIOSTO, K

REDUCED TO XXIV BOOKS;

THE NARRATIVE CONNECTED,

AND THE

STORIES DISPOSED IN A REGULAR SERIES:

BY JOHN HOOLE,

TRANSLATOR OF THE ORIGINAL WORK
IN FORTY-SIX BOOKS.

IN TWO VOLUMES.

VOL. I.

LONDON:
PRINTED FOR J. DODSLEY, PALL-MALL.
M.DCC.XCI.

FIG. 63: John Hoole, *The Orlando of Ariosto: Reduced to Twenty-Four Books the Narrative Connected and the Stories Disposed in a Regular Series by John Hoole, Translator of the Original Work in Forty-Six Books* (London: printed for J. Dodsley, 1791). Title page.

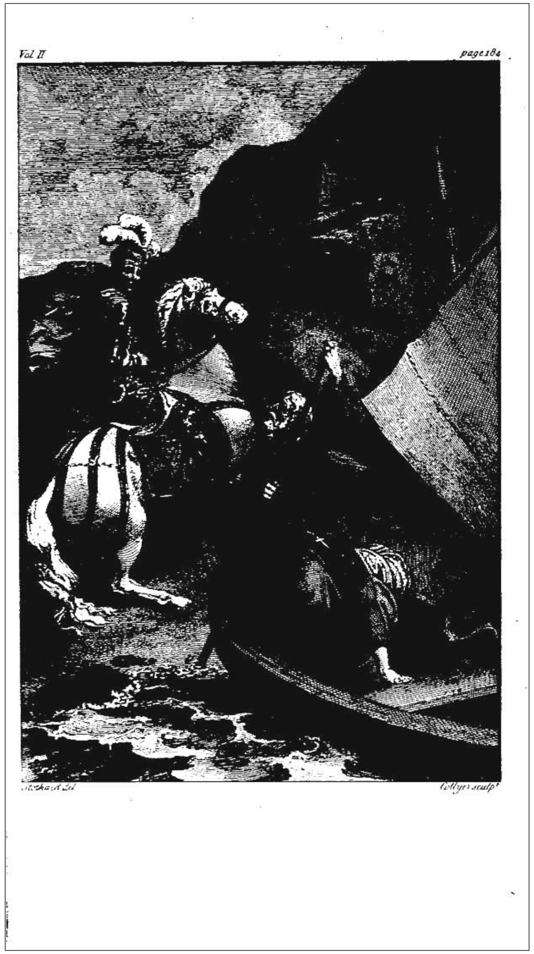
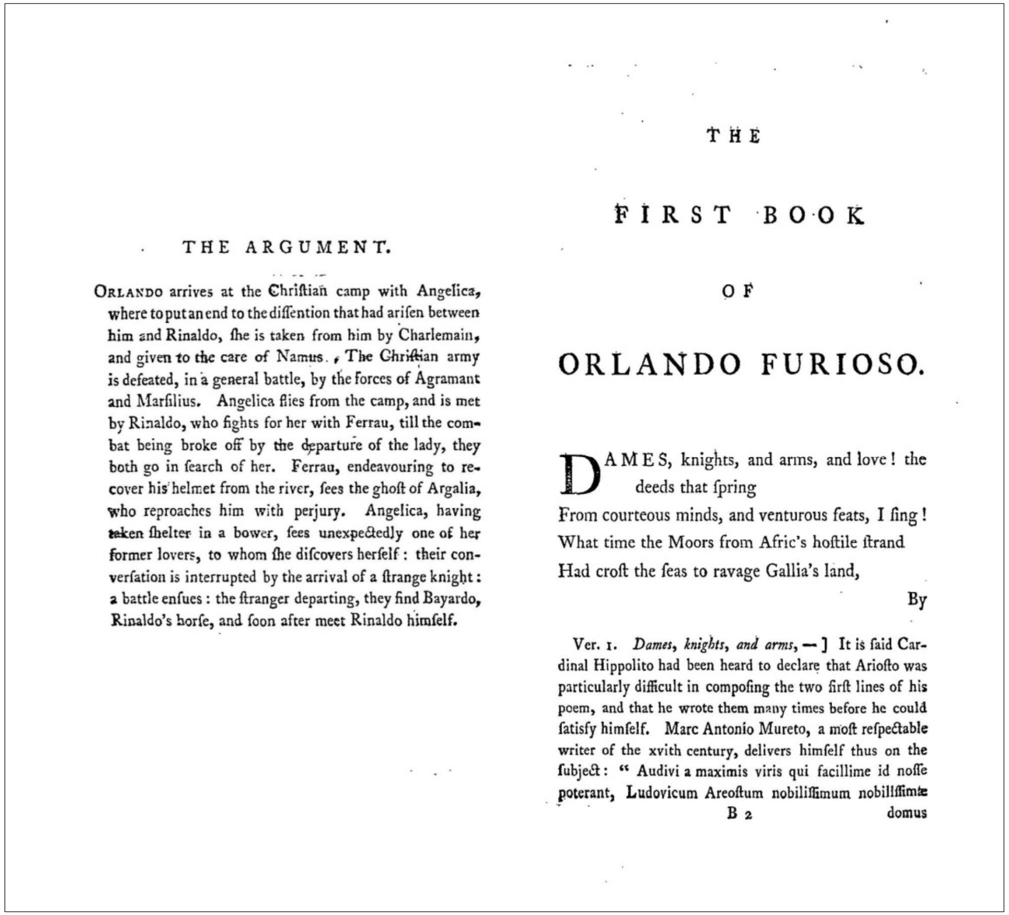

Vol II
page 184
Stothard del
Collyer sculp^t

FIG. 64: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole*. *In Five Volumes*. (London: London: printed for the author, 1783). Illustration to volume II.

2.11 JOHN HOOLE'S TRANSLATION (1783): CANTO I



THE ARGUMENT.

ORLANDO arrives at the Chriſtian camp with Angelica, where to put an end to the diſſention that had ariſen between him and Rinaldo, ſhe is taken from him by Charlemain, and given to the care of Namus. The Chriſtian army is defeated, in a general battle, by the forces of Agramant and Marſilius. Angelica flies from the camp, and is met by Rinaldo, who fights for her with Ferrau, till the combat being broke off by the departure of the lady, they both go in ſearch of her. Ferrau, endeavouring to recover his helmet from the river, ſees the ghoſt of Argalia, who reproaches him with perjury. Angelica, having taken ſhelter in a bower, ſees unexpectedly one of her former lovers, to whom ſhe diſcovers herſelf: their converſation is interrupted by the arrival of a ſtrange knight: a battle enſues: the ſtranger departing, they find Bayardo, Rinaldo's horſe, and ſoon after meet Rinaldo himſelf.

THE

FIRST BOOK

OF

ORLANDO FURIOSO.

DAMES, knights, and arms, and love! the deeds that ſpring
From courteous minds, and venturous feats, I ſing!
What time the Moors from Afric's hoſtile ſtrand
Had croſt the ſeas to ravage Gallia's land,

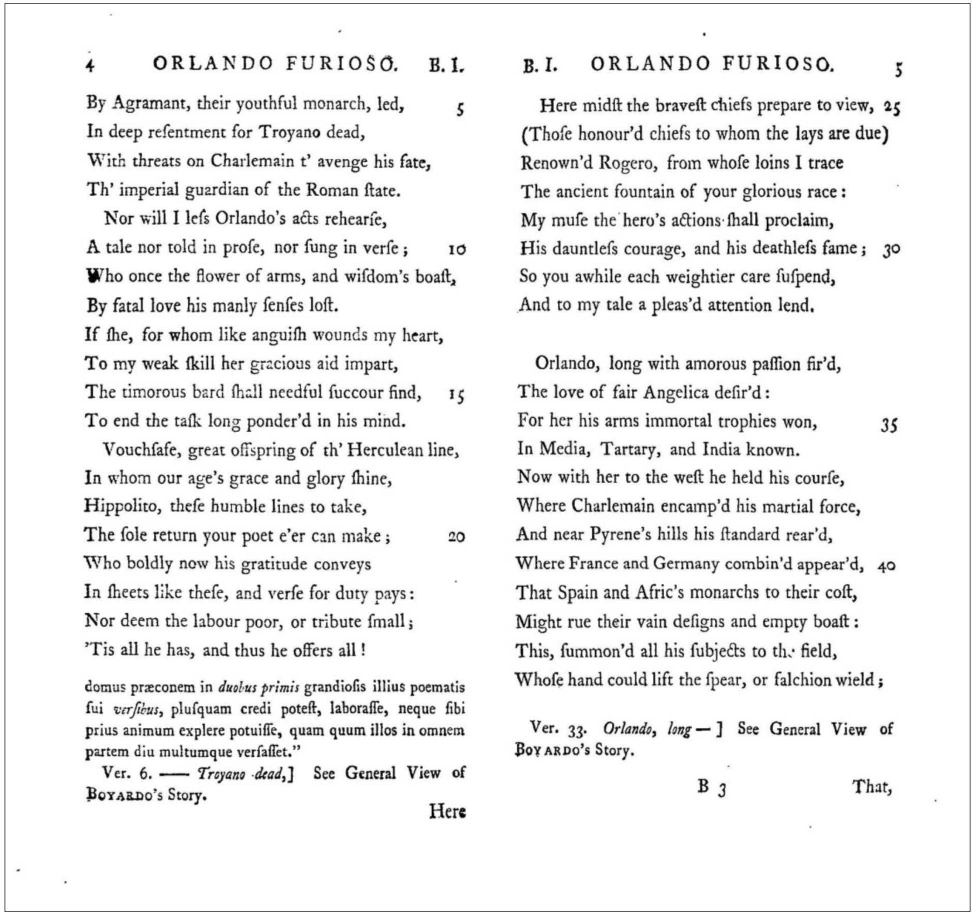
By

Ver. 1. *Dames, knights, and arms,* —] It is ſaid Cardinal Hippolito had been heard to declare that Arioſto was particularly difficult in compoſing the two firſt lines of his poem, and that he wrote them many times before he could ſatisfy himſelf. Marc Antonio Mureto, a moſt reſpectable writer of the xvith century, delivers himſelf thus on the ſubject: " Audivi a maximis viris qui facillime id noſſe poterant, Ludovicum Areoſtum nobiliſſimum nobiliſſimæ

B 2 domus

FIG. 65: Ludovico Ariosto, *Orlando furioso*: *Translated from the Italian of Lodovico Ariosto; with Notes: by John Hoole. In Five Volumes*. (London: London: printed for the author, 1783). Canto I, Vol. I, 3.

John Hoole’s Translation (1783)



4 ORLANDO FURIOSO. B. I.

By Agramant, their youthful monarch, led,
In deep reſentment for Troyano dead,
With threats on Charlemain t’ avenge his fate,
Th’ imperial guardian of the Roman ſtate.
Nor will I leſs Orlando’s acts rehearſe,
A tale nor told in proſe, nor ſung in verſe;
Who once the flower of arms, and wiſdom’s boaſt,
By fatal love his manly ſenſes loſt.
If ſhe, for whom like anguiſh wounds my heart,
To my weak ſkill her gracious aid impart,
The timorous bard ſhall needful ſuccour find,
To end the taſk long ponder’d in his mind.
Vouchſafe, great offspring of th’ Herculean line,
In whom our age’s grace and glory ſhine,
Hippolito, theſe humble lines to take,
The ſole return your poet e’er can make;
Who boldly now his gratitude conveys
In ſheets like theſe, and verſe for duty pays:
Nor deem the labour poor, or tribute ſmall;
’Tis all he has, and thus he offers all!

domus præconem in *duobus primis* grandioſis illius poematis ſui *verſibus*, pluſquam credi poteſt, laboraſſe, neque ſibi prius animum explere potuiſſe, quam quum illos in omnem partem diu multumque verſaſſet.”

Ver. 6. —— *Troyano dead,*] See General View of Boyardo’s Story.

Here

B. I. ORLANDO FURIOSO. 5

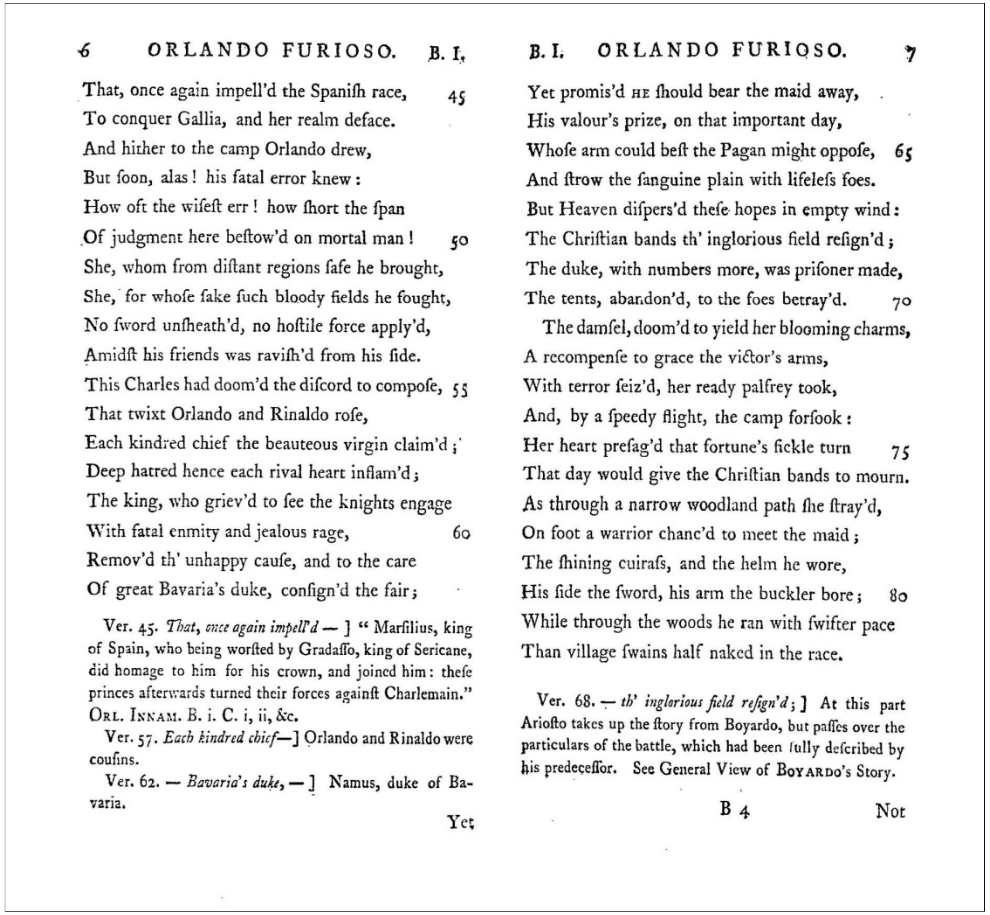
Here midſt the braveſt chiefs prepare to view,
(Thoſe honour’d chiefs to whom the lays are due)
Renown’d Rogero, from whoſe loins I trace
The ancient fountain of your glorious race:
My muſe the hero’s actions ſhall proclaim,
His dauntleſs courage, and his deathleſs fame;
So you awhile each weightier care ſuſpend,
And to my tale a pleas’d attention lend.

Orlando, long with amorous paſſion fir’d,
The love of fair Angelica deſir’d:
For her his arms immortal trophies won,
In Media, Tartary, and India known.
Now with her to the weſt he held his courſe,
Where Charlemain encamp’d his martial force,
And near Pyrene’s hills his ſtandard rear’d,
Where France and Germany combin’d appear’d,
That Spain and Afric’s monarchs to their coſt,
Might rue their vain deſigns and empty boaſt:
This, ſummon’d all his ſubjects to the field,
Whoſe hand could lift the ſpear, or falchion wield;

Ver. 33. *Orlando, long* —] See General View of Boyardo’s Story.

B 3 That,

FIG. 66: Canto I, Vol. I, 4-5.



6 ORLANDO FURIOSO. B. I.

That, once again impell'd the Spaniſh race,
To conquer Gallia, and her realm deface.
And hither to the camp Orlando drew,
But ſoon, alas! his fatal error knew:
How oft the wiſeſt err! how ſhort the ſpan
Of judgment here beſtow'd on mortal man!
She, whom from diſtant regions ſafe he brought,
She, for whoſe ſake ſuch bloody fields he fought,
No ſword unſheath'd, no hoſtile force apply'd,
Amidſt his friends was raviſh'd from his ſide.
This Charles had doom'd the diſcord to compoſe,
That twixt Orlando and Rinaldo roſe,
Each kindred chief the beauteous virgin claim'd;
Deep hatred hence each rival heart inflam'd;
The king, who griev'd to ſee the knights engage
With fatal enmity and jealous rage,
Remov'd th' unhappy cauſe, and to the care
Of great Bavaria's duke, conſign'd the fair;

Ver. 45. *That, once again impell'd* —] "Marſilius, king of Spain, who being worſted by Gradaſſo, king of Sericane, did homage to him for his crown, and joined him: theſe princes afterwards turned their forces againſt Charlemain." ORL. INNAM. B. i. C. i, ii, &c.

Ver. 57. *Each kindred chief*—] Orlando and Rinaldo were couſins.

Ver. 62. — *Bavaria's duke*, —] Namus, duke of Bavaria.

Yet

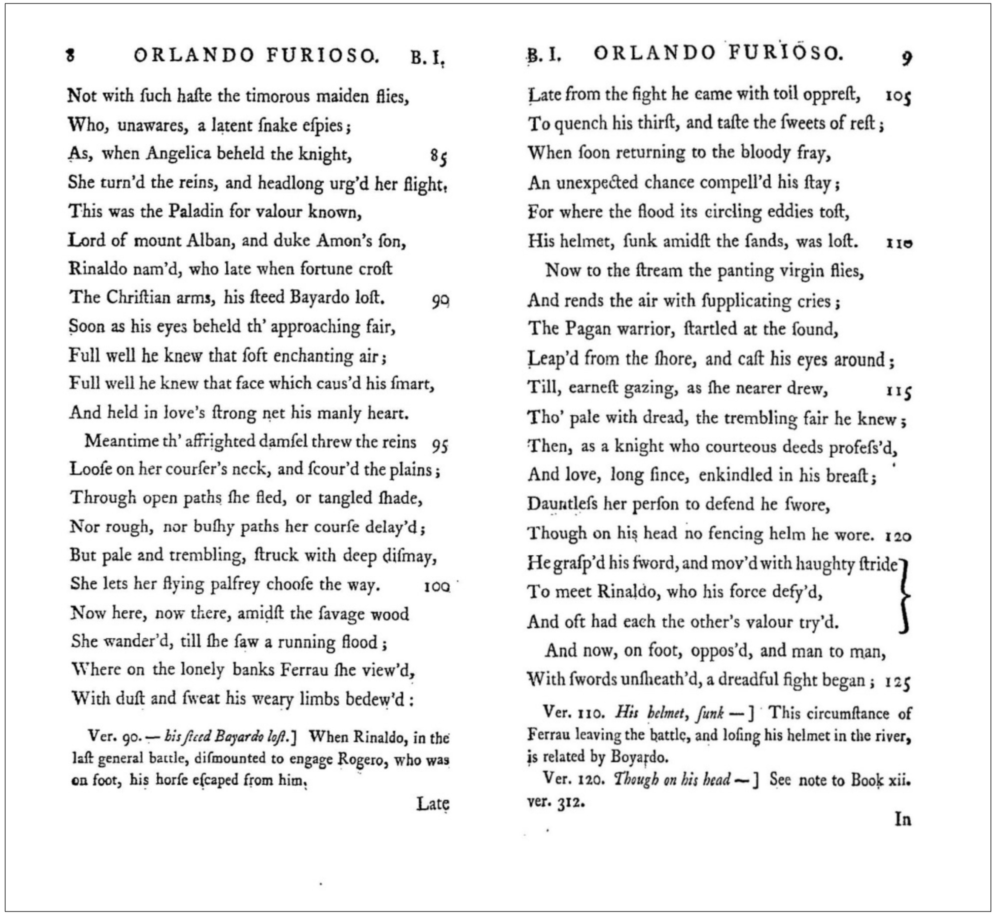
B. I. ORLANDO FURIOSO. 7

Yet promis'd HE ſhould bear the maid away,
His valour's prize, on that important day,
Whoſe arm could beſt the Pagan might oppoſe,
And ſtrow the ſanguine plain with lifeleſs foes.
But Heaven diſpers'd theſe hopes in empty wind:
The Chriſtian bands th' inglorious field reſign'd;
The duke, with numbers more, was priſoner made,
The tents, abandon'd, to the foes betray'd.
The damſel, doom'd to yield her blooming charms,
A recompenſe to grace the victor's arms,
With terror ſeiz'd, her ready palfrey took,
And, by a ſpeedy flight, the camp forſook:
Her heart preſag'd that fortune's fickle turn
That day would give the Chriſtian bands to mourn.
As through a narrow woodland path ſhe ſtray'd,
On foot a warrior chanc'd to meet the maid;
The ſhining cuiraſs, and the helm he wore,
His ſide the ſword, his arm the buckler bore;
While through the woods he ran with ſwifter pace
Than village ſwains half naked in the race.

Ver. 68. — *th' inglorious field reſign'd*;] At this part Arioſto takes up the ſtory from Boyardo, but paſſes over the particulars of the battle, which had been fully deſcribed by his predeceſſor. See General View of BOYARDO's Story.

B 4 Not

FIG. 67: Canto I, Vol. I, 6-7.



8 ORLANDO FURIOSO. B. I.

Not with ſuch haſte the timorous maiden flies,
Who, unawares, a latent ſnake eſpies;
As, when Angelica beheld the knight,
She turn’d the reins, and headlong urg’d her flight.
This was the Paladin for valour known,
Lord of mount Alban, and duke Amon’s ſon,
Rinaldo nam’d, who late when fortune croſt
The Chriſtian arms, his ſteed Bayardo loſt.
Soon as his eyes beheld th’ approaching fair,
Full well he knew that ſoft enchanting air;
Full well he knew that face which caus’d his ſmart,
And held in love’s ſtrong net his manly heart.
  Meantime th’ affrighted damſel threw the reins
Looſe on her courſer’s neck, and ſcour’d the plains;
Through open paths ſhe fled, or tangled ſhade,
Nor rough, nor buſhy paths her courſe delay’d;
But pale and trembling, ſtruck with deep diſmay,
She lets her flying palfrey chooſe the way.
Now here, now there, amidſt the ſavage wood
She wander’d, till ſhe ſaw a running flood;
Where on the lonely banks Ferrau ſhe view’d,
With duſt and ſweat his weary limbs bedew’d:

Ver. 90. — *his ſteed Bayardo loſt.*] When Rinaldo, in the laſt general battle, diſmounted to engage Rogero, who was on foot, his horſe eſcaped from him.

Late

B. I. ORLANDO FURIOSO. 9

Late from the fight he came with toil oppreſt,
To quench his thirſt, and taſte the ſweets of reſt;
When ſoon returning to the bloody fray,
An unexpected chance compell’d his ſtay;
For where the flood its circling eddies toſt,
His helmet, ſunk amidſt the ſands, was loſt.
  Now to the ſtream the panting virgin flies,
And rends the air with ſupplicating cries;
The Pagan warrior, ſtartled at the ſound,
Leap’d from the ſhore, and caſt his eyes around;
Till, earneſt gazing, as ſhe nearer drew,
Tho’ pale with dread, the trembling fair he knew;
Then, as a knight who courteous deeds profeſs’d,
And love, long ſince, enkindled in his breaſt;
Dauntleſs her perſon to defend he ſwore,
Though on his head no fencing helm he wore.
He graſp’d his ſword, and mov’d with haughty ſtride
To meet Rinaldo, who his force defy’d,
And oft had each the other’s valour try’d.
  And now, on foot, oppos’d, and man to man,
With ſwords unſheath’d, a dreadful fight began;

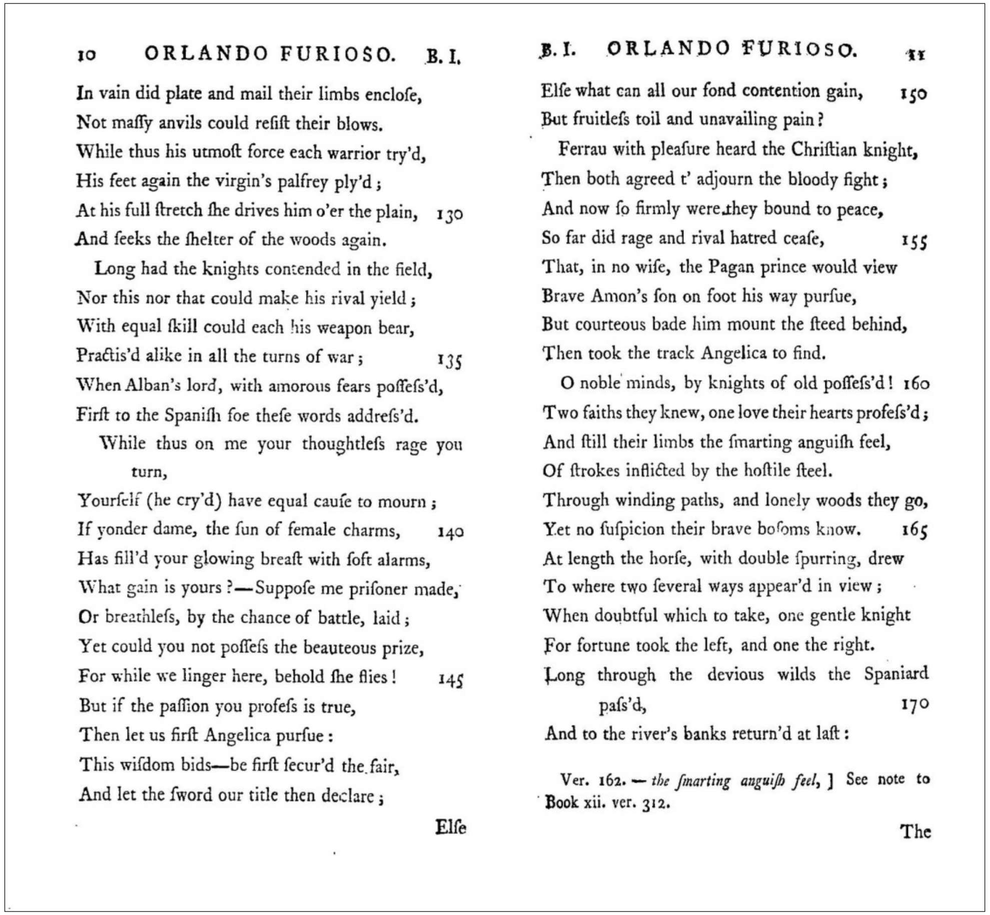
Ver. 110. *His helmet, ſunk* —] This circumſtance of Ferrau leaving the battle, and loſing his helmet in the river, is related by Boyardo.

Ver. 120. *Though on his head* —] See note to Book xii. ver. 312.

In

FIG. 68: Canto I, Vol. I, 8-9.

John Hoole’s Translation (1783)



10 ORLANDO FURIOSO. B. I.

In vain did plate and mail their limbs encloſe,
Not maſſy anvils could reſiſt their blows.
While thus his utmoſt force each warrior try'd,
His feet again the virgin's palfrey ply'd;
At his full ſtretch ſhe drives him o'er the plain,
And ſeeks the ſhelter of the woods again.
Long had the knights contended in the field,
Nor this nor that could make his rival yield;
With equal ſkill could each his weapon bear,
Practis'd alike in all the turns of war;
When Alban's lord, with amorous fears poſſeſs'd,
Firſt to the Spaniſh foe theſe words addreſs'd.
While thus on me your thoughtleſs rage you turn,
Yourſelf (he cry'd) have equal cauſe to mourn;
If yonder dame, the ſun of female charms,
Has fill'd your glowing breaſt with ſoft alarms,
What gain is yours?—Suppoſe me priſoner made,
Or breathleſs, by the chance of battle, laid;
Yet could you not poſſeſs the beauteous prize,
For while we linger here, behold ſhe flies!
But if the paſſion you profeſs is true,
Then let us firſt Angelica purſue:
This wiſdom bids—be firſt ſecur'd the fair,
And let the ſword our title then declare;

Elſe

B. I. ORLANDO FURIOSO. 11

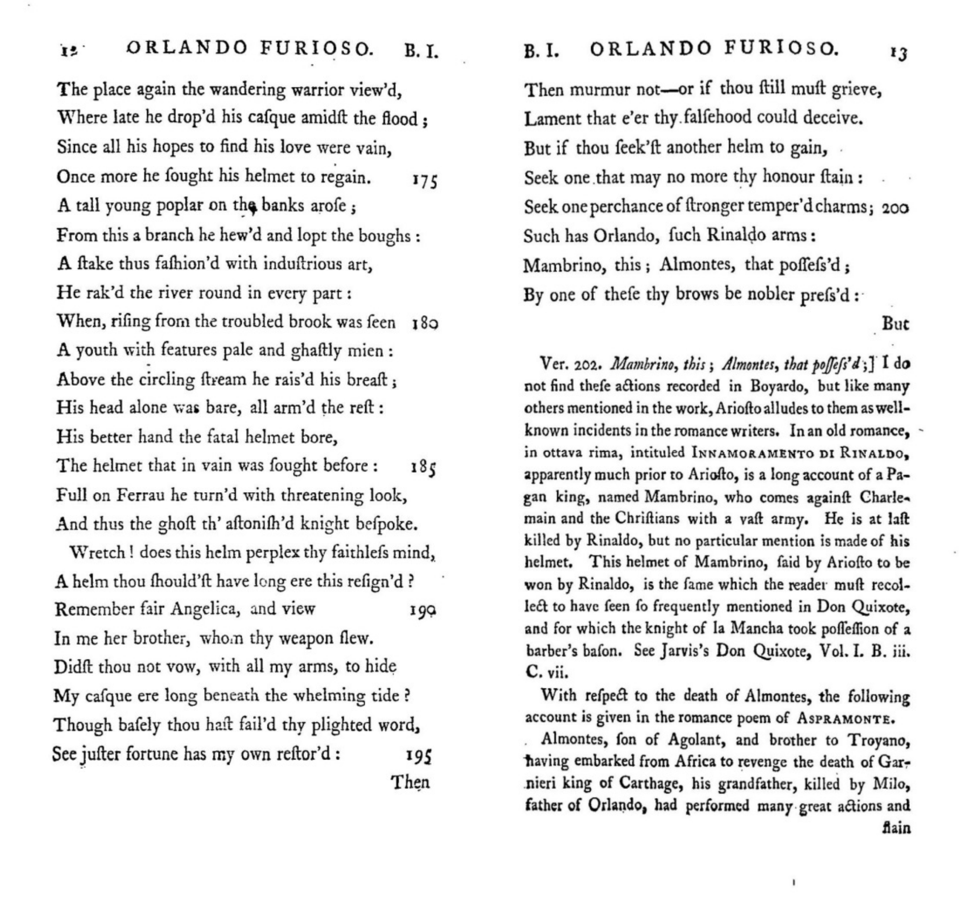
Elſe what can all our fond contention gain,
But fruitleſs toil and unavailing pain?
Ferrau with pleaſure heard the Chriſtian knight,
Then both agreed t' adjourn the bloody fight;
And now ſo firmly were they bound to peace,
So far did rage and rival hatred ceaſe,
That, in no wiſe, the Pagan prince would view
Brave Amon's ſon on foot his way purſue,
But courteous bade him mount the ſteed behind,
Then took the track Angelica to find.
O noble minds, by knights of old poſſeſs'd!
Two faiths they knew, one love their hearts profeſs'd;
And ſtill their limbs the ſmarting anguiſh feel,
Of ſtrokes inflicted by the hoſtile ſteel.
Through winding paths, and lonely woods they go,
Yet no ſuſpicion their brave boſoms know.
At length the horſe, with double ſpurring, drew
To where two ſeveral ways appear'd in view;
When doubtful which to take, one gentle knight
For fortune took the left, and one the right.
Long through the devious wilds the Spaniard paſs'd,
And to the river's banks return'd at laſt:

Ver. 162. — *the ſmarting anguiſh feel,*] See note to Book xii. ver. 312.

The

FIG. 69: Canto I, Vol. I, 10-11.

John Hoole's Translation (1783)



12 ORLANDO FURIOSO. B. I.

The place again the wandering warrior view'd,
Where late he drop'd his caſque amidſt the flood;
Since all his hopes to find his love were vain,
Once more he ſought his helmet to regain. 175
A tall young poplar on the banks aroſe;
From this a branch he hew'd and lopt the boughs:
A ſtake thus faſhion'd with induſtrious art,
He rak'd the river round in every part:
When, riſing from the troubled brook was ſeen 180
A youth with features pale and ghaſtly mien:
Above the circling ſtream he rais'd his breaſt;
His head alone was bare, all arm'd the reſt:
His better hand the fatal helmet bore,
The helmet that in vain was ſought before: 185
Full on Ferrau he turn'd with threatening look,
And thus the ghoſt th' aſtoniſh'd knight beſpoke.
  Wretch! does this helm perplex thy faithleſs mind,
A helm thou ſhould'ſt have long ere this reſign'd?
Remember fair Angelica, and view 190
In me her brother, whom thy weapon flew.
Didſt thou not vow, with all my arms, to hide
My caſque ere long beneath the whelming tide?
Though baſely thou haſt fail'd thy plighted word,
See juſter fortune has my own reſtor'd: 195
Then

B. I. ORLANDO FURIOSO. 13

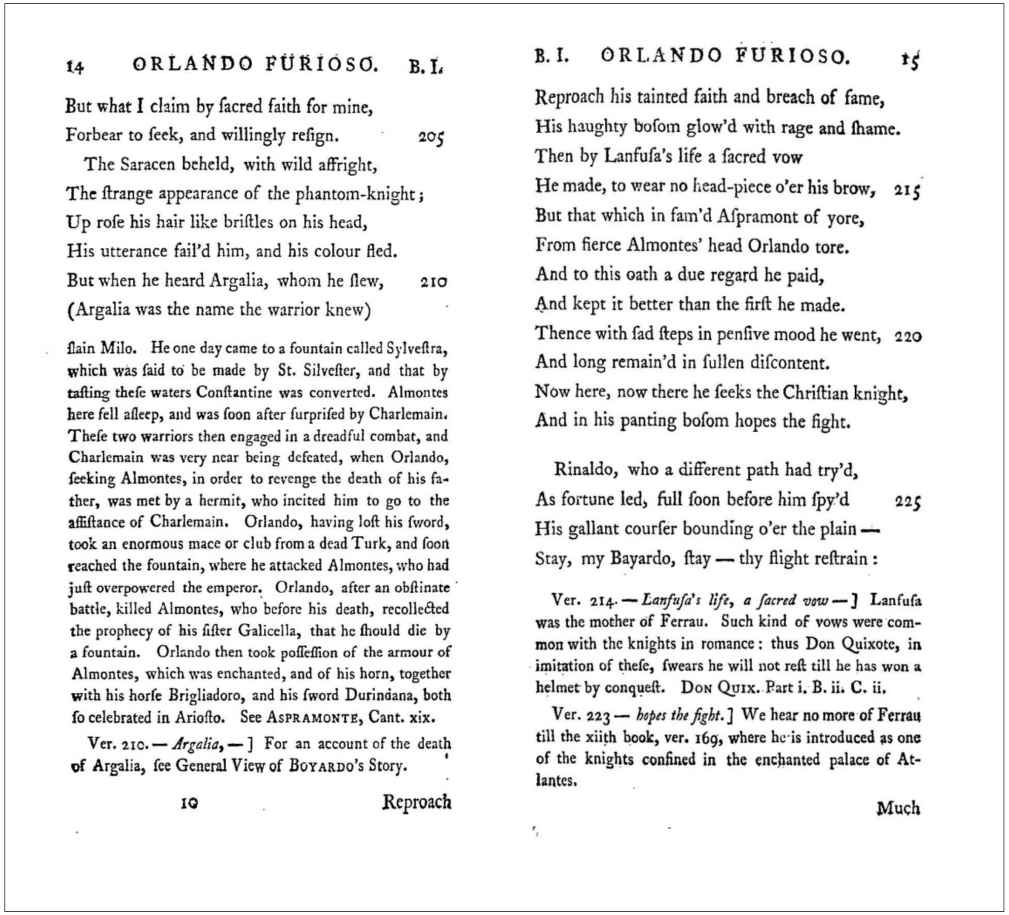
Then murmur not—or if thou ſtill muſt grieve,
Lament that e'er thy falſehood could deceive.
But if thou ſeek'ſt another helm to gain,
Seek one that may no more thy honour ſtain:
Seek one perchance of ſtronger temper'd charms; 200
Such has Orlando, ſuch Rinaldo arms:
Mambrino, this; Almontes, that poſſeſs'd;
By one of theſe thy brows be nobler preſs'd:
But

Ver. 202. *Mambrino, this; Almontes, that poſſeſs'd;*] I do not find theſe actions recorded in Boyardo, but like many others mentioned in the work, Arioſto alludes to them as well-known incidents in the romance writers. In an old romance, in ottava rima, intituled INNAMORAMENTO DI RINALDO, apparently much prior to Arioſto, is a long account of a Pagan king, named Mambrino, who comes againſt Charlemain and the Chriſtians with a vaſt army. He is at laſt killed by Rinaldo, but no particular mention is made of his helmet. This helmet of Mambrino, ſaid by Arioſto to be won by Rinaldo, is the ſame which the reader muſt recollect to have ſeen ſo frequently mentioned in Don Quixote, and for which the knight of la Mancha took poſſeſſion of a barber's baſon. See Jarvis's Don Quixote, Vol. I. B. iii. C. vii.

With reſpect to the death of Almontes, the following account is given in the romance poem of ASPRAMONTE.

Almontes, ſon of Agolant, and brother to Troyano, having embarked from Africa to revenge the death of Garnieri king of Carthage, his grandfather, killed by Milo, father of Orlando, had performed many great actions and
ſlain

FIG. 70: Canto I,Vol. 12-13.



14 ORLANDO FURIOSO. B. I.

But what I claim by ſacred faith for mine,
Forbear to ſeek, and willingly reſign.
The Saracen beheld, with wild affright,
The ſtrange appearance of the phantom-knight;
Up roſe his hair like briſtles on his head,
His utterance fail'd him, and his colour fled.
But when he heard Argalia, whom he ſlew,
(Argalia was the name the warrior knew)

ſlain Milo. He one day came to a fountain called Sylveſtra, which was ſaid to be made by St. Silveſter, and that by taſting theſe waters Conſtantine was converted. Almontes here fell aſleep, and was ſoon after ſurpriſed by Charlemain. Theſe two warriors then engaged in a dreadful combat, and Charlemain was very near being defeated, when Orlando, ſeeking Almontes, in order to revenge the death of his father, was met by a hermit, who incited him to go to the aſſiſtance of Charlemain. Orlando, having loſt his ſword, took an enormous mace or club from a dead Turk, and ſoon reached the fountain, where he attacked Almontes, who had juſt overpowered the emperor. Orlando, after an obſtinate battle, killed Almontes, who before his death, recollected the prophecy of his ſiſter Galicella, that he ſhould die by a fountain. Orlando then took poſſeſſion of the armour of Almontes, which was enchanted, and of his horn, together with his horſe Brigliadoro, and his ſword Durindana, both ſo celebrated in Arioſto. See ASPRAMONTE, Cant. xix.

Ver. 210. — *Argalia,* —] For an account of the death of Argalia, ſee General View of BOYARDO'S Story.

10 Reproach

B. I. ORLANDO FURIOSO. 15

Reproach his tainted faith and breach of fame,
His haughty boſom glow'd with rage and ſhame.
Then by Lanfuſa's life a ſacred vow
He made, to wear no head-piece o'er his brow,
But that which in fam'd Aſpramont of yore,
From fierce Almontes' head Orlando tore.
And to this oath a due regard he paid,
And kept it better than the firſt he made.
Thence with ſad ſteps in penſive mood he went,
And long remain'd in ſullen diſcontent.
Now here, now there he ſeeks the Chriſtian knight,
And in his panting boſom hopes the fight.

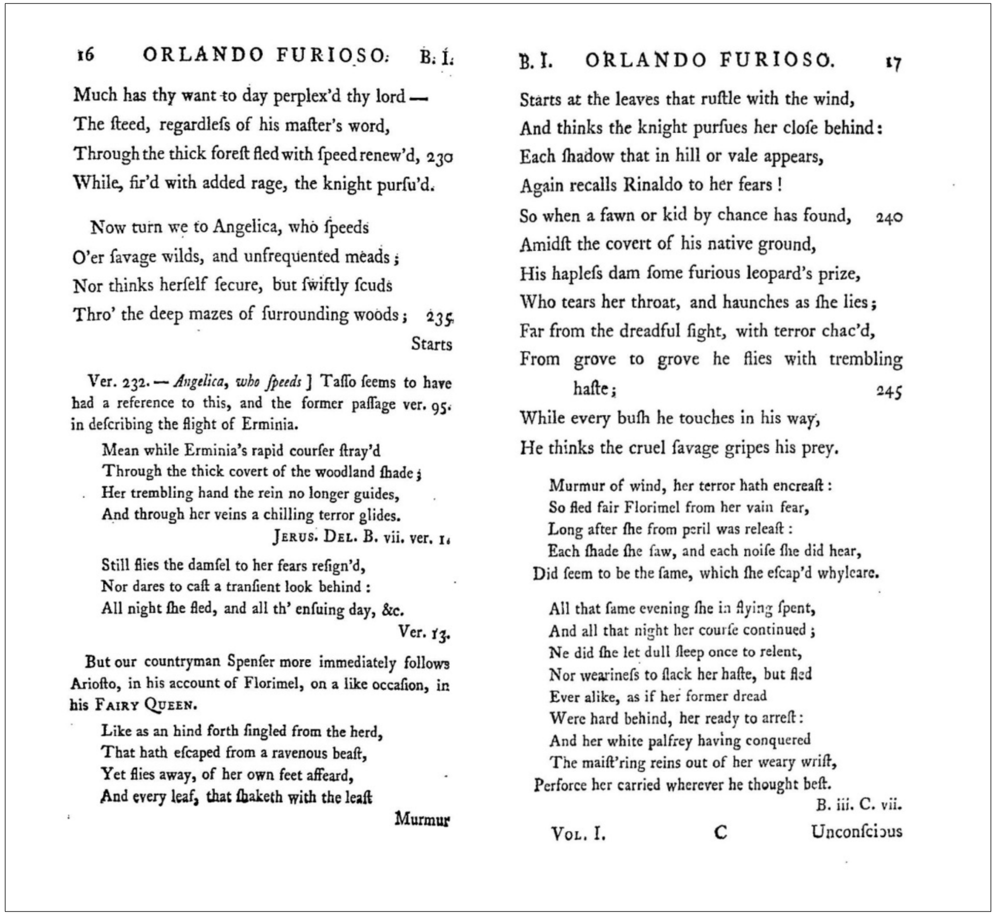
Rinaldo, who a different path had try'd,
As fortune led, full ſoon before him ſpy'd
His gallant courſer bounding o'er the plain —
Stay, my Bayardo, ſtay — thy flight reſtrain:

Ver. 214. — *Lanfuſa's life, a ſacred vow* —] Lanfuſa was the mother of Ferrau. Such kind of vows were common with the knights in romance: thus Don Quixote, in imitation of theſe, ſwears he will not reſt till he has won a helmet by conqueſt. DON QUIX. Part i. B. ii. C. ii.

Ver. 223 — *hopes the fight.*] We hear no more of Ferrau till the xiith book, ver. 169, where he is introduced as one of the knights confined in the enchanted palace of Atlantes.

Much

FIG. 71: Canto I, Vol. I, 14-15.



16 ORLANDO FURIOSO. B. I.

Much has thy want to day perplex'd thy lord —
The ſteed, regardleſs of his maſter's word,
Through the thick foreſt fled with ſpeed renew'd,
While, fir'd with added rage, the knight purſu'd.

Now turn we to Angelica, who ſpeeds
O'er ſavage wilds, and unfrequented meads;
Nor thinks herſelf ſecure, but ſwiftly ſcuds
Thro' the deep mazes of ſurrounding woods;

Starts

Ver. 232. — *Angelica, who ſpeeds*] Taſſo ſeems to have had a reference to this, and the former paſſage ver. 95. in deſcribing the flight of Erminia.

Mean while Erminia's rapid courſer ſtray'd
Through the thick covert of the woodland ſhade;
Her trembling hand the rein no longer guides,
And through her veins a chilling terror glides.
JERUS. DEL. B. vii. ver. 1.

Still flies the damſel to her fears reſign'd,
Nor dares to caſt a tranſient look behind:
All night ſhe fled, and all th' enſuing day, &c.
Ver. 13.

But our countryman Spenſer more immediately follows Arioſto, in his account of Florimel, on a like occaſion, in his FAIRY QUEEN.

Like as an hind forth ſingled from the herd,
That hath eſcaped from a ravenous beaſt,
Yet flies away, of her own feet affeard,
And every leaf, that ſhaketh with the leaſt

Murmur

B. I. ORLANDO FURIOSO. 17

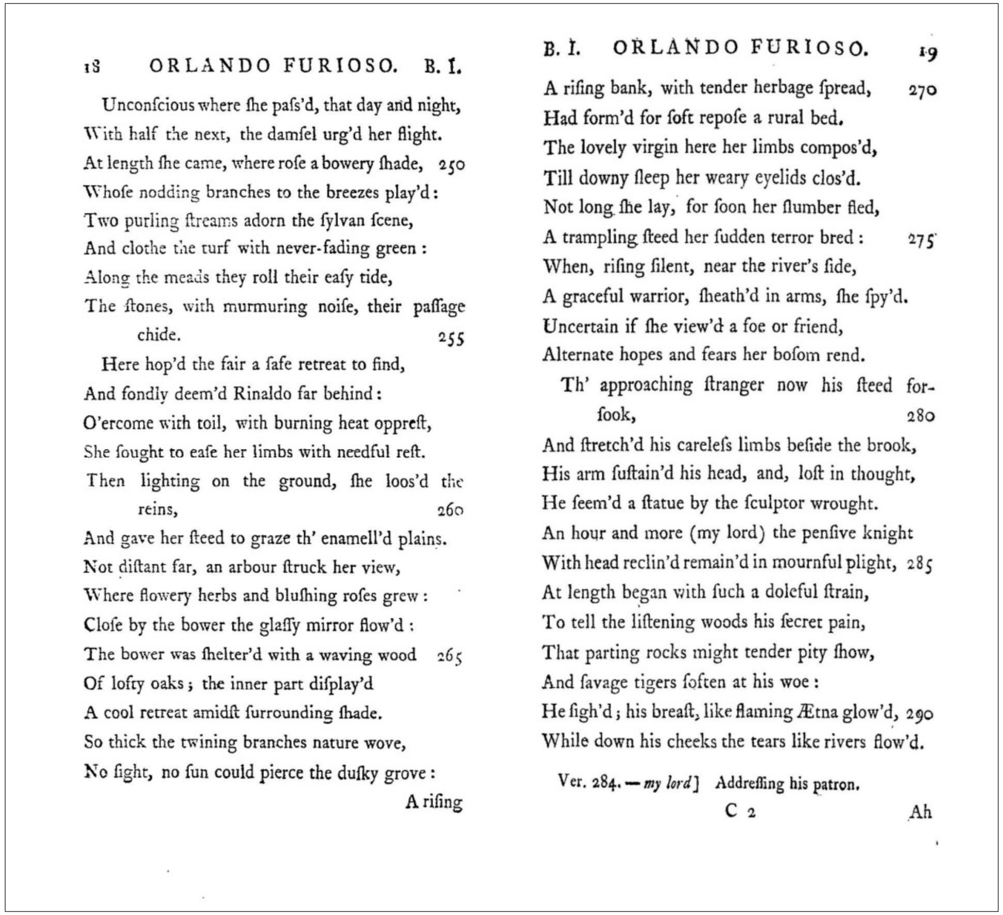
Starts at the leaves that ruſtle with the wind,
And thinks the knight purſues her cloſe behind:
Each ſhadow that in hill or vale appears,
Again recalls Rinaldo to her fears!
So when a fawn or kid by chance has found,
Amidſt the covert of his native ground,
His hapleſs dam ſome furious leopard's prize,
Who tears her throat, and haunches as ſhe lies;
Far from the dreadful ſight, with terror chac'd,
From grove to grove he flies with trembling haſte;
While every buſh he touches in his way,
He thinks the cruel ſavage gripes his prey.

Murmur of wind, her terror hath encreaſt:
So fled fair Florimel from her vain fear,
Long after ſhe from peril was releaſt:
Each ſhade ſhe ſaw, and each noiſe ſhe did hear,
Did ſeem to be the ſame, which ſhe eſcap'd whyleare.

All that ſame evening ſhe in flying ſpent,
And all that night her courſe continued;
Ne did ſhe let dull ſleep once to relent,
Nor wearineſs to ſlack her haſte, but fled
Ever alike, as if her former dread
Were hard behind, her ready to arreſt:
And her white palfrey having conquered
The maiſt'ring reins out of her weary wriſt,
Perforce her carried wherever he thought beſt.
B. iii. C. vii.

VOL. I. C Unconſcious

FIG. 72: Canto I, Vol. I, 16-17.



18 ORLANDO FURIOSO. B. I.

Unconſcious where ſhe paſs'd, that day and night,
With half the next, the damſel urg'd her flight.
At length ſhe came, where roſe a bowery ſhade,
Whoſe nodding branches to the breezes play'd:
Two purling ſtreams adorn the ſylvan ſcene,
And clothe the turf with never-fading green:
Along the meads they roll their eaſy tide,
The ſtones, with murmuring noiſe, their paſſage chide.
Here hop'd the fair a ſafe retreat to find,
And fondly deem'd Rinaldo far behind:
O'ercome with toil, with burning heat oppreſt,
She ſought to eaſe her limbs with needful reſt.
Then lighting on the ground, ſhe looſ'd the reins,
And gave her ſteed to graze th' enamell'd plains.
Not diſtant far, an arbour ſtruck her view,
Where flowery herbs and bluſhing roſes grew:
Cloſe by the bower the glaſſy mirror flow'd:
The bower was ſhelter'd with a waving wood
Of lofty oaks; the inner part diſplay'd
A cool retreat amidſt ſurrounding ſhade.
So thick the twining branches nature wove,
No ſight, no ſun could pierce the duſky grove:
A riſing

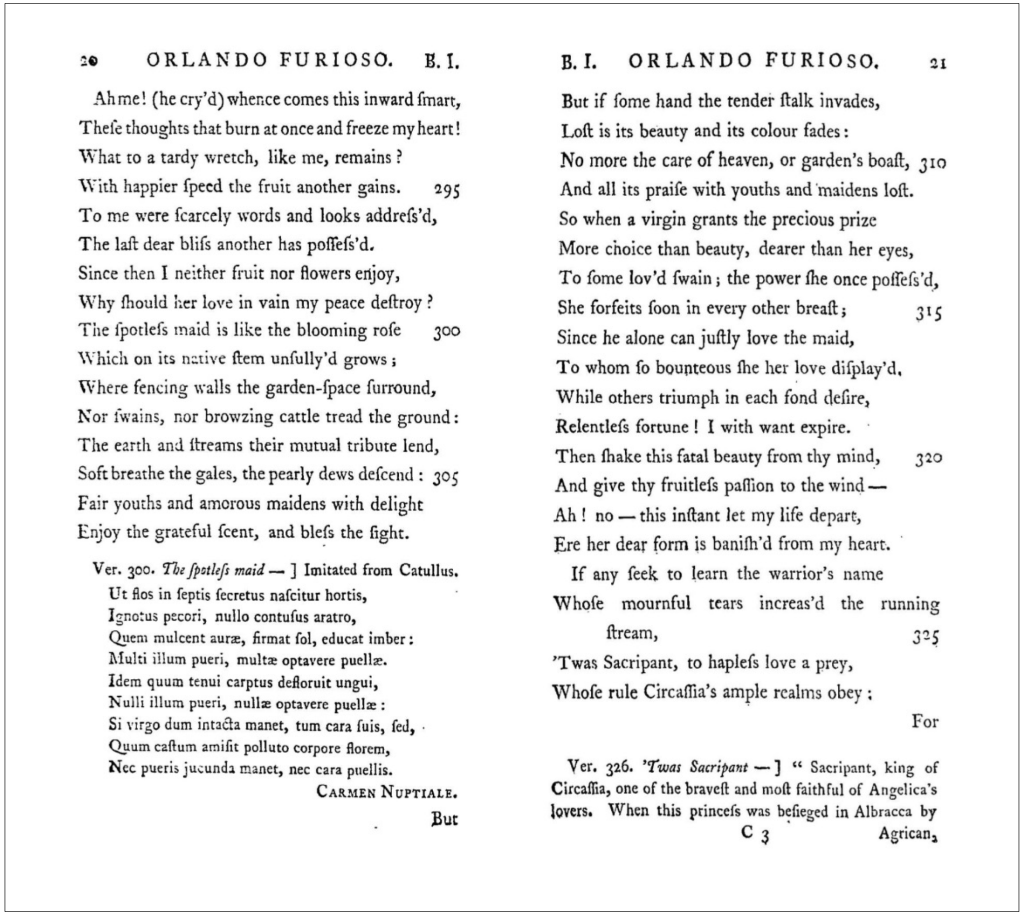
B. I. ORLANDO FURIOSO. 19

A riſing bank, with tender herbage ſpread,
Had form'd for ſoft repoſe a rural bed.
The lovely virgin here her limbs compos'd,
Till downy ſleep her weary eyelids clos'd.
Not long ſhe lay, for ſoon her ſlumber fled,
A trampling ſteed her ſudden terror bred:
When, riſing ſilent, near the river's ſide,
A graceful warrior, ſheath'd in arms, ſhe ſpy'd.
Uncertain if ſhe view'd a foe or friend,
Alternate hopes and fears her boſom rend.
Th' approaching ſtranger now his ſteed forſook,
And ſtretch'd his careleſs limbs beſide the brook,
His arm ſuſtain'd his head, and, loſt in thought,
He ſeem'd a ſtatue by the ſculptor wrought.
An hour and more (my lord) the penſive knight
With head reclin'd remain'd in mournful plight,
At length began with ſuch a doleful ſtrain,
To tell the liſtening woods his ſecret pain,
That parting rocks might tender pity ſhow,
And ſavage tigers ſoften at his woe:
He ſigh'd; his breaſt, like flaming *Ætna* glow'd,
While down his cheeks the tears like rivers flow'd.

Ver. 284. — *my lord*] Addreſſing his patron.

C 2 Ah

FIG. 73: Canto I, Vol. 18-19.



20 ORLANDO FURIOSO. B. I.

Ahme! (he cry'd) whence comes this inward ſmart,
Theſe thoughts that burn at once and freeze my heart!
What to a tardy wretch, like me, remains?
With happier ſpeed the fruit another gains.
To me were ſcarcely words and looks addreſs'd,
The laſt dear bliſs another has poſſeſs'd.
Since then I neither fruit nor flowers enjoy,
Why ſhould her love in vain my peace deſtroy?
The ſpotleſs maid is like the blooming roſe
Which on its native ſtem unſully'd grows;
Where fencing walls the garden-ſpace ſurround,
Nor ſwains, nor browzing cattle tread the ground:
The earth and ſtreams their mutual tribute lend,
Soft breathe the gales, the pearly dews deſcend:
Fair youths and amorous maidens with delight
Enjoy the grateful ſcent, and bleſs the ſight.

Ver. 300. *The ſpotleſs maid* —] Imitated from Catullus.

Ut flos in ſeptis ſecretus naſcitur hortis,
Ignotus pecori, nullo contuſus aratro,
Quem mulcent auræ, firmat ſol, educat imber:
Multi illum pueri, multæ optavere puellæ.
Idem quum tenui carptus defloruit ungui,
Nulli illum pueri, nullæ optavere puellæ:
Si virgo dum intacta manet, tum cara ſuis, ſed,
Quum caſtum amiſit polluto corpore florem,
Nec pueris jucunda manet, nec cara puellis.

CARMEN NUPTIALE.

But

B. I. ORLANDO FURIOSO. 21

But if ſome hand the tender ſtalk invades,
Loſt is its beauty and its colour fades:
No more the care of heaven, or garden's boaſt,
And all its praiſe with youths and maidens loſt.
So when a virgin grants the precious prize
More choice than beauty, dearer than her eyes,
To ſome lov'd ſwain; the power ſhe once poſſeſs'd,
She forfeits ſoon in every other breaſt;
Since he alone can juſtly love the maid,
To whom ſo bounteous ſhe her love diſplay'd,
While others triumph in each fond deſire,
Relentleſs fortune! I with want expire.
Then ſhake this fatal beauty from thy mind,
And give thy fruitleſs paſſion to the wind —
Ah! no — this inſtant let my life depart,
Ere her dear form is baniſh'd from my heart.

If any ſeek to learn the warrior's name
Whoſe mournful tears increas'd the running ſtream,
'Twas Sacripant, to hapleſs love a prey,
Whoſe rule Circaſſia's ample realms obey:

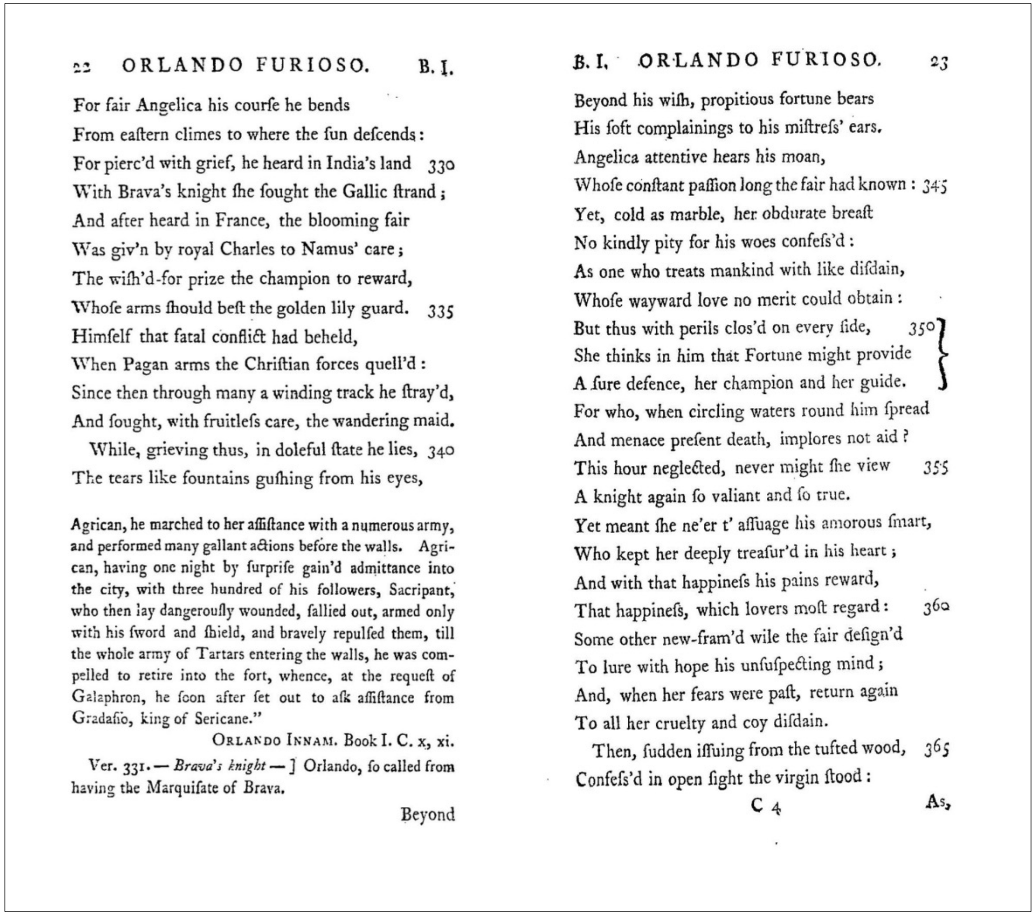
For

Ver. 326. *'Twas Sacripant* —] " Sacripant, king of Circaſſia, one of the braveſt and moſt faithful of Angelica's lovers. When this princeſs was beſieged in Albracca by

C 3 Agrican,

FIG. 74: Canto I, Vol. I, 20-21.

John Hoole’s Translation (1783)



22 ORLANDO FURIOSO. B. I.

For fair Angelica his courſe he bends
From eaſtern climes to where the ſun deſcends:
For pierc’d with grief, he heard in India’s land
With Brava’s knight ſhe fought the Gallic ſtrand;
And after heard in France, the blooming fair
Was giv’n by royal Charles to Namus’ care;
The wiſh’d-for prize the champion to reward,
Whoſe arms ſhould beſt the golden lily guard.
Himſelf that fatal conflict had beheld,
When Pagan arms the Chriſtian forces quell’d:
Since then through many a winding track he ſtray’d,
And fought, with fruitleſs care, the wandering maid.
While, grieving thus, in doleful ſtate he lies,
The tears like fountains guſhing from his eyes,

Agrican, he marched to her aſſiſtance with a numerous army, and performed many gallant actions before the walls. Agrican, having one night by ſurpriſe gain’d admittance into the city, with three hundred of his followers, Sacripant, who then lay dangerouſly wounded, ſallied out, armed only with his ſword and ſhield, and bravely repulſed them, till the whole army of Tartars entering the walls, he was compelled to retire into the fort, whence, at the requeſt of Galaphron, he ſoon after ſet out to aſk aſſiſtance from Gradaſſo, king of Sericane.”

ORLANDO INNAM. Book I. C. x, xi.

Ver. 331.—*Brava’s knight*—] Orlando, ſo called from having the Marquiſate of Brava.

Beyond

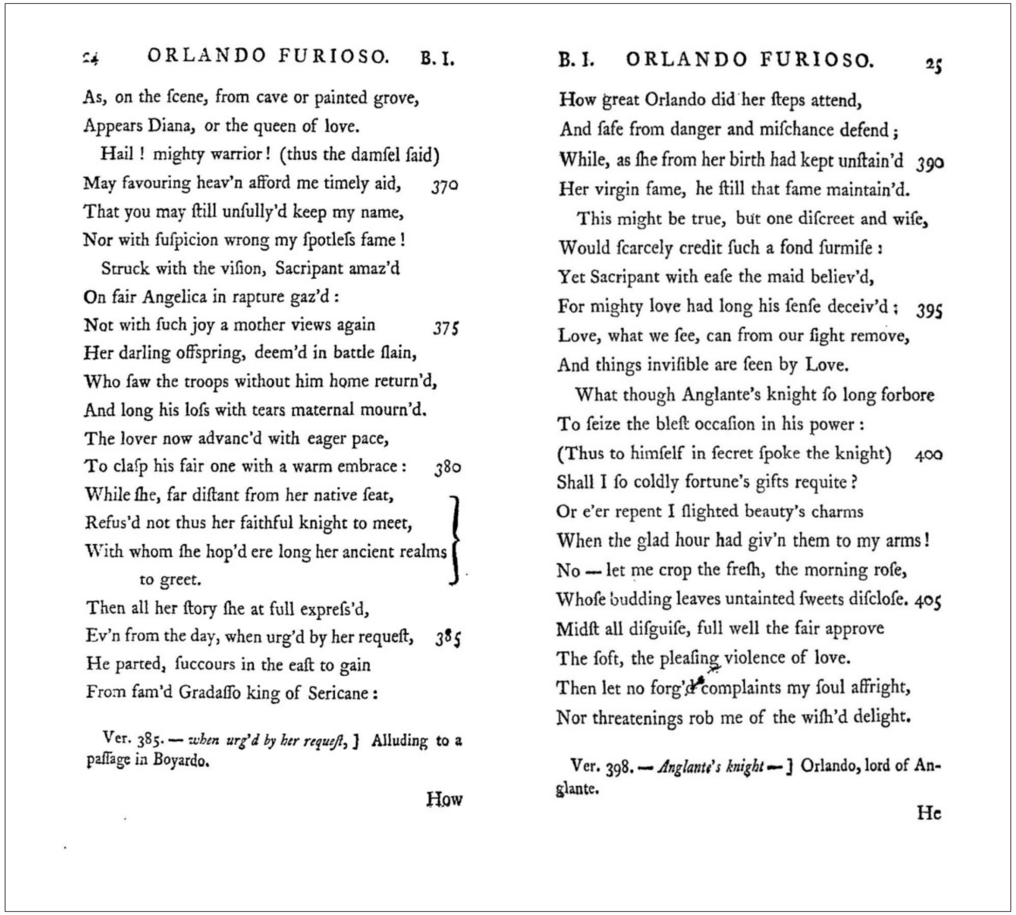
B. I. ORLANDO FURIOSO. 23

Beyond his wiſh, propitious fortune bears
His ſoft complainings to his miſtreſs’ ears.
Angelica attentive hears his moan,
Whoſe conſtant paſſion long the fair had known:
Yet, cold as marble, her obdurate breaſt
No kindly pity for his woes confeſs’d:
As one who treats mankind with like diſdain,
Whoſe wayward love no merit could obtain:
But thus with perils clos’d on every ſide,
She thinks in him that Fortune might provide
A ſure defence, her champion and her guide.
For who, when circling waters round him ſpread
And menace preſent death, implores not aid?
This hour neglected, never might ſhe view
A knight again ſo valiant and ſo true.
Yet meant ſhe ne’er t’ aſſuage his amorous ſmart,
Who kept her deeply treaſur’d in his heart;
And with that happineſs his pains reward,
That happineſs, which lovers moſt regard:
Some other new-fram’d wile the fair deſign’d
To lure with hope his unſuſpecting mind;
And, when her fears were paſt, return again
To all her cruelty and coy diſdain.
Then, ſudden iſſuing from the tufted wood,
Confeſs’d in open ſight the virgin ſtood:

C 4 As,

FIG. 75: Canto I, Vol. I, 22-23.

John Hoole's Translation (1783)



24 ORLANDO FURIOSO. B. I.

As, on the ſcene, from cave or painted grove,
Appears Diana, or the queen of love.
Hail! mighty warrior! (thus the damſel ſaid)
May favouring heav'n afford me timely aid,
That you may ſtill unſully'd keep my name,
Nor with ſuſpicion wrong my ſpotleſs fame!
Struck with the viſion, Sacripant amaz'd
On fair Angelica in rapture gaz'd:
Not with ſuch joy a mother views again
Her darling offspring, deem'd in battle ſlain,
Who ſaw the troops without him home return'd,
And long his loſs with tears maternal mourn'd.
The lover now advanc'd with eager pace,
To claſp his fair one with a warm embrace:
While ſhe, far diſtant from her native ſeat,
Refus'd not thus her faithful knight to meet,
With whom ſhe hop'd ere long her ancient realms to greet.
Then all her ſtory ſhe at full expreſs'd,
Ev'n from the day, when urg'd by her requeſt,
He parted, ſuccours in the eaſt to gain
From fam'd Gradaſſo king of Sericane:

Ver. 385. — *when urg'd by her requeſt,*] Alluding to a paſſage in Boyardo.

How

B. I. ORLANDO FURIOSO. 25

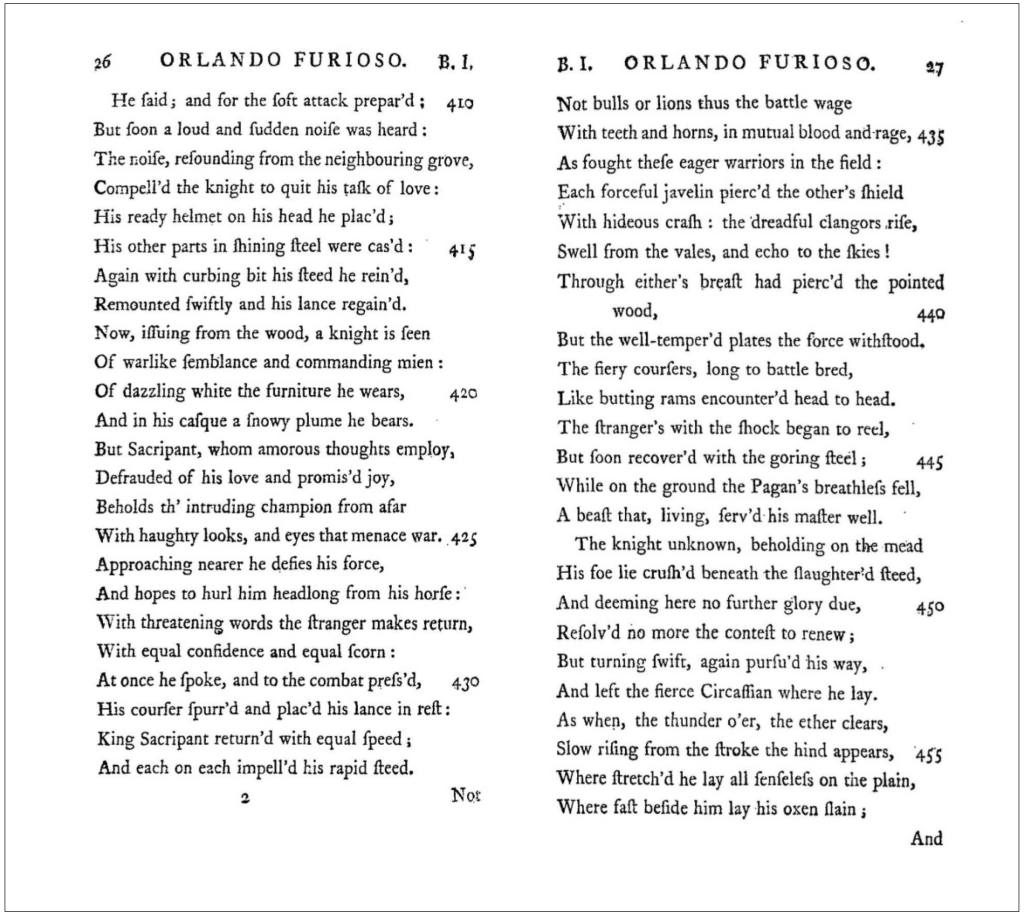
How great Orlando did her ſteps attend,
And ſafe from danger and miſchance defend;
While, as ſhe from her birth had kept unſtain'd
Her virgin fame, he ſtill that fame maintain'd.
This might be true, but one diſcreet and wiſe,
Would ſcarcely credit ſuch a fond ſurmiſe:
Yet Sacripant with eaſe the maid believ'd,
For mighty love had long his ſenſe deceiv'd;
Love, what we ſee, can from our ſight remove,
And things inviſible are ſeen by Love.
What though Anglante's knight ſo long forbore
To ſeize the bleſt occaſion in his power:
(Thus to himſelf in ſecret ſpoke the knight)
Shall I ſo coldly fortune's gifts requite?
Or e'er repent I ſlighted beauty's charms
When the glad hour had giv'n them to my arms!
No — let me crop the freſh, the morning roſe,
Whoſe budding leaves untainted ſweets diſcloſe.
Midſt all diſguiſe, full well the fair approve
The ſoft, the pleaſing violence of love.
Then let no forg'd complaints my ſoul affright,
Nor threatenings rob me of the wiſh'd delight.

Ver. 398. — *Anglante's knight* —] Orlando, lord of Anglante.

He

FIG. 76: Canto I, Vol. I, 24-25.

John Hoole's Translation (1783)



He ſaid; and for the ſoft attack prepar'd;
But ſoon a loud and ſudden noiſe was heard:
The noiſe, reſounding from the neighbouring grove,
Compell'd the knight to quit his taſk of love:
His ready helmet on his head he plac'd;
His other parts in ſhining ſteel were cas'd:
Again with curbing bit his ſteed he rein'd,
Remounted ſwiftly and his lance regain'd.
Now, iſſuing from the wood, a knight is ſeen
Of warlike ſemblance and commanding mien:
Of dazzling white the furniture he wears,
And in his caſque a ſnowy plume he bears.
But Sacripant, whom amorous thoughts employ,
Defrauded of his love and promis'd joy,
Beholds th' intruding champion from afar
With haughty looks, and eyes that menace war.
Approaching nearer he defies his force,
And hopes to hurl him headlong from his horſe:
With threatening words the ſtranger makes return,
With equal confidence and equal ſcorn:
At once he ſpoke, and to the combat preſs'd,
His courſer ſpurr'd and plac'd his lance in reſt:
King Sacripant return'd with equal ſpeed;
And each on each impell'd his rapid ſteed.

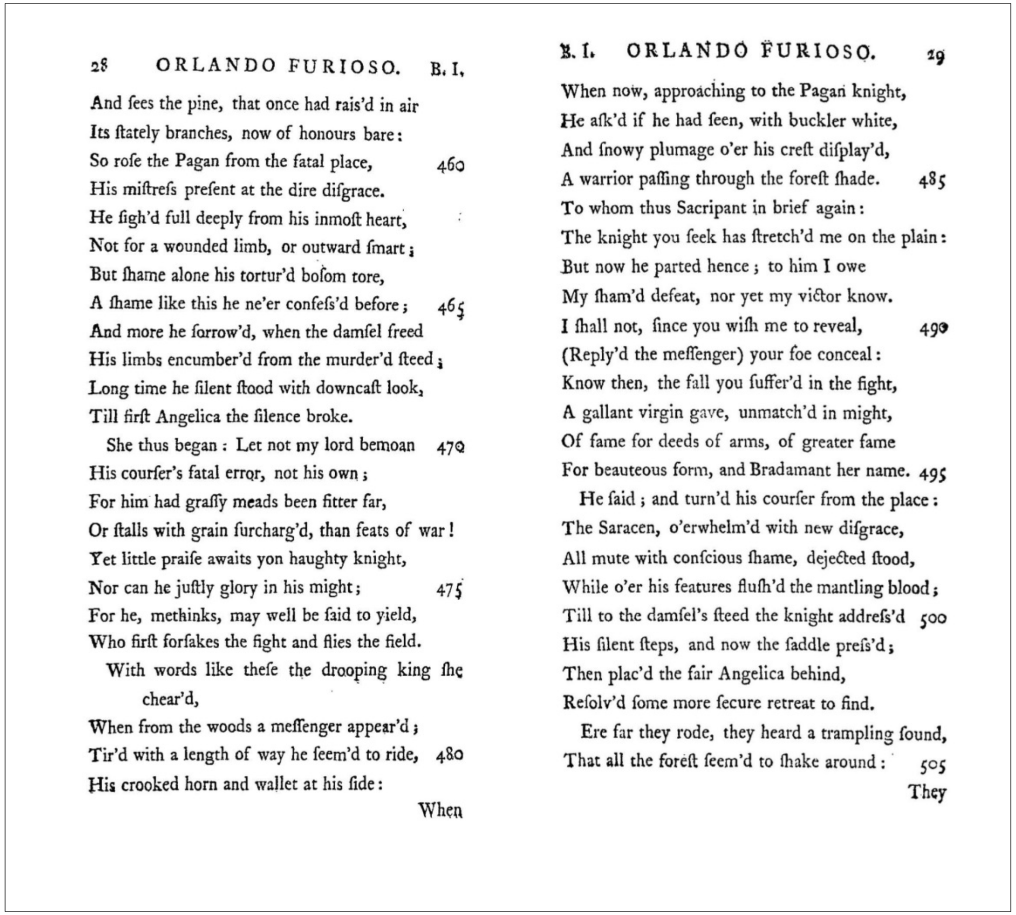
2 Not

Not bulls or lions thus the battle wage
With teeth and horns, in mutual blood and rage,
As fought theſe eager warriors in the field:
Each forceful javelin pierc'd the other's ſhield
With hideous craſh: the dreadful clangors riſe,
Swell from the vales, and echo to the ſkies!
Through either's breaſt had pierc'd the pointed wood,
But the well-temper'd plates the force withſtood.
The fiery courſers, long to battle bred,
Like butting rams encounter'd head to head.
The ſtranger's with the ſhock began to reel,
But ſoon recover'd with the goring ſteel;
While on the ground the Pagan's breathleſs fell,
A beaſt that, living, ſerv'd his maſter well.
The knight unknown, beholding on the mead
His foe lie cruſh'd beneath the ſlaughter'd ſteed,
And deeming here no further glory due,
Reſolv'd no more the conteſt to renew;
But turning ſwift, again purſu'd his way,
And left the fierce Circaſſian where he lay.
As when, the thunder o'er, the ether clears,
Slow riſing from the ſtroke the hind appears,
Where ſtretch'd he lay all ſenſeleſs on the plain,
Where faſt beſide him lay his oxen ſlain;

And

FIG. 77: Canto I, Vol. I, 26-27.

John Hoole's Translation (1783)



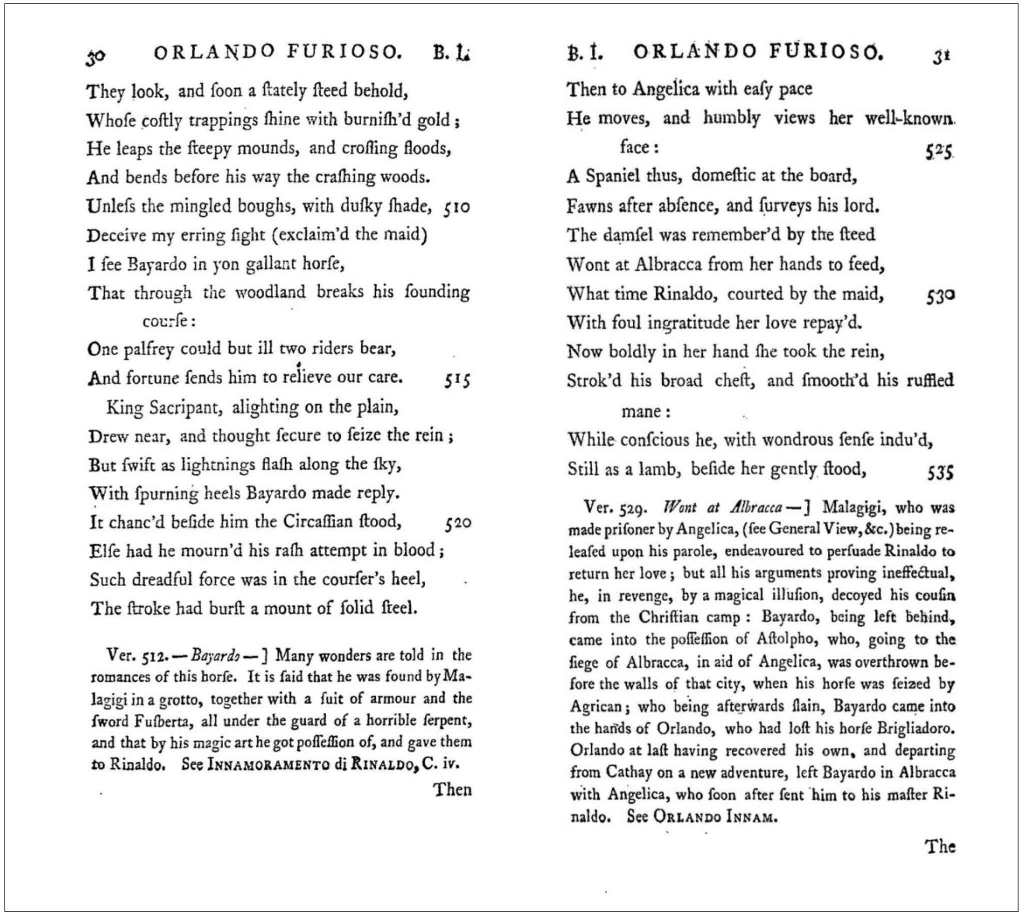
28 ORLANDO FURIOSO. B. I.

And ſees the pine, that once had rais'd in air
Its ſtately branches, now of honours bare:
So roſe the Pagan from the fatal place,
His miſtreſs preſent at the dire diſgrace.
He ſigh'd full deeply from his inmoſt heart,
Not for a wounded limb, or outward ſmart;
But ſhame alone his tortur'd boſom tore,
A ſhame like this he ne'er confeſs'd before;
And more he ſorrow'd, when the damſel freed
His limbs encumber'd from the murder'd ſteed;
Long time he ſilent ſtood with downcaſt look,
Till firſt Angelica the ſilence broke.
  She thus began: Let not my lord bemoan
His courſer's fatal error, not his own;
For him had graſſy meads been fitter far,
Or ſtalls with grain ſurcharg'd, than feats of war!
Yet little praiſe awaits yon haughty knight,
Nor can he juſtly glory in his might;
For he, methinks, may well be ſaid to yield,
Who firſt forſakes the fight and flies the field.
  With words like theſe the drooping king ſhe
      chear'd,
When from the woods a meſſenger appear'd;
Tir'd with a length of way he ſeem'd to ride,
His crooked horn and wallet at his ſide:
When

B. I. ORLANDO FURIOSO. 29

When now, approaching to the Pagan knight,
He aſk'd if he had ſeen, with buckler white,
And ſnowy plumage o'er his creſt diſplay'd,
A warrior paſſing through the foreſt ſhade.
To whom thus Sacripant in brief again:
The knight you ſeek has ſtretch'd me on the plain:
But now he parted hence; to him I owe
My ſham'd defeat, nor yet my victor know.
I ſhall not, ſince you wiſh me to reveal,
(Reply'd the meſſenger) your foe conceal:
Know then, the fall you ſuffer'd in the fight,
A gallant virgin gave, unmatch'd in might,
Of fame for deeds of arms, of greater fame
For beauteous form, and Bradamant her name.
  He ſaid; and turn'd his courſer from the place:
The Saracen, o'erwhelm'd with new diſgrace,
All mute with conſcious ſhame, dejected ſtood,
While o'er his features fluſh'd the mantling blood;
Till to the damſel's ſteed the knight addreſs'd
His ſilent ſteps, and now the ſaddle preſs'd;
Then plac'd the fair Angelica behind,
Reſolv'd ſome more ſecure retreat to find.
  Ere far they rode, they heard a trampling ſound,
That all the foreſt ſeem'd to ſhake around:
They

FIG. 78: Canto I, Vol. I, 28-29.



30 ORLANDO FURIOSO. B. I.

They look, and ſoon a ſtately ſteed behold,
Whoſe coſtly trappings ſhine with burniſh'd gold;
He leaps the ſteepy mounds, and croſſing floods,
And bends before his way the craſhing woods.
Unleſs the mingled boughs, with duſky ſhade, 510
Deceive my erring ſight (exclaim'd the maid)
I ſee Bayardo in yon gallant horſe,
That through the woodland breaks his ſounding courſe:
One palfrey could but ill two riders bear,
And fortune ſends him to relieve our care. 515
King Sacripant, alighting on the plain,
Drew near, and thought ſecure to ſeize the rein;
But ſwift as lightnings flaſh along the ſky,
With ſpurning heels Bayardo made reply.
It chanc'd beſide him the Circaſſian ſtood, 520
Elſe had he mourn'd his raſh attempt in blood;
Such dreadful force was in the courſer's heel,
The ſtroke had burſt a mount of ſolid ſteel.

Ver. 512.—*Bayardo*—] Many wonders are told in the romances of this horſe. It is ſaid that he was found by Malagigi in a grotto, together with a ſuit of armour and the ſword Fuſberta, all under the guard of a horrible ſerpent, and that by his magic art he got poſſeſſion of, and gave them to Rinaldo. See INNAMORAMENTO di RINALDO, C. iv.

Then

B. I. ORLANDO FURIOSO. 31

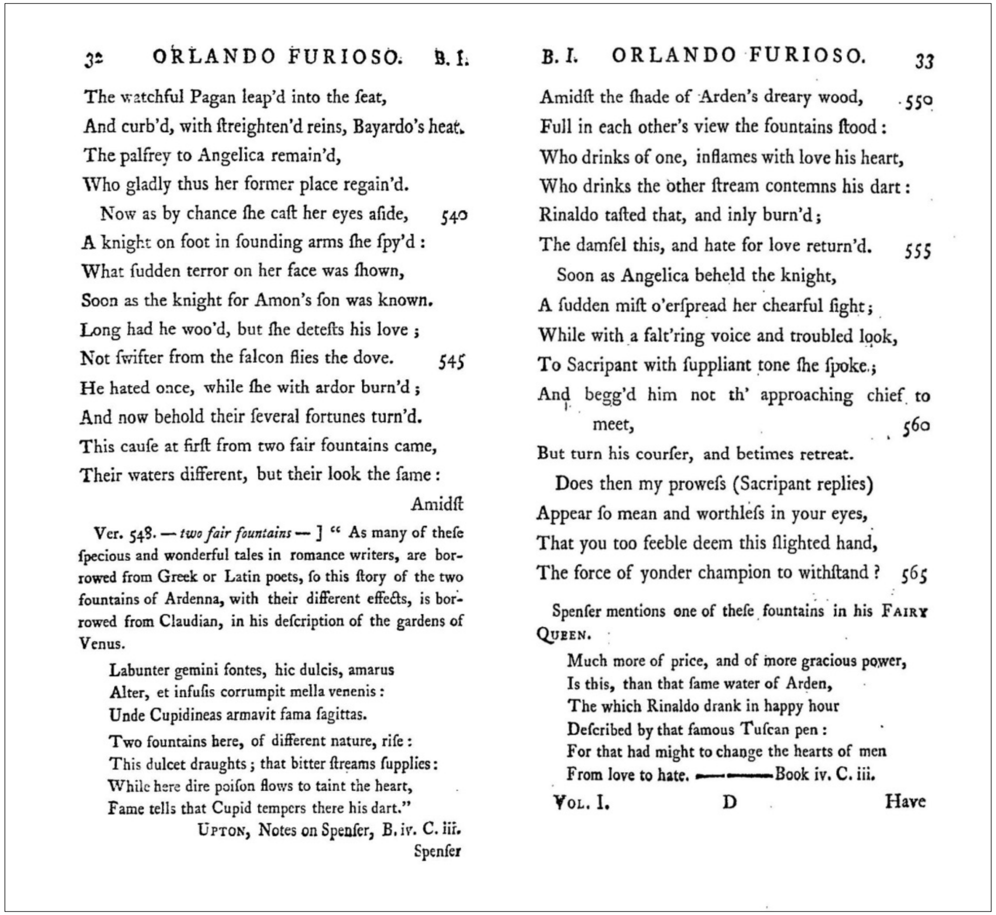
Then to Angelica with eaſy pace
He moves, and humbly views her well-known face: 525
A Spaniel thus, domeſtic at the board,
Fawns after abſence, and ſurveys his lord.
The damſel was remember'd by the ſteed
Wont at Albracca from her hands to feed,
What time Rinaldo, courted by the maid, 530
With foul ingratitude her love repay'd.
Now boldly in her hand ſhe took the rein,
Strok'd his broad cheſt, and ſmooth'd his ruffled mane:
While conſcious he, with wondrous ſenſe indu'd,
Still as a lamb, beſide her gently ſtood, 535

Ver. 529. *Wont at Albracca*—] Malagigi, who was made priſoner by Angelica, (ſee General View, &c.) being releaſed upon his parole, endeavoured to perſuade Rinaldo to return her love; but all his arguments proving ineffectual, he, in revenge, by a magical illuſion, decoyed his couſin from the Chriſtian camp: Bayardo, being left behind, came into the poſſeſſion of Aſtolpho, who, going to the ſiege of Albracca, in aid of Angelica, was overthrown before the walls of that city, when his horſe was ſeized by Agrican; who being afterwards ſlain, Bayardo came into the hands of Orlando, who had loſt his horſe Brigliadoro. Orlando at laſt having recovered his own, and departing from Cathay on a new adventure, left Bayardo in Albracca with Angelica, who ſoon after ſent him to his maſter Rinaldo. See ORLANDO INNAM.

The

FIG. 79: Canto I, Vol. I, 30-31.

John Hoole's Translation (1783)



32 ORLANDO FURIOSO. B. I.

The watchful Pagan leap'd into the ſeat,
And curb'd, with ſtreighten'd reins, Bayardo's heat.
The palfrey to Angelica remain'd,
Who gladly thus her former place regain'd.
Now as by chance ſhe caſt her eyes aſide,
A knight on foot in ſounding arms ſhe ſpy'd:
What ſudden terror on her face was ſhown,
Soon as the knight for Amon's ſon was known.
Long had he woo'd, but ſhe deteſts his love;
Not ſwifter from the falcon flies the dove.
He hated once, while ſhe with ardor burn'd;
And now behold their ſeveral fortunes turn'd.
This cauſe at firſt from two fair fountains came,
Their waters different, but their look the ſame:

Amidſt

Ver. 548. — *two fair fountains* —] " As many of theſe ſpecious and wonderful tales in romance writers, are borrowed from Greek or Latin poets, ſo this ſtory of the two fountains of Ardenna, with their different effects, is borrowed from Claudian, in his deſcription of the gardens of Venus.

> Labunter gemini fontes, hic dulcis, amarus
> Alter, et infuſis corrumpit mella venenis:
> Unde Cupidineas armavit fama ſagittas.
>
> Two fountains here, of different nature, riſe:
> This dulcet draughts; that bitter ſtreams ſupplies:
> While here dire poiſon flows to taint the heart,
> Fame tells that Cupid tempers there his dart."

UPTON, Notes on Spenſer, B. iv. C. iii.

Spenſer

B. I. ORLANDO FURIOSO. 33

Amidſt the ſhade of Arden's dreary wood,
Full in each other's view the fountains ſtood:
Who drinks of one, inflames with love his heart,
Who drinks the other ſtream contemns his dart:
Rinaldo taſted that, and inly burn'd;
The damſel this, and hate for love return'd.
Soon as Angelica beheld the knight,
A ſudden miſt o'erſpread her chearful ſight;
While with a falt'ring voice and troubled look,
To Sacripant with ſuppliant tone ſhe ſpoke;
And begg'd him not th' approaching chief to meet,
But turn his courſer, and betimes retreat.
Does then my proweſs (Sacripant replies)
Appear ſo mean and worthleſs in your eyes,
That you too feeble deem this ſlighted hand,
The force of yonder champion to withſtand?

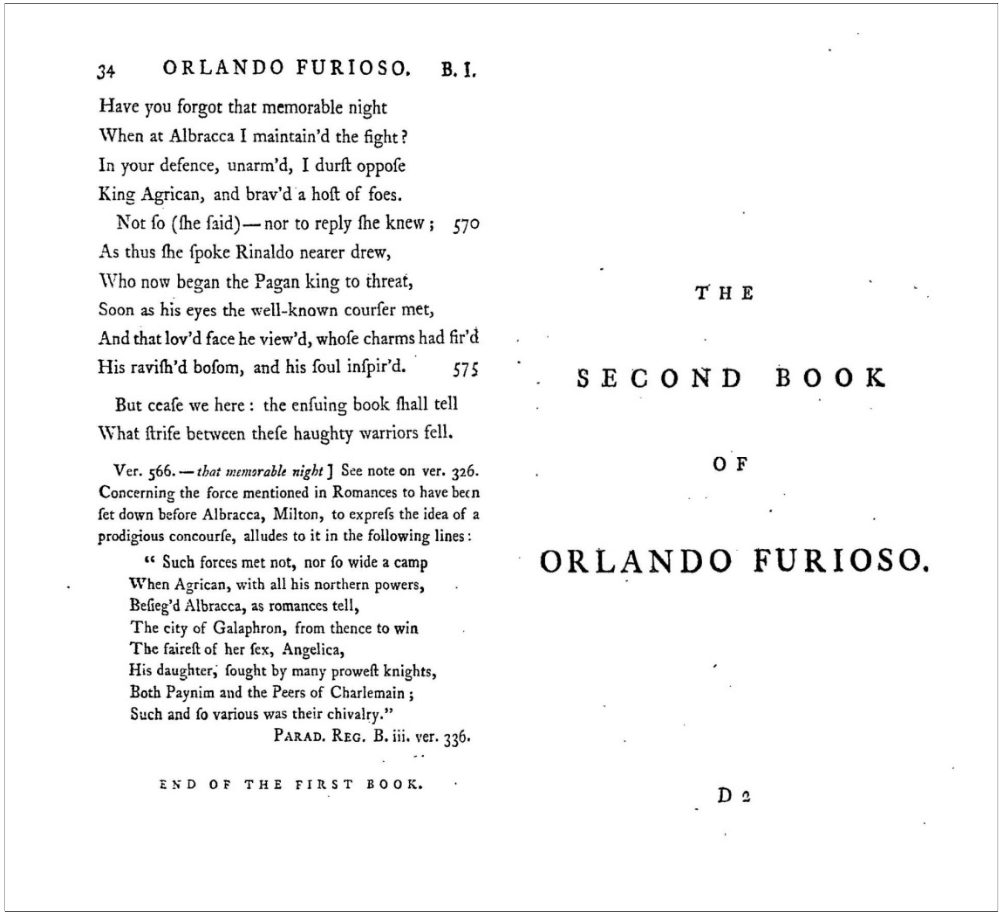
Spenſer mentions one of theſe fountains in his FAIRY QUEEN.

> Much more of price, and of more gracious power,
> Is this, than that ſame water of Arden,
> The which Rinaldo drank in happy hour
> Deſcribed by that famous Tuſcan pen:
> For that had might to change the hearts of men
> From love to hate. ———Book iv. C. iii.

VOL. I. D Have

FIG. 80: Canto I, Vol. I, 32-33.

John Hoole’s Translation (1783)



34 ORLANDO FURIOSO. B. I.

Have you forgot that memorable night
When at Albracca I maintain’d the fight?
In your defence, unarm’d, I durſt oppoſe
King Agrican, and brav’d a hoſt of foes.
Not ſo (ſhe ſaid)—nor to reply ſhe knew;
As thus ſhe ſpoke Rinaldo nearer drew,
Who now began the Pagan king to threat,
Soon as his eyes the well-known courſer met,
And that lov’d face he view’d, whoſe charms had fir’d
His raviſh’d boſom, and his ſoul inſpir’d.

But ceaſe we here: the enſuing book ſhall tell
What ſtrife between theſe haughty warriors fell.

Ver. 566.—*that memorable night*] See note on ver. 326. Concerning the force mentioned in Romances to have been ſet down before Albracca, Milton, to expreſs the idea of a prodigious concourſe, alludes to it in the following lines:

“Such forces met not, nor ſo wide a camp
When Agrican, with all his northern powers,
Beſieg’d Albracca, as romances tell,
The city of Galaphron, from thence to win
The faireſt of her ſex, Angelica,
His daughter, ſought by many proweſt knights,
Both Paynim and the Peers of Charlemain;
Such and ſo various was their chivalry.”
PARAD. REG. B. iii. ver. 336.

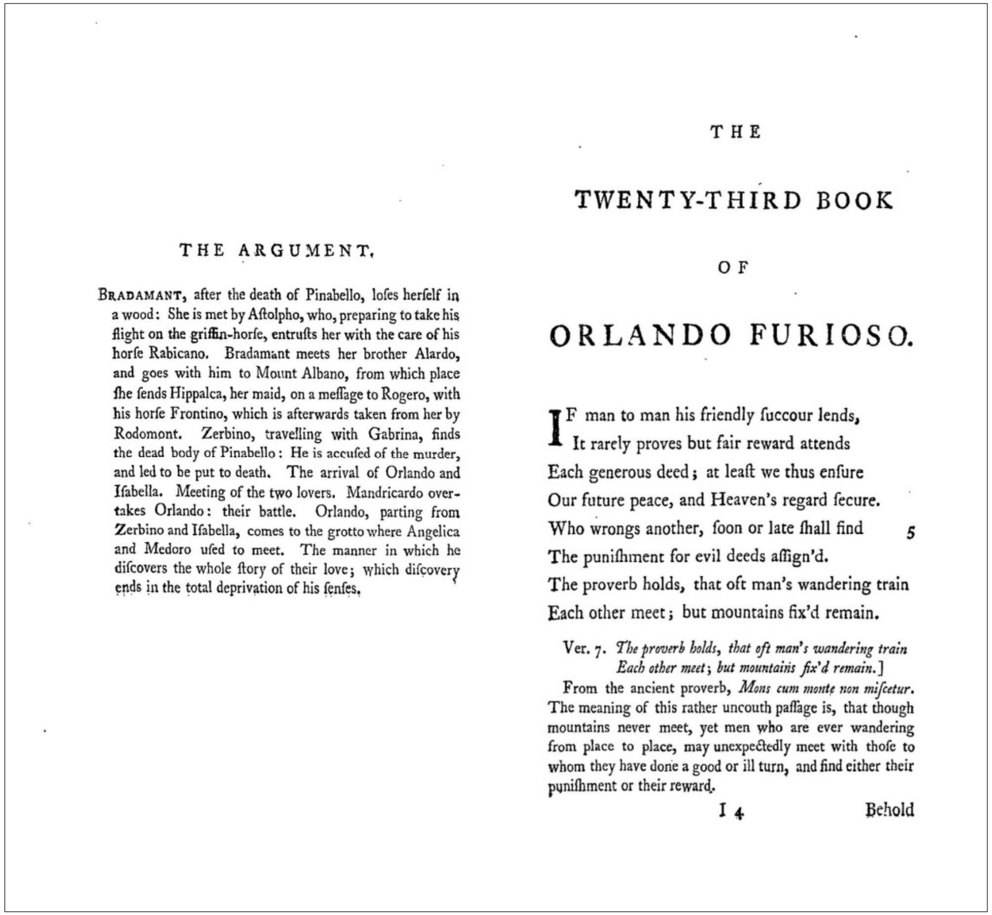
END OF THE FIRST BOOK.

THE
SECOND BOOK
OF
ORLANDO FURIOSO.

D 2

FIG. 81: Canto I, Vol. I, 34.

2.12 JOHN HOOLE'S TRANSLATION (1783): CANTO XXIII



THE ARGUMENT.

Bradamant, after the death of Pinabello, loſes herſelf in a wood: She is met by Aſtolpho, who, preparing to take his flight on the griffin-horſe, entruſts her with the care of his horſe Rabicano. Bradamant meets her brother Alardo, and goes with him to Mount Albano, from which place ſhe ſends Hippalca, her maid, on a meſſage to Rogero, with his horſe Frontino, which is afterwards taken from her by Rodomont. Zerbino, travelling with Gabrina, finds the dead body of Pinabello: He is accuſed of the murder, and led to be put to death. The arrival of Orlando and Iſabella. Meeting of the two lovers. Mandricardo overtakes Orlando: their battle. Orlando, parting from Zerbino and Iſabella, comes to the grotto where Angelica and Medoro uſed to meet. The manner in which he diſcovers the whole ſtory of their love; which diſcovery ends in the total deprivation of his ſenſes.

THE

TWENTY-THIRD BOOK

OF

ORLANDO FURIOSO.

IF man to man his friendly ſuccour lends,
It rarely proves but fair reward attends
Each generous deed; at leaſt we thus enſure
Our future peace, and Heaven's regard ſecure.
Who wrongs another, ſoon or late ſhall find 5
The puniſhment for evil deeds aſſign'd.
The proverb holds, that oft man's wandering train
Each other meet; but mountains fix'd remain.

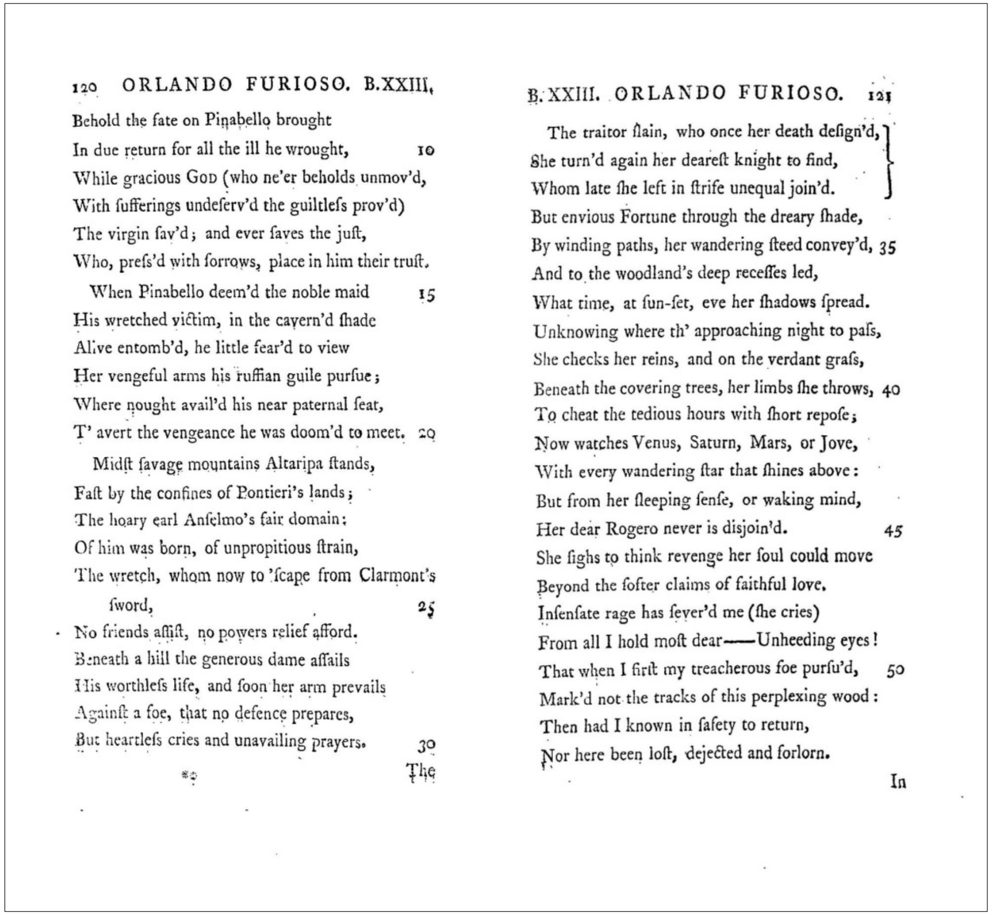
Ver. 7. *The proverb holds, that oft man's wandering train*
Each other meet; but mountains fix'd remain.]

From the ancient proverb, *Mons cum monte non miſcetur.* The meaning of this rather uncouth paſſage is, that though mountains never meet, yet men who are ever wandering from place to place, may unexpectedly meet with thoſe to whom they have done a good or ill turn, and find either their puniſhment or their reward.

I 4 Behold

FIG. 82: Canto XXIII, Vol. III, 118-19.

John Hoole’s Translation (1783)



120 ORLANDO FURIOSO. B.XXIII.

Behold the fate on Pinabello brought
In due return for all the ill he wrought, 10
While gracious God (who ne'er beholds unmov'd,
With ſufferings undeſerv'd the guiltleſs prov'd)
The virgin ſav'd; and ever ſaves the juſt,
Who, preſs'd with ſorrows, place in him their truſt.
When Pinabello deem'd the noble maid 15
His wretched victim, in the cavern'd ſhade
Alive entomb'd, he little fear'd to view
Her vengeful arms his ruffian guile purſue;
Where nought avail'd his near paternal ſeat,
T' avert the vengeance he was doom'd to meet. 20
Midſt ſavage mountains Altaripa ſtands,
Faſt by the confines of Pontieri's lands;
The hoary earl Anſelmo's fair domain:
Of him was born, of unpropitious ſtrain,
The wretch, whom now to 'ſcape from Clarmont's
ſword, 25
No friends aſſiſt, no powers relief afford.
Beneath a hill the generous dame aſſails
His worthleſs life, and ſoon her arm prevails
Againſt a foe, that no defence prepares,
But heartleſs cries and unavailing prayers. 30

The

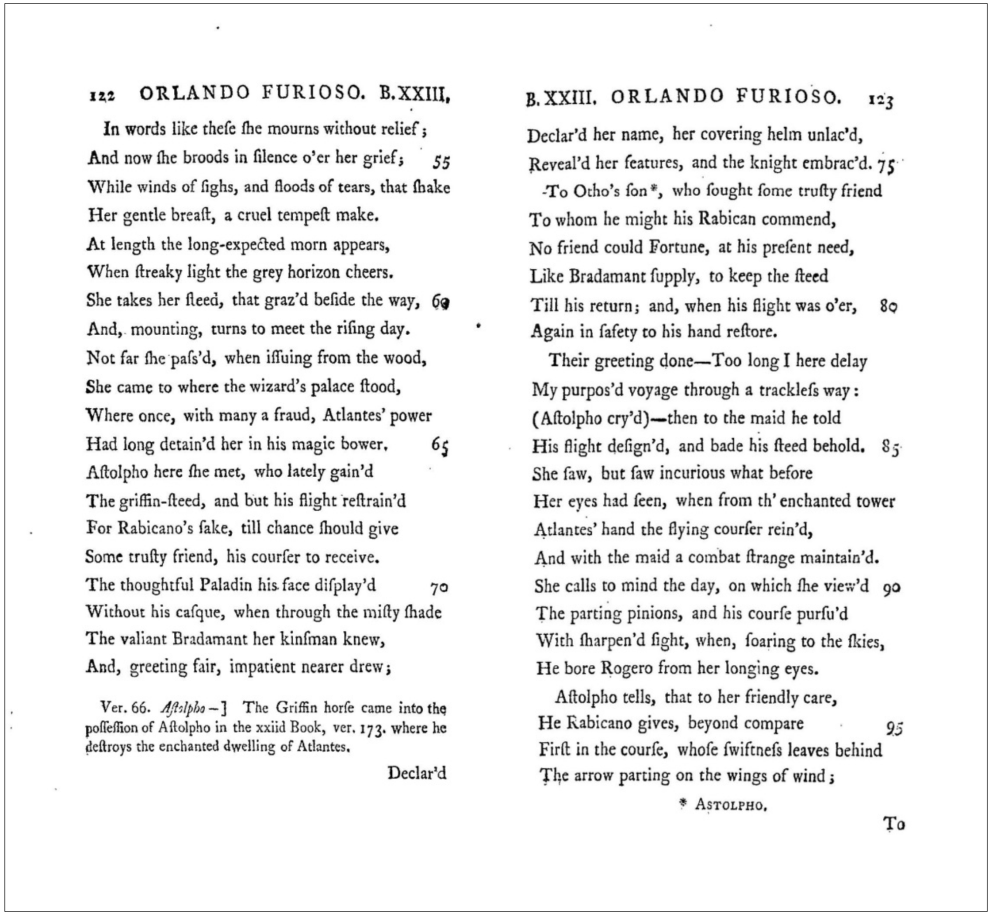
B. XXIII. ORLANDO FURIOSO. 121

The traitor ſlain, who once her death deſign'd,
She turn'd again her deareſt knight to find,
Whom late ſhe left in ſtrife unequal join'd.
But envious Fortune through the dreary ſhade,
By winding paths, her wandering ſteed convey'd, 35
And to the woodland's deep receſſes led,
What time, at ſun-ſet, eve her ſhadows ſpread.
Unknowing where th' approaching night to paſs,
She checks her reins, and on the verdant graſs,
Beneath the covering trees, her limbs ſhe throws, 40
To cheat the tedious hours with ſhort repoſe;
Now watches Venus, Saturn, Mars, or Jove,
With every wandering ſtar that ſhines above:
But from her ſleeping ſenſe, or waking mind,
Her dear Rogero never is disjoin'd. 45
She ſighs to think revenge her ſoul could move
Beyond the ſofter claims of faithful love.
Inſenſate rage has ſever'd me (ſhe cries)
From all I hold moſt dear——Unheeding eyes!
That when I firſt my treacherous foe purſu'd, 50
Mark'd not the tracks of this perplexing wood:
Then had I known in ſafety to return,
Nor here been loſt, dejected and forlorn.

In

FIG. 83: Canto XXIII, Vol. III, 120-21.

John Hoole's Translation (1783)



122 ORLANDO FURIOSO. B.XXIII.

In words like theſe ſhe mourns without relief;
And now ſhe broods in ſilence o'er her grief; 55
While winds of ſighs, and floods of tears, that ſhake
Her gentle breaſt, a cruel tempeſt make.
At length the long-expected morn appears,
When ſtreaky light the grey horizon cheers.
She takes her ſteed, that graz'd beſide the way, 60
And, mounting, turns to meet the riſing day.
Not far ſhe paſs'd, when iſſuing from the wood,
She came to where the wizard's palace ſtood,
Where once, with many a fraud, Atlantes' power
Had long detain'd her in his magic bower. 65
Aſtolpho here ſhe met, who lately gain'd
The griffin-ſteed, and but his flight reſtrain'd
For Rabicano's ſake, till chance ſhould give
Some truſty friend, his courſer to receive.
The thoughtful Paladin his face diſplay'd 70
Without his caſque, when through the miſty ſhade
The valiant Bradamant her kinſman knew,
And, greeting fair, impatient nearer drew;

Ver. 66. *Aſtolpho*—] The Griffin horſe came into the poſſeſſion of Aſtolpho in the xxiid Book, ver. 173. where he deſtroys the enchanted dwelling of Atlantes.

Declar'd

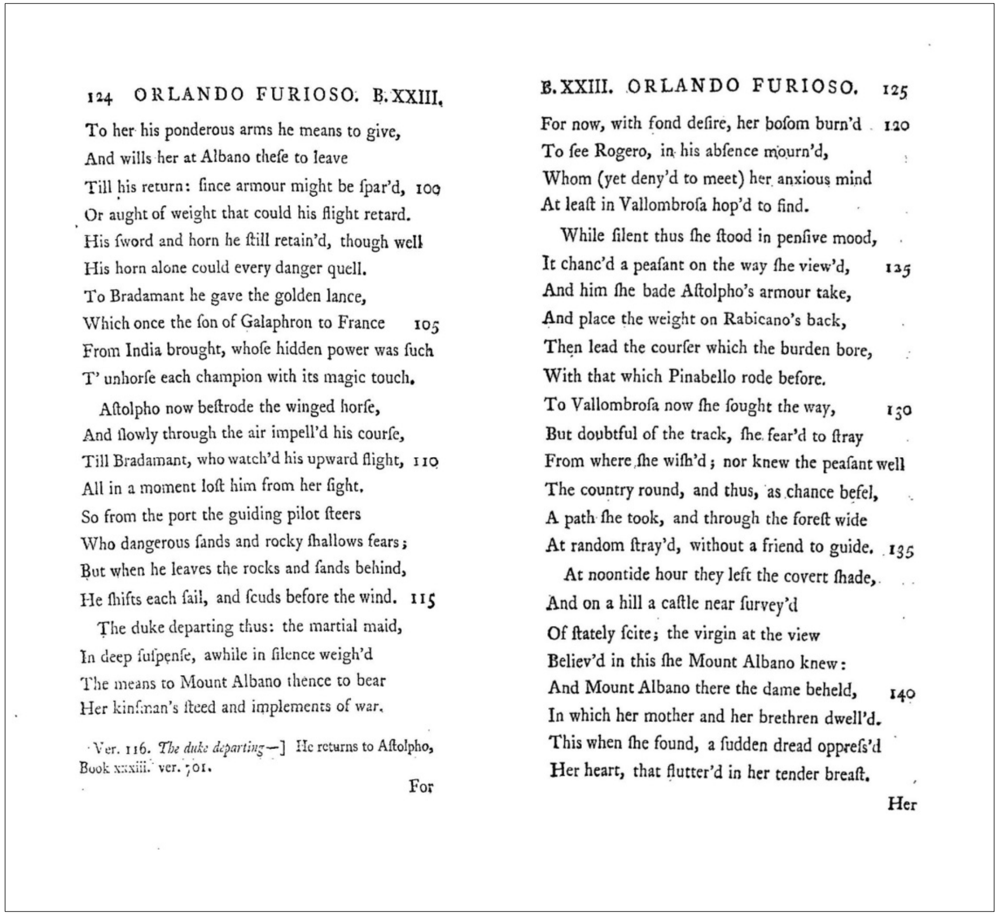
B. XXIII. ORLANDO FURIOSO. 123

Declar'd her name, her covering helm unlac'd,
Reveal'd her features, and the knight embrac'd. 75
To Otho's ſon*, who ſought ſome truſty friend
To whom he might his Rabican commend,
No friend could Fortune, at his preſent need,
Like Bradamant ſupply, to keep the ſteed
Till his return; and, when his flight was o'er, 80
Again in ſafety to his hand reſtore.
Their greeting done—Too long I here delay
My purpos'd voyage through a trackleſs way:
(Aſtolpho cry'd)—then to the maid he told
His flight deſign'd, and bade his ſteed behold. 85
She ſaw, but ſaw incurious what before
Her eyes had ſeen, when from th' enchanted tower
Atlantes' hand the flying courſer rein'd,
And with the maid a combat ſtrange maintain'd.
She calls to mind the day, on which ſhe view'd 90
The parting pinions, and his courſe purſu'd
With ſharpen'd ſight, when, ſoaring to the ſkies,
He bore Rogero from her longing eyes.
Aſtolpho tells, that to her friendly care,
He Rabicano gives, beyond compare 95
Firſt in the courſe, whoſe ſwiftneſs leaves behind
The arrow parting on the wings of wind;

* Astolpho.

To

FIG. 84: Canto XXIII, Vol. III, 122-23.



124 ORLANDO FURIOSO. B. XXIII.

To her his ponderous arms he means to give,
And wills her at Albano theſe to leave
Till his return: ſince armour might be ſpar'd,
Or aught of weight that could his flight retard.
His ſword and horn he ſtill retain'd, though well
His horn alone could every danger quell.
To Bradamant he gave the golden lance,
Which once the ſon of Galaphron to France
From India brought, whoſe hidden power was ſuch
T' unhorſe each champion with its magic touch.
  Aſtolpho now beſtrode the winged horſe,
And ſlowly through the air impell'd his courſe,
Till Bradamant, who watch'd his upward flight,
All in a moment loſt him from her ſight.
So from the port the guiding pilot ſteers
Who dangerous ſands and rocky ſhallows fears;
But when he leaves the rocks and ſands behind,
He ſhifts each ſail, and ſcuds before the wind.
  The duke departing thus: the martial maid,
In deep ſuſpenſe, awhile in ſilence weigh'd
The means to Mount Albano thence to bear
Her kinſman's ſteed and implements of war.

Ver. 116. *The duke departing—*] He returns to Aſtolpho, Book xxxiii. ver. 701.

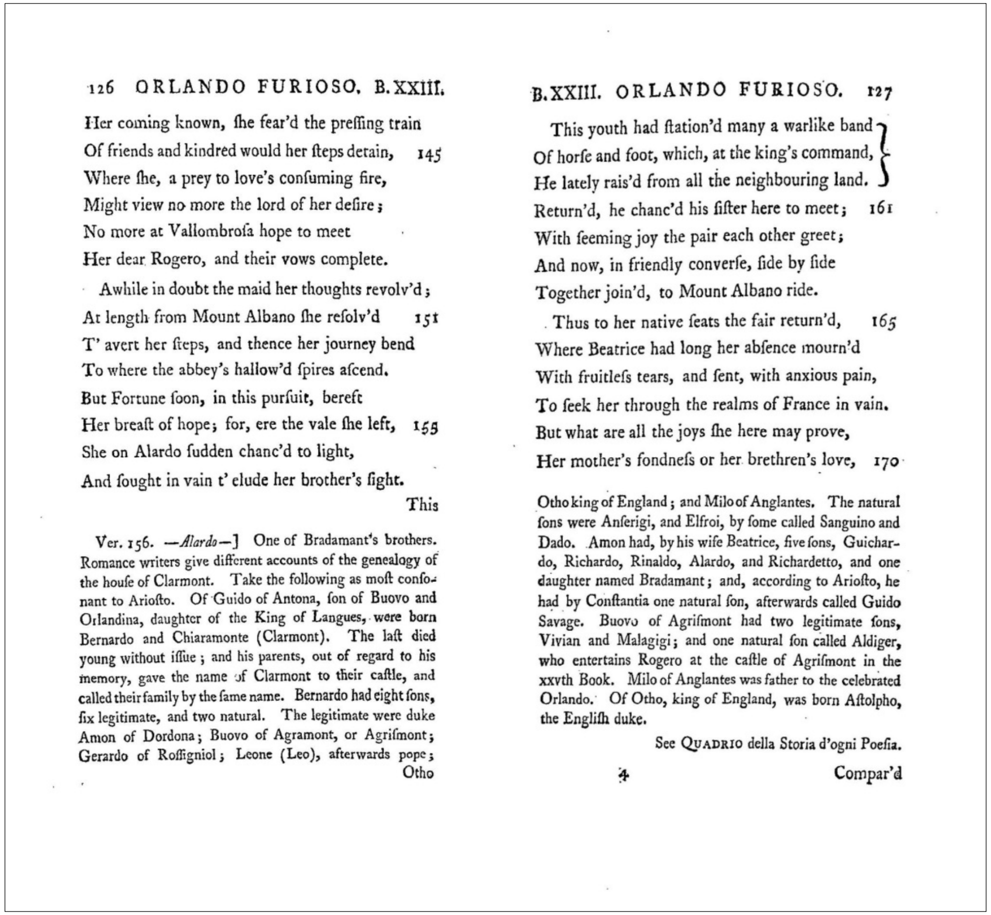
For

B. XXIII. ORLANDO FURIOSO. 125

For now, with fond deſire, her boſom burn'd
To ſee Rogero, in his abſence mourn'd,
Whom (yet deny'd to meet) her anxious mind
At leaſt in Vallombroſa hop'd to find.
  While ſilent thus ſhe ſtood in penſive mood,
It chanc'd a peaſant on the way ſhe view'd,
And him ſhe bade Aſtolpho's armour take,
And place the weight on Rabicano's back,
Then lead the courſer which the burden bore,
With that which Pinabello rode before.
To Vallombroſa now ſhe ſought the way,
But doubtful of the track, ſhe fear'd to ſtray
From where ſhe wiſh'd; nor knew the peaſant well
The country round, and thus, as chance befel,
A path ſhe took, and through the foreſt wide
At random ſtray'd, without a friend to guide.
  At noontide hour they left the covert ſhade,
And on a hill a caſtle near ſurvey'd
Of ſtately ſcite; the virgin at the view
Believ'd in this ſhe Mount Albano knew:
And Mount Albano there the dame beheld,
In which her mother and her brethren dwell'd.
This when ſhe found, a ſudden dread oppreſs'd
Her heart, that flutter'd in her tender breaſt.

Her

FIG. 85: Canto XXIII, Vol. III, 124-25.



126 ORLANDO FURIOSO. B. XXIII.

Her coming known, ſhe fear'd the preſſing train
Of friends and kindred would her ſteps detain, 145
Where ſhe, a prey to love's conſuming fire,
Might view no more the lord of her deſire;
No more at Vallombroſa hope to meet
Her dear Rogero, and their vows complete.
Awhile in doubt the maid her thoughts revolv'd;
At length from Mount Albano ſhe reſolv'd 151
T' avert her ſteps, and thence her journey bend
To where the abbey's hallow'd ſpires aſcend.
But Fortune ſoon, in this purſuit, bereft
Her breaſt of hope; for, ere the vale ſhe left, 155
She on Alardo ſudden chanc'd to light,
And ſought in vain t' elude her brother's ſight.

This

Ver. 156. —*Alardo*—] One of Bradamant's brothers. Romance writers give different accounts of the genealogy of the houſe of Clarmont. Take the following as moſt conſonant to Arioſto. Of Guido of Antona, ſon of Buovo and Orlandina, daughter of the King of Langues, were born Bernardo and Chiaramonte (Clarmont). The laſt died young without iſſue; and his parents, out of regard to his memory, gave the name of Clarmont to their caſtle, and called their family by the ſame name. Bernardo had eight ſons, ſix legitimate, and two natural. The legitimate were duke Amon of Dordona; Buovo of Agramont, or Agriſmont; Gerardo of Roſſigniol; Leone (Leo), afterwards pope;

Otho

B. XXIII. ORLANDO FURIOSO. 127

This youth had ſtation'd many a warlike band
Of horſe and foot, which, at the king's command,
He lately rais'd from all the neighbouring land.
Return'd, he chanc'd his ſiſter here to meet; 161
With ſeeming joy the pair each other greet;
And now, in friendly converſe, ſide by ſide
Together join'd, to Mount Albano ride.
Thus to her native ſeats the fair return'd, 165
Where Beatrice had long her abſence mourn'd
With fruitleſs tears, and ſent, with anxious pain,
To ſeek her through the realms of France in vain.
But what are all the joys ſhe here may prove,
Her mother's fondneſs or her brethren's love, 170

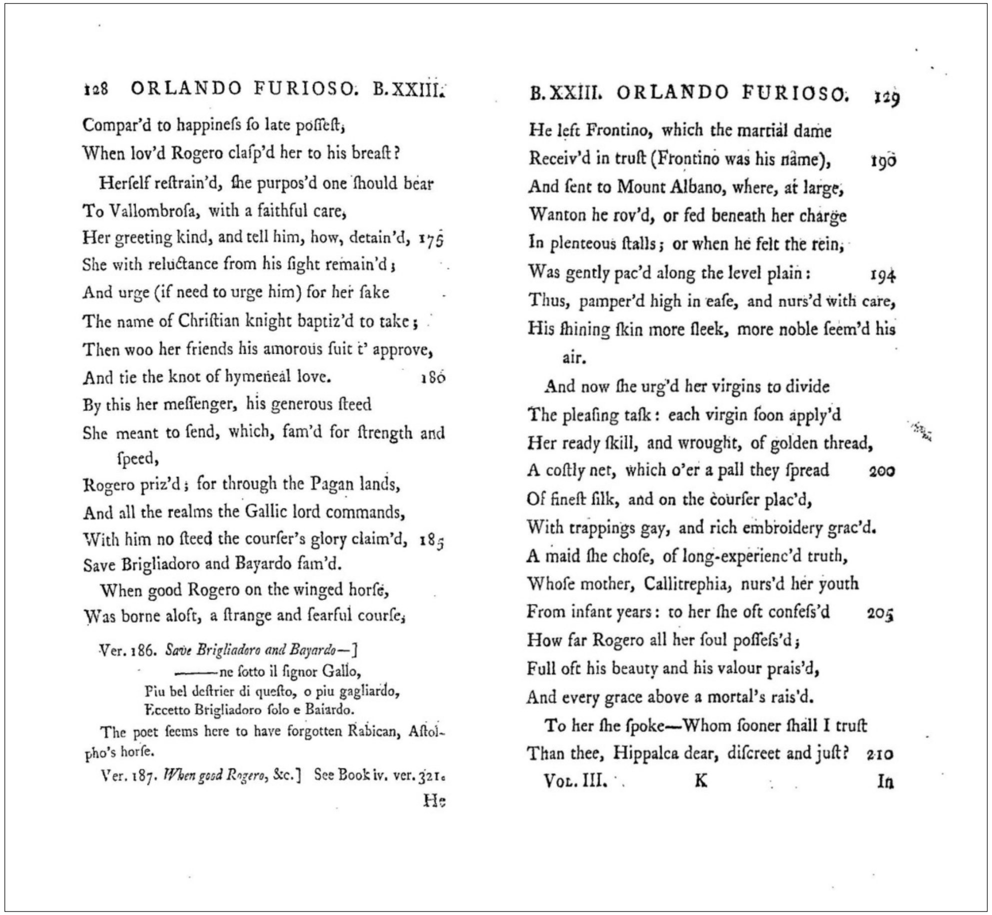
Otho king of England; and Milo of Anglantes. The natural ſons were Anſerigi, and Elfroi, by ſome called Sanguino and Dado. Amon had, by his wife Beatrice, five ſons, Guichardo, Richardo, Rinaldo, Alardo, and Richardetto, and one daughter named Bradamant; and, according to Arioſto, he had by Conſtantia one natural ſon, afterwards called Guido Savage. Buovo of Agriſmont had two legitimate ſons, Vivian and Malagigi; and one natural ſon called Aldiger, who entertains Rogero at the caſtle of Agriſmont in the xxvth Book. Milo of Anglantes was father to the celebrated Orlando. Of Otho, king of England, was born Aſtolpho, the Engliſh duke.

See QUADRIO della Storia d'ogni Poeſia.

4

Compar'd

FIG. 86: Canto XXIII, Vol. III, 126-27.



128 ORLANDO FURIOSO. B. XXIII.

Compar'd to happineſs ſo late poſſeſt,
When lov'd Rogero claſp'd her to his breaſt?
  Herſelf reſtrain'd, ſhe purpos'd one ſhould bear
To Vallombroſa, with a faithful care,
Her greeting kind, and tell him, how, detain'd, 175
She with reluctance from his ſight remain'd;
And urge (if need to urge him) for her ſake
The name of Chriſtian knight baptiz'd to take;
Then woo her friends his amorous ſuit t' approve,
And tie the knot of hymeneal love. 180
By this her meſſenger, his generous ſteed
She meant to ſend, which, fam'd for ſtrength and
    ſpeed,
Rogero priz'd; for through the Pagan lands,
And all the realms the Gallic lord commands,
With him no ſteed the courſer's glory claim'd, 185
Save Brigliadoro and Bayardo fam'd.
  When good Rogero on the winged horſe,
Was borne aloft, a ſtrange and fearful courſe,

Ver. 186. *Save Brigliadoro and Bayardo*—]

———ne ſotto il ſignor Gallo,
Piu bel deſtrier di queſto, o piu gagliardo,
Eccetto Brigliadoro ſolo e Baiardo.

The poet ſeems here to have forgotten Rabican, Aſtolpho's horſe.

Ver. 187. *When good Rogero*, &c.] See Book iv. ver. 321.

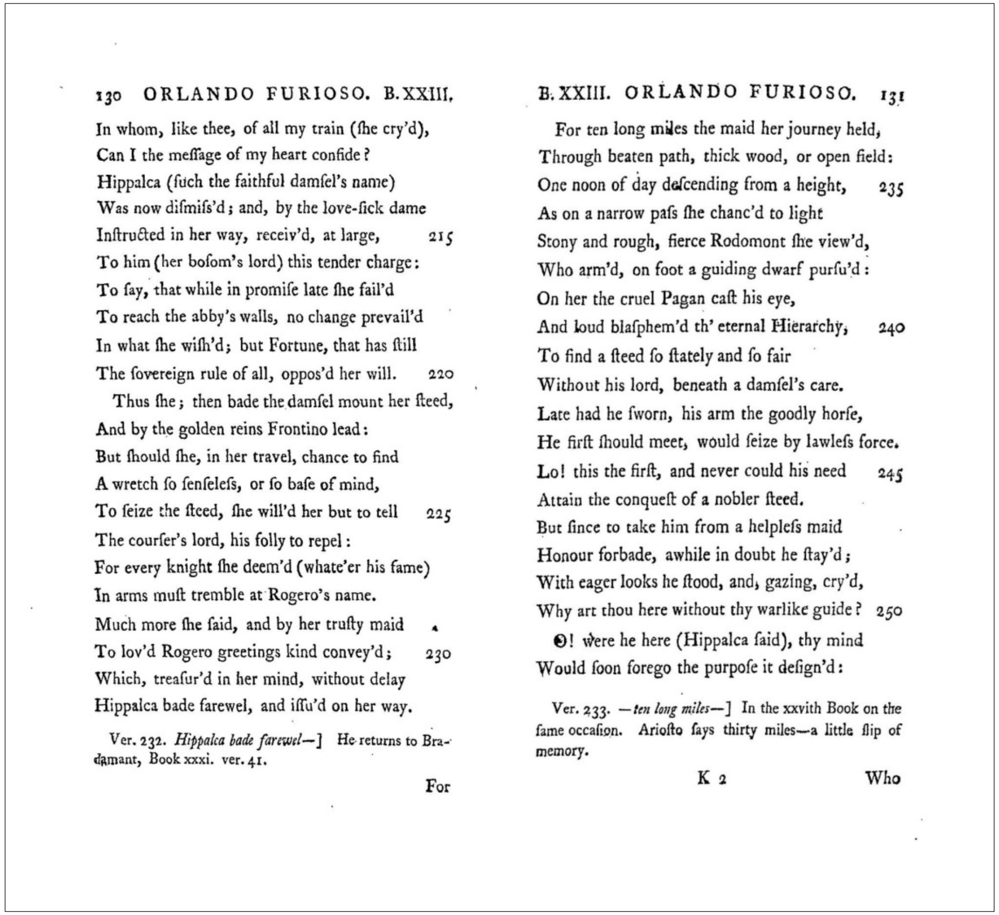
He

B. XXIII. ORLANDO FURIOSO. 129

He left Frontino, which the martial dame
Receiv'd in truſt (Frontino was his name), 190
And ſent to Mount Albano, where, at large,
Wanton he rov'd, or fed beneath her charge
In plenteous ſtalls; or when he felt the rein,
Was gently pac'd along the level plain: 194
Thus, pamper'd high in eaſe, and nurs'd with care,
His ſhining ſkin more ſleek, more noble ſeem'd his
    air.
  And now ſhe urg'd her virgins to divide
The pleaſing taſk: each virgin ſoon apply'd
Her ready ſkill, and wrought, of golden thread,
A coſtly net, which o'er a pall they ſpread 200
Of fineſt ſilk, and on the courſer plac'd,
With trappings gay, and rich embroidery grac'd.
A maid ſhe choſe, of long-experienc'd truth,
Whoſe mother, Callitrephia, nurs'd her youth
From infant years: to her ſhe oft confeſs'd 205
How far Rogero all her ſoul poſſeſs'd;
Full oft his beauty and his valour prais'd,
And every grace above a mortal's rais'd.
  To her ſhe ſpoke—Whom ſooner ſhall I truſt
Than thee, Hippalca dear, diſcreet and juſt? 210

VOL. III. K In

FIG. 87: Canto XXIII, Vol. III, 128-29.



130 ORLANDO FURIOSO. B. XXIII.

In whom, like thee, of all my train (ſhe cry'd),
Can I the meſſage of my heart confide?
Hippalca (ſuch the faithful damſel's name)
Was now diſmiſs'd; and, by the love-ſick dame
Inſtructed in her way, receiv'd, at large, 215
To him (her boſom's lord) this tender charge:
To ſay, that while in promiſe late ſhe fail'd
To reach the abby's walls, no change prevail'd
In what ſhe wiſh'd; but Fortune, that has ſtill
The ſovereign rule of all, oppos'd her will. 220
Thus ſhe; then bade the damſel mount her ſteed,
And by the golden reins Frontino lead:
But ſhould ſhe, in her travel, chance to find
A wretch ſo ſenſeleſs, or ſo baſe of mind,
To ſeize the ſteed, ſhe will'd her but to tell 225
The courſer's lord, his folly to repel:
For every knight ſhe deem'd (whate'er his fame)
In arms muſt tremble at Rogero's name.
Much more ſhe ſaid, and by her truſty maid
To lov'd Rogero greetings kind convey'd; 230
Which, treaſur'd in her mind, without delay
Hippalca bade farewel, and iſſu'd on her way.

Ver. 232. *Hippalca bade farewel—*] He returns to Bradamant, Book xxxi. ver. 41.

For

B. XXIII. ORLANDO FURIOSO. 131

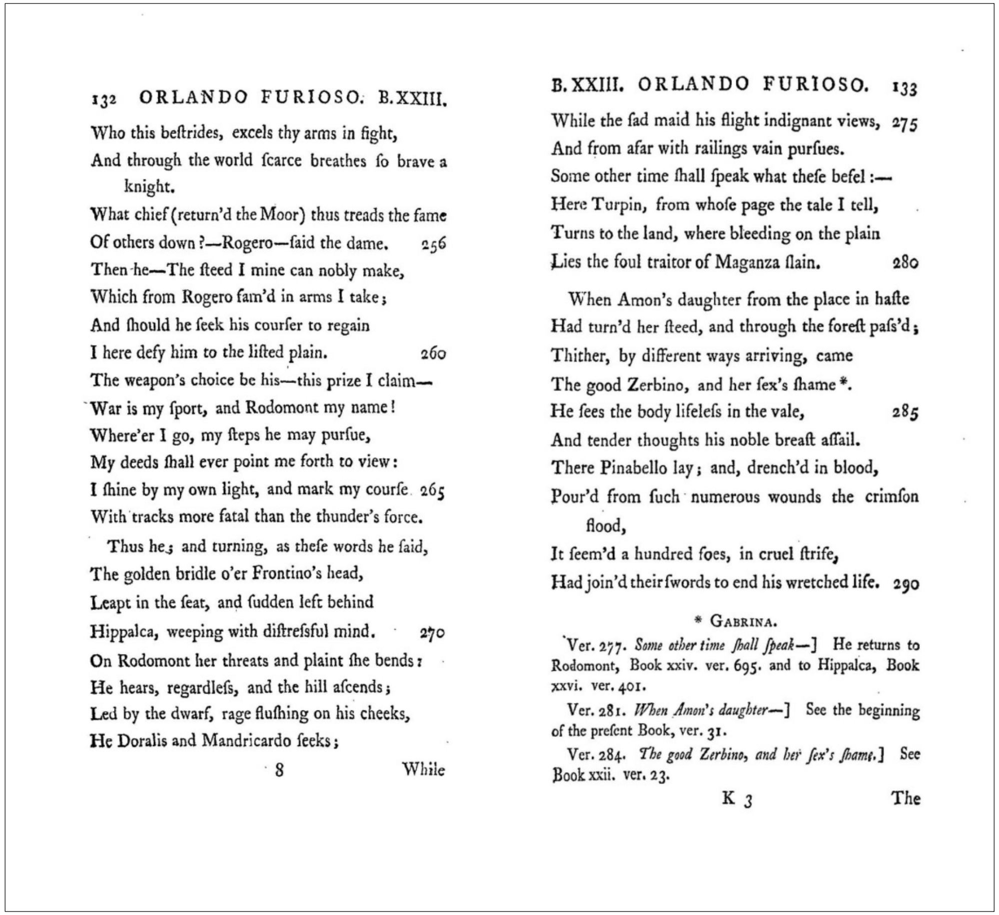
For ten long miles the maid her journey held,
Through beaten path, thick wood, or open field:
One noon of day deſcending from a height, 235
As on a narrow paſs ſhe chanc'd to light
Stony and rough, fierce Rodomont ſhe view'd,
Who arm'd, on foot a guiding dwarf purſu'd:
On her the cruel Pagan caſt his eye,
And loud blaſphem'd th' eternal Hierarchy, 240
To find a ſteed ſo ſtately and ſo fair
Without his lord, beneath a damſel's care.
Late had he ſworn, his arm the goodly horſe,
He firſt ſhould meet, would ſeize by lawleſs force.
Lo! this the firſt, and never could his need 245
Attain the conqueſt of a nobler ſteed.
But ſince to take him from a helpleſs maid
Honour forbade, awhile in doubt he ſtay'd;
With eager looks he ſtood, and, gazing, cry'd,
Why art thou here without thy warlike guide? 250
O! were he here (Hippalca ſaid), thy mind
Would ſoon forego the purpoſe it deſign'd:

Ver. 233. *—ten long miles—*] In the xxvith Book on the ſame occaſion. Arioſto ſays thirty miles—a little ſlip of memory.

K 2 Who

FIG. 88: Canto XXIII, Vol. III, 130-31.

John Hoole's Translation (1783)



132 ORLANDO FURIOSO. B.XXIII.

Who this beſtrides, excels thy arms in fight,
And through the world ſcarce breathes ſo brave a
knight.
What chief (return'd the Moor) thus treads the fame
Of others down?—Rogero—ſaid the dame. 256
Then he—The ſteed I mine can nobly make,
Which from Rogero fam'd in arms I take;
And ſhould he ſeek his courſer to regain
I here defy him to the lifted plain. 260
The weapon's choice be his—this prize I claim—
War is my ſport, and Rodomont my name!
Where'er I go, my ſteps he may purſue,
My deeds ſhall ever point me forth to view:
I ſhine by my own light, and mark my courſe 265
With tracks more fatal than the thunder's force.
Thus he; and turning, as theſe words he ſaid,
The golden bridle o'er Frontino's head,
Leapt in the ſeat, and ſudden left behind
Hippalca, weeping with diſtreſsful mind. 270
On Rodomont her threats and plaint ſhe bends:
He hears, regardleſs, and the hill aſcends;
Led by the dwarf, rage fluſhing on his cheeks,
He Doralis and Mandricardo ſeeks;

8 While

B. XXIII. ORLANDO FURIOSO. 133

While the ſad maid his flight indignant views, 275
And from afar with railings vain purſues.
Some other time ſhall ſpeak what theſe befel:—
Here Turpin, from whoſe page the tale I tell,
Turns to the land, where bleeding on the plain
Lies the foul traitor of Maganza ſlain. 280
When Amon's daughter from the place in haſte
Had turn'd her ſteed, and through the foreſt paſs'd;
Thither, by different ways arriving, came
The good Zerbino, and her ſex's ſhame*.
He ſees the body lifeleſs in the vale, 285
And tender thoughts his noble breaſt aſſail.
There Pinabello lay; and, drench'd in blood,
Pour'd from ſuch numerous wounds the crimſon
flood,
It ſeem'd a hundred foes, in cruel ſtrife,
Had join'd their ſwords to end his wretched life. 290

* GABRINA.

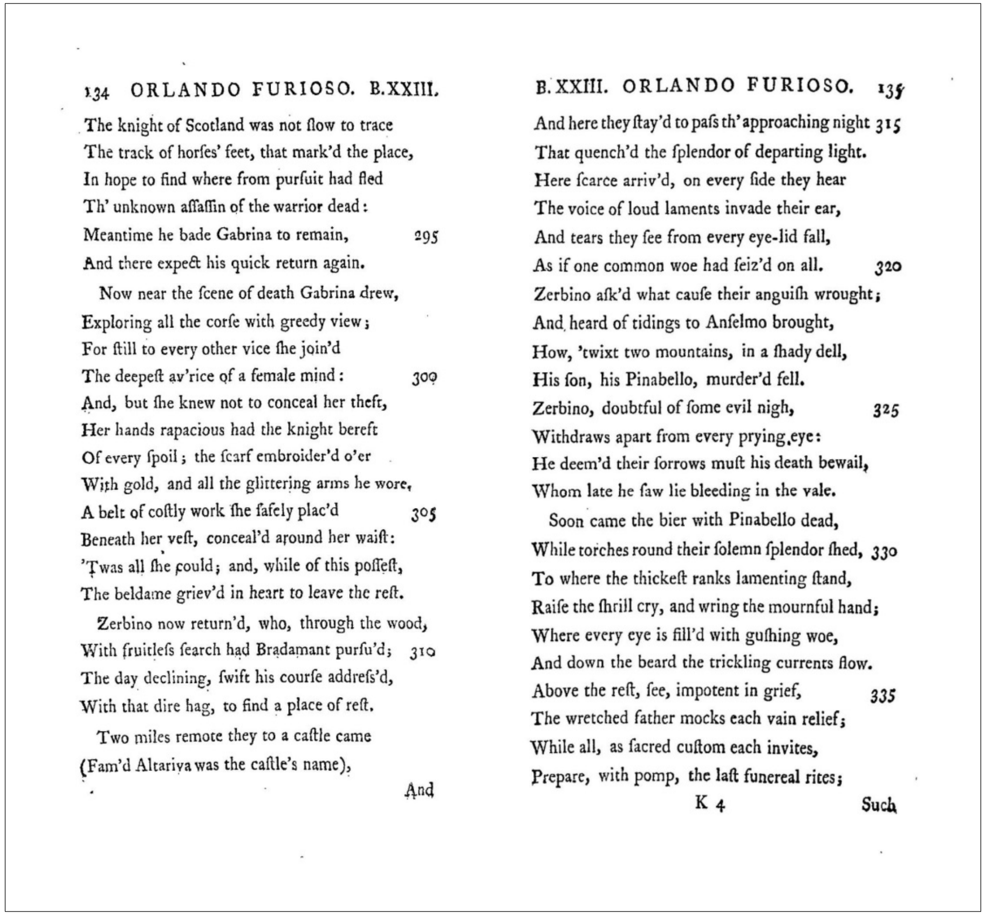
Ver. 277. *Some other time ſhall ſpeak*—] He returns to Rodomont, Book xxiv. ver. 695. and to Hippalca, Book xxvi. ver. 401.

Ver. 281. *When Amon's daughter*—] See the beginning of the preſent Book, ver. 31.

Ver. 284. *The good Zerbino, and her ſex's ſhame.*] See Book xxii. ver. 23.

K 3 The

FIG. 89: Canto XXIII, Vol. III, 132-33.



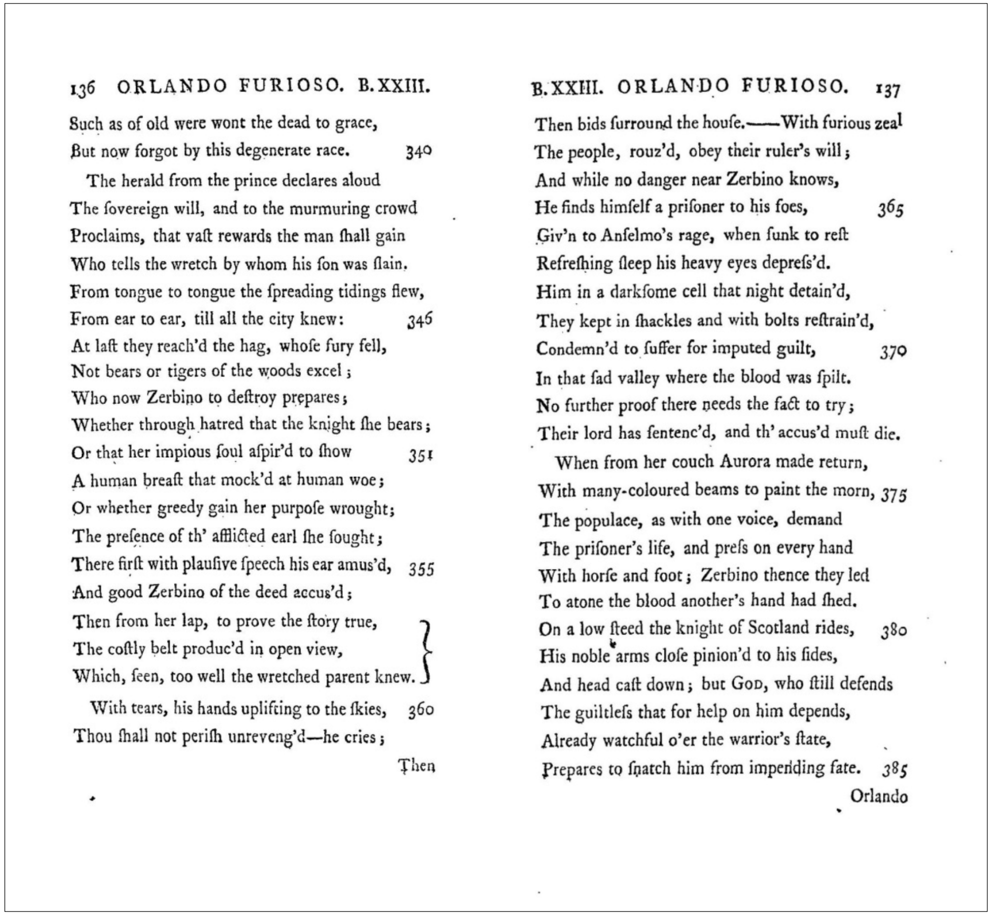
134 ORLANDO FURIOSO. B.XXIII.

The knight of Scotland was not ſlow to trace
The track of horſes' feet, that mark'd the place,
In hope to find where from purſuit had fled
Th' unknown aſſaſſin of the warrior dead:
Meantime he bade Gabrina to remain,
And there expect his quick return again.
  Now near the ſcene of death Gabrina drew,
Exploring all the corſe with greedy view;
For ſtill to every other vice ſhe join'd
The deepeſt av'rice of a female mind:
And, but ſhe knew not to conceal her theft,
Her hands rapacious had the knight bereft
Of every ſpoil; the ſcarf embroider'd o'er
With gold, and all the glittering arms he wore,
A belt of coſtly work ſhe ſafely plac'd
Beneath her veſt, conceal'd around her waiſt:
'Twas all ſhe could; and, while of this poſſeſt,
The beldame griev'd in heart to leave the reſt.
  Zerbino now return'd, who, through the wood,
With fruitleſs ſearch had Bradamant purſu'd;
The day declining, ſwift his courſe addreſs'd,
With that dire hag, to find a place of reſt.
  Two miles remote they to a caſtle came
(Fam'd Altariva was the caſtle's name),
And

B. XXIII. ORLANDO FURIOSO. 135

And here they ſtay'd to paſs th' approaching night
That quench'd the ſplendor of departing light.
Here ſcarce arriv'd, on every ſide they hear
The voice of loud laments invade their ear,
And tears they ſee from every eye-lid fall,
As if one common woe had ſeiz'd on all.
Zerbino aſk'd what cauſe their anguiſh wrought;
And heard of tidings to Anſelmo brought,
How, 'twixt two mountains, in a ſhady dell,
His ſon, his Pinabello, murder'd fell.
Zerbino, doubtful of ſome evil nigh,
Withdraws apart from every prying eye:
He deem'd their ſorrows muſt his death bewail,
Whom late he ſaw lie bleeding in the vale.
  Soon came the bier with Pinabello dead,
While torches round their ſolemn ſplendor ſhed,
To where the thickeſt ranks lamenting ſtand,
Raiſe the ſhrill cry, and wring the mournful hand;
Where every eye is fill'd with guſhing woe,
And down the beard the trickling currents flow.
Above the reſt, ſee, impotent in grief,
The wretched father mocks each vain relief;
While all, as ſacred cuſtom each invites,
Prepare, with pomp, the laſt funereal rites;
K 4 Such

FIG. 90: Canto XXIII, Vol. III, 134-35.



136 ORLANDO FURIOSO. B. XXIII.

Such as of old were wont the dead to grace,
But now forgot by this degenerate race.
The herald from the prince declares aloud
The ſovereign will, and to the murmuring crowd
Proclaims, that vaſt rewards the man ſhall gain
Who tells the wretch by whom his ſon was ſlain.
From tongue to tongue the ſpreading tidings flew,
From ear to ear, till all the city knew:
At laſt they reach'd the hag, whoſe fury fell,
Not bears or tigers of the woods excel;
Who now Zerbino to deſtroy prepares;
Whether through hatred that the knight ſhe bears;
Or that her impious ſoul aſpir'd to ſhow
A human breaſt that mock'd at human woe;
Or whether greedy gain her purpoſe wrought;
The preſence of th' afflicted earl ſhe ſought;
There firſt with plauſive ſpeech his ear amus'd,
And good Zerbino of the deed accus'd;
Then from her lap, to prove the ſtory true,
The coſtly belt produc'd in open view,
Which, ſeen, too well the wretched parent knew.
With tears, his hands uplifting to the ſkies,
Thou ſhall not periſh unreveng'd—he cries;

Then

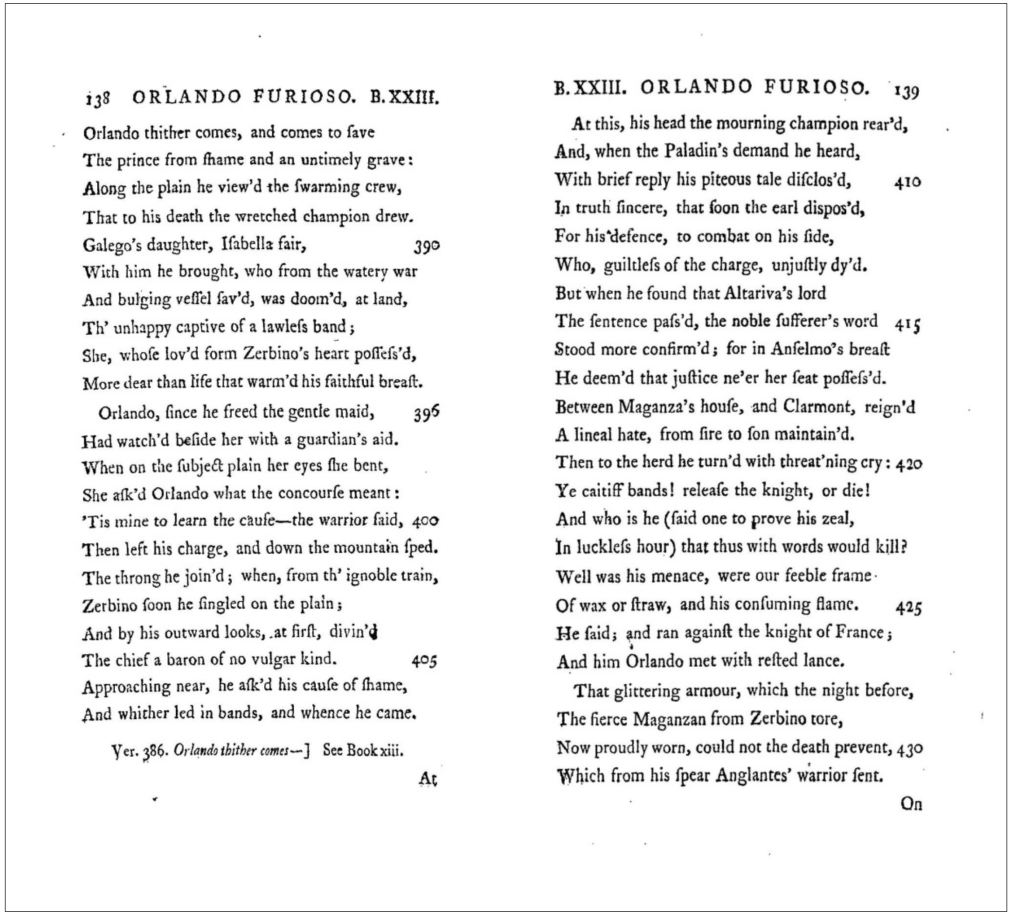
B. XXIII. ORLANDO FURIOSO. 137

Then bids ſurround the houſe.——With furious zeal
The people, rouz'd, obey their ruler's will;
And while no danger near Zerbino knows,
He finds himſelf a priſoner to his foes,
Giv'n to Anſelmo's rage, when ſunk to reſt
Refreſhing ſleep his heavy eyes depreſs'd.
Him in a darkſome cell that night detain'd,
They kept in ſhackles and with bolts reſtrain'd,
Condemn'd to ſuffer for imputed guilt,
In that ſad valley where the blood was ſpilt.
No further proof there needs the fact to try;
Their lord has ſentenc'd, and th' accus'd muſt die.
When from her couch Aurora made return,
With many-coloured beams to paint the morn,
The populace, as with one voice, demand
The priſoner's life, and preſs on every hand
With horſe and foot; Zerbino thence they led
To atone the blood another's hand had ſhed.
On a low ſteed the knight of Scotland rides,
His noble arms cloſe pinion'd to his ſides,
And head caſt down; but God, who ſtill defends
The guiltleſs that for help on him depends,
Already watchful o'er the warrior's ſtate,
Prepares to ſnatch him from impending fate.

Orlando

Fig. 91: Canto XXIII, Vol. III, 136-37.

John Hoole's Translation (1783)



138 ORLANDO FURIOSO. B. XXIII.

Orlando thither comes, and comes to ſave
The prince from ſhame and an untimely grave:
Along the plain he view'd the ſwarming crew,
That to his death the wretched champion drew.
Galego's daughter, Iſabella fair,
With him he brought, who from the watery war
And bulging veſſel ſav'd, was doom'd, at land,
Th' unhappy captive of a lawleſs band;
She, whoſe lov'd form Zerbino's heart poſſeſs'd,
More dear than life that warm'd his faithful breaſt.
  Orlando, ſince he freed the gentle maid,
Had watch'd beſide her with a guardian's aid.
When on the ſubject plain her eyes ſhe bent,
She aſk'd Orlando what the concourſe meant:
'Tis mine to learn the cauſe—the warrior ſaid,
Then left his charge, and down the mountain ſped.
The throng he join'd; when, from th' ignoble train,
Zerbino ſoon he ſingled on the plain;
And by his outward looks, at firſt, divin'd
The chief a baron of no vulgar kind.
Approaching near, he aſk'd his cauſe of ſhame,
And whither led in bands, and whence he came.

Ver. 386. *Orlando thither comes*—] See Book xiii.

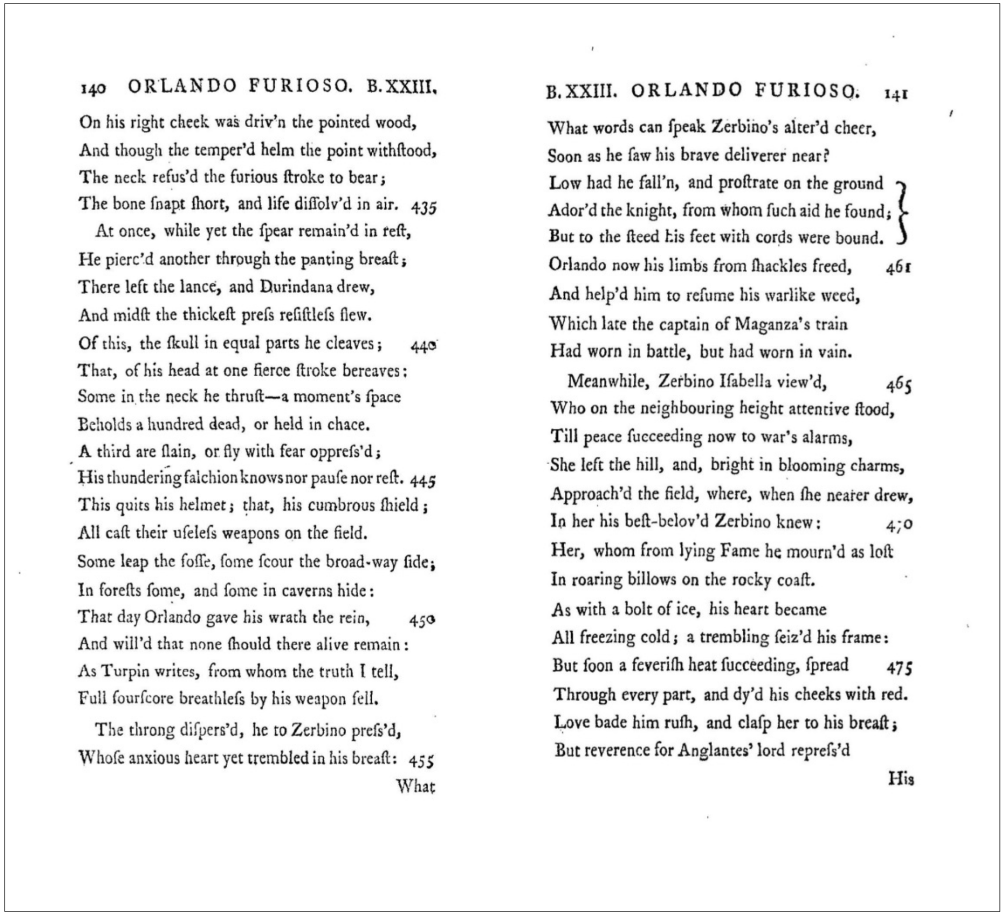
At

B. XXIII. ORLANDO FURIOSO. 139

  At this, his head the mourning champion rear'd,
And, when the Paladin's demand he heard,
With brief reply his piteous tale diſclos'd,
In truth ſincere, that ſoon the earl diſpos'd,
For his defence, to combat on his ſide,
Who, guiltleſs of the charge, unjuſtly dy'd.
But when he found that Altariva's lord
The ſentence paſs'd, the noble ſufferer's word
Stood more confirm'd; for in Anſelmo's breaſt
He deem'd that juſtice ne'er her ſeat poſſeſs'd.
Between Maganza's houſe, and Clarmont, reign'd
A lineal hate, from ſire to ſon maintain'd.
Then to the herd he turn'd with threat'ning cry:
Ye caitiff bands! releaſe the knight, or die!
And who is he (ſaid one to prove his zeal,
In luckleſs hour) that thus with words would kill?
Well was his menace, were our feeble frame
Of wax or ſtraw, and his conſuming flame.
He ſaid; and ran againſt the knight of France;
And him Orlando met with reſted lance.
  That glittering armour, which the night before,
The fierce Maganzan from Zerbino tore,
Now proudly worn, could not the death prevent,
Which from his ſpear Anglantes' warrior ſent.

On

FIG. 92: Canto XXIII, Vol. III, 138-39.



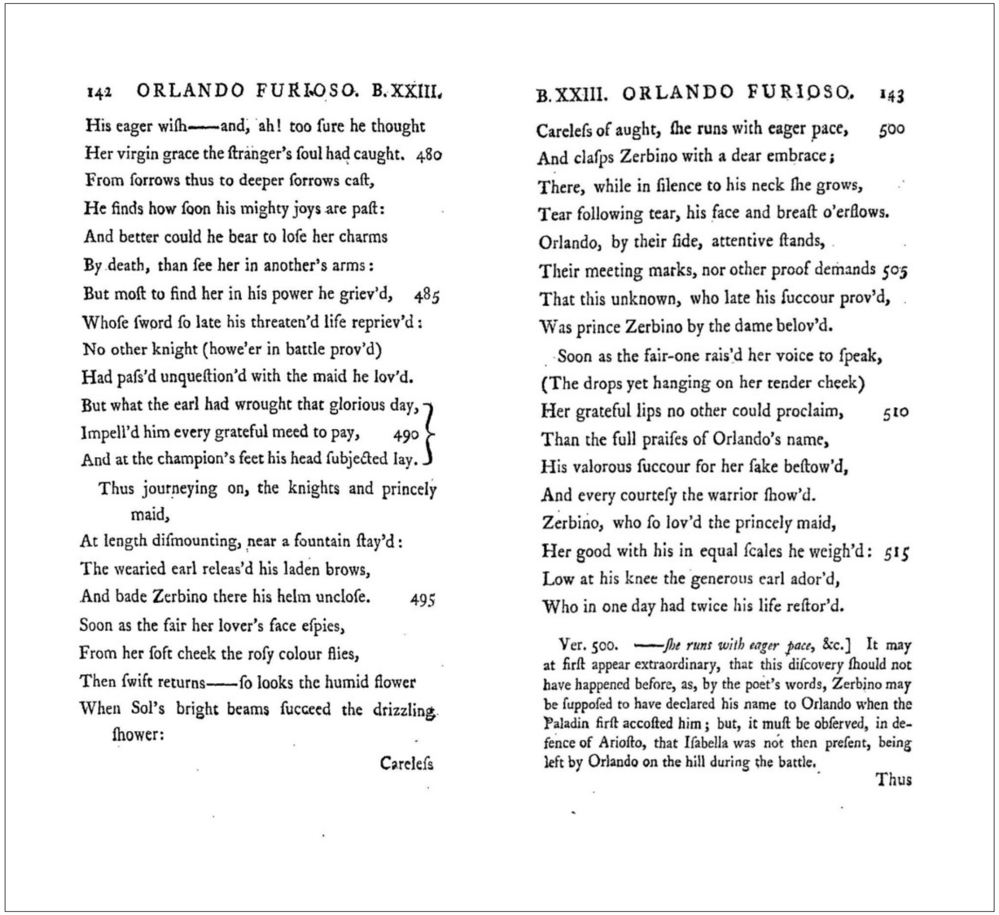
140 ORLANDO FURIOSO. B. XXIII.

On his right cheek was driv'n the pointed wood,
And though the temper'd helm the point withſtood,
The neck refus'd the furious ſtroke to bear;
The bone ſnapt ſhort, and life diſſolv'd in air.
At once, while yet the ſpear remain'd in reſt,
He pierc'd another through the panting breaſt;
There left the lance, and Durindana drew,
And midſt the thickeſt preſs reſiſtleſs flew.
Of this, the ſkull in equal parts he cleaves;
That, of his head at one fierce ſtroke bereaves:
Some in the neck he thruſt—a moment's ſpace
Beholds a hundred dead, or held in chace.
A third are ſlain, or fly with fear oppreſs'd;
His thundering falchion knows nor pauſe nor reſt.
This quits his helmet; that, his cumbrous ſhield;
All caſt their uſeleſs weapons on the field.
Some leap the foſſe, ſome ſcour the broad-way ſide;
In foreſts ſome, and ſome in caverns hide:
That day Orlando gave his wrath the rein,
And will'd that none ſhould there alive remain:
As Turpin writes, from whom the truth I tell,
Full fourſcore breathleſs by his weapon fell.
The throng diſpers'd, he to Zerbino preſs'd,
Whoſe anxious heart yet trembled in his breaſt:
What

B. XXIII. ORLANDO FURIOSO. 141

What words can ſpeak Zerbino's alter'd cheer,
Soon as he ſaw his brave deliverer near?
Low had he fall'n, and proſtrate on the ground
Ador'd the knight, from whom ſuch aid he found;
But to the ſteed his feet with cords were bound.
Orlando now his limbs from ſhackles freed,
And help'd him to reſume his warlike weed,
Which late the captain of Maganza's train
Had worn in battle, but had worn in vain.
Meanwhile, Zerbino Iſabella view'd,
Who on the neighbouring height attentive ſtood,
Till peace ſucceeding now to war's alarms,
She left the hill, and, bright in blooming charms,
Approach'd the field, where, when ſhe nearer drew,
In her his beſt-belov'd Zerbino knew:
Her, whom from lying Fame he mourn'd as loſt
In roaring billows on the rocky coaſt.
As with a bolt of ice, his heart became
All freezing cold; a trembling ſeiz'd his frame:
But ſoon a feveriſh heat ſucceeding, ſpread
Through every part, and dy'd his cheeks with red.
Love bade him ruſh, and claſp her to his breaſt;
But reverence for Anglantes' lord repreſs'd
His

FIG. 93: Canto XXIII, Vol. III, 140-41.



142 ORLANDO FURIOSO. B. XXIII.

His eager wiſh——and, ah! too ſure he thought
Her virgin grace the ſtranger's ſoul had caught. 480
From ſorrows thus to deeper ſorrows caſt,
He finds how ſoon his mighty joys are paſt:
And better could he bear to loſe her charms
By death, than ſee her in another's arms:
But moſt to find her in his power he griev'd, 485
Whoſe ſword ſo late his threaten'd life repriev'd:
No other knight (howe'er in battle prov'd)
Had paſs'd unqueſtion'd with the maid he lov'd.
But what the earl had wrought that glorious day,
Impell'd him every grateful meed to pay, 490
And at the champion's feet his head ſubjected lay.
  Thus journeying on, the knights and princely maid,
At length diſmounting, near a fountain ſtay'd:
The wearied earl releas'd his laden brows,
And bade Zerbino there his helm uncloſe. 495
Soon as the fair her lover's face eſpies,
From her ſoft cheek the roſy colour flies,
Then ſwift returns——ſo looks the humid flower
When Sol's bright beams ſucceed the drizzling ſhower:

Careleſs

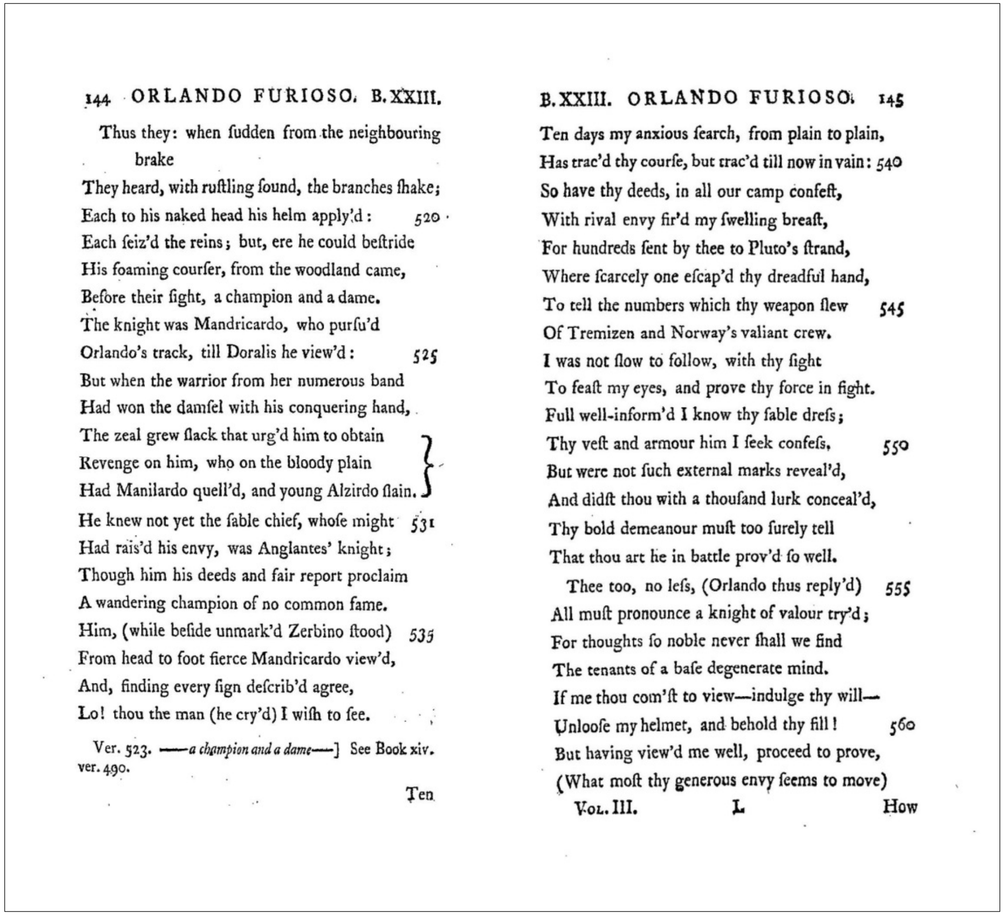
B. XXIII. ORLANDO FURIOSO. 143

Careleſs of aught, ſhe runs with eager pace, 500
And claſps Zerbino with a dear embrace;
There, while in ſilence to his neck ſhe grows,
Tear following tear, his face and breaſt o'erflows.
Orlando, by their ſide, attentive ſtands,
Their meeting marks, nor other proof demands 505
That this unknown, who late his ſuccour prov'd,
Was prince Zerbino by the dame belov'd.
  Soon as the fair-one rais'd her voice to ſpeak,
(The drops yet hanging on her tender cheek)
Her grateful lips no other could proclaim, 510
Than the full praiſes of Orlando's name,
His valorous ſuccour for her ſake beſtow'd,
And every courteſy the warrior ſhow'd.
Zerbino, who ſo lov'd the princely maid,
Her good with his in equal ſcales he weigh'd: 515
Low at his knee the generous earl ador'd,
Who in one day had twice his life reſtor'd.

Ver. 500. ——*ſhe runs with eager pace*, &c.] It may at firſt appear extraordinary, that this diſcovery ſhould not have happened before, as, by the poet's words, Zerbino may be ſuppoſed to have declared his name to Orlando when the Paladin firſt accoſted him; but, it muſt be obſerved, in defence of Arioſto, that Iſabella was not then preſent, being left by Orlando on the hill during the battle.

Thus

FIG. 94: Canto XXIII, Vol. III, 142-43.



144 ORLANDO FURIOSO. B. XXIII.

Thus they: when ſudden from the neighbouring brake
They heard, with ruſtling ſound, the branches ſhake;
Each to his naked head his helm apply'd:
Each ſeiz'd the reins; but, ere he could beſtride
His foaming courſer, from the woodland came,
Before their ſight, a champion and a dame.
The knight was Mandricardo, who purſu'd
Orlando's track, till Doralis he view'd:
But when the warrior from her numerous band
Had won the damſel with his conquering hand,
The zeal grew ſlack that urg'd him to obtain
Revenge on him, who on the bloody plain
Had Manilardo quell'd, and young Alzirdo ſlain.
He knew not yet the ſable chief, whoſe might
Had rais'd his envy, was Anglantes' knight;
Though him his deeds and fair report proclaim
A wandering champion of no common fame.
Him, (while beſide unmark'd Zerbino ſtood)
From head to foot fierce Mandricardo view'd,
And, finding every ſign deſcrib'd agree,
Lo! thou the man (he cry'd) I wiſh to ſee.

Ver. 523. ——*a champion and a dame*——] See Book xiv. ver. 490.

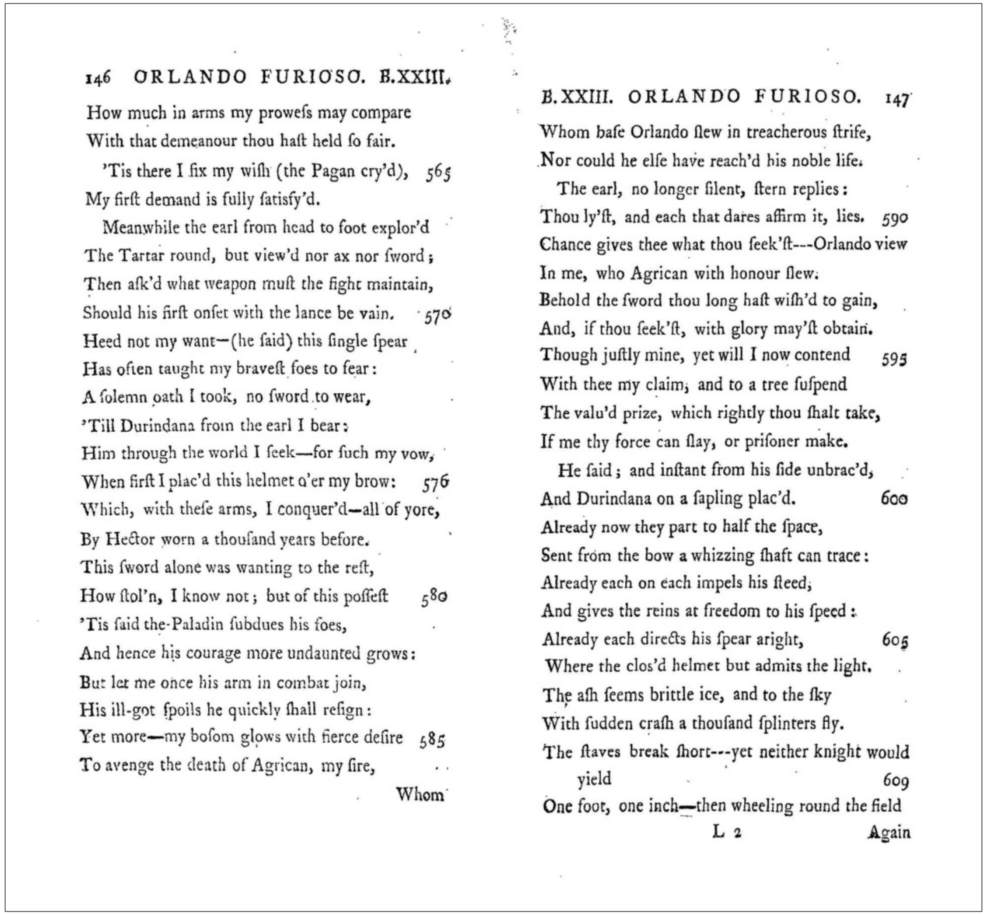
Ten

B. XXIII. ORLANDO FURIOSO. 145

Ten days my anxious ſearch, from plain to plain,
Has trac'd thy courſe, but trac'd till now in vain:
So have thy deeds, in all our camp confeſt,
With rival envy fir'd my ſwelling breaſt,
For hundreds ſent by thee to Pluto's ſtrand,
Where ſcarcely one eſcap'd thy dreadful hand,
To tell the numbers which thy weapon ſlew
Of Tremizen and Norway's valiant crew.
I was not ſlow to follow, with thy ſight
To feaſt my eyes, and prove thy force in fight.
Full well-inform'd I know thy ſable dreſs;
Thy veſt and armour him I ſeek confeſs.
But were not ſuch external marks reveal'd,
And didſt thou with a thouſand lurk conceal'd,
Thy bold demeanour muſt too ſurely tell
That thou art he in battle prov'd ſo well.
Thee too, no leſs, (Orlando thus reply'd)
All muſt pronounce a knight of valour try'd;
For thoughts ſo noble never ſhall we find
The tenants of a baſe degenerate mind.
If me thou com'ſt to view—indulge thy will—
Unlooſe my helmet, and behold thy fill!
But having view'd me well, proceed to prove,
(What moſt thy generous envy ſeems to move)

Vol. III. L How

FIG. 95: Canto XXIII, Vol. III, 144-45.



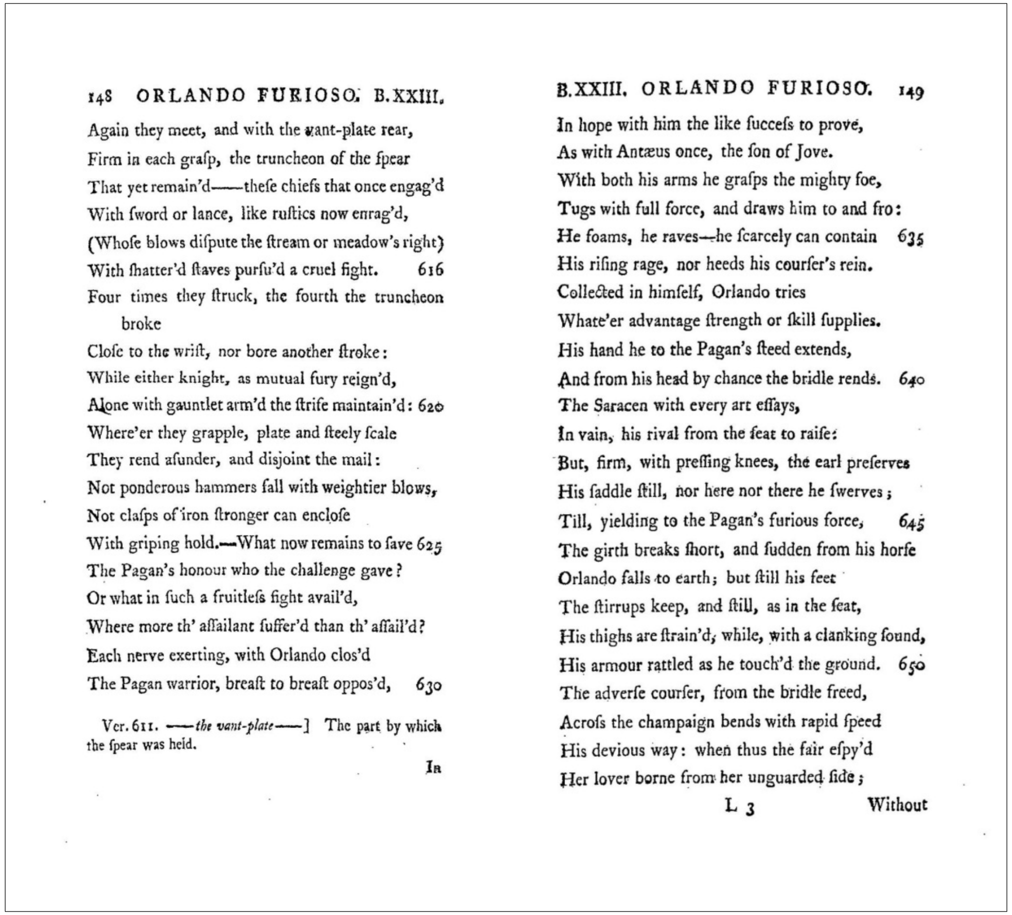
146 ORLANDO FURIOSO. B.XXIII.

How much in arms my proweſs may compare
With that demeanour thou haſt held ſo fair.
'Tis there I fix my wiſh (the Pagan cry'd),
My firſt demand is fully ſatisfy'd.
Meanwhile the earl from head to foot explor'd
The Tartar round, but view'd nor ax nor ſword;
Then aſk'd what weapon muſt the fight maintain,
Should his firſt onſet with the lance be vain.
Heed not my want—(he ſaid) this ſingle ſpear
Has often taught my braveſt foes to fear:
A ſolemn oath I took, no ſword to wear,
'Till Durindana from the earl I bear:
Him through the world I ſeek—for ſuch my vow,
When firſt I plac'd this helmet o'er my brow:
Which, with theſe arms, I conquer'd—all of yore,
By Hector worn a thouſand years before.
This ſword alone was wanting to the reſt,
How ſtol'n, I know not; but of this poſſeſt
'Tis ſaid the Paladin ſubdues his foes,
And hence his courage more undaunted grows:
But let me once his arm in combat join,
His ill-got ſpoils he quickly ſhall reſign:
Yet more—my boſom glows with fierce deſire
To avenge the death of Agrican, my ſire,
Whom

B.XXIII. ORLANDO FURIOSO. 147

Whom baſe Orlando ſlew in treacherous ſtrife,
Nor could he elſe have reach'd his noble life.
The earl, no longer ſilent, ſtern replies:
Thou ly'ſt, and each that dares affirm it, lies.
Chance gives thee what thou ſeek'ſt---Orlando view
In me, who Agrican with honour ſlew.
Behold the ſword thou long haſt wiſh'd to gain,
And, if thou ſeek'ſt, with glory may'ſt obtain.
Though juſtly mine, yet will I now contend
With thee my claim, and to a tree ſuſpend
The valu'd prize, which rightly thou ſhalt take,
If me thy force can ſlay, or priſoner make.
He ſaid; and inſtant from his ſide unbrac'd,
And Durindana on a ſapling plac'd.
Already now they part to half the ſpace,
Sent from the bow a whizzing ſhaft can trace:
Already each on each impels his ſteed,
And gives the reins at freedom to his ſpeed:
Already each directs his ſpear aright,
Where the clos'd helmet but admits the light.
The aſh ſeems brittle ice, and to the ſky
With ſudden craſh a thouſand ſplinters fly.
The ſtaves break ſhort---yet neither knight would
yield
One foot, one inch—then wheeling round the field
L 2 Again

FIG. 96: Canto XXIII, Vol. III, 146-47.



148 ORLANDO FURIOSO. B.XXIII.

Again they meet, and with the vant-plate rear,
Firm in each graſp, the truncheon of the ſpear
That yet remain’d——theſe chiefs that once engag’d
With ſword or lance, like ruſtics now enrag’d,
(Whoſe blows diſpute the ſtream or meadow’s right)
With ſhatter’d ſtaves purſu’d a cruel fight.
Four times they ſtruck, the fourth the truncheon
broke
Cloſe to the wriſt, nor bore another ſtroke:
While either knight, as mutual fury reign’d,
Alone with gauntlet arm’d the ſtrife maintain’d:
Where’er they grapple, plate and ſteely ſcale
They rend aſunder, and disjoint the mail:
Not ponderous hammers fall with weightier blows,
Not claſps of iron ſtronger can encloſe
With griping hold.—What now remains to ſave
The Pagan’s honour who the challenge gave?
Or what in ſuch a fruitleſs fight avail’d,
Where more th’ aſſailant ſuffer’d than th’ aſſail’d?
Each nerve exerting, with Orlando cloſ’d
The Pagan warrior, breaſt to breaſt oppoſ’d,

Ver. 611. ——*the vant-plate*——] The part by which the ſpear was held.

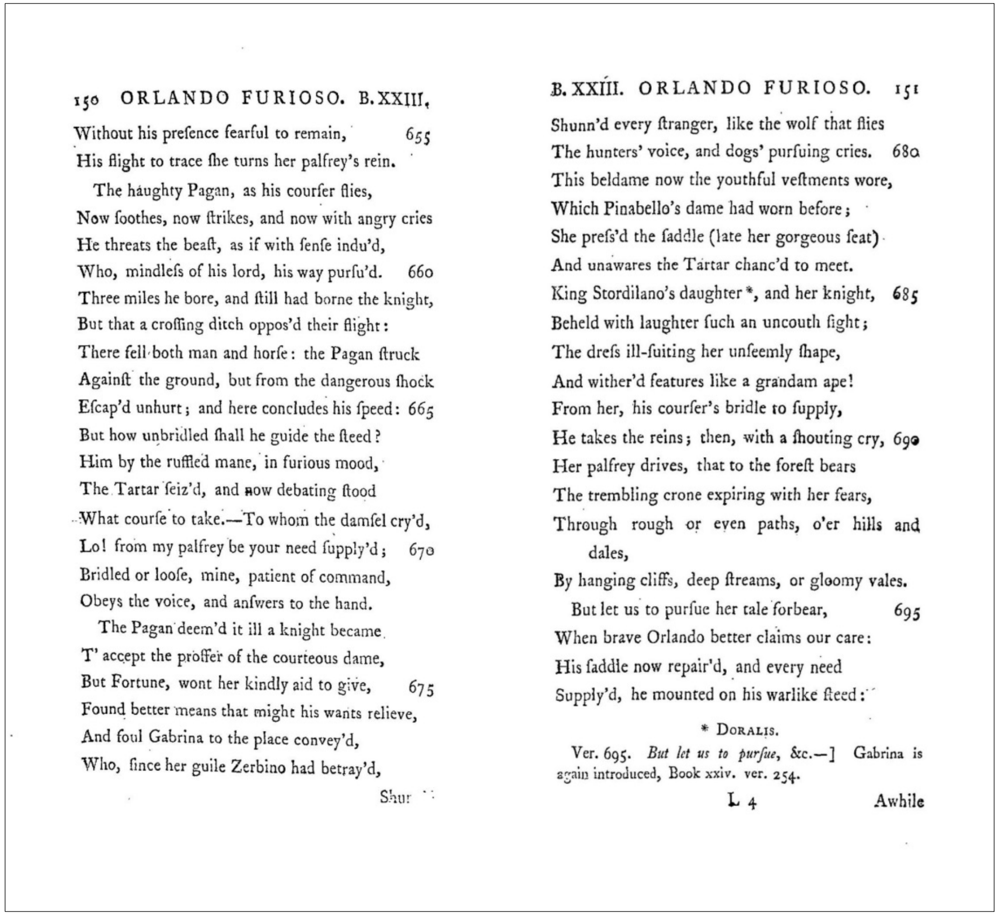
In

B.XXIII. ORLANDO FURIOSO. 149

In hope with him the like ſucceſs to prove,
As with Antæus once, the ſon of Jove.
With both his arms he graſps the mighty foe,
Tugs with full force, and draws him to and fro:
He foams, he raves—he ſcarcely can contain
His riſing rage, nor heeds his courſer’s rein.
Collected in himſelf, Orlando tries
Whate’er advantage ſtrength or ſkill ſupplies.
His hand he to the Pagan’s ſteed extends,
And from his head by chance the bridle rends.
The Saracen with every art eſſays,
In vain, his rival from the ſeat to raiſe:
But, firm, with preſſing knees, the earl preſerves
His ſaddle ſtill, nor here nor there he ſwerves;
Till, yielding to the Pagan’s furious force,
The girth breaks ſhort, and ſudden from his horſe
Orlando falls to earth; but ſtill his feet
The ſtirrups keep, and ſtill, as in the ſeat,
His thighs are ſtrain’d, while, with a clanking ſound,
His armour rattled as he touch’d the ground.
The adverſe courſer, from the bridle freed,
Acroſs the champaign bends with rapid ſpeed
His devious way: when thus the fair eſpy’d
Her lover borne from her unguarded ſide;

L 3 Without

FIG. 97: Canto XXIII, Vol. III, 148-49.



150 ORLANDO FURIOSO. B. XXIII.

Without his preſence fearful to remain,
His flight to trace ſhe turns her palfrey's rein.
The haughty Pagan, as his courſer flies,
Now ſoothes, now ſtrikes, and now with angry cries
He threats the beaſt, as if with ſenſe indu'd,
Who, mindleſs of his lord, his way purſu'd.
Three miles he bore, and ſtill had borne the knight,
But that a croſſing ditch oppos'd their flight:
There fell both man and horſe: the Pagan ſtruck
Againſt the ground, but from the dangerous ſhock
Eſcap'd unhurt; and here concludes his ſpeed:
But how unbridled ſhall he guide the ſteed?
Him by the ruffled mane, in furious mood,
The Tartar ſeiz'd, and now debating ſtood
What courſe to take.—To whom the damſel cry'd,
Lo! from my palfrey be your need ſupply'd;
Bridled or looſe, mine, patient of command,
Obeys the voice, and anſwers to the hand.
The Pagan deem'd it ill a knight became
T' accept the proffer of the courteous dame,
But Fortune, wont her kindly aid to give,
Found better means that might his wants relieve,
And foul Gabrina to the place convey'd,
Who, ſince her guile Zerbino had betray'd,

Shun

B. XXIII. ORLANDO FURIOSO. 151

Shunn'd every ſtranger, like the wolf that flies
The hunters' voice, and dogs' purſuing cries.
This beldame now the youthful veſtments wore,
Which Pinabello's dame had worn before;
She preſs'd the ſaddle (late her gorgeous ſeat)
And unawares the Tartar chanc'd to meet.
King Stordilano's daughter *, and her knight,
Beheld with laughter ſuch an uncouth ſight;
The dreſs ill-ſuiting her unſeemly ſhape,
And wither'd features like a grandam ape!
From her, his courſer's bridle to ſupply,
He takes the reins; then, with a ſhouting cry,
Her palfrey drives, that to the foreſt bears
The trembling crone expiring with her fears,
Through rough or even paths, o'er hills and
dales,
By hanging cliffs, deep ſtreams, or gloomy vales.
But let us to purſue her tale forbear,
When brave Orlando better claims our care:
His ſaddle now repair'd, and every need
Supply'd, he mounted on his warlike ſteed:

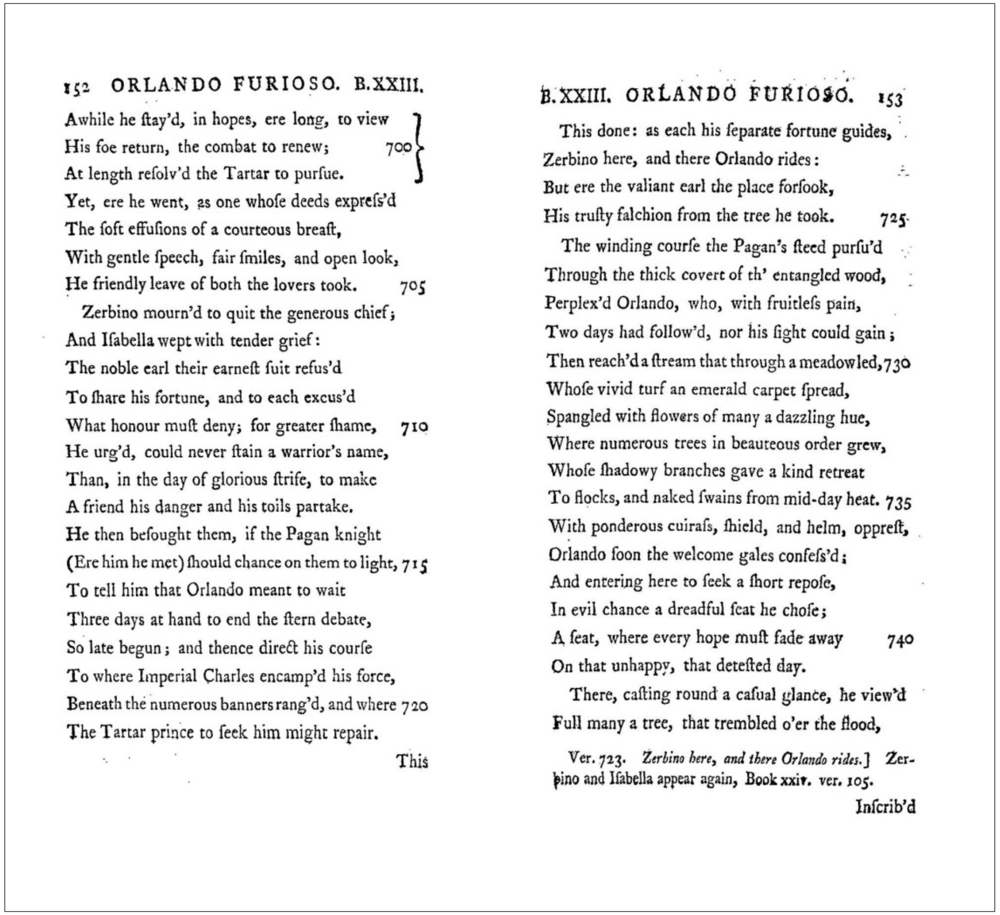
---

* Doralis.

Ver. 695. *But let us to purſue*, &c.—] Gabrina is again introduced, Book xxiv. ver. 254.

L 4 Awhile

Fig. 98: Canto XXIII, Vol. 3, 150-51.



152 ORLANDO FURIOSO. B.XXIII.

Awhile he ſtay'd, in hopes, ere long, to view
His foe return, the combat to renew;
At length reſolv'd the Tartar to purſue.
Yet, ere he went, as one whoſe deeds expreſs'd
The ſoft effuſions of a courteous breaſt,
With gentle ſpeech, fair ſmiles, and open look,
He friendly leave of both the lovers took.
  Zerbino mourn'd to quit the generous chief;
And Iſabella wept with tender grief:
The noble earl their earneſt ſuit refus'd
To ſhare his fortune, and to each excus'd
What honour muſt deny; for greater ſhame,
He urg'd, could never ſtain a warrior's name,
Than, in the day of glorious ſtrife, to make
A friend his danger and his toils partake.
He then beſought them, if the Pagan knight
(Ere him he met) ſhould chance on them to light,
To tell him that Orlando meant to wait
Three days at hand to end the ſtern debate,
So late begun; and thence direct his courſe
To where Imperial Charles encamp'd his force,
Beneath the numerous banners rang'd, and where
The Tartar prince to ſeek him might repair.

This

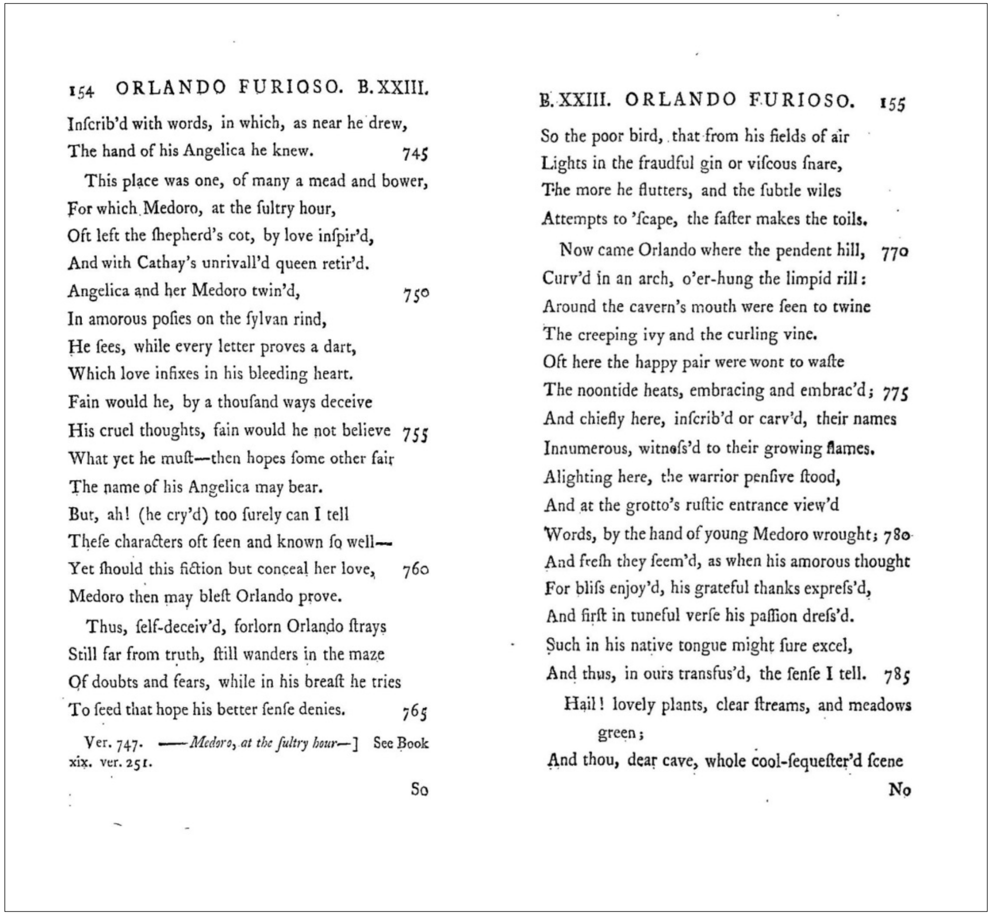
B.XXIII. ORLANDO FURIOSO. 153

  This done: as each his ſeparate fortune guides,
Zerbino here, and there Orlando rides:
But ere the valiant earl the place forſook,
His truſty falchion from the tree he took.
  The winding courſe the Pagan's ſteed purſu'd
Through the thick covert of th' entangled wood,
Perplex'd Orlando, who, with fruitleſs pain,
Two days had follow'd, nor his ſight could gain;
Then reach'd a ſtream that through a meadow led,
Whoſe vivid turf an emerald carpet ſpread,
Spangled with flowers of many a dazzling hue,
Where numerous trees in beauteous order grew,
Whoſe ſhadowy branches gave a kind retreat
To flocks, and naked ſwains from mid-day heat.
With ponderous cuiraſs, ſhield, and helm, oppreſt,
Orlando ſoon the welcome gales confeſs'd;
And entering here to ſeek a ſhort repoſe,
In evil chance a dreadful ſeat he choſe;
A ſeat, where every hope muſt fade away
On that unhappy, that deteſted day.
  There, caſting round a caſual glance, he view'd
Full many a tree, that trembled o'er the flood,

Ver. 723. *Zerbino here, and there Orlando rides.*] Zerbino and Iſabella appear again, Book xxiv. ver. 105.

Inſcrib'd

FIG. 99: Canto XXIII, Vol. III, 152-53.



154 ORLANDO FURIOSO. B. XXIII.

Inſcrib'd with words, in which, as near he drew,
The hand of his Angelica he knew.
This place was one, of many a mead and bower,
For which Medoro, at the ſultry hour,
Oft left the ſhepherd's cot, by love inſpir'd,
And with Cathay's unrivall'd queen retir'd.
Angelica and her Medoro twin'd,
In amorous poſies on the ſylvan rind,
He ſees, while every letter proves a dart,
Which love infixes in his bleeding heart.
Fain would he, by a thouſand ways deceive
His cruel thoughts, fain would he not believe
What yet he muſt—then hopes ſome other fair
The name of his Angelica may bear.
But, ah! (he cry'd) too ſurely can I tell
Theſe characters oft ſeen and known ſo well—
Yet ſhould this fiction but conceal her love,
Medoro then may bleſt Orlando prove.
Thus, ſelf-deceiv'd, forlorn Orlando ſtrays
Still far from truth, ſtill wanders in the maze
Of doubts and fears, while in his breaſt he tries
To feed that hope his better ſenſe denies.

Ver. 747. —*Medoro, at the ſultry hour*—] See Book xix. ver. 251.

So

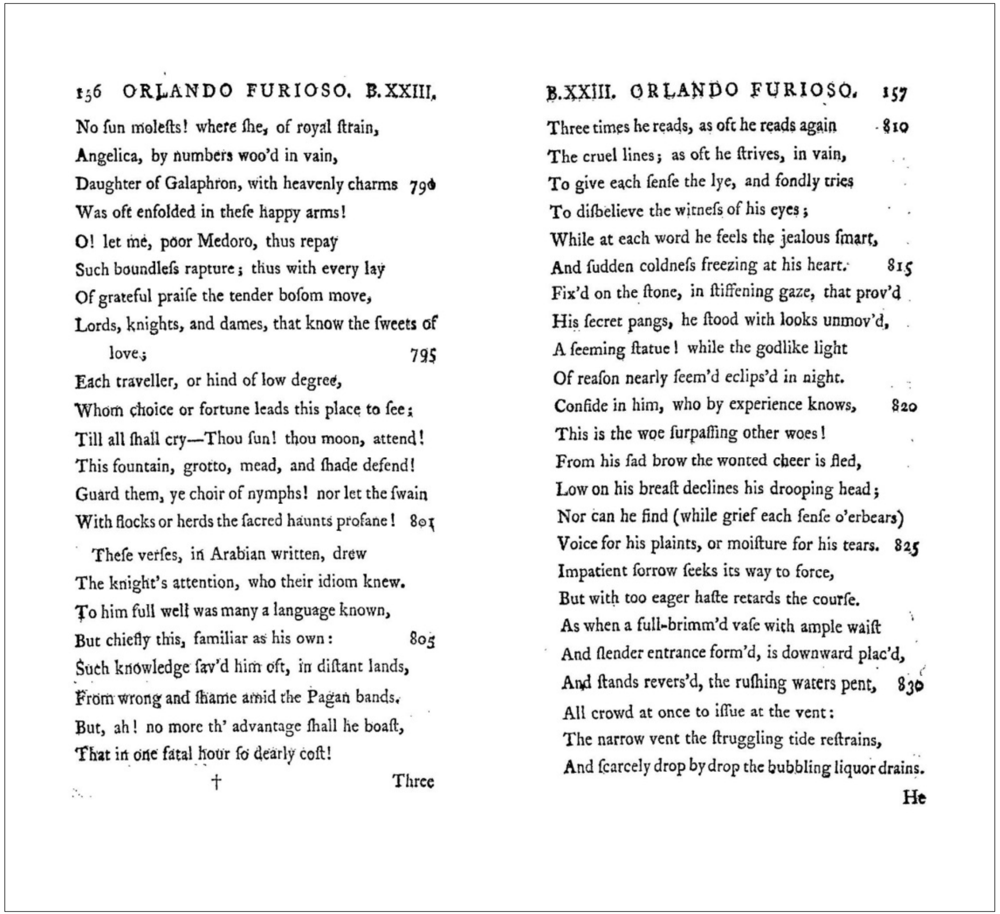
B. XXIII. ORLANDO FURIOSO. 155

So the poor bird, that from his fields of air
Lights in the fraudful gin or viſcous ſnare,
The more he flutters, and the ſubtle wiles
Attempts to 'ſcape, the faſter makes the toils.
Now came Orlando where the pendent hill,
Curv'd in an arch, o'er-hung the limpid rill:
Around the cavern's mouth were ſeen to twine
The creeping ivy and the curling vine.
Oft here the happy pair were wont to waſte
The noontide heats, embracing and embrac'd;
And chiefly here, inſcrib'd or carv'd, their names
Innumerous, witneſs'd to their growing flames.
Alighting here, the warrior penſive ſtood,
And at the grotto's ruſtic entrance view'd
Words, by the hand of young Medoro wrought;
And freſh they ſeem'd, as when his amorous thought
For bliſs enjoy'd, his grateful thanks expreſs'd,
And firſt in tuneful verſe his paſſion dreſs'd.
Such in his native tongue might ſure excel,
And thus, in ours transfus'd, the ſenſe I tell.
Hail! lovely plants, clear ſtreams, and meadows green;
And thou, dear cave, whoſe cool-ſequeſter'd ſcene

No

FIG. 100: Canto XXIII, Vol. III, 154-155.

John Hoole's Translation (1783)



156 ORLANDO FURIOSO. B. XXIII.

No ſun moleſts! where ſhe, of royal ſtrain,
Angelica, by numbers woo'd in vain,
Daughter of Galaphron, with heavenly charms
Was oft enfolded in theſe happy arms!
O! let me, poor Medoro, thus repay
Such boundleſs rapture; thus with every lay
Of grateful praiſe the tender boſom move,
Lords, knights, and dames, that know the ſweets of
love;
Each traveller, or hind of low degree,
Whom choice or fortune leads this place to ſee;
Till all ſhall cry—Thou ſun! thou moon, attend!
This fountain, grotto, mead, and ſhade defend!
Guard them, ye choir of nymphs! nor let the ſwain
With flocks or herds the ſacred haunts profane!

These verſes, in Arabian written, drew
The knight's attention, who their idiom knew.
To him full well was many a language known,
But chiefly this, familiar as his own:
Such knowledge ſav'd him oft, in diſtant lands,
From wrong and ſhame amid the Pagan bands.
But, ah! no more th' advantage ſhall he boaſt,
That in one fatal hour ſo dearly coſt!

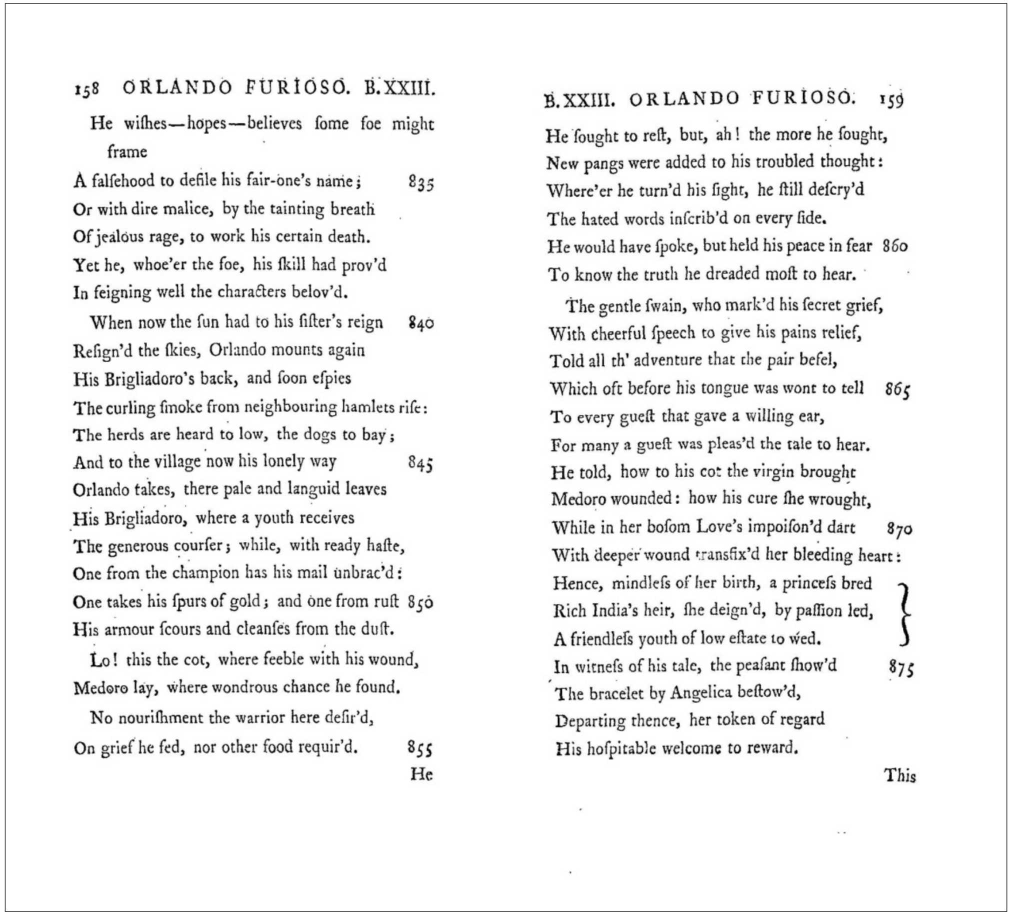
† Three

B. XXIII. ORLANDO FURIOSO. 157

Three times he reads, as oft he reads again
The cruel lines; as oft he ſtrives, in vain,
To give each ſenſe the lye, and fondly tries
To diſbelieve the witneſs of his eyes;
While at each word he feels the jealous ſmart,
And ſudden coldneſs freezing at his heart.
Fix'd on the ſtone, in ſtiffening gaze, that prov'd
His ſecret pangs, he ſtood with looks unmov'd,
A ſeeming ſtatue! while the godlike light
Of reaſon nearly ſeem'd eclips'd in night.
Confide in him, who by experience knows,
This is the woe ſurpaſſing other woes!
From his ſad brow the wonted cheer is fled,
Low on his breaſt declines his drooping head;
Nor can he find (while grief each ſenſe o'erbears)
Voice for his plaints, or moiſture for his tears.
Impatient ſorrow ſeeks its way to force,
But with too eager haſte retards the courſe.
As when a full-brimm'd vaſe with ample waiſt
And ſlender entrance form'd, is downward plac'd,
And ſtands revers'd, the ruſhing waters pent,
All crowd at once to iſſue at the vent:
The narrow vent the ſtruggling tide reſtrains,
And ſcarcely drop by drop the bubbling liquor drains.

He

FIG. 101: Canto XXIII, Vol. III, 156-57.



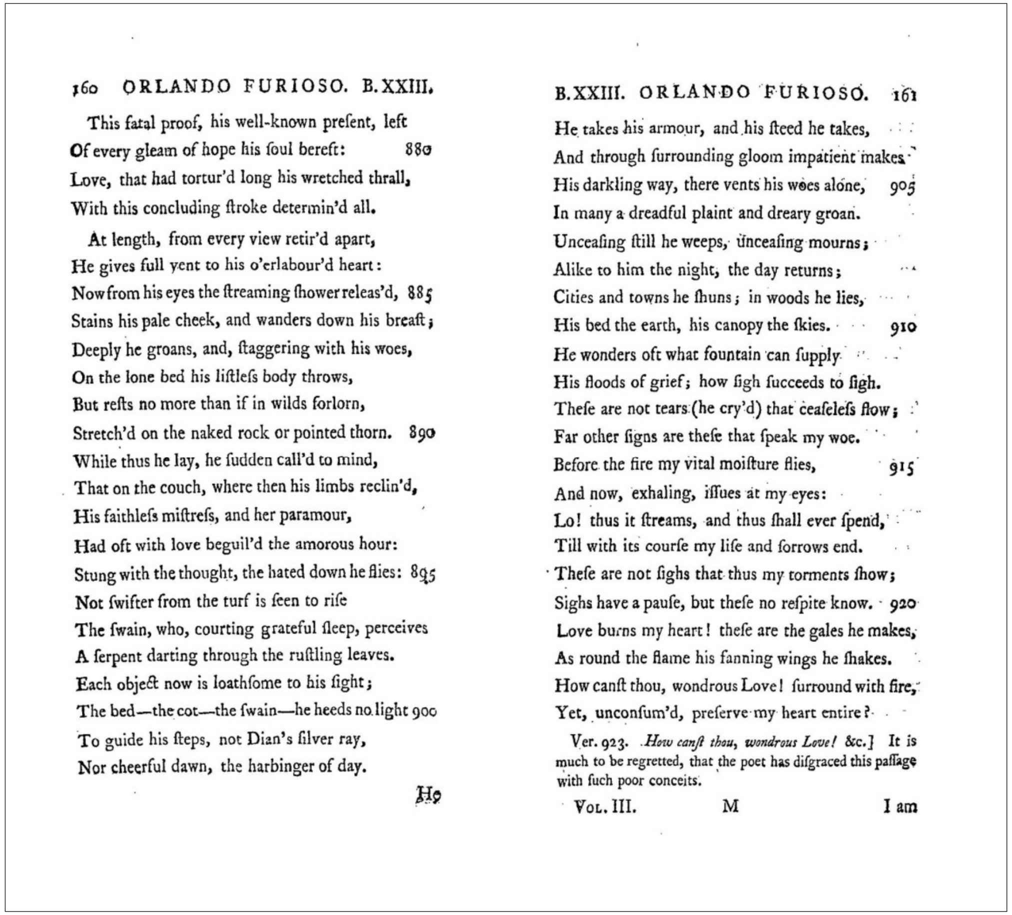
158 ORLANDO FURIOSO. B.XXIII.

He wiſhes—hopes—believes ſome foe might frame
A falſehood to defile his fair-one's name;
Or with dire malice, by the tainting breath
Of jealous rage, to work his certain death.
Yet he, whoe'er the foe, his ſkill had prov'd
In feigning well the characters belov'd.
When now the ſun had to his ſiſter's reign
Reſign'd the ſkies, Orlando mounts again
His Brigliadoro's back, and ſoon eſpies
The curling ſmoke from neighbouring hamlets riſe:
The herds are heard to low, the dogs to bay;
And to the village now his lonely way
Orlando takes, there pale and languid leaves
His Brigliadoro, where a youth receives
The generous courſer; while, with ready haſte,
One from the champion has his mail unbrac'd:
One takes his ſpurs of gold; and one from ruſt
His armour ſcours and cleanſes from the duſt.
Lo! this the cot, where feeble with his wound,
Medoro lay, where wondrous chance he found.
No nouriſhment the warrior here deſir'd,
On grief he fed, nor other food requir'd.
He

B.XXIII. ORLANDO FURIOSO. 159

He ſought to reſt, but, ah! the more he ſought,
New pangs were added to his troubled thought:
Where'er he turn'd his ſight, he ſtill deſcry'd
The hated words inſcrib'd on every ſide.
He would have ſpoke, but held his peace in fear
To know the truth he dreaded moſt to hear.
The gentle ſwain, who mark'd his ſecret grief,
With cheerful ſpeech to give his pains relief,
Told all th' adventure that the pair beſel,
Which oft before his tongue was wont to tell
To every gueſt that gave a willing ear,
For many a gueſt was pleas'd the tale to hear.
He told, how to his cot the virgin brought
Medoro wounded: how his cure ſhe wrought,
While in her boſom Love's impoiſon'd dart
With deeper wound transfix'd her bleeding heart:
Hence, mindleſs of her birth, a princeſs bred
Rich India's heir, ſhe deign'd, by paſſion led,
A friendleſs youth of low eſtate to wed.
In witneſs of his tale, the peaſant ſhow'd
The bracelet by Angelica beſtow'd,
Departing thence, her token of regard
His hoſpitable welcome to reward.
This

FIG. 102: Canto XXIII, Vol. III, 158-159.



160 ORLANDO FURIOSO. B.XXIII.

This fatal proof, his well-known preſent, left
Of every gleam of hope his ſoul bereft:
Love, that had tortur'd long his wretched thrall,
With this concluding ſtroke determin'd all.

At length, from every view retir'd apart,
He gives full vent to his o'erlabour'd heart:
Now from his eyes the ſtreaming ſhower releas'd,
Stains his pale cheek, and wanders down his breaſt;
Deeply he groans, and, ſtaggering with his woes,
On the lone bed his liſtleſs body throws,
But reſts no more than if in wilds forlorn,
Stretch'd on the naked rock or pointed thorn.
While thus he lay, he ſudden call'd to mind,
That on the couch, where then his limbs reclin'd,
His faithleſs miſtreſs, and her paramour,
Had oft with love beguil'd the amorous hour:
Stung with the thought, the hated down he flies:
Not ſwifter from the turf is ſeen to riſe
The ſwain, who, courting grateful ſleep, perceives
A ſerpent darting through the ruſtling leaves.
Each object now is loathſome to his ſight;
The bed—the cot—the ſwain—he heeds no light
To guide his ſteps, not Dian's ſilver ray,
Nor cheerful dawn, the harbinger of day.

Ho

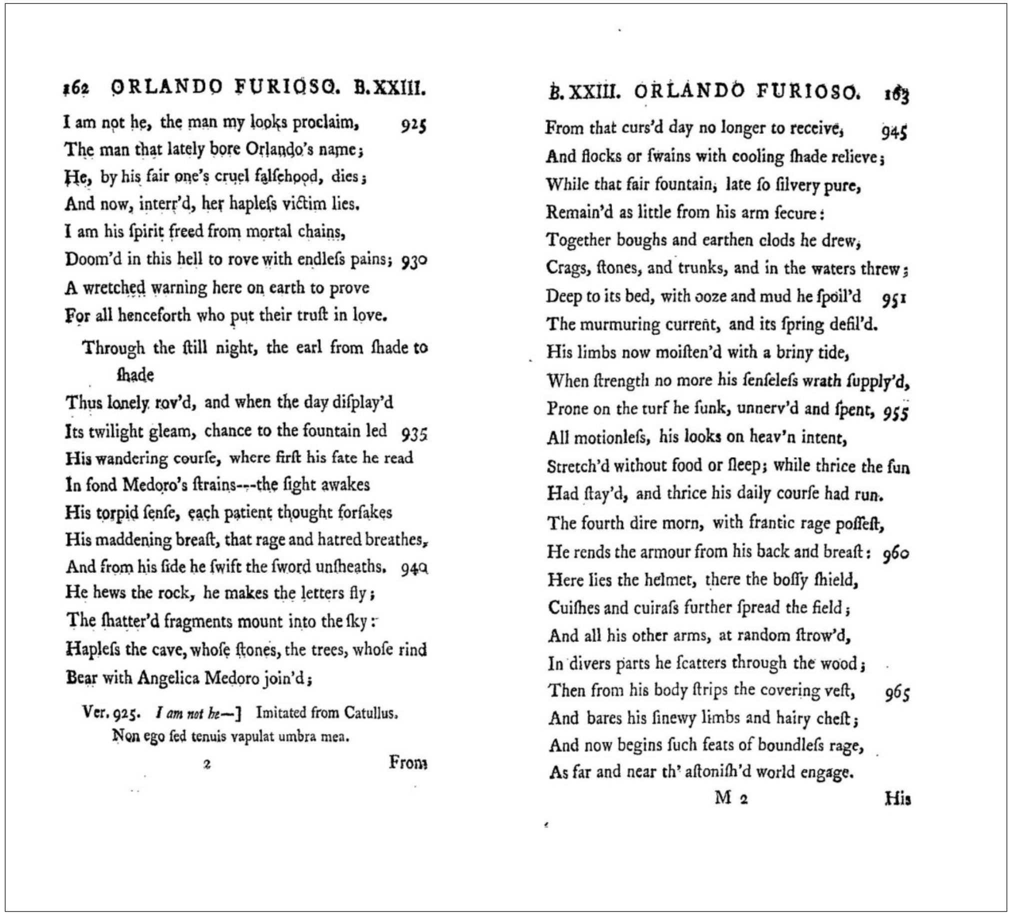
B.XXIII. ORLANDO FURIOSO. 161

He takes his armour, and his ſteed he takes,
And through ſurrounding gloom impatient makes
His darkling way, there vents his woes alone,
In many a dreadful plaint and dreary groan.
Unceaſing ſtill he weeps, unceaſing mourns;
Alike to him the night, the day returns;
Cities and towns he ſhuns; in woods he lies,
His bed the earth, his canopy the ſkies.
He wonders oft what fountain can ſupply
His floods of grief; how ſigh ſucceeds to ſigh.
Theſe are not tears (he cry'd) that ceaſeleſs flow;
Far other ſigns are theſe that ſpeak my woe.
Before the fire my vital moiſture flies,
And now, exhaling, iſſues at my eyes:
Lo! thus it ſtreams, and thus ſhall ever ſpend,
Till with its courſe my life and ſorrows end.
Theſe are not ſighs that thus my torments ſhow;
Sighs have a pauſe, but theſe no reſpite know.
Love burns my heart! theſe are the gales he makes,
As round the flame his fanning wings he ſhakes.
How canſt thou, wondrous Love! ſurround with fire,
Yet, unconſum'd, preſerve my heart entire?

Ver. 923. *How canſt thou, wondrous Love!* &c.] It is much to be regretted, that the poet has diſgraced this paſſage with ſuch poor conceits.

Vol. III. M I am

FIG. 103: Canto XXIII, Vol. III, 160-61.



162 ORLANDO FURIOSO. B. XXIII.

I am not he, the man my looks proclaim, 925
The man that lately bore Orlando's name;
He, by his fair one's cruel falſehood, dies;
And now, interr'd, her hapleſs victim lies.
I am his ſpirit freed from mortal chains,
Doom'd in this hell to rove with endleſs pains; 930
A wretched warning here on earth to prove
For all henceforth who put their truſt in love.

Through the ſtill night, the earl from ſhade to ſhade
Thus lonely rov'd, and when the day diſplay'd
Its twilight gleam, chance to the fountain led 935
His wandering courſe, where firſt his fate he read
In fond Medoro's ſtrains---the ſight awakes
His torpid ſenſe, each patient thought forſakes
His maddening breaſt, that rage and hatred breathes,
And from his ſide he ſwift the ſword unſheaths. 940
He hews the rock, he makes the letters fly;
The ſhatter'd fragments mount into the ſky:
Hapleſs the cave, whoſe ſtones, the trees, whoſe rind
Bear with Angelica Medoro join'd;

Ver. 925. *I am not he*—] Imitated from Catullus.
Non ego ſed tenuis vapulat umbra mea.

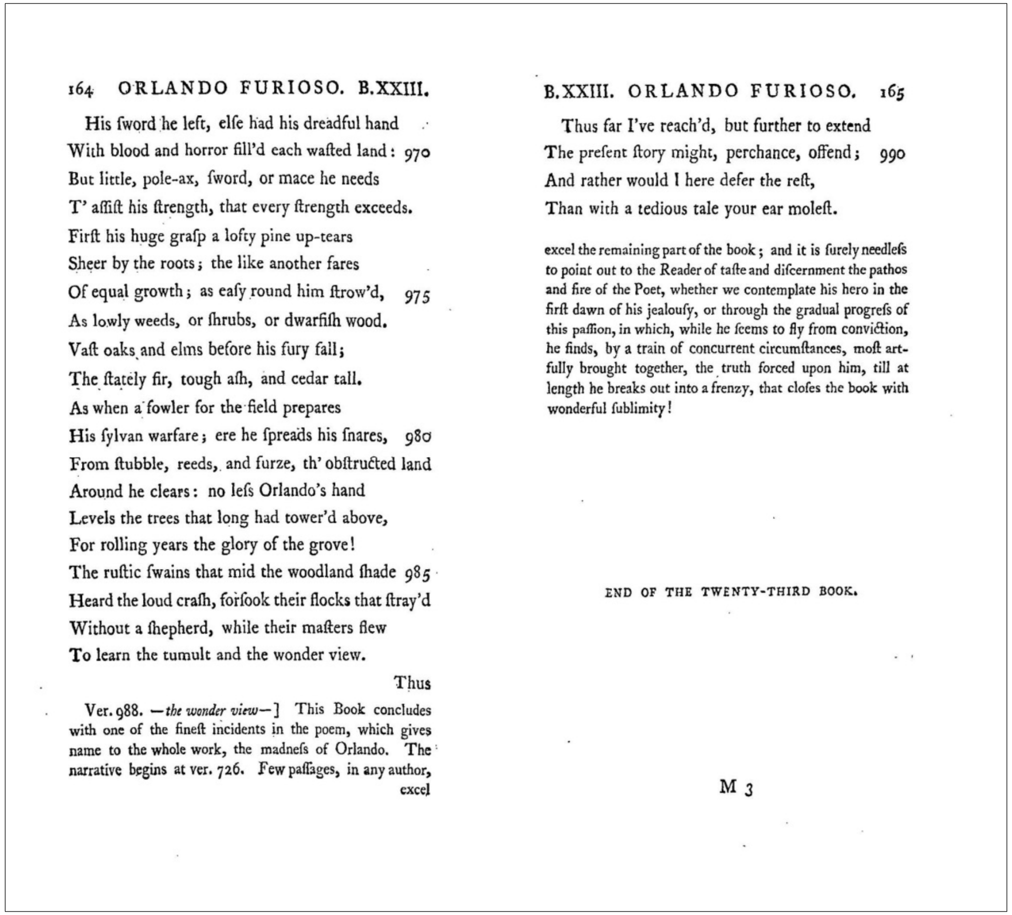
2 From

B. XXIII. ORLANDO FURIOSO. 163

From that curs'd day no longer to receive, 945
And flocks or ſwains with cooling ſhade relieve;
While that fair fountain, late ſo ſilvery pure,
Remain'd as little from his arm ſecure:
Together boughs and earthen clods he drew,
Crags, ſtones, and trunks, and in the waters threw;
Deep to its bed, with ooze and mud he ſpoil'd 951
The murmuring current, and its ſpring defil'd.
His limbs now moiſten'd with a briny tide,
When ſtrength no more his ſenſeleſs wrath ſupply'd,
Prone on the turf he ſunk, unnerv'd and ſpent, 955
All motionleſs, his looks on heav'n intent,
Stretch'd without food or ſleep; while thrice the ſun
Had ſtay'd, and thrice his daily courſe had run.
The fourth dire morn, with frantic rage poſſeſt,
He rends the armour from his back and breaſt: 960
Here lies the helmet, there the boſſy ſhield,
Cuiſhes and cuiraſs further ſpread the field;
And all his other arms, at random ſtrow'd,
In divers parts he ſcatters through the wood;
Then from his body ſtrips the covering veſt, 965
And bares his ſinewy limbs and hairy cheſt;
And now begins ſuch feats of boundleſs rage,
As far and near th' aſtoniſh'd world engage.

M 2 His

FIG. 104: Canto XXIII, Vol. III, 162-63.



164 ORLANDO FURIOSO. B.XXIII.

His ſword he left, elſe had his dreadful hand
With blood and horror fill'd each waſted land: 970
But little, pole-ax, ſword, or mace he needs
T' aſſiſt his ſtrength, that every ſtrength exceeds.
Firſt his huge graſp a lofty pine up-tears
Sheer by the roots; the like another fares
Of equal growth; as eaſy round him ſtrow'd, 975
As lowly weeds, or ſhrubs, or dwarfiſh wood.
Vaſt oaks and elms before his fury fall;
The ſtately fir, tough aſh, and cedar tall.
As when a fowler for the field prepares
His ſylvan warfare; ere he ſpreads his ſnares, 980
From ſtubble, reeds, and furze, th' obſtructed land
Around he clears: no leſs Orlando's hand
Levels the trees that long had tower'd above,
For rolling years the glory of the grove!
The ruſtic ſwains that mid the woodland ſhade 985
Heard the loud craſh, forſook their flocks that ſtray'd
Without a ſhepherd, while their maſters flew
To learn the tumult and the wonder view.

Thus

Ver. 988. —*the wonder view*—] This Book concludes with one of the fineſt incidents in the poem, which gives name to the whole work, the madneſs of Orlando. The narrative begins at ver. 726. Few paſſages, in any author,

excel

B.XXIII. ORLANDO FURIOSO. 165

Thus far I've reach'd, but further to extend
The preſent ſtory might, perchance, offend; 990
And rather would I here defer the reſt,
Than with a tedious tale your ear moleſt.

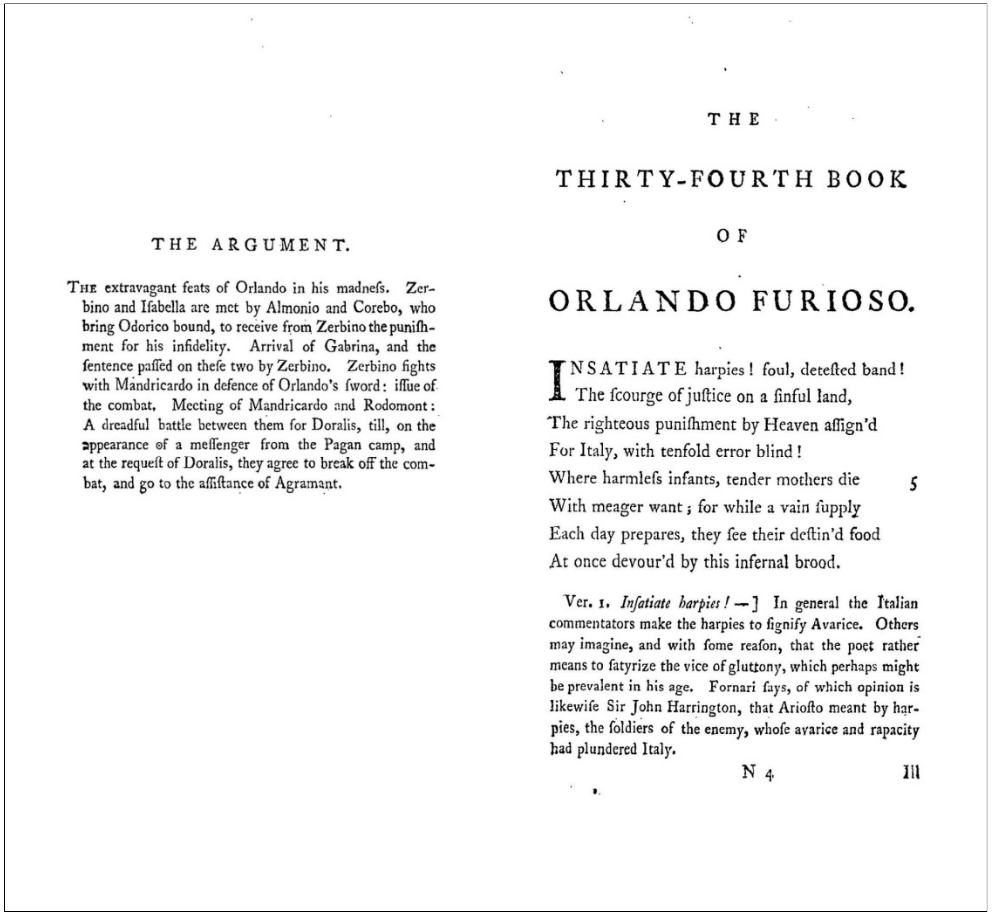
excel the remaining part of the book; and it is ſurely needleſs to point out to the Reader of taſte and diſcernment the pathos and fire of the Poet, whether we contemplate his hero in the firſt dawn of his jealouſy, or through the gradual progreſs of this paſſion, in which, while he ſeems to fly from conviction, he finds, by a train of concurrent circumſtances, moſt artfully brought together, the truth forced upon him, till at length he breaks out into a frenzy, that cloſes the book with wonderful ſublimity!

END OF THE TWENTY-THIRD BOOK.

M 3

FIG. 105: Canto XXIII, Vol. III, 164-65.

2.13 JOHN HOOLE'S TRANSLATION (1783): CANTO XXXIV



THE ARGUMENT.

THE extravagant feats of Orlando in his madneſs. Zerbino and Iſabella are met by Almonio and Corebo, who bring Odorico bound, to receive from Zerbino the puniſhment for his infidelity. Arrival of Gabrina, and the ſentence paſſed on theſe two by Zerbino. Zerbino fights with Mandricardo in defence of Orlando's ſword: iſſue of the combat. Meeting of Mandricardo and Rodomont: A dreadful battle between them for Doralis, till, on the appearance of a meſſenger from the Pagan camp, and at the requeſt of Doralis, they agree to break off the combat, and go to the aſſiſtance of Agramant.

THE

THIRTY-FOURTH BOOK

OF

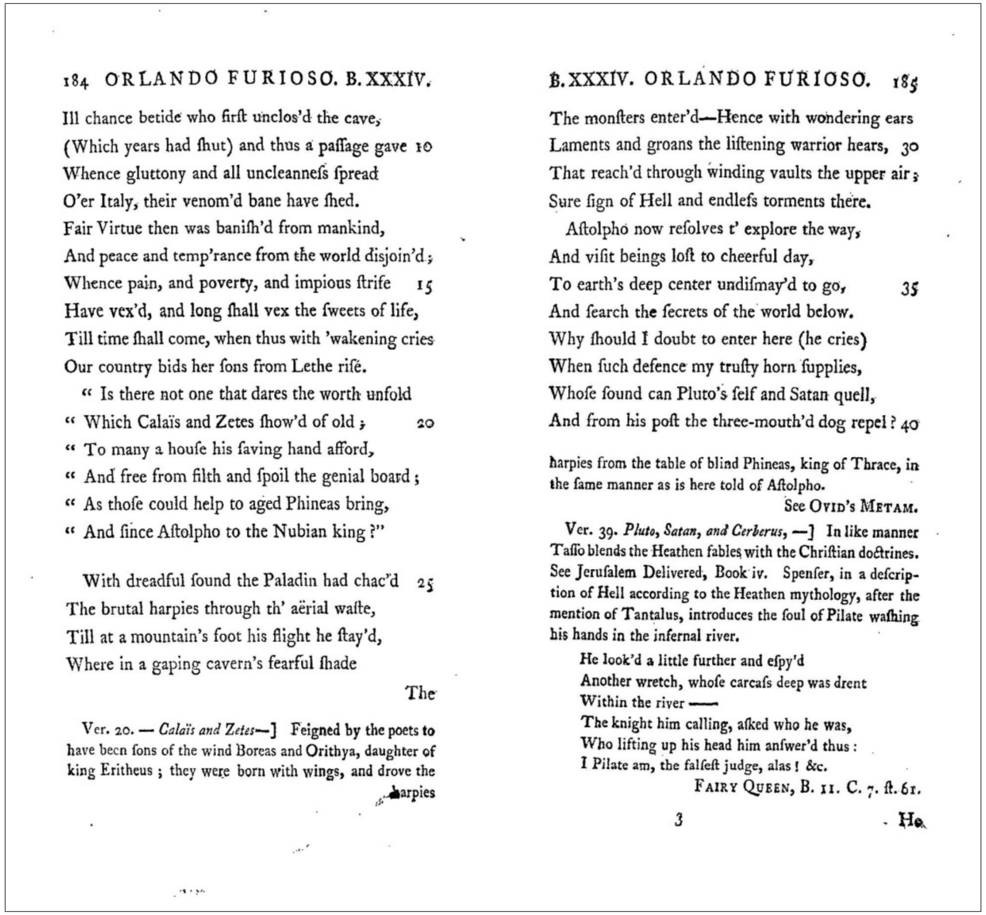
ORLANDO FURIOSO.

INSATIATE harpies! foul, deteſted band!
The ſcourge of juſtice on a ſinful land,
The righteous puniſhment by Heaven aſſign'd
For Italy, with tenfold error blind!
Where harmleſs infants, tender mothers die 5
With meager want; for while a vain ſupply
Each day prepares, they ſee their deſtin'd food
At once devour'd by this infernal brood.

Ver. 1. *Inſatiate harpies!* —] In general the Italian commentators make the harpies to ſignify Avarice. Others may imagine, and with ſome reaſon, that the poet rather means to ſatyrize the vice of gluttony, which perhaps might be prevalent in his age. Fornari ſays, of which opinion is likewiſe Sir John Harrington, that Arioſto meant by harpies, the ſoldiers of the enemy, whoſe avarice and rapacity had plundered Italy.

N 4 III

FIG. 106: Canto XXXIV, Vol. IV 182-83.



184 ORLANDO FURIOSO. B. XXXIV.

Ill chance betide who firſt unclos'd the cave,
(Which years had ſhut) and thus a paſſage gave
Whence gluttony and all uncleanneſs ſpread
O'er Italy, their venom'd bane have ſhed.
Fair Virtue then was baniſh'd from mankind,
And peace and temp'rance from the world disjoin'd;
Whence pain, and poverty, and impious ſtrife
Have vex'd, and long ſhall vex the ſweets of life,
Till time ſhall come, when thus with 'wakening cries
Our country bids her ſons from Lethe riſe.
"Is there not one that dares the worth unfold
"Which Calaïs and Zetes ſhow'd of old;
"To many a houſe his ſaving hand afford,
"And free from filth and ſpoil the genial board;
"As thoſe could help to aged Phineas bring,
"And ſince Aſtolpho to the Nubian king?"

With dreadful ſound the Paladin had chac'd
The brutal harpies through th' aërial waſte,
Till at a mountain's foot his flight he ſtay'd,
Where in a gaping cavern's fearful ſhade

The

Ver. 20. — *Calaïs and Zetes*—] Feigned by the poets to have been ſons of the wind Boreas and Orithya, daughter of king Eritheus; they were born with wings, and drove the

harpies

B. XXXIV. ORLANDO FURIOSO. 185

The monſters enter'd—Hence with wondering ears
Laments and groans the liſtening warrior hears,
That reach'd through winding vaults the upper air;
Sure ſign of Hell and endleſs torments there.
Aſtolpho now reſolves t' explore the way,
And viſit beings loſt to cheerful day,
To earth's deep center undiſmay'd to go,
And ſearch the ſecrets of the world below.
Why ſhould I doubt to enter here (he cries)
When ſuch defence my truſty horn ſupplies,
Whoſe ſound can Pluto's ſelf and Satan quell,
And from his poſt the three-mouth'd dog repel?

harpies from the table of blind Phineas, king of Thrace, in the ſame manner as is here told of Aſtolpho.

See OVID'S METAM.

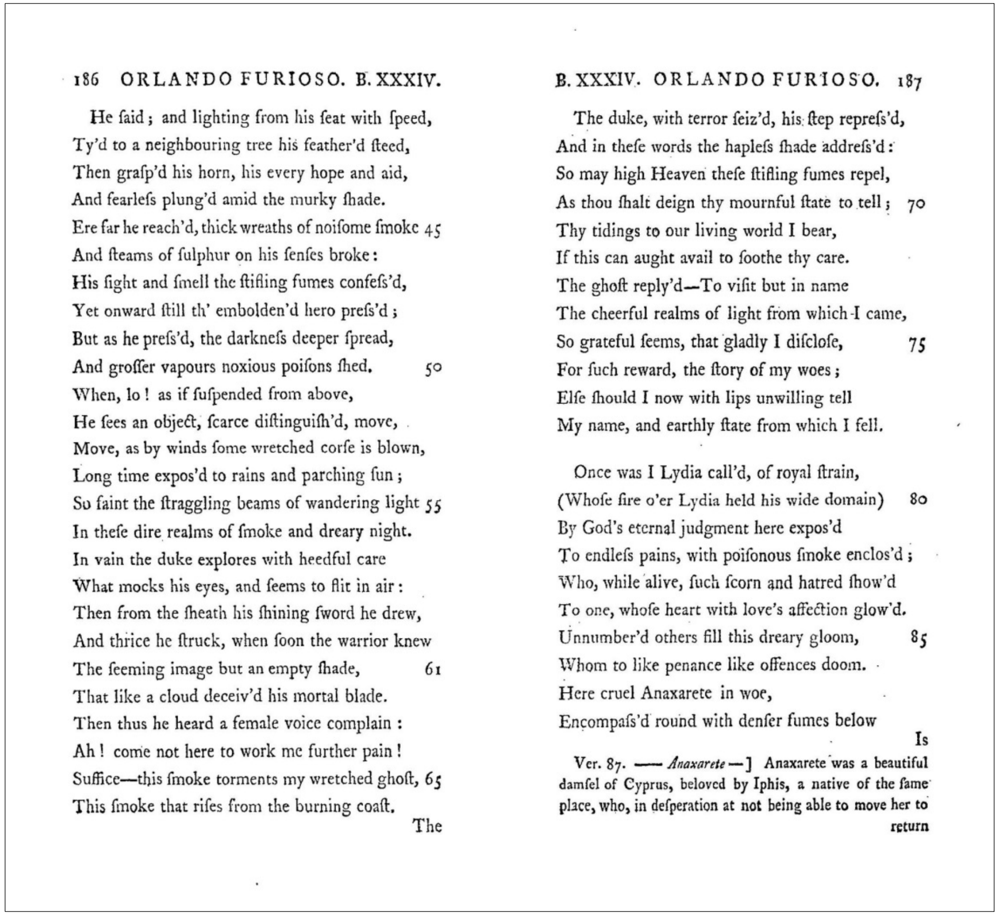
Ver. 39. *Pluto, Satan, and Cerberus*, —] In like manner Taſſo blends the Heathen fables with the Chriſtian doctrines. See Jeruſalem Delivered, Book iv. Spenſer, in a deſcription of Hell according to the Heathen mythology, after the mention of Tantalus, introduces the ſoul of Pilate waſhing his hands in the infernal river.

> He look'd a little further and eſpy'd
> Another wretch, whoſe carcaſs deep was drent
> Within the river ——
> The knight him calling, aſked who he was,
> Who lifting up his head him anſwer'd thus:
> I Pilate am, the falſeſt judge, alas! &c.

FAIRY QUEEN, B. II. C. 7. ſt. 61.

3 He

FIG. 107: Canto XXXIV, Vol. IV, 184-85.



186 ORLANDO FURIOSO. B. XXXIV.

He ſaid; and lighting from his ſeat with ſpeed,
Ty’d to a neighbouring tree his feather’d ſteed,
Then graſp’d his horn, his every hope and aid,
And fearleſs plung’d amid the murky ſhade.
Ere far he reach’d, thick wreaths of noiſome ſmoke
And ſteams of ſulphur on his ſenſes broke:
His ſight and ſmell the ſtifling fumes confeſs’d,
Yet onward ſtill th’ embolden’d hero preſs’d;
But as he preſs’d, the darkneſs deeper ſpread,
And groſſer vapours noxious poiſons ſhed.
When, lo! as if ſuſpended from above,
He ſees an object, ſcarce diſtinguiſh’d, move,
Move, as by winds ſome wretched corſe is blown,
Long time expos’d to rains and parching ſun;
So faint the ſtraggling beams of wandering light
In theſe dire realms of ſmoke and dreary night.
In vain the duke explores with heedful care
What mocks his eyes, and ſeems to flit in air:
Then from the ſheath his ſhining ſword he drew,
And thrice he ſtruck, when ſoon the warrior knew
The ſeeming image but an empty ſhade,
That like a cloud deceiv’d his mortal blade.
Then thus he heard a female voice complain:
Ah! come not here to work me further pain!
Suffice—this ſmoke torments my wretched ghoſt,
This ſmoke that riſes from the burning coaſt.
The

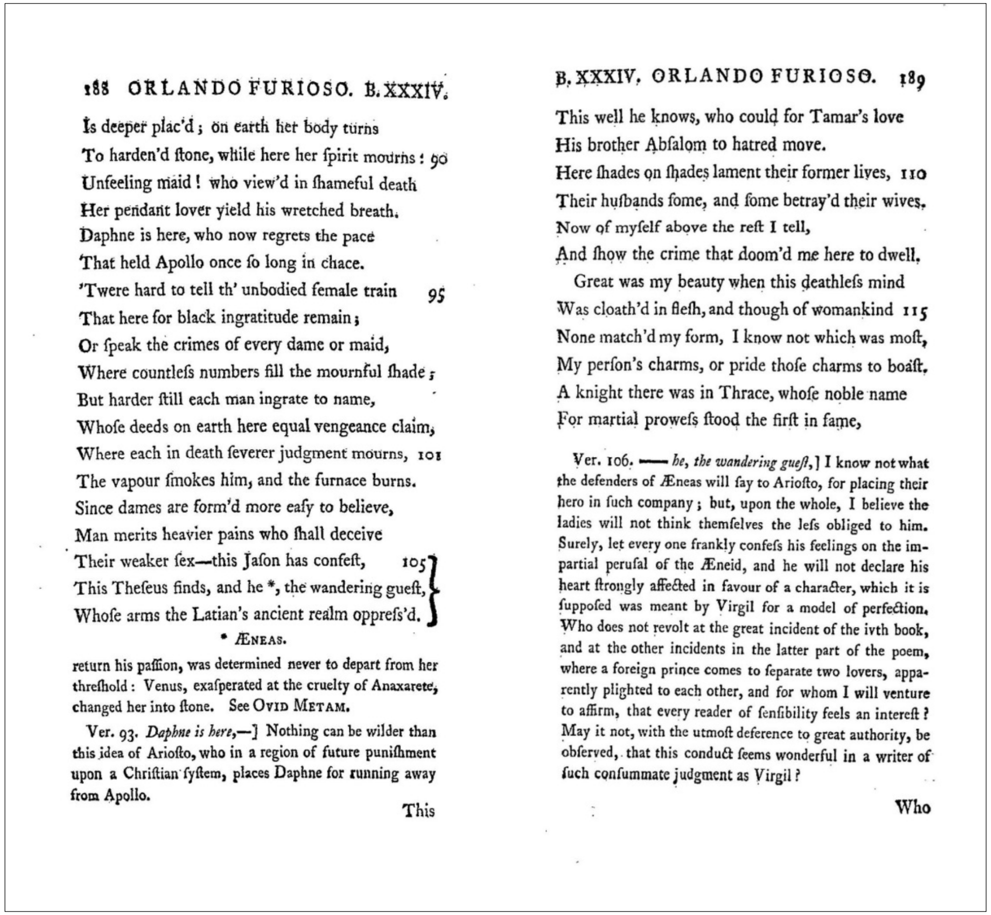
B. XXXIV. ORLANDO FURIOSO. 187

The duke, with terror ſeiz’d, his ſtep repreſs’d,
And in theſe words the hapleſs ſhade addreſs’d:
So may high Heaven theſe ſtifling fumes repel,
As thou ſhalt deign thy mournful ſtate to tell;
Thy tidings to our living world I bear,
If this can aught avail to ſoothe thy care.
The ghoſt reply’d—To viſit but in name
The cheerful realms of light from which I came,
So grateful ſeems, that gladly I diſcloſe,
For ſuch reward, the ſtory of my woes;
Elſe ſhould I now with lips unwilling tell
My name, and earthly ſtate from which I fell.

Once was I Lydia call’d, of royal ſtrain,
(Whoſe ſire o’er Lydia held his wide domain)
By God’s eternal judgment here expos’d
To endleſs pains, with poiſonous ſmoke encloſ’d;
Who, while alive, ſuch ſcorn and hatred ſhow’d
To one, whoſe heart with love’s affection glow’d.
Unnumber’d others fill this dreary gloom,
Whom to like penance like offences doom.
Here cruel Anaxarete in woe,
Encompaſs’d round with denſer fumes below
Is

Ver. 87. —— *Anaxarete*—] Anaxarete was a beautiful damſel of Cyprus, beloved by Iphis, a native of the ſame place, who, in deſperation at not being able to move her to
return

FIG. 108: Canto XXXIV, Vol. IV, 186-87.



188 ORLANDO FURIOSO. B. XXXIV.

Is deeper plac'd; on earth her body turns
To harden'd ſtone, while here her ſpirit mourns: 90
Unfeeling maid! who view'd in ſhameful death
Her pendant lover yield his wretched breath.
Daphne is here, who now regrets the pace
That held Apollo once ſo long in chace.
'Twere hard to tell th' unbodied female train 95
That here for black ingratitude remain;
Or ſpeak the crimes of every dame or maid,
Where countleſs numbers fill the mournful ſhade;
But harder ſtill each man ingrate to name,
Whoſe deeds on earth here equal vengeance claim,
Where each in death ſeverer judgment mourns, 101
The vapour ſmokes him, and the furnace burns.
Since dames are form'd more eaſy to believe,
Man merits heavier pains who ſhall deceive
Their weaker ſex—this Jaſon has confeſt, 105
This Theſeus finds, and he *, the wandering gueſt,
Whoſe arms the Latian's ancient realm oppreſs'd.

* ÆNEAS.

return his paſſion, was determined never to depart from her threſhold: Venus, exaſperated at the cruelty of Anaxarete, changed her into ſtone. See OVID METAM.

Ver. 93. *Daphne is here,—*] Nothing can be wilder than this idea of Arioſto, who in a region of future puniſhment upon a Chriſtian ſyſtem, places Daphne for running away from Apollo.

This

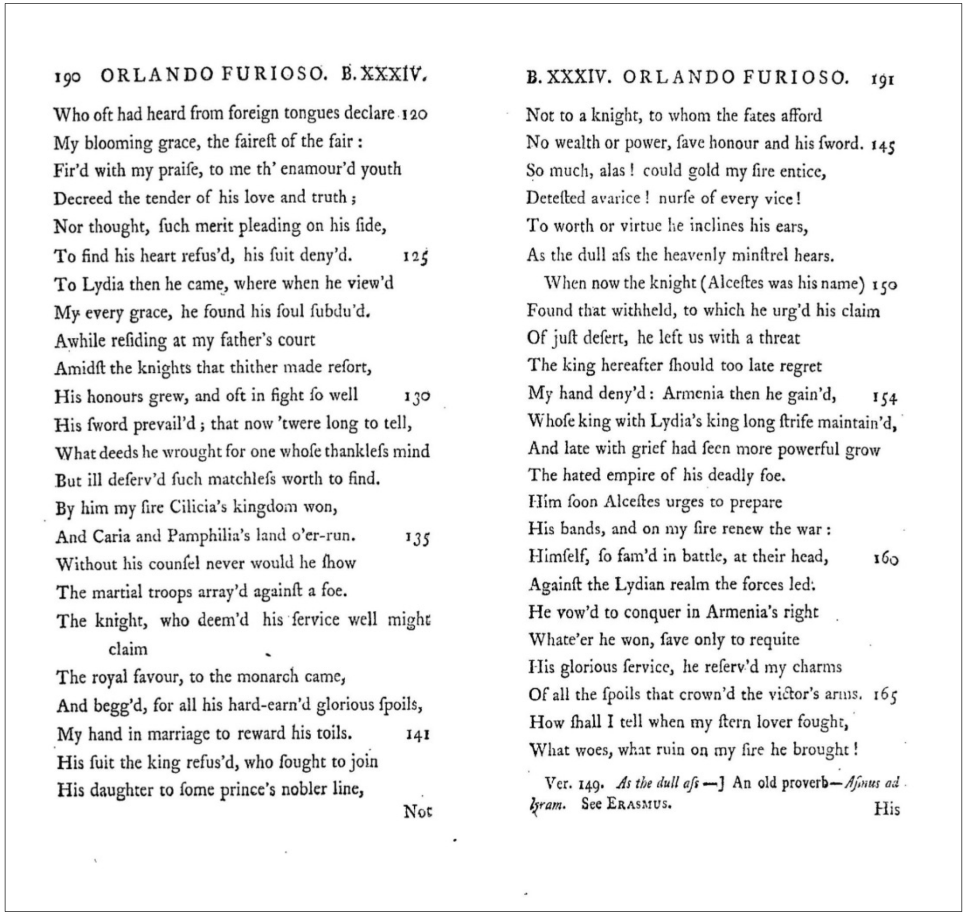
B. XXXIV. ORLANDO FURIOSO. 189

This well he knows, who could for Tamar's love
His brother Abſalom to hatred move.
Here ſhades on ſhades lament their former lives, 110
Their huſbands ſome, and ſome betray'd their wives.
Now of myſelf above the reſt I tell,
And ſhow the crime that doom'd me here to dwell.
Great was my beauty when this deathleſs mind
Was cloath'd in fleſh, and though of womankind 115
None match'd my form, I know not which was moſt,
My perſon's charms, or pride thoſe charms to boaſt.
A knight there was in Thrace, whoſe noble name
For martial proweſs ſtood the firſt in fame,

Ver. 106. —— *he, the wandering gueſt,*] I know not what the defenders of Æneas will ſay to Arioſto, for placing their hero in ſuch company; but, upon the whole, I believe the ladies will not think themſelves the leſs obliged to him. Surely, let every one frankly confeſs his feelings on the impartial peruſal of the Æneid, and he will not declare his heart ſtrongly affected in favour of a character, which it is ſuppoſed was meant by Virgil for a model of perfection. Who does not revolt at the great incident of the ivth book, and at the other incidents in the latter part of the poem, where a foreign prince comes to ſeparate two lovers, apparently plighted to each other, and for whom I will venture to affirm, that every reader of ſenſibility feels an intereſt? May it not, with the utmoſt deference to great authority, be obſerved, that this conduct ſeems wonderful in a writer of ſuch conſummate judgment as Virgil?

Who

FIG. 109: Canto XXXIV, Vol. IV, 188-189.



190 ORLANDO FURIOSO. B. XXXIV.

Who oft had heard from foreign tongues declare 120
My blooming grace, the faireſt of the fair:
Fir'd with my praiſe, to me th' enamour'd youth
Decreed the tender of his love and truth;
Nor thought, ſuch merit pleading on his ſide,
To find his heart refus'd, his ſuit deny'd. 125
To Lydia then he came, where when he view'd
My every grace, he found his ſoul ſubdu'd.
Awhile reſiding at my father's court
Amidſt the knights that thither made reſort,
His honours grew, and oft in fight ſo well 130
His ſword prevail'd; that now 'twere long to tell,
What deeds he wrought for one whoſe thankleſs mind
But ill deſerv'd ſuch matchleſs worth to find.
By him my ſire Cilicia's kingdom won,
And Caria and Pamphilia's land o'er-run. 135
Without his counſel never would he ſhow
The martial troops array'd againſt a foe.
The knight, who deem'd his ſervice well might
claim
The royal favour, to the monarch came,
And begg'd, for all his hard-earn'd glorious ſpoils,
My hand in marriage to reward his toils. 141
His ſuit the king refus'd, who ſought to join
His daughter to ſome prince's nobler line,
Not

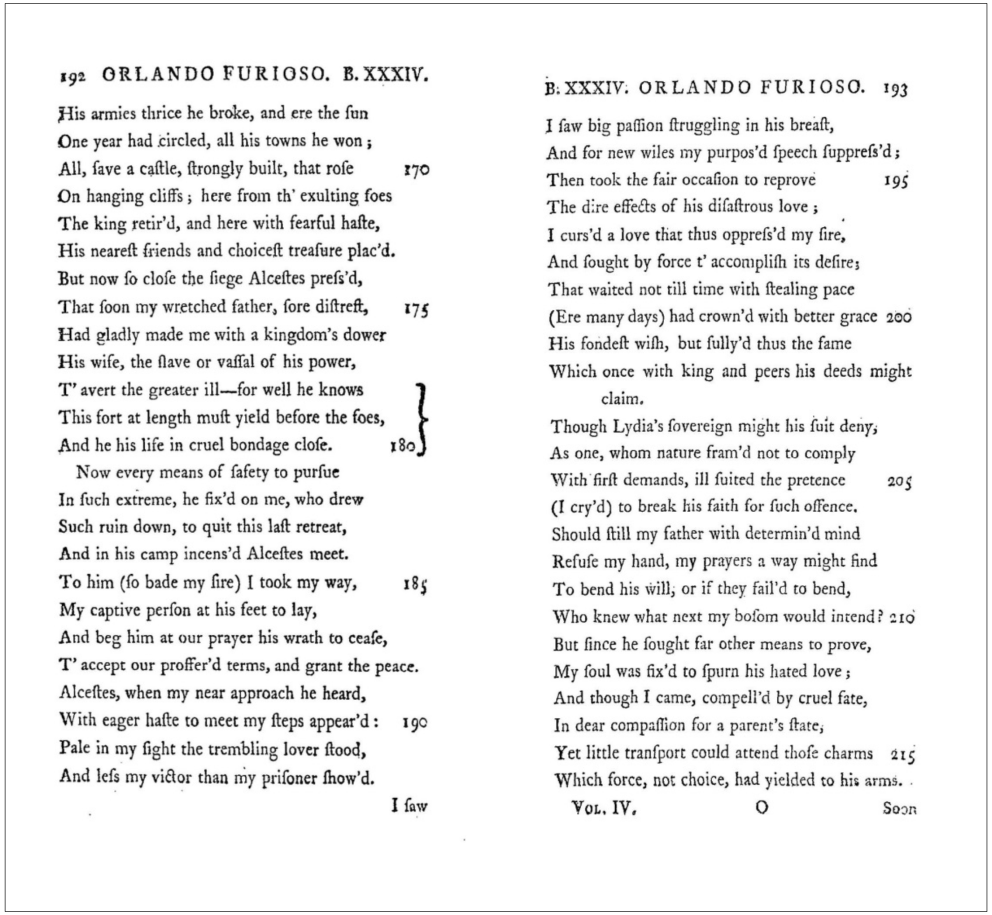
B. XXXIV. ORLANDO FURIOSO. 191

Not to a knight, to whom the fates afford
No wealth or power, ſave honour and his ſword. 145
So much, alas! could gold my ſire entice,
Deteſted avarice! nurſe of every vice!
To worth or virtue he inclines his ears,
As the dull aſs the heavenly minſtrel hears.
When now the knight (Alceſtes was his name) 150
Found that withheld, to which he urg'd his claim
Of juſt deſert, he left us with a threat
The king hereafter ſhould too late regret
My hand deny'd: Armenia then he gain'd, 154
Whoſe king with Lydia's king long ſtrife maintain'd,
And late with grief had ſeen more powerful grow
The hated empire of his deadly foe.
Him ſoon Alceſtes urges to prepare
His bands, and on my ſire renew the war:
Himſelf, ſo fam'd in battle, at their head, 160
Againſt the Lydian realm the forces led:
He vow'd to conquer in Armenia's right
Whate'er he won, ſave only to requite
His glorious ſervice, he reſerv'd my charms
Of all the ſpoils that crown'd the victor's arms. 165
How ſhall I tell when my ſtern lover fought,
What woes, what ruin on my ſire he brought!

Ver. 149. *As the dull aſs*—] An old proverb—*Aſinus ad lyram.* See ERASMUS.

His

FIG. 110: Canto XXXIV, Vol. IV, 190-91.



192 ORLANDO FURIOSO. B. XXXIV.

Hiſ armies thrice he broke, and ere the ſun
One year had circled, all his towns he won;
All, ſave a caſtle, ſtrongly built, that roſe
On hanging cliffs; here from th’ exulting foes
The king retir’d, and here with fearful haſte,
His neareſt friends and choiceſt treaſure plac’d.
But now ſo cloſe the ſiege Alceſtes preſs’d,
That ſoon my wretched father, ſore diſtreſt,
Had gladly made me with a kingdom’s dower
His wife, the ſlave or vaſſal of his power,
T’ avert the greater ill—for well he knows
This fort at length muſt yield before the foes,
And he his life in cruel bondage cloſe.
Now every means of ſafety to purſue
In ſuch extreme, he fix’d on me, who drew
Such ruin down, to quit this laſt retreat,
And in his camp incens’d Alceſtes meet.
To him (ſo bade my ſire) I took my way,
My captive perſon at his feet to lay,
And beg him at our prayer his wrath to ceaſe,
T’ accept our proffer’d terms, and grant the peace.
Alceſtes, when my near approach he heard,
With eager haſte to meet my ſteps appear’d:
Pale in my ſight the trembling lover ſtood,
And leſs my victor than my priſoner ſhow’d.

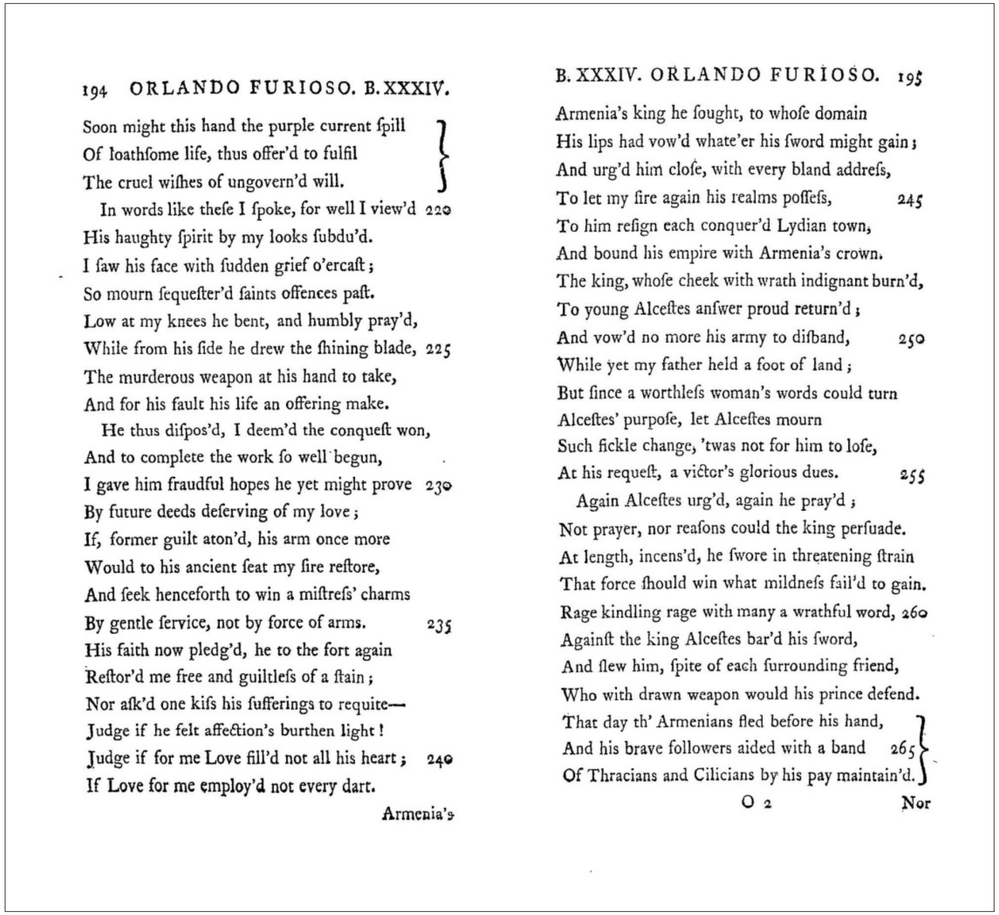
I ſaw

B. XXXIV. ORLANDO FURIOSO. 193

I ſaw big paſſion ſtruggling in his breaſt,
And for new wiles my purpos’d ſpeech ſuppreſs’d;
Then took the fair occaſion to reprove
The dire effects of his diſaſtrous love;
I curs’d a love that thus oppreſs’d my ſire,
And ſought by force t’ accompliſh its deſire;
That waited not till time with ſtealing pace
(Ere many days) had crown’d with better grace
His fondeſt wiſh, but ſully’d thus the fame
Which once with king and peers his deeds might claim.
Though Lydia’s ſovereign might his ſuit deny,
As one, whom nature fram’d not to comply
With firſt demands, ill ſuited the pretence
(I cry’d) to break his faith for ſuch offence.
Should ſtill my father with determin’d mind
Refuſe my hand, my prayers a way might find
To bend his will, or if they fail’d to bend,
Who knew what next my boſom would intend?
But ſince he ſought far other means to prove,
My ſoul was fix’d to ſpurn his hated love;
And though I came, compell’d by cruel fate,
In dear compaſſion for a parent’s ſtate,
Yet little tranſport could attend thoſe charms
Which force, not choice, had yielded to his arms.

Vol. IV. O Soon

FIG. 111: Canto XXXIV, Vol. IV, 192-93.



194 ORLANDO FURIOSO. B. XXXIV.

Soon might this hand the purple current ſpill
Of loathſome life, thus offer'd to fulfil
The cruel wiſhes of ungovern'd will.
  In words like theſe I ſpoke, for well I view'd
His haughty ſpirit by my looks ſubdu'd.
I ſaw his face with ſudden grief o'ercaſt;
So mourn ſequeſter'd ſaints offences paſt.
Low at my knees he bent, and humbly pray'd,
While from his ſide he drew the ſhining blade,
The murderous weapon at his hand to take,
And for his fault his life an offering make.
  He thus diſpos'd, I deem'd the conqueſt won,
And to complete the work ſo well begun,
I gave him fraudful hopes he yet might prove
By future deeds deſerving of my love;
If, former guilt aton'd, his arm once more
Would to his ancient ſeat my ſire reſtore,
And ſeek henceforth to win a miſtreſs' charms
By gentle ſervice, not by force of arms.
His faith now pledg'd, he to the fort again
Reſtor'd me free and guiltleſs of a ſtain;
Nor aſk'd one kiſs his ſufferings to requite—
Judge if he felt affection's burthen light!
Judge if for me Love fill'd not all his heart;
If Love for me employ'd not every dart.

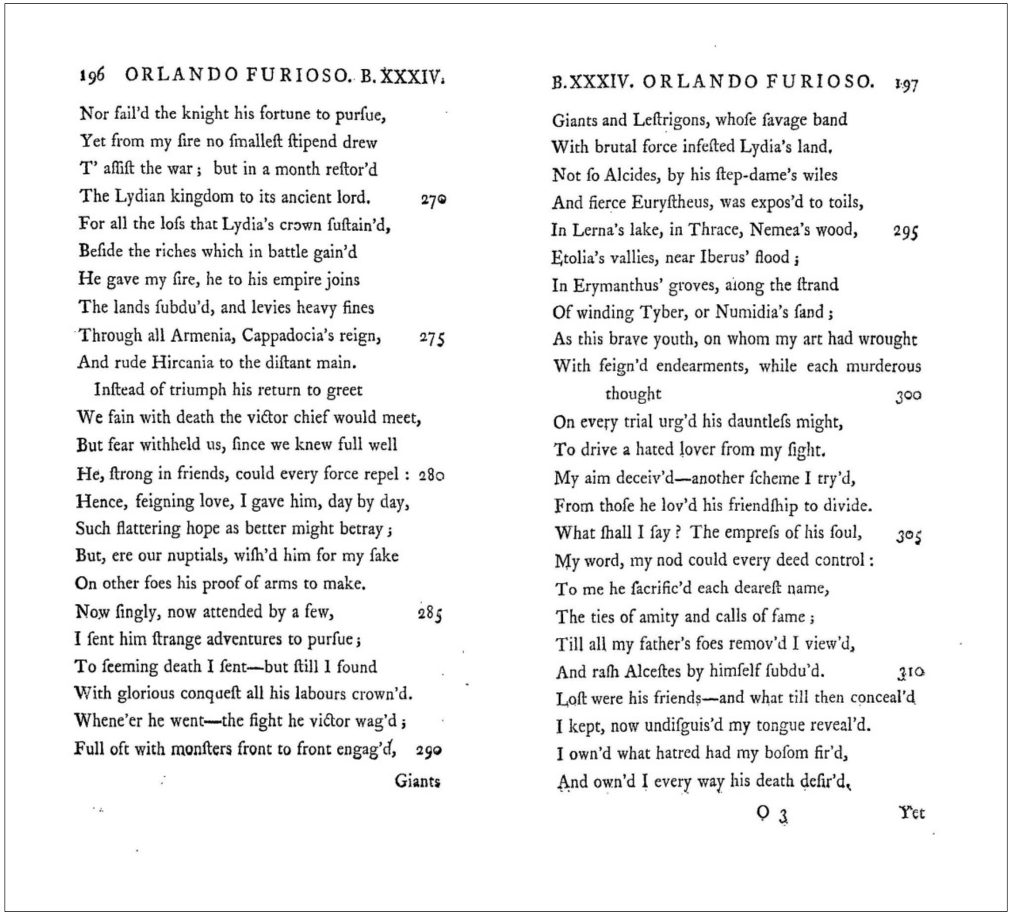
Armenia's

B. XXXIV. ORLANDO FURIOSO. 195

Armenia's king he ſought, to whoſe domain
His lips had vow'd whate'er his ſword might gain;
And urg'd him cloſe, with every bland addreſs,
To let my ſire again his realms poſſeſs,
To him reſign each conquer'd Lydian town,
And bound his empire with Armenia's crown.
The king, whoſe cheek with wrath indignant burn'd,
To young Alceſtes anſwer proud return'd;
And vow'd no more his army to diſband,
While yet my father held a foot of land;
But ſince a worthleſs woman's words could turn
Alceſtes' purpoſe, let Alceſtes mourn
Such fickle change, 'twas not for him to loſe,
At his requeſt, a victor's glorious dues.
  Again Alceſtes urg'd, again he pray'd;
Not prayer, nor reaſons could the king perſuade.
At length, incens'd, he ſwore in threatening ſtrain
That force ſhould win what mildneſs fail'd to gain.
Rage kindling rage with many a wrathful word,
Againſt the king Alceſtes bar'd his ſword,
And ſlew him, ſpite of each ſurrounding friend,
Who with drawn weapon would his prince defend.
That day th' Armenians fled before his hand,
And his brave followers aided with a band
Of Thracians and Cilicians by his pay maintain'd.

O 2 Nor

FIG. 112: Canto XXXIV, Vol. IV, 194-95.



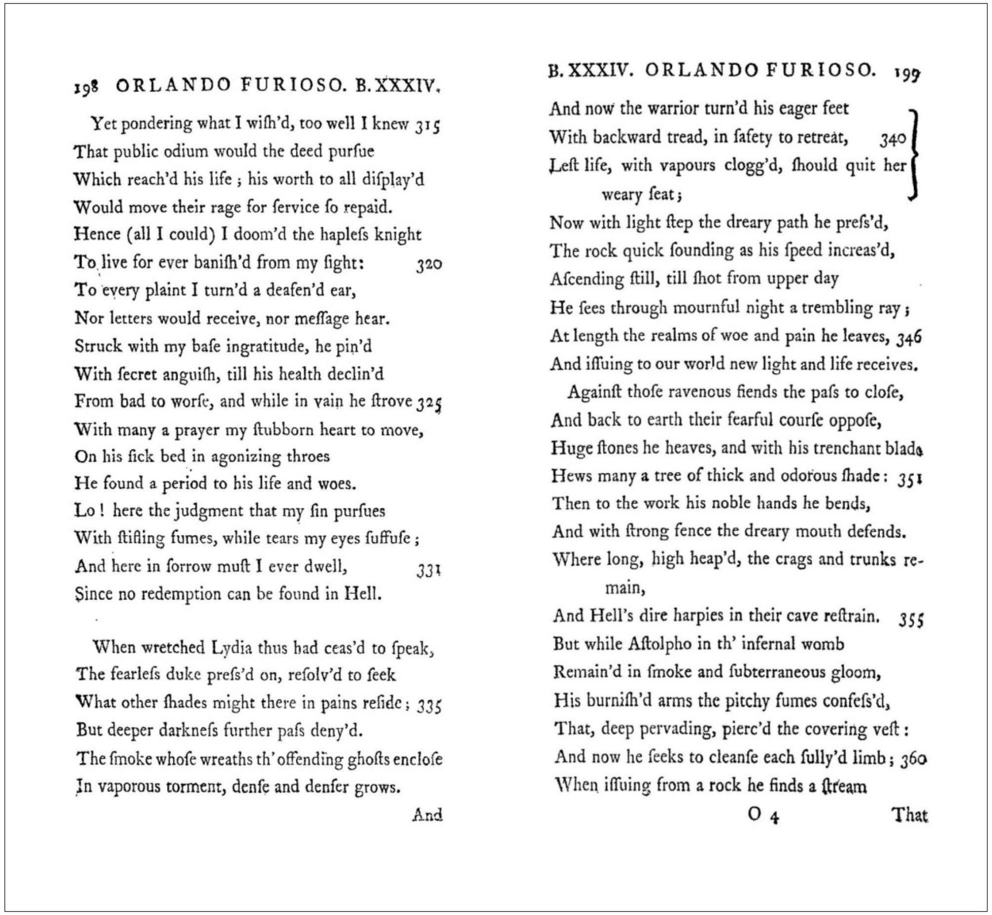
196 ORLANDO FURIOSO. B. XXXIV.

Nor fail'd the knight his fortune to purſue,
Yet from my ſire no ſmalleſt ſtipend drew
T' aſſiſt the war; but in a month reſtor'd
The Lydian kingdom to its ancient lord. 270
For all the loſs that Lydia's crown ſuſtain'd,
Beſide the riches which in battle gain'd
He gave my ſire, he to his empire joins
The lands ſubdu'd, and levies heavy fines
Through all Armenia, Cappadocia's reign, 275
And rude Hircania to the diſtant main.
Inſtead of triumph his return to greet
We fain with death the victor chief would meet,
But fear withheld us, ſince we knew full well
He, ſtrong in friends, could every force repel: 280
Hence, feigning love, I gave him, day by day,
Such flattering hope as better might betray;
But, ere our nuptials, wiſh'd him for my ſake
On other foes his proof of arms to make.
Now ſingly, now attended by a few, 285
I ſent him ſtrange adventures to purſue;
To ſeeming death I ſent—but ſtill I found
With glorious conqueſt all his labours crown'd.
Whene'er he went—the fight he victor wag'd;
Full oft with monſters front to front engag'd, 290
Giants

B. XXXIV. ORLANDO FURIOSO. 197

Giants and Leſtrigons, whoſe ſavage band
With brutal force infeſted Lydia's land.
Not ſo Alcides, by his ſtep-dame's wiles
And fierce Euryſtheus, was expos'd to toils,
In Lerna's lake, in Thrace, Nemea's wood, 295
Etolia's vallies, near Iberus' flood;
In Erymanthus' groves, along the ſtrand
Of winding Tyber, or Numidia's ſand;
As this brave youth, on whom my art had wrought
With feign'd endearments, while each murderous thought 300
On every trial urg'd his dauntleſs might,
To drive a hated lover from my ſight.
My aim deceiv'd—another ſcheme I try'd,
From thoſe he lov'd his friendſhip to divide.
What ſhall I ſay? The empreſs of his ſoul, 305
My word, my nod could every deed control:
To me he ſacrific'd each deareſt name,
The ties of amity and calls of fame;
Till all my father's foes remov'd I view'd,
And raſh Alceſtes by himſelf ſubdu'd. 310
Loſt were his friends—and what till then conceal'd
I kept, now undiſguis'd my tongue reveal'd.
I own'd what hatred had my boſom fir'd,
And own'd I every way his death deſir'd,
O 3 Yet

FIG. 113: Canto XXXIV, Vol. IV, 196-97.



198 ORLANDO FURIOSO. B. XXXIV.

Yet pondering what I wiſh'd, too well I knew
That public odium would the deed purſue
Which reach'd his life; his worth to all diſplay'd
Would move their rage for ſervice ſo repaid.
Hence (all I could) I doom'd the hapleſs knight
To live for ever baniſh'd from my ſight:
To every plaint I turn'd a deafen'd ear,
Nor letters would receive, nor meſſage hear.
Struck with my baſe ingratitude, he pin'd
With ſecret anguiſh, till his health declin'd
From bad to worſe, and while in vain he ſtrove
With many a prayer my ſtubborn heart to move,
On his ſick bed in agonizing throes
He found a period to his life and woes.
Lo! here the judgment that my ſin purſues
With ſtifling fumes, while tears my eyes ſuffuſe;
And here in ſorrow muſt I ever dwell,
Since no redemption can be found in Hell.

When wretched Lydia thus had ceas'd to ſpeak,
The fearleſs duke preſs'd on, reſolv'd to ſeek
What other ſhades might there in pains reſide;
But deeper darkneſs further paſs deny'd.
The ſmoke whoſe wreaths th' offending ghoſts encloſe
In vaporous torment, denſe and denſer grows.

And

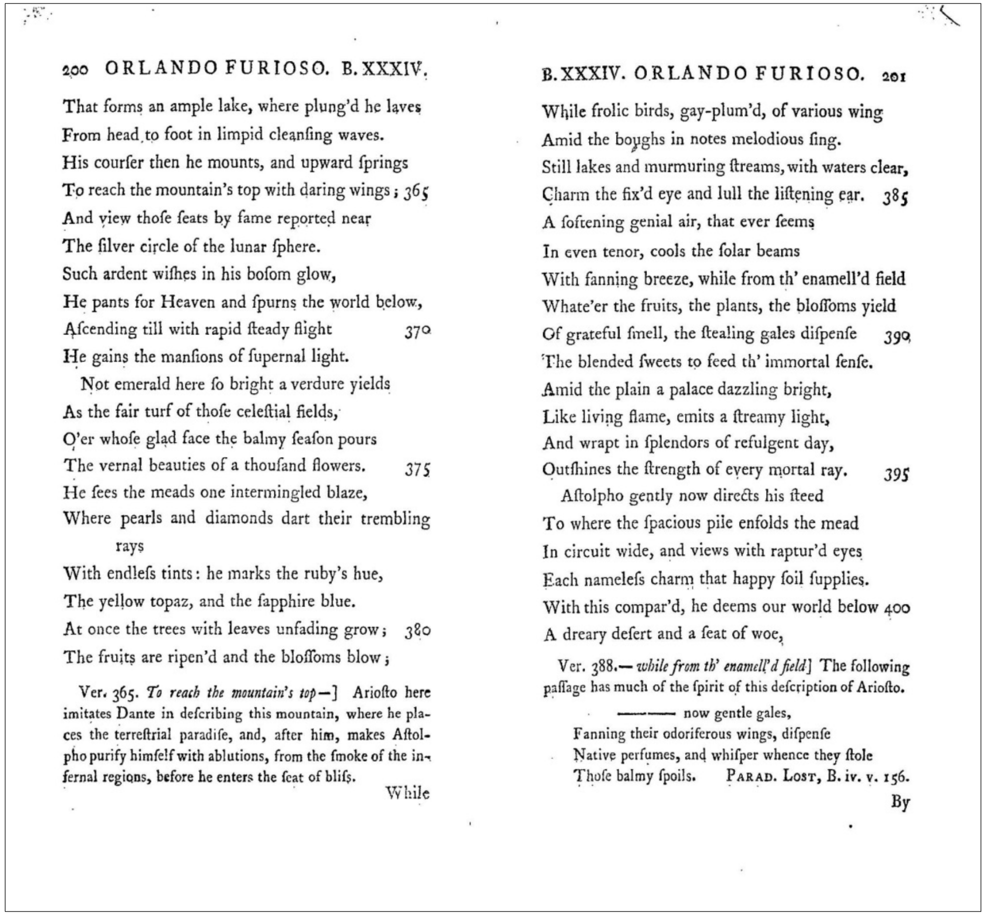
B. XXXIV. ORLANDO FURIOSO. 199

And now the warrior turn'd his eager feet
With backward tread, in ſafety to retreat,
Leſt life, with vapours clogg'd, ſhould quit her weary ſeat;
Now with light ſtep the dreary path he preſs'd,
The rock quick ſounding as his ſpeed increas'd,
Aſcending ſtill, till ſhot from upper day
He ſees through mournful night a trembling ray;
At length the realms of woe and pain he leaves,
And iſſuing to our world new light and life receives.

Againſt thoſe ravenous fiends the paſs to cloſe,
And back to earth their fearful courſe oppoſe,
Huge ſtones he heaves, and with his trenchant blade
Hews many a tree of thick and odorous ſhade:
Then to the work his noble hands he bends,
And with ſtrong fence the dreary mouth defends.
Where long, high heap'd, the crags and trunks remain,
And Hell's dire harpies in their cave reſtrain.
But while Aſtolpho in th' infernal womb
Remain'd in ſmoke and ſubterraneous gloom,
His burniſh'd arms the pitchy fumes confeſs'd,
That, deep pervading, pierc'd the covering veſt:
And now he ſeeks to cleanſe each ſully'd limb;
When iſſuing from a rock he finds a ſtream

O 4 That

FIG. 114: Canto XXXIV, Vol. IV, 198-99.



That forms an ample lake, where plung'd he laves
From head to foot in limpid cleanſing waves.
His courſer then he mounts, and upward ſprings
To reach the mountain's top with daring wings;
And view thoſe ſeats by fame reported near
The ſilver circle of the lunar ſphere.
Such ardent wiſhes in his boſom glow,
He pants for Heaven and ſpurns the world below,
Aſcending till with rapid ſteady flight
He gains the manſions of ſupernal light.
Not emerald here ſo bright a verdure yields
As the fair turf of thoſe celeſtial fields,
O'er whoſe glad face the balmy ſeaſon pours
The vernal beauties of a thouſand flowers.
He ſees the meads one intermingled blaze,
Where pearls and diamonds dart their trembling rays
With endleſs tints: he marks the ruby's hue,
The yellow topaz, and the ſapphire blue.
At once the trees with leaves unfading grow;
The fruits are ripen'd and the bloſſoms blow;

Ver. 365. *To reach the mountain's top—*] Arioſto here imitates Dante in deſcribing this mountain, where he places the terreſtrial paradiſe, and, after him, makes Aſtolpho purify himſelf with ablutions, from the ſmoke of the infernal regions, before he enters the ſeat of bliſs.

While

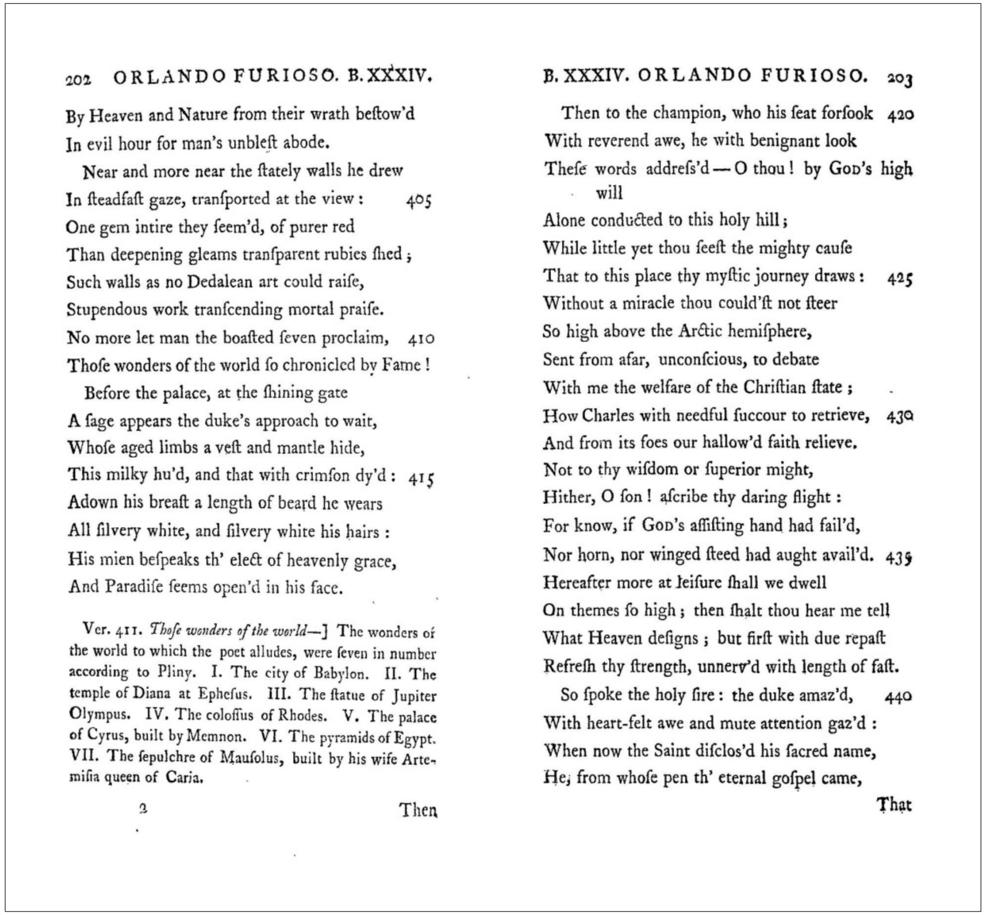
While frolic birds, gay-plum'd, of various wing
Amid the boughs in notes melodious ſing.
Still lakes and murmuring ſtreams, with waters clear,
Charm the fix'd eye and lull the liſtening ear.
A ſoftening genial air, that ever ſeems
In even tenor, cools the ſolar beams
With fanning breeze, while from th' enamell'd field
Whate'er the fruits, the plants, the bloſſoms yield
Of grateful ſmell, the ſtealing gales diſpenſe
The blended ſweets to feed th' immortal ſenſe.
Amid the plain a palace dazzling bright,
Like living flame, emits a ſtreamy light,
And wrapt in ſplendors of refulgent day,
Outſhines the ſtrength of every mortal ray.
Aſtolpho gently now directs his ſteed
To where the ſpacious pile enfolds the mead
In circuit wide, and views with raptur'd eyes
Each nameleſs charm that happy ſoil ſupplies.
With this compar'd, he deems our world below
A dreary deſert and a ſeat of woe,

Ver. 388.—*while from th' enamell'd field*] The following paſſage has much of the ſpirit of this deſcription of Arioſto.

——— now gentle gales,
Fanning their odoriferous wings, diſpenſe
Native perfumes, and whiſper whence they ſtole
Thoſe balmy ſpoils. PARAD. LOST, B. iv. v. 156.

By

FIG. 115: Canto XXXIV, Vol. IV, 200-01.



202 ORLANDO FURIOSO. B. XXXIV.

By Heaven and Nature from their wrath beſtow'd
In evil hour for man's unbleſt abode.
  Near and more near the ſtately walls he drew
In ſteadfaſt gaze, tranſported at the view:
One gem intire they ſeem'd, of purer red
Than deepening gleams tranſparent rubies ſhed;
Such walls as no Dedalean art could raiſe,
Stupendous work tranſcending mortal praiſe.
No more let man the boaſted ſeven proclaim,
Thoſe wonders of the world ſo chronicled by Fame!
  Before the palace, at the ſhining gate
A ſage appears the duke's approach to wait,
Whoſe aged limbs a veſt and mantle hide,
This milky hu'd, and that with crimſon dy'd:
Adown his breaſt a length of beard he wears
All ſilvery white, and ſilvery white his hairs:
His mien beſpeaks th' elect of heavenly grace,
And Paradiſe ſeems open'd in his face.

Ver. 411. *Thoſe wonders of the world*—] The wonders of the world to which the poet alludes, were ſeven in number according to Pliny. I. The city of Babylon. II. The temple of Diana at Epheſus. III. The ſtatue of Jupiter Olympus. IV. The coloſſus of Rhodes. V. The palace of Cyrus, built by Memnon. VI. The pyramids of Egypt. VII. The ſepulchre of Mauſolus, built by his wife Artemiſia queen of Caria.

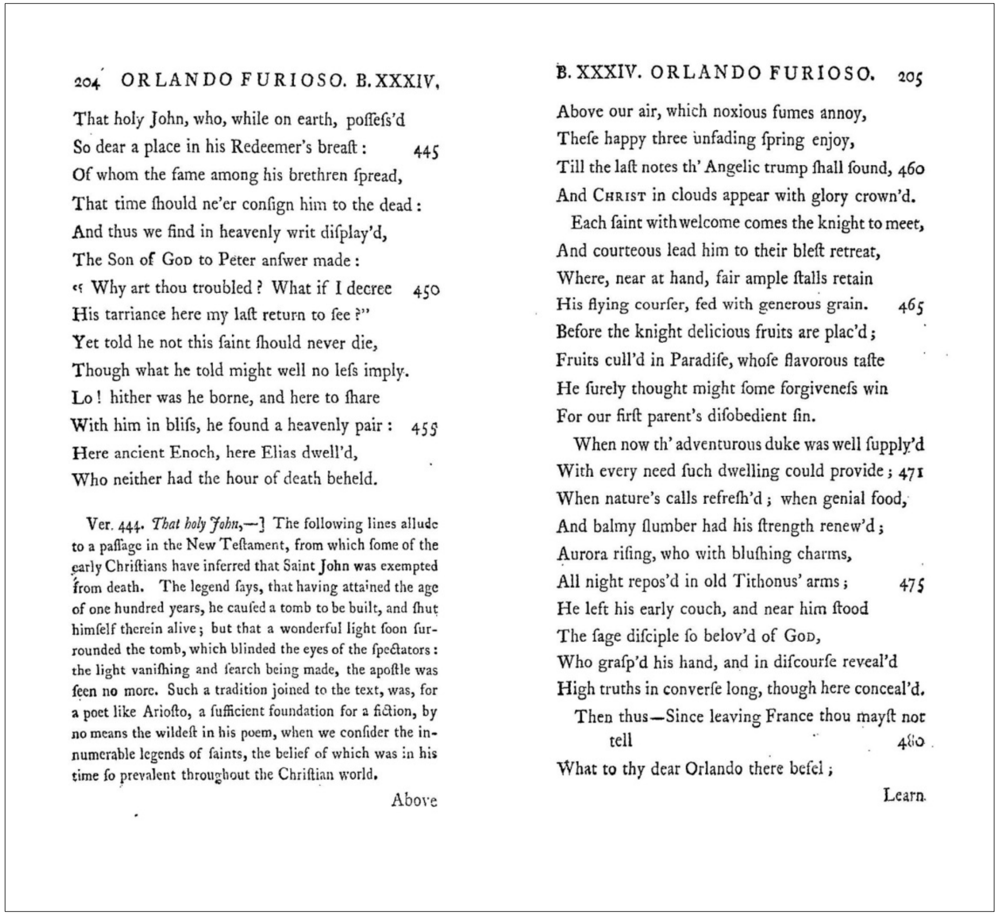
2 Then

B. XXXIV. ORLANDO FURIOSO. 203

  Then to the champion, who his ſeat forſook
With reverend awe, he with benignant look
Theſe words addreſs'd—O thou! by God's high will
Alone conducted to this holy hill;
While little yet thou ſeeſt the mighty cauſe
That to this place thy myſtic journey draws:
Without a miracle thou could'ſt not ſteer
So high above the Arctic hemiſphere,
Sent from afar, unconſcious, to debate
With me the welfare of the Chriſtian ſtate;
How Charles with needful ſuccour to retrieve,
And from its foes our hallow'd faith relieve.
Not to thy wiſdom or ſuperior might,
Hither, O ſon! aſcribe thy daring flight:
For know, if God's aſſiſting hand had fail'd,
Nor horn, nor winged ſteed had aught avail'd.
Hereafter more at leiſure ſhall we dwell
On themes ſo high; then ſhalt thou hear me tell
What Heaven deſigns; but firſt with due repaſt
Refreſh thy ſtrength, unnerv'd with length of faſt.
  So ſpoke the holy ſire: the duke amaz'd,
With heart-felt awe and mute attention gaz'd:
When now the Saint diſclos'd his ſacred name,
He, from whoſe pen th' eternal goſpel came,

That

FIG. 116: Canto XXXIV, Vol. IV, 202-03.



That holy John, who, while on earth, poſſeſs'd
So dear a place in his Redeemer's breaſt:
Of whom the fame among his brethren ſpread,
That time ſhould ne'er conſign him to the dead:
And thus we find in heavenly writ diſplay'd,
The Son of God to Peter anſwer made:
"Why art thou troubled? What if I decree
His tarriance here my laſt return to ſee?"
Yet told he not this faint ſhould never die,
Though what he told might well no leſs imply.
Lo! hither was he borne, and here to ſhare
With him in bliſs, he found a heavenly pair:
Here ancient Enoch, here Elias dwell'd,
Who neither had the hour of death beheld.

Ver. 444. *That holy John,*—] The following lines allude to a paſſage in the New Teſtament, from which ſome of the early Chriſtians have inferred that Saint John was exempted from death. The legend ſays, that having attained the age of one hundred years, he cauſed a tomb to be built, and ſhut himſelf therein alive; but that a wonderful light ſoon ſurrounded the tomb, which blinded the eyes of the ſpectators: the light vaniſhing and ſearch being made, the apoſtle was ſeen no more. Such a tradition joined to the text, was, for a poet like Arioſto, a ſufficient foundation for a fiction, by no means the wildeſt in his poem, when we conſider the innumerable legends of ſaints, the belief of which was in his time ſo prevalent throughout the Chriſtian world.

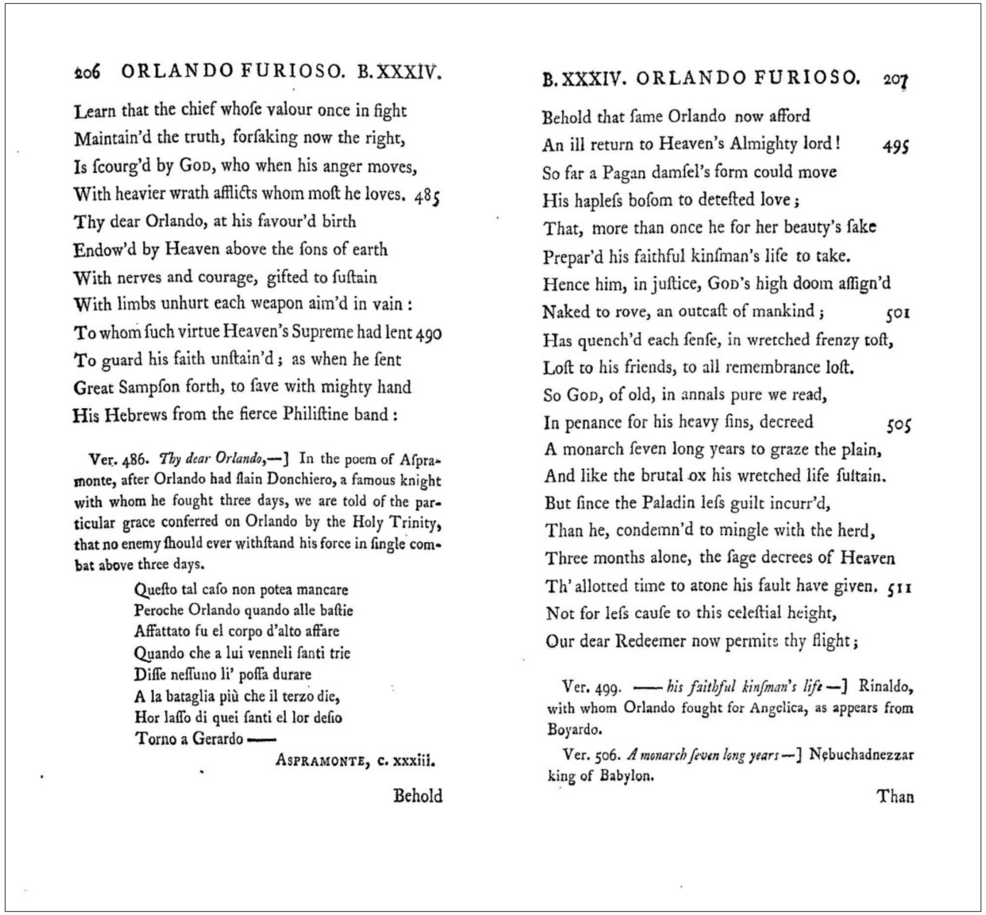
Above

Above our air, which noxious fumes annoy,
Theſe happy three unfading ſpring enjoy,
Till the laſt notes th' Angelic trump ſhall ſound,
And Christ in clouds appear with glory crown'd.
  Each ſaint with welcome comes the knight to meet,
And courteous lead him to their bleſt retreat,
Where, near at hand, fair ample ſtalls retain
His flying courſer, fed with generous grain.
Before the knight delicious fruits are plac'd;
Fruits cull'd in Paradiſe, whoſe flavorous taſte
He ſurely thought might ſome forgiveneſs win
For our firſt parent's diſobedient ſin.
  When now th' adventurous duke was well ſupply'd
With every need ſuch dwelling could provide;
When nature's calls refreſh'd; when genial food,
And balmy ſlumber had his ſtrength renew'd;
Aurora riſing, who with bluſhing charms,
All night repos'd in old Tithonus' arms;
He left his early couch, and near him ſtood
The ſage diſciple ſo belov'd of God,
Who graſp'd his hand, and in diſcourſe reveal'd
High truths in converſe long, though here conceal'd.
  Then thus—Since leaving France thou mayſt not tell
What to thy dear Orlando there befel;

Learn

FIG. 117: Canto XXXIV, pp. 204-205, Vol. 4.

John Hoole's Translation (1783)



206 ORLANDO FURIOSO. B. XXXIV.

Learn that the chief whoſe valour once in fight
Maintain'd the truth, forſaking now the right,
Is ſcourg'd by GOD, who when his anger moves,
With heavier wrath afflicts whom moſt he loves. 485
Thy dear Orlando, at his favour'd birth
Endow'd by Heaven above the ſons of earth
With nerves and courage, gifted to ſuſtain
With limbs unhurt each weapon aim'd in vain:
To whom ſuch virtue Heaven's Supreme had lent 490
To guard his faith unſtain'd; as when he ſent
Great Sampſon forth, to ſave with mighty hand
His Hebrews from the fierce Philiſtine band:

Ver. 486. *Thy dear Orlando,*—] In the poem of Aſpramonte, after Orlando had ſlain Donchiero, a famous knight with whom he fought three days, we are told of the particular grace conferred on Orlando by the Holy Trinity, that no enemy ſhould ever withſtand his force in ſingle combat above three days.

> Queſto tal caſo non potea mancare
> Peroche Orlando quando alle baſtie
> Affattato fu el corpo d'alto affare
> Quando che a lui venneli ſanti trie
> Diſſe neſſuno li' poſſa durare
> A la bataglia più che il terzo die,
> Hor laſſo di quei ſanti el lor deſio
> Torno a Gerardo ——
>
> ASPRAMONTE, c. xxxiii.

Behold

B. XXXIV. ORLANDO FURIOSO. 207

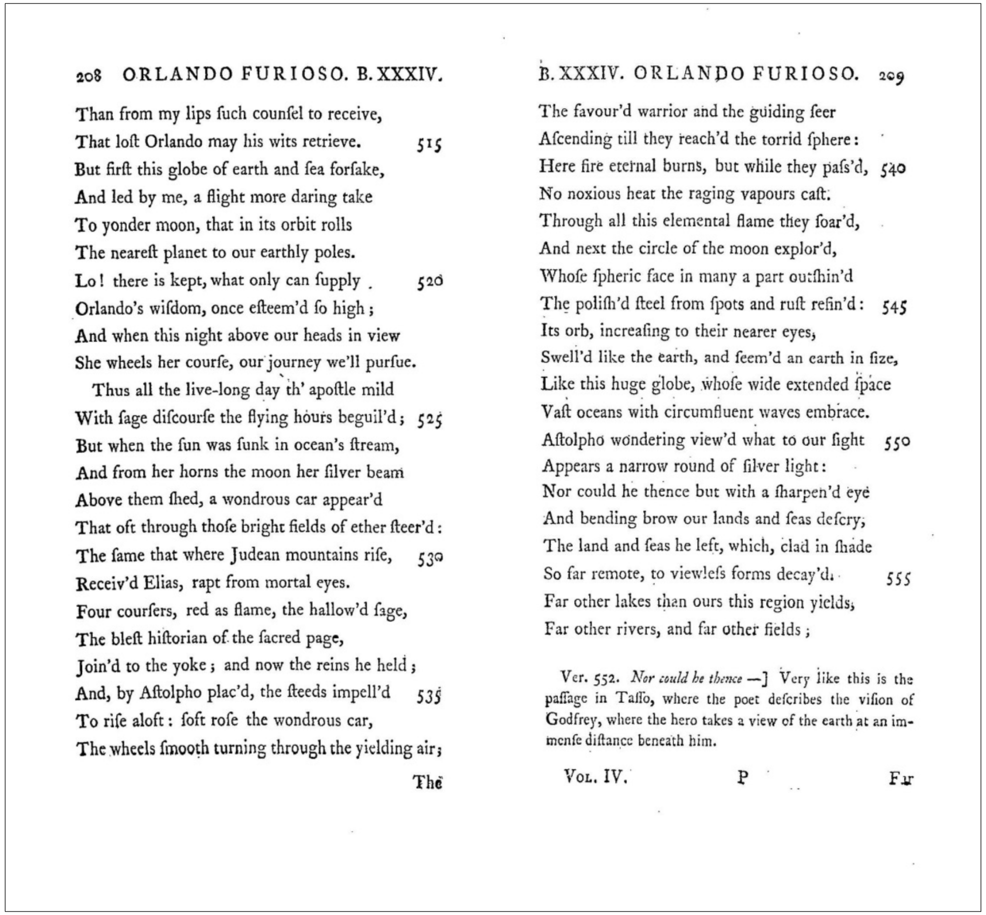
Behold that ſame Orlando now afford
An ill return to Heaven's Almighty lord! 495
So far a Pagan damſel's form could move
His hapleſs boſom to deteſted love;
That, more than once he for her beauty's ſake
Prepar'd his faithful kinſman's life to take.
Hence him, in juſtice, GOD's high doom aſſign'd
Naked to rove, an outcaſt of mankind; 501
Has quench'd each ſenſe, in wretched frenzy toſt,
Loſt to his friends, to all remembrance loſt.
So GOD, of old, in annals pure we read,
In penance for his heavy ſins, decreed 505
A monarch ſeven long years to graze the plain,
And like the brutal ox his wretched life ſuſtain.
But ſince the Paladin leſs guilt incurr'd,
Than he, condemn'd to mingle with the herd,
Three months alone, the ſage decrees of Heaven
Th' allotted time to atone his fault have given. 511
Not for leſs cauſe to this celeſtial height,
Our dear Redeemer now permits thy flight;

Ver. 499. ——*his faithful kinſman's life*—] Rinaldo, with whom Orlando fought for Angelica, as appears from Boyardo.

Ver. 506. *A monarch ſeven long years*—] Nebuchadnezzar king of Babylon.

Than

FIG. 118: Canto XXXIV, Vol. IV, 206-07.

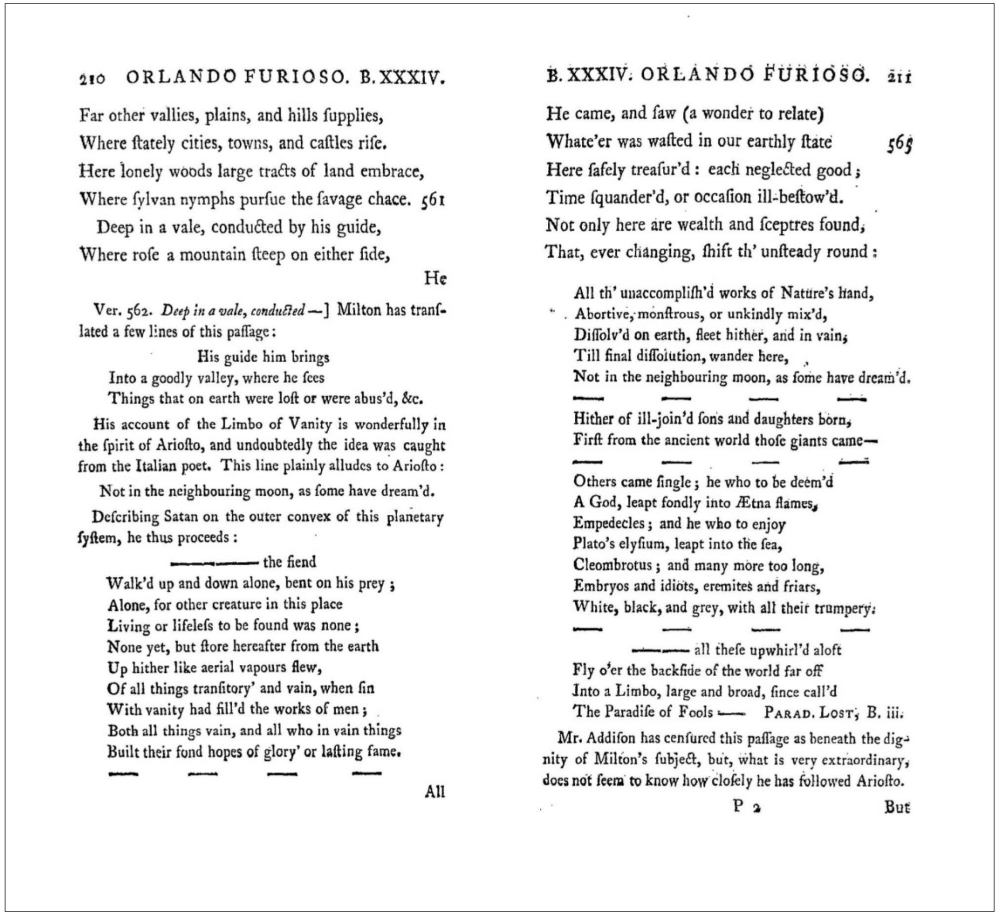


Than from my lips ſuch counſel to receive,
That loſt Orlando may his wits retrieve.
But firſt this globe of earth and ſea forſake,
And led by me, a flight more daring take
To yonder moon, that in its orbit rolls
The neareſt planet to our earthly poles.
Lo! there is kept, what only can ſupply .
Orlando’s wiſdom, once eſteem’d ſo high;
And when this night above our heads in view
She wheels her courſe, our journey we’ll purſue.
Thus all the live-long day th’ apoſtle mild
With ſage diſcourſe the flying hours beguil’d;
But when the ſun was ſunk in ocean’s ſtream,
And from her horns the moon her ſilver beam
Above them ſhed, a wondrous car appear’d
That oft through thoſe bright fields of ether ſteer’d:
The ſame that where Judean mountains riſe,
Receiv’d Elias, rapt from mortal eyes.
Four courſers, red as flame, the hallow’d ſage,
The bleſt hiſtorian of the ſacred page,
Join’d to the yoke; and now the reins he held;
And, by Aſtolpho plac’d, the ſteeds impell’d
To riſe aloft: ſoft roſe the wondrous car,
The wheels ſmooth turning through the yielding air;

The favour’d warrior and the guiding ſeer
Aſcending till they reach’d the torrid ſphere:
Here fire eternal burns, but while they paſs’d,
No noxious heat the raging vapours caſt.
Through all this elemental flame they ſoar’d,
And next the circle of the moon explor’d,
Whoſe ſpheric face in many a part outſhin’d
The poliſh’d ſteel from ſpots and ruſt refin’d:
Its orb, increaſing to their nearer eyes,
Swell’d like the earth, and ſeem’d an earth in ſize,
Like this huge globe, whoſe wide extended ſpace
Vaſt oceans with circumfluent waves embrace.
Aſtolpho wondering view’d what to our ſight
Appears a narrow round of ſilver light:
Nor could he thence but with a ſharpen’d eye
And bending brow our lands and ſeas deſcry;
The land and ſeas he left, which, clad in ſhade
So far remote, to viewleſs forms decay’d.
Far other lakes than ours this region yields,
Far other rivers, and far other fields;

Ver. 552. *Nor could he thence* —] Very like this is the paſſage in Taſſo, where the poet deſcribes the viſion of Godfrey, where the hero takes a view of the earth at an immenſe diſtance beneath him.

FIG. 119: Canto XXXIV, Vol. IV, 208-09.



210 ORLANDO FURIOSO. B. XXXIV.

Far other vallies, plains, and hills ſupplies,
Where ſtately cities, towns, and caſtles riſe.
Here lonely woods large tracts of land embrace,
Where ſylvan nymphs purſue the ſavage chace. 561
Deep in a vale, conducted by his guide,
Where roſe a mountain ſteep on either ſide,

He

Ver. 562. *Deep in a vale, conducted*—] Milton has tranſlated a few lines of this paſſage:

His guide him brings
Into a goodly valley, where he ſees
Things that on earth were loſt or were abus'd, &c.

His account of the Limbo of Vanity is wonderfully in the ſpirit of Arioſto, and undoubtedly the idea was caught from the Italian poet. This line plainly alludes to Arioſto:

Not in the neighbouring moon, as ſome have dream'd.

Deſcribing Satan on the outer convex of this planetary ſyſtem, he thus proceeds:

——— the fiend
Walk'd up and down alone, bent on his prey;
Alone, for other creature in this place
Living or lifeleſs to be found was none;
None yet, but ſtore hereafter from the earth
Up hither like aerial vapours flew,
Of all things tranſitory' and vain, when ſin
With vanity had fill'd the works of men;
Both all things vain, and all who in vain things
Built their fond hopes of glory' or laſting fame.
—— —— —— ——

All

B. XXXIV. ORLANDO FURIOSO. 211

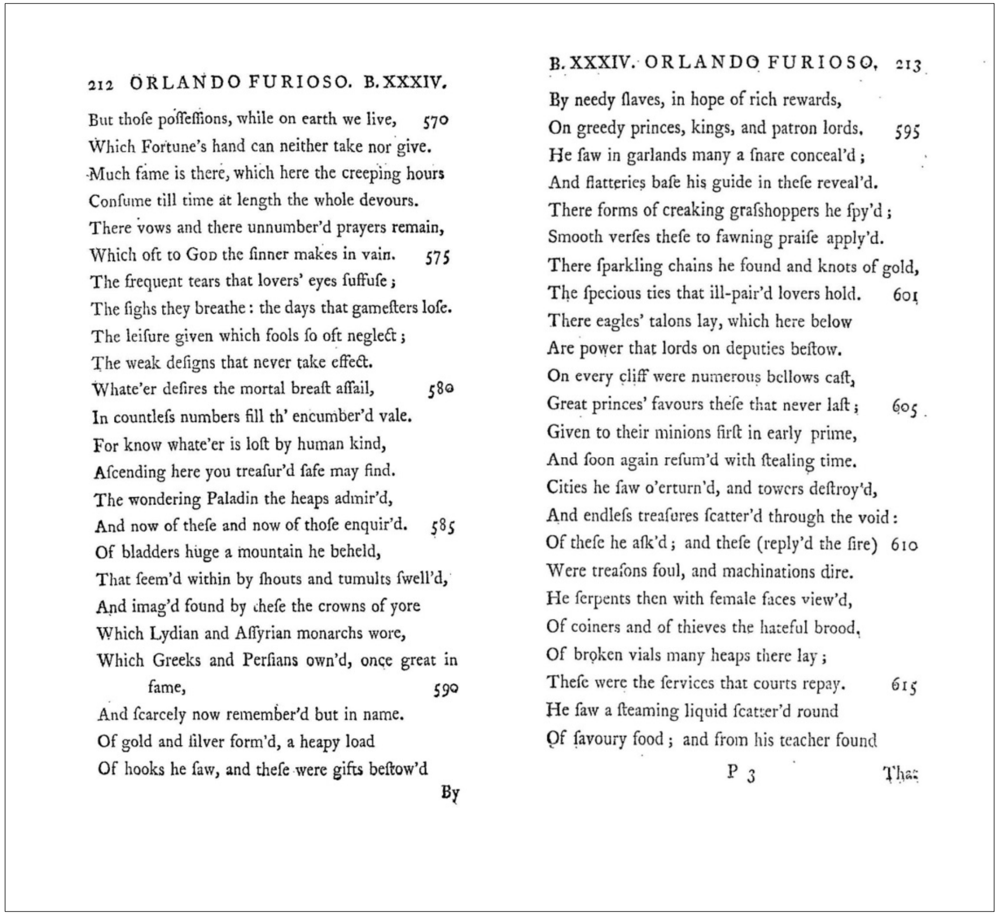
He came, and ſaw (a wonder to relate)
Whate'er was waſted in our earthly ſtate 565
Here ſafely treaſur'd: each neglected good;
Time ſquander'd, or occaſion ill-beſtow'd.
Not only here are wealth and ſceptres found,
That, ever changing, ſhift th' unſteady round:

All th' unaccompliſh'd works of Nature's hand,
Abortive, monſtrous, or unkindly mix'd,
Diſſolv'd on earth, fleet hither, and in vain,
Till final diſſolution, wander here,
Not in the neighbouring moon, as ſome have dream'd.
—— —— —— ——
Hither of ill-join'd ſons and daughters born,
Firſt from the ancient world thoſe giants came—
—— —— —— ——
Others came ſingle; he who to be deem'd
A God, leapt fondly into Ætna flames,
Empedecles; and he who to enjoy
Plato's elyſium, leapt into the ſea,
Cleombrotus; and many more too long,
Embryos and idiots, eremites and friars,
White, black, and grey, with all their trumpery.
—— —— —— ——
——— all theſe upwhirl'd aloft
Fly o'er the backſide of the world far off
Into a Limbo, large and broad, ſince call'd
The Paradiſe of Fools — PARAD. LOST, B. iii.

Mr. Addiſon has cenſured this paſſage as beneath the dignity of Milton's ſubject, but, what is very extraordinary, does not ſeem to know how cloſely he has followed Arioſto.

P 2 But

FIG. 120: Canto XXXIV, Vol. IV, 210-11.



212 ORLANDO FURIOSO. B. XXXIV.

But thoſe poſſeſſions, while on earth we live,
Which Fortune's hand can neither take nor give.
Much fame is there, which here the creeping hours
Conſume till time at length the whole devours.
There vows and there unnumber'd prayers remain,
Which oft to God the ſinner makes in vain.
The frequent tears that lovers' eyes ſuffuſe;
The ſighs they breathe: the days that gameſters loſe.
The leiſure given which fools ſo oft neglect;
The weak deſigns that never take effect.
Whate'er deſires the mortal breaſt aſſail,
In countleſs numbers fill th' encumber'd vale.
For know whate'er is loſt by human kind,
Aſcending here you treaſur'd ſafe may find.
The wondering Paladin the heaps admir'd,
And now of theſe and now of thoſe enquir'd.
Of bladders huge a mountain he beheld,
That ſeem'd within by ſhouts and tumults ſwell'd,
And imag'd found by theſe the crowns of yore
Which Lydian and Aſſyrian monarchs wore,
Which Greeks and Perſians own'd, once great in fame,
And ſcarcely now remember'd but in name.
Of gold and ſilver form'd, a heapy load
Of hooks he ſaw, and theſe were gifts beſtow'd

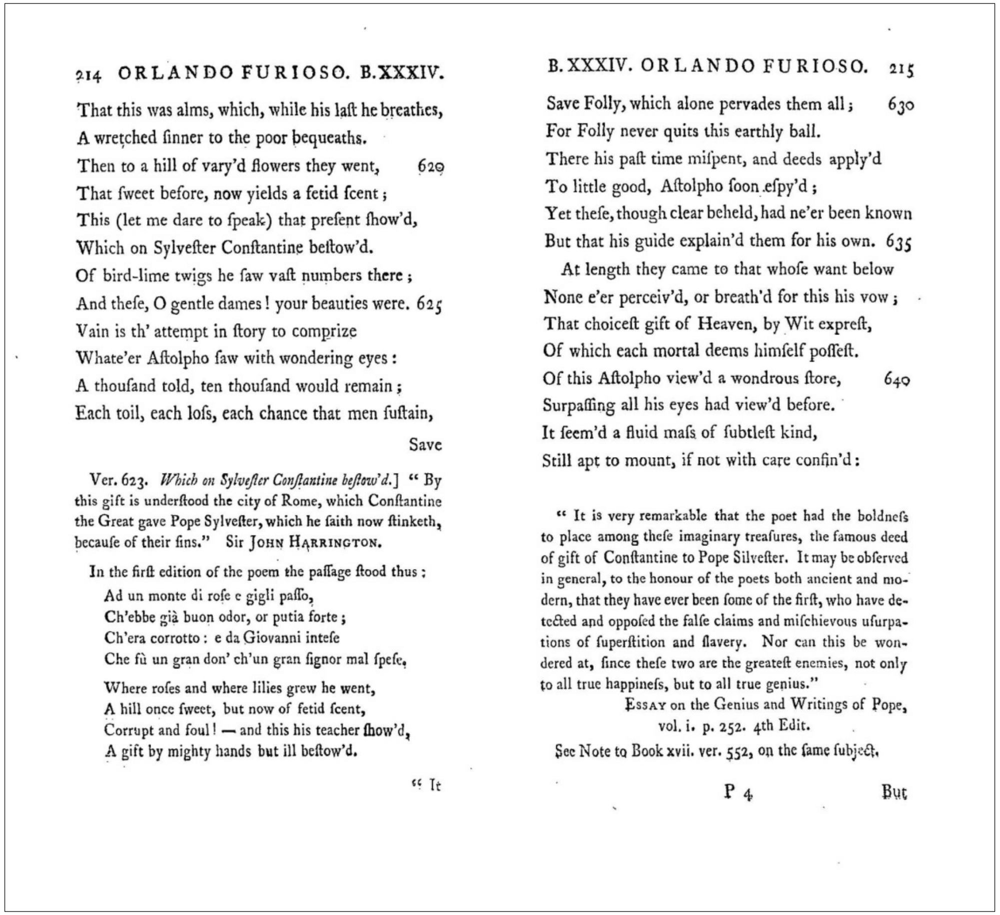
By

B. XXXIV. ORLANDO FURIOSO. 213

By needy ſlaves, in hope of rich rewards,
On greedy princes, kings, and patron lords.
He ſaw in garlands many a ſnare conceal'd;
And flatteries baſe his guide in theſe reveal'd.
There forms of creaking graſshoppers he ſpy'd;
Smooth verſes theſe to fawning praiſe apply'd.
There ſparkling chains he found and knots of gold,
The ſpecious ties that ill-pair'd lovers hold.
There eagles' talons lay, which here below
Are power that lords on deputies beſtow.
On every cliff were numerous bellows caſt,
Great princes' favours theſe that never laſt;
Given to their minions firſt in early prime,
And ſoon again reſum'd with ſtealing time.
Cities he ſaw o'erturn'd, and towers deſtroy'd,
And endleſs treaſures ſcatter'd through the void:
Of theſe he aſk'd; and theſe (reply'd the ſire)
Were treaſons foul, and machinations dire.
He ſerpents then with female faces view'd,
Of coiners and of thieves the hateful brood,
Of broken vials many heaps there lay;
Theſe were the ſervices that courts repay.
He ſaw a ſteaming liquid ſcatter'd round
Of ſavoury food; and from his teacher found

P 3 That

FIG. 121: Canto XXXIV, Vol. IV, 212-213.



214 ORLANDO FURIOSO. B.XXXIV.

That this was alms, which, while his laſt he breathes,
A wretched ſinner to the poor bequeaths.
Then to a hill of vary'd flowers they went,
That ſweet before, now yields a fetid ſcent;
This (let me dare to ſpeak) that preſent ſhow'd,
Which on Sylveſter Conſtantine beſtow'd.
Of bird-lime twigs he ſaw vaſt numbers there;
And theſe, O gentle dames! your beauties were.
Vain is th' attempt in ſtory to comprize
Whate'er Aſtolpho ſaw with wondering eyes:
A thouſand told, ten thouſand would remain;
Each toil, each loſs, each chance that men ſuſtain,

Save

Ver. 623. *Which on Sylveſter Conſtantine beſtow'd.*] “ By this gift is underſtood the city of Rome, which Conſtantine the Great gave Pope Sylveſter, which he ſaith now ſtinketh, becauſe of their ſins.” Sir JOHN HARRINGTON.

In the firſt edition of the poem the paſſage ſtood thus;

Ad un monte di roſe e gigli paſſo,
Ch'ebbe già buon odor, or putia forte;
Ch'era corrotto: e da Giovanni inteſe
Che fù un gran don' ch'un gran ſignor mal ſpeſe.

Where roſes and where lilies grew he went,
A hill once ſweet, but now of fetid ſcent,
Corrupt and foul! — and this his teacher ſhow'd,
A gift by mighty hands but ill beſtow'd.

“ It

B. XXXIV. ORLANDO FURIOSO. 215

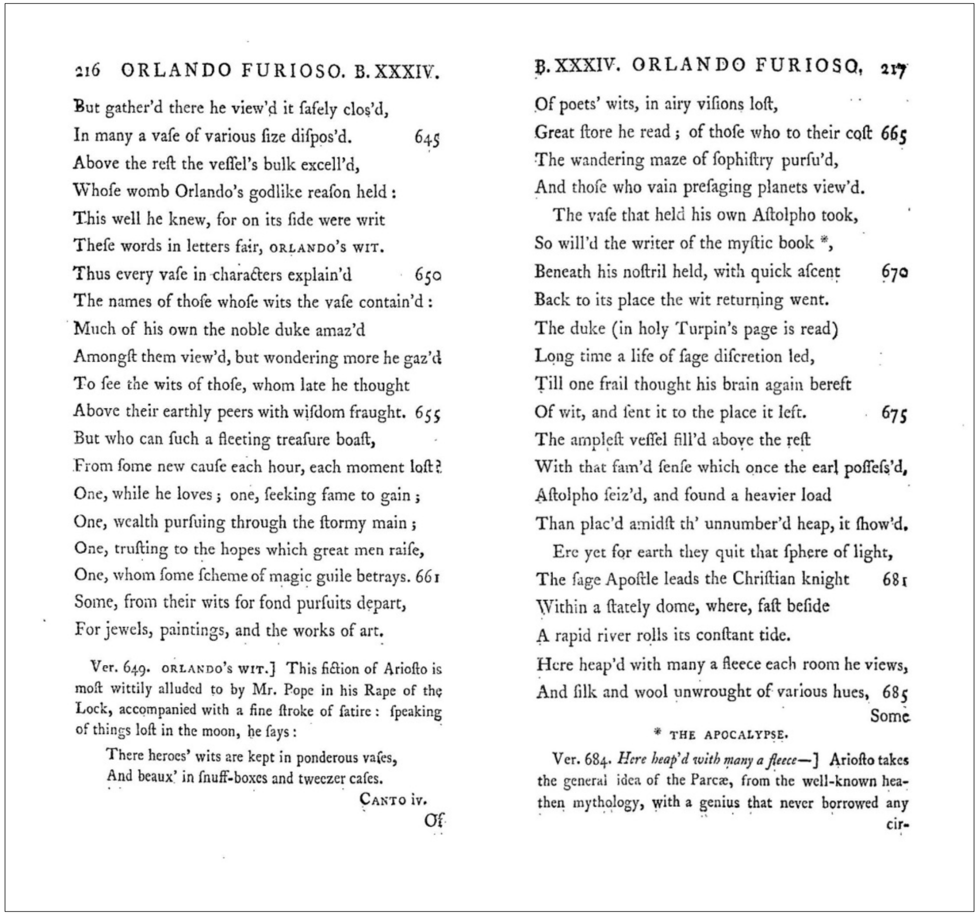
Save Folly, which alone pervades them all;
For Folly never quits this earthly ball.
There his paſt time miſpent, and deeds apply'd
To little good, Aſtolpho ſoon eſpy'd;
Yet theſe, though clear beheld, had ne'er been known
But that his guide explain'd them for his own.
At length they came to that whoſe want below
None e'er perceiv'd, or breath'd for this his vow;
That choiceſt gift of Heaven, by Wit expreſt,
Of which each mortal deems himſelf poſſeſt.
Of this Aſtolpho view'd a wondrous ſtore,
Surpaſſing all his eyes had view'd before.
It ſeem'd a fluid maſs of ſubtleſt kind,
Still apt to mount, if not with care confin'd:

“ It is very remarkable that the poet had the boldneſs to place among theſe imaginary treaſures, the famous deed of gift of Conſtantine to Pope Silveſter. It may be obſerved in general, to the honour of the poets both ancient and modern, that they have ever been ſome of the firſt, who have detected and oppoſed the falſe claims and miſchievous uſurpations of ſuperſtition and ſlavery. Nor can this be wondered at, ſince theſe two are the greateſt enemies, not only to all true happineſs, but to all true genius.”
ESSAY on the Genius and Writings of Pope,
vol. i. p. 252. 4th Edit.

See Note to Book xvii. ver. 552, on the ſame ſubject.

P 4 But

FIG. 122: Canto XXXIV, Vol. IV, 214-15.



But gather'd there he view'd it ſafely cloſ'd,
In many a vaſe of various ſize diſpos'd.
Above the reſt the veſſel's bulk excell'd,
Whoſe womb Orlando's godlike reaſon held:
This well he knew, for on its ſide were writ
Theſe words in letters fair, ORLANDO'S WIT.
Thus every vaſe in characters explain'd
The names of thoſe whoſe wits the vaſe contain'd:
Much of his own the noble duke amaz'd
Amongſt them view'd, but wondering more he gaz'd
To ſee the wits of thoſe, whom late he thought
Above their earthly peers with wiſdom fraught.
But who can ſuch a fleeting treaſure boaſt,
From ſome new cauſe each hour, each moment loſt?
One, while he loves; one, ſeeking fame to gain;
One, wealth purſuing through the ſtormy main;
One, truſting to the hopes which great men raiſe,
One, whom ſome ſcheme of magic guile betrays.
Some, from their wits for fond purſuits depart,
For jewels, paintings, and the works of art.

Ver. 649. ORLANDO'S WIT.] This fiction of Arioſto is moſt wittily alluded to by Mr. Pope in his Rape of the Lock, accompanied with a fine ſtroke of ſatire: ſpeaking of things loſt in the moon, he ſays:

> There heroes' wits are kept in ponderous vaſes,
> And beaux' in ſnuff-boxes and tweezer caſes.
>
> CANTO IV.

Of

Of poets' wits, in airy viſions loſt,
Great ſtore he read; of thoſe who to their coſt
The wandering maze of ſophiſtry purſu'd,
And thoſe who vain preſaging planets view'd.
The vaſe that held his own Aſtolpho took,
So will'd the writer of the myſtic book *,
Beneath his noſtril held, with quick aſcent
Back to its place the wit returning went.
The duke (in holy Turpin's page is read)
Long time a life of ſage diſcretion led,
Till one frail thought his brain again bereft
Of wit, and ſent it to the place it left.
The ampleſt veſſel fill'd above the reſt
With that fam'd ſenſe which once the earl poſſeſs'd,
Aſtolpho ſeiz'd, and found a heavier load
Than plac'd amidſt th' unnumber'd heap, it ſhow'd.
Ere yet for earth they quit that ſphere of light,
The ſage Apoſtle leads the Chriſtian knight
Within a ſtately dome, where, faſt beſide
A rapid river rolls its conſtant tide.
Here heap'd with many a fleece each room he views,
And ſilk and wool unwrought of various hues,

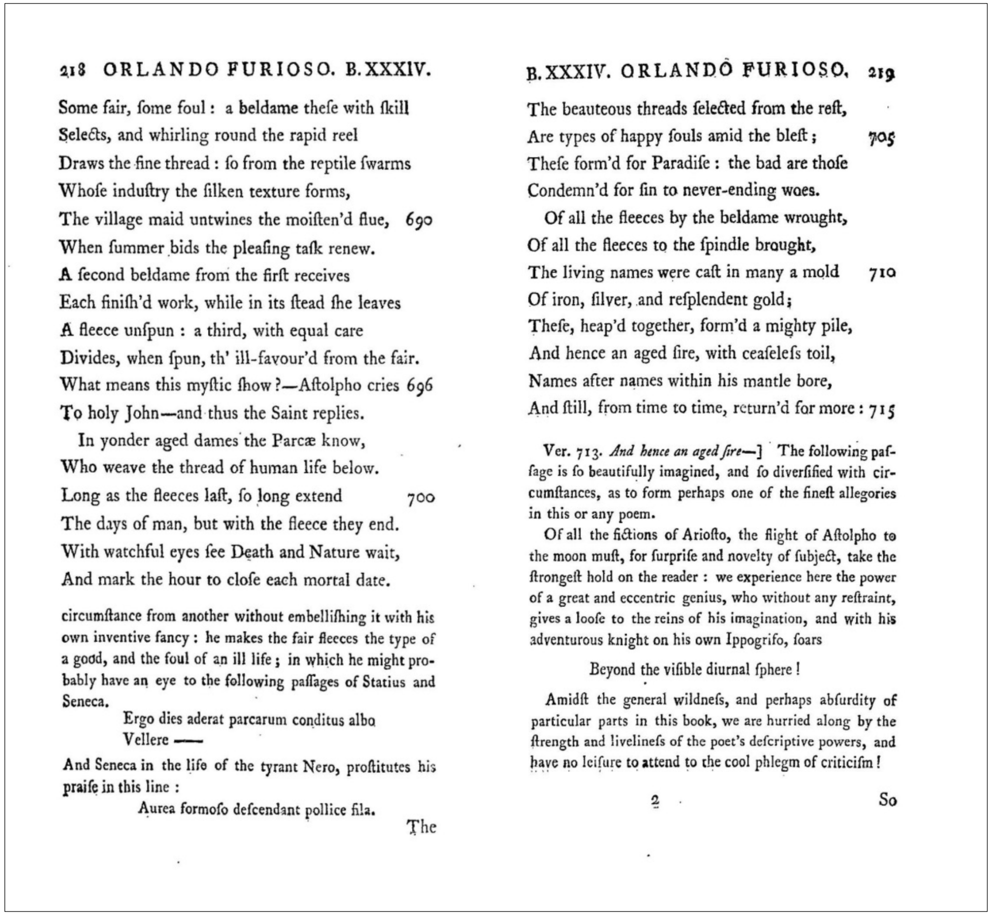
Some

* THE APOCALYPSE.

Ver. 684. *Here heap'd with many a fleece*—] Arioſto takes the general idea of the Parcæ, from the well-known heathen mythology, with a genius that never borrowed any

cir-

FIG. 123: Canto XXXIV, Vol. IV, 216-17.



218 ORLANDO FURIOSO. B. XXXIV.

Some fair, ſome foul: a beldame theſe with ſkill
Selects, and whirling round the rapid reel
Draws the fine thread: ſo from the reptile ſwarms
Whoſe induſtry the ſilken texture forms,
The village maid untwines the moiſten'd flue,
When ſummer bids the pleaſing taſk renew.
A ſecond beldame from the firſt receives
Each finiſh'd work, while in its ſtead ſhe leaves
A fleece unſpun: a third, with equal care
Divides, when ſpun, th' ill-favour'd from the fair.
What means this myſtic ſhow?—Aſtolpho cries
To holy John—and thus the Saint replies.
In yonder aged dames the Parcæ know,
Who weave the thread of human life below.
Long as the fleeces laſt, ſo long extend
The days of man, but with the fleece they end.
With watchful eyes ſee Death and Nature wait,
And mark the hour to cloſe each mortal date.

circumſtance from another without embelliſhing it with his own inventive fancy: he makes the fair fleeces the type of a good, and the foul of an ill life; in which he might probably have an eye to the following paſſages of Statius and Seneca.

> Ergo dies aderat parcarum conditus albo
> Vellere ——

And Seneca in the life of the tyrant Nero, proſtitutes his praiſe in this line:

> Aurea formoſo deſcendant pollice fila.

The

B. XXXIV. ORLANDO FURIOSO. 219

The beauteous threads ſelected from the reſt,
Are types of happy ſouls amid the bleſt;
Theſe form'd for Paradiſe: the bad are thoſe
Condemn'd for ſin to never-ending woes.
Of all the fleeces by the beldame wrought,
Of all the fleeces to the ſpindle brought,
The living names were caſt in many a mold
Of iron, ſilver, and reſplendent gold;
Theſe, heap'd together, form'd a mighty pile,
And hence an aged ſire, with ceaſeleſs toil,
Names after names within his mantle bore,
And ſtill, from time to time, return'd for more:

Ver. 713. *And hence an aged ſire*—] The following paſſage is ſo beautifully imagined, and ſo diverſified with circumſtances, as to form perhaps one of the fineſt allegories in this or any poem.

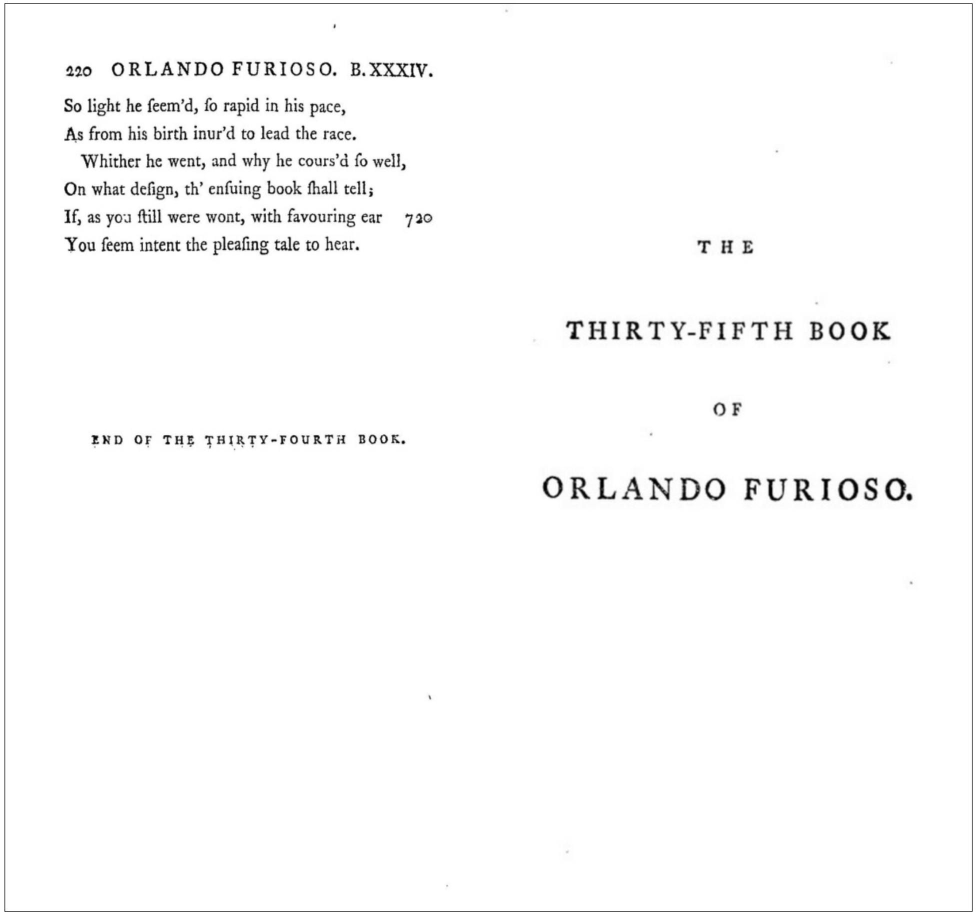
Of all the fictions of Arioſto, the flight of Aſtolpho to the moon muſt, for ſurpriſe and novelty of ſubject, take the ſtrongeſt hold on the reader: we experience here the power of a great and eccentric genius, who without any reſtraint, gives a looſe to the reins of his imagination, and with his adventurous knight on his own Ippogrifo, ſoars

> Beyond the viſible diurnal ſphere!

Amidſt the general wildneſs, and perhaps abſurdity of particular parts in this book, we are hurried along by the ſtrength and livelineſs of the poet's deſcriptive powers, and have no leiſure to attend to the cool phlegm of criticiſm!

2 So

FIG. 124: Canto XXXIV, Vol. IV, 218-19.



220 ORLANDO FURIOSO. B. XXXIV.

So light he ſeem’d, ſo rapid in his pace,
As from his birth inur’d to lead the race.
Whither he went, and why he cours’d ſo well,
On what deſign, th’ enſuing book ſhall tell;
If, as you ſtill were wont, with favouring ear
You ſeem intent the pleaſing tale to hear.

END OF THE THIRTY-FOURTH BOOK.

THE

THIRTY-FIFTH BOOK

OF

ORLANDO FURIOSO.

FIG. 125: Canto XXXIV Vol. IV, 220.

PART III

TEXTUAL DATA

3.1. COMPARISON OF STANZAS IN HARINGTON'S TRANSLATION AND ITALIAN TEXT

This table compares the length of each canto for Harington's 1591 translated edition and the 1584 de Franceschi source edition. Each column focuses on the number of stanzas in each canto and on the faithful rendering of beginnings and endings in translation, to discuss Harington's respect for the source text at a macro level.

CANTO	STANZAS	BEGINNING	END
I	81/81	Yes	Yes
II	76/76	Yes	No. Direct quote of Pinabel
III	76/63	Yes, but references to princes	Yes
IV	72/59	Yes, but paraphrase	Yes
V	80/91	Yes, but paraphrase	Yes
VI	81/81	Yes	Yes. Direct reference to Erifile
VII	80/69	Yes	Yes
VIII	91/81	Yes	Yes
IX	94/87	Yes	Yes. Reference to Bireno
X	115/97	Yes	Paraphrase
XI	83/66	Yes	Yes. Reference to horse
XII	94/70	Yes	Yes
XIII	83/67	Yes	Yes. Paraphrase
XIV	134/111	Yes	Yes
XV	105/83	Yes, but direct reference to Hyppolito and to the Venetian fleet; no metonyms	Yes
XVI	80/65	Yes	Paraphrase
XVII	135/89	Yes	Paraphrase
XVIII	192/95	Yes	Paraphrase
XIX	108/71	Yes	No reference to Angelica
XX	144/91	Yes	No
XXI	72/70	'Faith' is not capitalized	Yes
XXII	98/77	Yes	No
XXIII	136/108	Yes, but no reference to Pinabel in the second stanza	Yes
XXIV	115/96	No, One stanza missing	Yes, but direct reference to Mandricardo
XXV	97/78	Yes	No. Direct reference to Bertolase and Lanfuse
XXVI	137/99	Yes. Direct reference to Rogero and Ricciardetto	No. Reference to Marfisa and Rogero
XXVII	140/113	Yes	Yes
XXVIII	102/97	Yes	Yes
XXIX	74/70	Yes	Yes, but no reference to Orlando
XXX	95/89	Yes	Yes, but Orlando is octava 4 instead of octava 3
XXXI	110/89	Yes	Yes

3.1. Comparison of Stanzas in Harington's Translation and Italian Text

XXXII	110/103	Yes	No, general close
XXXIII	128/118	Yes	Yes
XXXIV	92/91	Yes	Yes
XXXV	80/77	Yes	Yes
XXXVI	83/83	Yes	Yes
XXXVII	121/103	Yes	Yes
XXXVIII	90/91	Yes, but no reference to Ruggiero in the rubric	Yes, but there is one more stanza
XXXIX	84/86	Yes	Yes
XL	82/77	No. Stanza 3 (on the effects of madness) is missing	Yes, but stops one stanza earlier
XLI	101/94	Yes	Yes
XLII	104/82	Yes	Yes
XLIII	199/189	Yes, but 'greed' is not personified	Yes
XLIV	104/97	Yes	Yes
XLV	117/114	Yes, but 'Fortuna' is not personified	Yes
XLVI	140/123	Yes	Yes

3.2 TRANSLATION COMPARISON: CANTO I

3.2 Translation Comparison: Canto I

Italian	Harington
1 Le donne, i cavallier, l'arme, gli amori le cortesie, l'audaci imprese io canto che furo al tempo che passaro i Mori d'Africa il mare, e in Francia nocquer tanto, seguendo l'ire e i giovenil furori d'Agramante lor re, che si diè vanto di vendicar la morte di Troiano sopra re Carlo imperator romano.	1 Of Dames, of Knights, of arms, of loues delight, Of curteſies, of high attempts I ſpeake, Then when the Moores trãſported all their might On Affrick ſeas the force of France to breake: Drowne by the youthfull heate and raging spite, Of *Agramant* their king that vowd to wreake, The death of king *Trayano* (lately ſlayne) Upon the Romane Emperor *Charlemaine.*
2 Dirò d'Orlando in un medesmo tratto cosa non detta in prosa mai né in rima, che per amor venne in furore e matto, d'uom che sì saggio era stimato prima; se da colei che tal quasi m'ha fatto, che 'l poco ingegno ad or ad or mi lima, me ne sarà però tanto concesso, che mi basti a finir quanto ho promesso.	2 I will no leſſ *Orlando's* acts declare, (A tale in proſe ne verſe yet sung or sayd) Who fell beſtraught with loue, a hap moſt rare, To one that earſt was counted wise and stayd If my sweet Saint that cauſeth me like care, My slender Muſe afford some gracious aid, I make no doubt but I shall have the skill, As much as I have promis'd to fulfil.
3 Piacciavi, generosa Erculea prole, ornamento e splendor del secol nostro Ippolito, aggradir questo che vuole e darvi sol può l'umil servo vostro. Quel ch'io vi debbo, posso di parole pagare in parte, e d'opera d'inchiostro; né che poco io vi dia da imputar sono; che quanto io posso dar, tutto vi dono.	3 Vouchſafe (o Prince of moſt renowed race, The ornament and hope of this our time) T'accept this gift presented to your grace, By me your servant, rudely here in rime, And though I paper pay and ink, in place Of deeper debt, yet take it for no crime: It may ſuffiſe a poore and humble debter, To ſay and if he could it should be better.
4 Voi sentirete fra i più degni eroi, che nominar con laude m'apparecchio, ricordar quel Ruggier, che fu di voi e de' vostri avi illustri il ceppo vecchio. L'alto valore, e' chiari gesti suoi, vi farò udir, se voi mi date orecchio e vostri alti pensier cedino un poco si che tra lor miei versi abbiano loco.	4 Here ſhall you finde among the worthie peers, Whoſe prayſes I prepare to tell in verſe, *Rogero,* him from of whom of ancient years, Your Princely ſtemmes deriue, I reherſe, Whoſe noble minde by Princely acts appeares, Whoſe worthie fame even to the skye doth perse: So you vouchſafe my louwie ſtile and baſe, Among your high conceits a little plaſe.

3.2 Translation Comparison: Canto I

Huggins	Hoole
1 OF ladies, cavaliers, of arms and love, Their courteſies, their bold exploits, I ſing, When over Afric's ſea the Moor did move, On France's realm ſuch ruin vaſt to bring : While they the youthful ire and fury ſtrove Of Agramant to follow, boaſtful King, That of Trojano he'd revenge the doom, On Charlemain, the Emperor of Rome.	DAMES, knights, and arms and love ! the deeds that ſpring From courteous minds, and venturous feats I ſing ! What time the Moors from Afric's hoſtile ſtrand Had croſt the ſeas to ravage Gallia's land, By Agramant, their youthful monarch, led, In deep reſentment for Troyano's dead, With threats on Charlemain t' avenge his fate Th'imperial guardian of the Roman ſtate.
2. In the ſame tract I'll of Orlando ſay Things unattempted yet in prose or rhime; Whom love to rage and madneſs did betray, A man ſo ſage esteem'd in former time; If ſhe, who my ſmall wit ſtill files away, And has reduced me almoſt like him, Conſent; my feeble brain maybe allow'd, As much, as I have promis'd, to make good.	Nor will I leſs Orlando's acts rehearſe, A tale not told in proſe, nor ſung in verſe ; Who once the flower of arms, and wiſdom's boaſt, By fatal love his manly ſenſes loſt. If ſhe, for whom like anguiſh wounds my heart, To my weak ſkill her gracious heart impart, The timorous bard ſhall needful ſuccour find, To end the talk long ponder'd in his mind.
3 Be pleas'd, great offspring of Herculean race Splendor and ornament of this our age! Hippolito! this work with favour grace, Which does your ſervant's will and pow'r engage; Who the great debt, he owes you, partly pays, Only with words, and with this inky page: How ſmall the gift, impute not, you receive, ſince all, I'm able to produce, I give.	Vouchaſe, great offspring of th' Herculean line, In whom our age's grace and glory ſhine, Hippolito, theſe humble lines to take, The ſole return your poet e'er can make : Who boldly now his gratitude conveys In ſheets like theſe, and verſe for duty pays : Nor deem the labour poor, or tribute ſmall ; 'Tis all he has, and thus he offers all !
4 'Mongſt the renowned heroes, you ſhall hear, On whoſe encomiums I prepare diſcourſe, Ruggier recorded, of your ſtock ſo rare, And of your Anceſtors the ancient ſource: I will relate, if you vouchsafe an ear, His lofty valour, acts of ſplendid force; Would your great thoughts a little condeſcend. And to my humble verſe admittance lend.	Here midſt the bravest chiefs prepare to view, (Thoſe honour'd chiefs to whom the lays are due) Renow'd Rogero, from whoſe loins I trace The ancient fountain of your glorious race : My muſe the hero's actions ſhall proclaim, His dauntleſs courage, and his deathleſs fame ; So you awhile each weightier care ſuſpend, And to my tale a pleas'd attention lend.

3.2 Translation Comparison: Canto I

Italian	Harington
5	5
Orlando che da tempo innamorato	*Orlando*, who long time had loued deare,
fu de la bella Angelica, e per lei	*Angelica* the faire: and for her ſake,
In India, in Media, in Tartaria lasciato	About the world in nations far and near
avea infiniti et immortal trofei	Did high attempts perform and undertake,
in Ponente con essa era tornato,	Returnd with her into the Weſt that year,
dove sotto i gran monti Pirenei	That *Charles* his power against the turks did make:
con la gente di Francia e de Lamagna	And with the force of Germany and France,
re Carlo era attendato alla campagna,	Neare Pyren Alpes his standard did advance.
6	6
per far al re Marsilio e al re Agramante	To make the Kings of Affrike and of Spain,
battersi ancor del folle ardir la guancia,	Repent their raſh attempts and foolish vaunts,
d'aver condotto, l'un, d'Africa quante	One having brought from Affrike in his train,
genti erano atte a portar spada e lancia;	All able men to carry ſword or launce,
l'altro, d'aver spinta la Spagna iname	The other mov'd the Spaniards now againe,
a destruzion del bel regno di Francia.	To overthrow the goodly Realm of France.
E così Orlando arrivò quivi a punto:	And hither, as I said, *Orlando* went,
ma tosto si pentì d'esservi giunto;	But of his coming ſtraight he did repent,
7	7
che vi fu tolta la sua donna poi:	For here (behold how humane) iudgements arr
ecco il giudicio uman come spesso erra!	And how the wiſer ſort are oft miſtaken)
Quella che dagli esperii ai liti eoii	His Ladie, whom he garded had ſo farr
avea difesa con sì lunga guerra,	Nor had in fights nor daungers great forſaken,
or tolta gli è fra tanti amici suoi	Without the dint of ſword or open warr,
senza spada adoprar, ne la sua terra.	Amid his friends away from him was taken.
Il savio imperator, ch'estinguer volse	For *Charls* the great, a valiant Prince and wiſe,
un grave incendio, fu che gli la tolse.	Did this to quench a broy'e that did ariſe.
8	8
Nata pochi di inanzi era una gara	Betweene *Orlando*, and *Renaldo* late,
tra il conte Orlando e il suo cugin Rinaldo	There fell about *Angelica*, a brall,
che entrambi avean per la bellezza rara	And each of them began the other hate,
d'amoroso disio l'animo caldo.	This Ladies loue had made them both ſo thrall,
Carlo, che non avea tal lite cara,	But *Charls*, who much miſlikes that ſuch debate,
che gli rendea l'aiuto lor men saldo,	Betwene ſuch frends ſhould riſe on cauſe so small,
questa donzella, che la causa n'era,	To *Namus* of Bauier in keeping gaue her,
tolse, e diè in mano al duca di Bavera;	And ſuffered neither of them both to haue her.

3.2 Translation Comparison: Canto I

Huggins	Hoole
5. Orland, who, long time, of Angelica Had been enamour'd with the beauty rare, And had in Tart'ry, Media, India, Many immortal trophies left for wher, Into the weſt with her retook his way Under the Pyrenean mountains, where, With France's force, and that of Allemain, King Charles had pitch'd his tents for his campaign.	Orlando, long with amorous paſſion fir'd, The love of fair Angelica deſir'd : For her his arms immortal trophies won, In Media, Tartary, and India known. Now with her to the weſt he held his courſe, Where Charlemain encamp'd his martial force, And near Pyrene's hills his ſtandard rear'd, Where France and Germany combin'd appear'd,
6. To make Marſilius and King Agramant, For their rash folly even beat their cheek, That one from Afric had each combatant Brought, who a ſword or ſpear had ſtrength to take: T'other, that he had ſpurr'd up Spain, in vaunt, That France's rich dominions he would ſhake So, ſeaſonably, there Orlando join'd; But, for that junction, after, he repin'd.	That Spain and Afric's monarchs to their coſt, Might rue their vain deſigns and empty boaſt : This, ſummon'd all his ſubjects to the field, Whoſe hand could lift the ſpear, or falchion wield ; That, once again impell'd the Spanish race, To conquer Gallia, and her realm deface. And hither to the camp Orlando drew, But ſoon, alas ! his fatal error knew :
7. For that his miſtreſs there was ta'en away ; Behold how human judgment oft will fail! Her, from th' Hesperian to Eoan ſea, In whoſe defence ſuch foes he did avail, Amidſt his friends, in his own country, he Now loſt, nor could his useless ſword avail. The Emp'ror from him bore away the dame, Wisely thereby to quench a fatal flame.	How oft the wiſest err ! how ſhort the ſpan Of judgement here beſtow'd on mortal man ! She, whom from distant regions ſafe he brought, She, for whoſe ſake ſuch bloody fields he fought, No ſword unſheath'd, no hoſtile force apply'd, Amidſt his friends was raviſh'd from his ſide.
8. Some days before aroſe a private war, Betwixt Orlando and Rinald, tho' kin : With am'rous passion for this beauty rare, Each of their hearts inflam'd long time had been The King conceiv'd of ſuch dispute great fear, As his whole force would weaken'd be therein: Therefore the maid, the lovely cauſe, commands. Be giv'n into the Duke Bavarian's hands.	This Charles had doom'd the diſcord to compoſe, That twixt Orlando and Rinaldo roſe, Each kindred chief the beauteous virgin claim'd ; Deep hatred hence his rival heart inflam'd ; The king, who griev'd to ſee the knights engage With fatal enmity and jealous rage, Remov'd th' unhappy cauſe, and to the care Of great Bavaria's duke, conſign'd the fair ;

3.2 Translation Comparison: Canto I

Italian	Harington
9 in premio promettendola a quel d’essi ch’in quel conflítto, in quella gran giornata, degli infideli più copia uccidessi, e di sua man prestassi opra più grata. Contrari ai voti poi furo i successi; ch’in fuga andò la gente battezzata , e con molti altri fu ’l duca prigione, e restò abbandonato il padiglione.	9 But promiſt he would preſently beſtow, The damſell faire on him, that in that fight, The plaineſt profee ſhould of his proweſſe ſhow, And danger moſt the Pagans with his might, But (ay the while), the Chriſtens take the blow, Their ſouldiers ſlane, their Captains put to fight, The Duke him ſelfe a priſner there was taken, His tent was quite abandond, and forſaken.
10 Dove, poi che rimase la donzella ch’esser dovea del vincitor mercede, inanzi al caso era salita in sella e quando bisognò le spalle diede, presaga che quel giorno esser rubella dovea Fortuna alla cristiana fede: entrò in un bosco, e ne la stretta via rincontrò un cavallier ch’a piè venia.	10 Where then the damſell faire a while had ſtayd, That for the victor pointed was a pray, She tooke her horse, ne farther time delayd, But secretly conuayd her ſelfe away, For ſhe foreſaw, and was full sore afrayd, That this to *Charls* would proue a diſmall day, And riding through a wood, ſhe hapt to meete, A knight that came againſt her on his feete.
11 Indosso la corazza, l’elmo in testa, la spada al fianco, e in braccio avea lo scudo; e più leggier correa per la foresta, ch’al pallio rosso il villan mezzo ignudo. Timida pastorella mai sì presta non volse piede inanzi a serpe crudo, come Angelica tosto il freno torse, che del guerrier, ch’a piè venia, s’accorse.	11 His curats on, his helmet not vndone, His ſword and target readie to the ſame, And through the wood ſo ſwiftly he did runne, As they that go halfe naked for a game. But never did a ſheperds daughter ſhunne, More ſpeedily a ſnake that on her came, Then faire *Angelica* did take her flight, When as ſhe once had knowledge of the knight.
12 Era costui quel paladin gagliardo, figliuol d’Amon, signor di Montalbano, a cui pur dianzi il suo destrier Baiardo per strano caso uscito era di mano. Come alla donna egli drizzò lo sguardo, riconobbe, quantunque di lontano, l’angelico sembiante e quel bel volto ch’all’amorose reti il tenea involto.	12 This valiant knight was Lord of Clarimount, Duke *Aummons* ſonne, as you ſhallvnderstand, Who hauing lost his horſe of good account, That by miſhap was slipt out of his hand, He follow’d him in hope againe to mount, Until this Ladies sight did make him stand, Whose face and ſhape proportiond were so well, They ſeem’d the house were love it ſelf did dwell.

3.2 Translation Comparison: Canto I

Huggins	Hoole
9. He, her, reward by promiſe did propoſe To him, who in the dreadful battle’s day, The greateſt number of his Pagan foes With his own pow’rful hand ſhould bravely ſlay ; But fate his hope ſucceſsleſs did oppoſe, The Chriſtian army ſadly fled away : With many more the Duke was pris’ner ta’en, The royal tent abandon’d on the plain.	Yet promis’d HE ſhould bear the maid away, His valour’s prize, on that important day, Whoſe arm could beſt the Pagan might oppoſe, And ſtrow the ſanguine plain with lifeless foes. But Heaven diſpers’d theſe hopes in empty wind : The Chriſtian bands th’ inglorious field resign’d : The duke, with numbers more, was priſoner made, The tents, abandon’d, to the foes betray’d.
10. Where, for ſome time, as did the damſel wait, Who destin’d was to be the victor’s right, Before that chance, ſhe did on horſeback get, And, when ſhe found it needful, took her flight : Preſaging, on that day, that adverſe fate With dreadful wrath would break the Chriſtian might. A wood ſhe enter’d, in a paſſage strait, Alone on foot a cavalier ſhe met.	The damſel, doom’d to yield her blooming charms, A recompenſe to grace the victor’s arms, With terror ſeiz’d, her ready palfrey took, And, by a ſpeedy flight, the camp forſook : Her heart preſag’d that fortune’s fickle turn That day would give the Chriſtian bands to mourn. As though a narrow woodland path ſhe ſtray’d, On foot a warrior chanc’d to meet the maid ;
11. In armour clad, his helmet on his head, Girt with his ſword, and ſhield upon his arm, Along the foreſt he more ſwiftly fled, Than does the hind, preſs’d by the prize’s charm ; The frighted ſhepherdeſs with greater dread Ne’er ſtarted from the noiſome ſnake’s alarm, Than Angelic her palfrey turn’d aſide, Coming on foot when ſhe the warrior ſpy’d.	The ſhining cuiraſs, and the helm he wore, His ſide the ſword, his arm the buckler bore ; While through the woods he ran with ſwifter pace Than village ſwains half naked in the race. Not with ſuch haſte the timorous maiden flies, Who, unawares, a latent ſnake espies ; She turn’d the reins, and headlong urg’d her flight,
12. This was the Paladin, of Amon ſon, So ſtout, who had o’er Montalban command, Whoſe horſe, Baiardo, was juſt from him gone, By a ſtrange accident, eſcap’d his hand. Soon as the dame he caſt his eyes upon, He knew, altho’ ſhe did at diſtance ſtand, The form divine, and that enchanting look, Which once his heart into the am’rous bondage took.	This was the Paladin for valour known, Lord of mount Alban, and duke Amon’s ſon, Rinaldo nam’d, who late when fortune croſt The Chriſtian arms, his ſteed Bayardo loſt. Soon as his eyes beheld th’ approaching fair, Full well he knew that ſoft enchanting air ; Full well he knew that face which caus’d his ſmart, And held in love’s ſtrong net his manly heart.

3.2 Translation Comparison: Canto I

Italian	Harington
13 La donna il palafreno a dietro volta, e per la selva a tutta briglia il caccia; né per la rara più che per la folta, la più sicura e miglior via procaccia: ma pallida, tremando, e di sé tolta lascia cura al destrier che la via faccia. Di su di giù, ne l'alta selva fiera tanto girò, che venne a una riviera.	13 But that ſhe ſhuns Renaldo all ſhe may, Upon her horses neck doth lay the raine, Through thick and thin ſhe gallopeth away, Ne makes ſhe choice of beaten way or plain, But gives her palfrey leve to chuſe the way, And mov'd with fear and with disdain, Now up, now downe, ſhe never leaves to ride, Till ſhe arrived by a river ſide.
14 Su la riviera Ferraù trovosse di sudor pieno e tutto polveroso. Da la battaglia dianzi lo rimosse un gran disio di bere e di riposo; e poi, mal grado suo, quivi fermosse, perché, de l'acqua ingordo e frettoloso, l'elmo nel fiume si lasciò cadere, né l'avea potuto anco riavere.	14 Faſt by the streame *Ferraw* ſhe ſees alone, (Who noyd, in part with duſt and part with sweat) Out of the battell hither came alone, With drinke his thirſt, with aire to ſwage his heat, And minding backe againe to haue bene gone, He was detaind with an vnlookt for let, Into the ſtreame by hap his helmet fell, And how to get it out cannot tell.
15 Quanto potea più forte, ne veniva gridando la donzella ispaventata. A quella voce salta in su la riva il Saracino, e nel viso la guata; e la conosce subito ch'arriva, ben che di timor pallida e turbata, e sien più dì che non n'udì novella, che senza dubbio ell'è Angelica bella.	15 And hearing now the noiſe and mournfull crie, Of one with piteous voice demaunding ayd, Seeing the damſell eke approching nye, That nought but helpe againſt *Renaldo* prayd, What wight it was, he gueſſed by and by, Though looking pale, like one that had bene frayd, And though ſhe had not late bene in his sight, He thought it was Angelica the bright.
16 E perché era cortese, e n'avea forse non men dei dui cugini il petto caldo, l'aiuto che potea, tutto le porse, pur come avesse l'elmo, ardito e baldo: trasse la spada, e minacciando corse dove poco di lui temea Rinaldo. Più volte s'eran già non pur veduti, m'al paragon de l'arme conosciuti.	16 And being both a ſtout and courteous knight, And loue a litle kindling in his breaſt, He promiſt ſtraight to ayd her all he might, And to performe what ever ſhe request, And though he want an helmet, yet to fight With bold *Renaldo* he will do his beſt, And both the one, the other, straight defied, Of hauing either others value tried.

3.2 Translation Comparison: Canto I

Huggins	Hoole
13 Her palfrey ſhe did ſwiftly turn around, And thro’ the wood preſs’d on, with utmoſt force ; O’er lawn, thro’ thicket, equally does bound, Nor minds, which was the beſt and faſteſt courſe : But a pale tremor does her ſenſe confound, Bridle and guidance, ſhe truſts to her horſe, Who thro’ the foreſt up and down does steer, Till ſhe arriv’d, where was a river near.	Meantime th’ affrighted damſel threw the reins Looſe on her courſer’s neck, and ſcour’d the plains ; Through open paths ſhe fled, or tangled ſhade, Nor rough, nor buſhy paths her courſe delay’d; But pale and trembling, ſtruck with deep diſmay, She lets her flying palfrey choose the way. Now here, now there, amidſt the savage wood She wander’d , till ſhe ſaw a running flood ;
14. Upon this river’s bank was Ferrau lain, Fatigu’d, and cover’d o’er with duſt and ſweat: Not long remov’d from the embattled plain, Eager to reſt, and quench his thirſty heat. After, againſt his will, did here remain : To the wave bending at too greedy rate, He let his helmet tumble in the flood ; In vain, to get it, us’d all art he could.	Where on the lonely banks Ferrau ſhe view’d, With duſt and ſweat his weary limbs bedew’d : Late from the fight he came with toil oppreſt, To quench his thirſt, and taſte the ſweets of reſt ; When ſoon returning to the bloody fray, An unexpected chance compell’d his ſtay ; For where the flood its circling eddies toſt, His helmet, ſunk amidſt the sands, was loſt.
15. Thither, with utmoſt expedition, came The damſel, crying loud, with fear amaz’d : Upon the banks leapt up, at ſuch a ſcream, The Saracin, and on her viſage gaz’d : And, ſoon as ſhe arriv’d, he knew the dame, Altho’ with dread ſurpriz’d, and pale her face ; And tho’ he, many days, no news did hear Of her, yet doubtless knew ‘twas Angelic the fair.	Now to the ſtream the panting virgin flies, And rends the air with ſupplicating cries ; The Pagan warrior, ſtartled at the ſound, Leap’d from the ſhore, and caſt his eyes around ; Till, earneſt gazing, as ſhe nearer drew, Tho’ pale with dread, the trembling fair he knew ;
16. Now as he courteous was, and had a heart, No leſs, than either of the couſins, warm, The help, he could, was ready to impart, Bold as if ſtill his head his helm did arm; Drawing his ſword, does threat’ning forward dart, Where near him ſtood Rinald, without alarm : Not only often they’d each other ſeen, But well acquainted had in combat been.	Then, as a knight who courteous deeds profeſs’d, And love, long ſince, enkindled in his breaſt ; Dauntleſs her perſon to defend he ſwore, Though on his head no fencing helm he wore. He graſp’d his ſword, and mov’d with haughty ſtride To meet Rinaldo, who his force defy’d, And oft had each other’s valour try’d.

3.2 Translation Comparison: Canto I

Italian	Harington
17 Cominciar quivi una crudel battaglia, come a piè si trovar, coi brandi ignudi: non che le piastre e la minuta maglia, ma ai colpi lor non reggerian gl'incudi. Or, mentre l'un con l'altro si travaglia, bisogna al palafren che 'l passo studi; che quanto può menar de le calcagna, colei lo caccia al bosco e alla campagna.	17 Betweene them two, a combat fierce began, With ſtrokes ty might haue pierſt the hardest rocks, While they thus fight in foote, and man to man, And giue and take so hard and heauie knocks, Away the damſell poſteth all ſhe can, Their paine, and trauell, ſhe requites with mocks. So hard ſhe rode while they were at their fight, That ſhe was cleane escaped out of ſight.
18 Poi che s'affaticar gran pezzo invano. i duo guerrier per por l'un l'altro sotto, quando non meno era con l'arme in mano questo di quel, né quel di questo dotto; fu primiero il signor di Montalbano, ch'al cavallier di Spagna fece motto, sì come quel c'ha nel cor tanto fuoco, che tutto n'arde e non ritrova loco.	18 When they long time contended had in vaine, Which of them should be maiſter in the field, And that with force, with cunning, or with paine, Neither of them could make the other yeeld, Renaldo firſt did moue the Knight of Spaine, (Although he vſd such curteſie but ſeeld) To make a truce, ne was he to be blamed, For loue his heart to other fight enflamed.
19 Disse al pagan- Me sol creduto avrai, e pur avrai te meco ancora offeso se questo avvien perché i fulgenti rai del nuovo sol t'abbino il petto acceso, di farmi qui tardar che guadagno hai? che quando ancor tu m'abbi morto o preso, non però tua la bella donna fia; che, mentre noi tardian, se ne va via.	19 You thought (ſayd he) to hinder me alone, But you haue hurt your ſelfe as much, or more, You ſee the fair *Angelica* is gone, So ſoon we leeſe that earſt we sought ſo sore. Had you me tane or ſlain your gain were none, Sith you were ner the neare your love therefore, For while we two have made this little ſtay, She lets us both alone, and go'th her way.
20 Quanto fia meglio, amandola tu ancora, che tu le venga a traversar la strada, a ritenerla e farle far dimora, prima che più lontana se ne vada! Come l'avremo in potestate, allora di ch'esser de' si provi con la spada: non ſo altrimenti, dopo un lungo affanno, che possa riuscirci altro che danno.	20 But if you loue the lady, as you ſay, Then let us both agree to find her out, To have her first will be our wiſeſt way, And when of holding her there is no doubt, Then by conſent let her remain his prey, Than with his ſword can prove himſelf moſt ſtout, I see not else after our long debate, How either of us can amend his ſtate.

3.2 Translation Comparison: Canto I

	Huggins	Hoole
17.	A battle now moſt bloody they begin, Both were on foot, and naked ſwords in hand : Well to their blades might coats of mail prove thin, When anvils could not their fierce blows withſtand. Now, whilſt in fight the ſtrokes make horrid din, ’Tis need the palfrey well his ſteps command For with the utmoſt force her ſpurs could do, She drove him o’er the plain, and all the foreſt thro’.	And now, on foot, opppos’d, and man to man, With swords unsſheath’d, a dreadful fight began ; In vain did plate and mail their limbs encloſe, Not maſſy anvils could reſiſt their blows. While thus his utmoſt force each warrior try’d, His feet again the virigin’s palfrey ply’d ; At his full stretch ſhe drives him o’er the plain, And ſeeks the ſhelter of the woods again.
18.	Long time they now had ſtruggled; but in vain, Each warrior hoping to bring t’other down, As either of them with their ſwords maintain Like proweſs, and by each like ſkill is ſhown When firſt the noble Lord of Montalban A parley with the Spanish knight brought on, As was his heart in ſuch an am’rous blaze, He burnt all o’er, and had no room for eaſe.	Long had the knights contended in the field, Nor this nor that could make his rival yield ; With equal ſkill could each his weapon bear, Practis’d alike in all the turns of war ; When Alban’s lord, with amorous fears poſſeſs’d, Firſt to the Spanish foe theſe words addreſs’d, While thus on me your thoughtleſs rage you turn,
19.	He to the Pagan; You’d think me to blame And you to me would give ſtill more offence; If this you do, because this lovely dame Burns in your boſom with ſuch heat intense : At what, by me detaining, can you aim ? If me you kill, or bear me pris’ner hence, Or yours, or mine, the damſel would not be, If, while we loiter here, we let her flee.	Yourſelf (he cry’d) have equal cauſe to mourn ; If yonder dame, the ſun of female charms, Has fill’d your glowing breaſt with ſoft alarms, What gain is yours ?– Suppose me priſoner made, Or breathleſs, by the chance of battle, laid ; Yet could you not poſſeſs the beauteous prize, For while we linger here, behold ſhe flies !
20.	How much more ſuits it, ſince you’re too in love, You too ſhould try to interrupt her flight, And her retain, nor ſuffer her remove, Before ſhe hurries on beyond our ſight : In our possession ſhe, our ſwords ſhall prove, Which of us then has the ſuperior right : Elſe I foreſee, after our toilſome pain, To either of us can arrive no gain.	But if the paſſion you profeſs is true, Then let us firſt Angelica purſue : This wiſdom bids-be firſt ſecur’d the fair, And let the ſword our title then declare ; Elſe what can all our fond contention gain, But fruitleſs toil and unavailing pain ?

3.2 Translation Comparison: Canto I

Italian	Harington
21	21
Al pagan la proposta non dispiacque:	*Ferraw* (that felt ſmall pleaſure in the fight)
così fu differita la tenzone;	Agreed a ſound and frendly league to make,
e tal tregua tra lor subito nacque,	The lay aſide all wrath and malice quith,
sì l’odio e l’ira va in oblivione,	And at the parting from the running lake,
che ’l pagano al partir da le fresche acque	The Pagan would not let the Chriſten knight,
non lasciò a piedi il buon figliol d’Amone:	To follow him on foote for manners ſake,
con preghi invita, et al fin toglie in groppa,	But prays him mount behind his horſes backe,
e per l’orme d’Angelica galoppa.	And ſo they ſeeke the Damsell by the tracke.
22	22
Oh gran bontà de’ cavallieri antiqui	O auncient knights of true and noble hart,
Eran rivali, eran di fé diversi,	Riuals they were, one faith they liv’d not vnder ;
e si sentian degli aspri colpi iniqui	Beſide they felt their bodies ſhrewdly ſmart
per tutta la persona’ anco dolersi;	Of blowes late giuen, and yet (behold a wonder)
e pur per selve oscure e calli obliqui	Through thicke and thin, ſuſpition ſet apart,
insieme van senza sospetto aversi.	Like frends they ride and parted not a ſunder,
Da quattro sproni il destrier punto arriva	Vntil the horſe with double ſpurring driued,
ove una strada in due si dipartiva.	Vnto a way parted in two arriued.
23	23
E come quei che non sapean se l’una	And being neither able to deſcrie,
o l’altra via facesse la donzella	Which way was gone *Angelica* the bright:
(però che senza differenzia alcuna	Because the tracke of horſes feete wherby
apparia in amendue l’orma novella,	They ſeeke her out appeare alike in ſight,
si messero ad arbitrio di fortuna,	They part, and either will his fortune try,
Rinaldo a questa, il Saracino a quella.	One to the left hand, th’ other to the right.
Pel bosco Ferraù molto s’avvolse	The Spaniard when he wandred had a while,
e ritrovossi al fine onde si tolse.	Came whence he went, the way did him beguile.
24	24
Pur si ritrova ancor su la riviera,	He was arriu’d, but there with all his paine,
là dove l'elmo gli cascò ne l’onde.	Where in the foord he let his helmet fall,
Poi che la donna ritrovar non spera,	And of his Ladie (whom he lou’d in vaine)
per aver l'elmo che ’l fiume gli asconde,	He now had little hope or none at all.
in quella parte onde caduto gli era,	His helmet now he thinks to get againe,
discende ne l’estreme umide sponde:	And ſeeks it out, but ſeek it while he ſhall,
ma quello era sì fitto ne la sabbia,	It was so deeply sunken in the sand,
che molto avrà da far prima che l’abbia.	He can not get it out at any hand.

3.2 Translation Comparison: Canto I

	Huggins	Hoole
21.	The Pagan join’d with what he did propoſe, And to defer the combat was content : Betwixt them ſuddenly a truce aroſe, Hatred and rage into oblivion went: The Pagan, ere he from the river goes, An offer makes, with generous intent, That Amon’s ſon he would take up behind, And both ride on, Angelica to find.	Ferrau with pleaſure heard the Chriſtian knight, Then both agreed t’adjourn the bloody fight ; And now ſo firmly were they bound to peace, So far did rage and rival hatred cease, That, in no wiſe, the Pagan prince would view Brave Amon’s ſon on foot his way purſue, But courteous bade him mount the ſteed behind, Then took the track Angelica to find.
22.	Oh! the great bounty of each ancient knight! Rivals they were, and of a faith diverſe, As yet they felt of the ſharp ſtrokes the might, Sore in their bodies from their ſtrife perverſe; Thro’ paths oblique, dark woods they take their flight, Nor of each other least ſuſpicion nurſe, And, with four ſpurs as they the courier ply’d, Come, where the road does in two tracks divide.	O noble minds, by knights of old poſſes’d ! Two faiths they knew, one love their hearts posses’d ! And ſtill their limbs the smarting anguiſh feel, Of ſtrokes inflicted by the hoſtile ſteel. Though winding paths, and lonely woods they go Yet no ſuſpicion their brave boſoms know. At length the horſe, with double ſpurring, drew To where two ſeveral ways appear’d in view ;
23.	And as they neither of them here could know, By which of theſe the haſty damſel flew, ſince each path did without diſtinction ſhow, As if it with freſh ſteps was beaten new; Themselves reſign’d to fortune’s will they throw; Rinald does this, the Pagan that perſue : The Pagan long the foreſt wander’d round, Whence he ſet out, at length, himſelf he found.	When doubtful which to take, one gentle knight For fortune took the left, and one the right. Long through the devious wilds the Spaniard paſs’d. And to the river’s banks return’d at last :
24.	And now he came upon the river’s brink, Where was his helmet in the water loſt ; As he to find the damſel could not think, He hop’d to get his helmet, where ‘twas tost. At that place, where he thought he ſaw it ſink Alighting, does the water’s edge accoſt; But in the ſand this did ſo fix’d remain, He much muſt toil, ere he could it regain.	The place again the wandering warrior view’d, Where late he drop’d his caſque amidſt the flood Since all his hopes to find his love were vain, Once more he fought his helmet to regain.

3.2 Translation Comparison: Canto I

Italian	Harington
25 Con un gran ramo d'albero rimondo, di ch'avea fatto una pertica lunga, tenta il fiume e ricerca sino al fondo, né loco lascia, ove non batta e punga. Mentre con la maggior stizza del mondo tanto l'indugio suo quivi prolunga, vede di mezzo il fiume un cavalliero insino al petto uscir, d'aspetto fiero.	25 Hard by the banke a tall young pepler grew, Which he cut downe, thereof a pole to make, With which each place in feeling and in vew, To find his ſcullhe he vp and downe doth rake, But lo a hapt vnlock for doth enſew; While he ſuch needleſſe fruteleſſe paine doth take He saw a knight arise out of the brooke, Breaſt hye, with viſage grim and angrie looke.
26 Era, fuor che la testa, tutto armato, et avea un elmo ne la destra mano: avea il medesimo elmo che cercato da Ferraù fu lungamente invano. A Ferraù parlò come adirato, e disse: -Ah mancator di fé, marano!! perché di lasciar l'elmo anche t'aggrevi, che render già gran tempo mi dovevi?	26 The Knight was armd at all points ſaue the hed, And in his hand he held the helmet plaine, That very helmet that such care had bred, In him that late had ſought with such paine, And looking grimly on *Ferraw* he ſed, Ah faithleſſe wretch, in promise falſe and vaine, It greeus thee now this helmet so to miſſe, That ſhould of right be rendered long her this.
27 Ricordati, pagan, quando uccidesti d'Angelica- il fratel (che ſon quell'io), dietro all'altr'arme tu mi promettesti gittar fra pochi dì l'elmo nel rio. Or se Fortuna (quel che non volesti far tu) pone ad effetto il voler mio, non ti turbare; e se turbarti dei, turbati che di fé mancato sei.	27 Remember (cruell Pagan) when you killed Me, brother to *Angelica* the bright. You said you would (as I then dying willed) Mine armour drowne, when finish were the fight, Now if that fortune haue the thing fulfilled, Which thou thy ſelf ſholdst haue prformd in right, Greeue not thy ſelfe, or, if thou wilt be greeued, Greeue that thy promiſe can not be beleeued.
28 Ma se desir pur hai di un elmo fino Trovane un altro, e abbil com piú onore, Un tal ne porta Orlando paladino, Un tal Rinaldo, e forse anco migliore l'un fu d'Almonte e l'altro di Mambrino: acquista uno di quei duo col tuo valore; e questi, c'hai gia di lasciarmi detto farai bene a lasciarmi com effetto.-	28 But if to want an helmet thou repine, Get one wherwith thine honor thou mayſt ſaue. Such hat *Orlando*, Countie Paladine, *Renaldo* ſuch, or one perchance more braue, That was from *Almont* tane; this from *Mambrine*: Win one of theſe, that thou with praise maiſt haue, And as for this, ſurceaſe to ſeeke it more, But leaue it as thou promiſd me before.

3.2 Translation Comparison: Canto I

Huggins	Hoole
25. An arm of poplar-tree from leaves he ſtript, Of which he form'd himſelf a ſuiting pole; He try'd the river, to the bottom dipt, Nor left off, till he beat and pok'd the whole ; While, with delay, impatient he was kept, And thus was fretted to his very ſoul, 'Midſt of the river's ſtream a knight appears, Up to the breaſt with aſpect fierce he rears.	A tall young poplar on the banks aroſe ; From this a branch he hew'd and lopt the boughs : A ſtake thus fashion'd with induſtrious art, He rak'd the river round in every part : When, riſing from the troubled brook was ſeen A youth with features pale and ghaſtly mien : Above the circling ſtream he rais'd his breaſt ;
26. Except his head, he was in armour dreſt, And forth, in his right hand, a helmet held ; The very helmet, which ſo long distreſs'd Ferrau had sought in vain, he now beheld : He to Ferrau in wrathful words expressed ; Thou raſcal vile, thy perfidy's reveal'd; Why thus to loſe thy helmet doſt thou grieve Which, long time ſince, you ought with me to leave.	His head alone was bare, all arm'd the reſt : His better hand the fatal helmet bore, The helmet that in vain was ſought before : Full on Ferrau he tur'd with threatening look, And thus the ghoſt th' aſtonish'd knight beſpoke. Wretch! Does this helm perplex thy faithleſs mind, A helm thou ſhould'ſt have long here this reſign'd ?
27. Remember, Pagan, when thou killedſt me ; Me for Angelica's dead brother know : You promis'd, 'bove all arms, this mine ſhould be, And in few days it in the ſtream to throw ; Now, if juſt fortune has done that, you ſee, Which to my wiſh you baſely would nor do. Vex not yourſelf; but if be vext you muſt, Be vex'd at your own wicked breach of truſt.	Remember fair Angelica and view In me her brother, whom thy weapon ſlew. Didſt thou not vow, with all my arms to hide My caſque ere long beneath the whelming tide ? Though baſely thou haſt fail'd thy plighted word, See juster fortune has my own reſtor'd : Then murmur not – or if thou ſtill muſt grieve, Lament that e'er thy falſehood could deceive.
28. But if a ſplendid helmet you would wear, ſome other with more honour ſtrive to have : Such does the Paladin Orlando bear, Such does Rinaldo, one perhaps more brave : One was Almont's, t'other Mambrino's ſhare One or the other with your valour crave: This, which to me was by your vow decreed, You would do well to leave it mine indeed.	But if thou ſeek'ſt another helm to gain, Seek one that may no more thy honour ſtain : Seek one perchance of ſtronger temper'd charms ; ſuch has Orlando, ſuch Rinaldo arms : Mambrino, this ; Almontes, that poſſeſs'd ; By one of theſe thy brows be nobler preſs'd : But what I claim by ſacred faith for mine, Forbear to ſeek, and willingly reſign.

3.2 Translation Comparison: Canto I

Italian	Harington
29 All'apparir che fece all'improvviso de l'acqua l'ombra, ogni pelo arricciossi, e scolorossi al Saracino il viso; la voce, ch'era pee uscir, fermossi. Udendo poi d'Argalia, ch'ucciso quivi avea già (che l'Argalia nomossi), la rotta fede così imroverarse di scorno e d'ira dentro e di fuor arse.	29 *Ferraw* was such amazd to ſee the ſpirite, That made this ſtraunge appearance vnexpected, His voice was gone, his haire did ſtand vpright, His ſences were all so to feare ſubjected. His heart did ſwell with anger and despite, To heare his breach of promiſe thus objected, And that *Argalia* (ſo the Knight was named) With juſt reproof, could make him thus aſhamed.
30 Ne tempo avendo a pensar altra scusa, e conoscendo ben che 'l ver gli disse, restò senza risposta a bocca chiusa; ma la vergogna il cor sì gli traffisse, che giurò per la vita di Lanfusa non voler piú mai ch'altro elmo lo coprisse se non quel buono che già in Aspramonte trasse del capo Orlando al fiero Almonte.	30 And wanting time, the matter to excuſe, And being guiltie of no litle blame, He reſted mute, and in a ſenceleſſe muſe, So ſore his hart was tainted with the ſhame. And by *Lanfusas* life he vowd to vſe No helmet, till such time he gat the ſame, Which from the ſtout Almont *Orlando* wan, When as they two encountred man to man.
31 E servò meglio questo giuramento, non avea quell'altro fatto prima. Quindi si parte tanto malcontento che molti giorni poi si rode e lima. Sol di cercare è il paladino intento di qua di là, dove trovarlo stima. Altra ventura al buon Rinaldo accade, che da costui tenea diverse strade.	31 But he this vow to keepe more firmely ment, And kept it better then the firſt he had. Away he parted hence a malcontent, And many dayes enſuing reſted sad. To ſeeke Orlando out is his intent, With whom to fight he would be very glad. But now what haps vnto *Renaldo* fell, That tooke the other way, tis time to tell.
32 Non molto va Rinaldo, che si vede A saltare inanzi il suo destrier feroce: Ferma, Baiardo mio, deh, ferma il piede! che l'esser senza te troppo mi nuoce. Per questo il destrier sordo a lui non riede, anzi più se ne va sempre veloce. Segue Rinaldo, e d'ira si distrugge: ma seguitiamo Angelica che fugge.	32 Not farre he walkd, but he his horse had ſpide, That prauſing went before him on the way, Holla, my boy, holla (*Renaldo* cride) The want of thee annoyd me much to day. But Bayard will not let his maiſter ride, But takes his heeles, and fasſer go'th away. His flight much anger in *Renaldo* bred: But follow we *Angelica* that fled.

3.2 Translation Comparison: Canto I

Huggins	Hoole
29. The ghoſt's appearance, which ſo ſudden ſtood Upon the ſtream, made ev'ry hair erect; The Pagan's countenance diſcoloured ſhew'd He would have ſpoke, but utterance was checkt, Hearing Argalia, in whoſe blood embru'd His hands had been (ſo was he call'd) detect : And him upbraid for breach of vow, with ſhame And rage made both his mind and body flame.	The Saracen beheld, with wild affright, The ſtrange appearance of the phantom-knight Up roſe his hair like briſtles on his head, His utterance fail'd him, and his colour fled. But when he heard Argalia, whom he ſlew, (Argalia was the name the warrior knew) Reproach his tainted faith and breach of fame, His haughty boſom glow'd with rage and ſhame.
30 Nor having time to think of an excuſe, Well knowing that the truth had been rehears'd, Stood without anſwer, with his mouth recluſe; And with remorſe his very heart was pierc'd : Then ſolemn ſwore, by th' life of his Lanfuse, That to no helmet ſhould his head be vers'd, If not that one, ſo fam'd in Aſpramont, Orland had ta'en from head of fierce Almont.	Then by Lanfuſa's life a sacred vow He made, to wear no head-piece o'er his brow, But that which in fam'd Aſpramont of yore, From fierce Almontes's head Orlando tore.
31. And he obſerv'd more faithfully his vow, Than he did that, which he had made before. From thence departing with dejected brow, Vexation many days his ſpirits tore : His wiſh to find the Paladin was now, And here and there, where he might find him, bore: A diff'rent hap to brave Rinald fell out, As he had ta'en, from t'other, diffrent route.	And to this oath a due regard he paid, And kept it better than the firſt he made. Thence with ſad steps in penſive mood he went, And long remain'd in ſullen diſcontent. Now here, now there he ſeeks the Chriſtian knight, And in his panting boſom hopes the ſight. Rinaldo, who a different path had try'd,
32. Not far from thence did then Rinaldo go, E'e his fierce ſteed he ſaw before him leap: Stop, ſtop, I prithee ſtop, Baiardo, wh'oh! Me, thus depriv'd, in too much toil you keep : The nag will not come back, and, deafen'd ſo, Rather more ſwiftly from him ſeems to ſkip : Rinald perſues, and does with paſsion burn : But to Angelic's flight let's now return.	As fortune led, full ſoon before him ſpy'd His gallant courſer bounding o'er the plain – Stay, my Bayardo, ſtay – thy ſight reſtrain : Much has thy want to day perplex'd thy lord – The ſteed, regardleſs of his mater's word, Through the thick foreſt fled with ſpeed renew'd, While, fir'd with added rage, the knight purſu'd. Now turn we on Angelica, who ſpeeds

3.2 Translation Comparison: Canto I

Italian	Harington
33 Fugge tra selve spaventose e scure, per lochi ínabitati, ermi e selvaggi. Il mover de le frondi e di verzure, che di cerri sentia, d'olmi e di faggi, fatto le avea con subite paure trovar di qua di là strani viaggi ch'ad ogni ombra veduta in monte o in valle, temea Rinaldo aver sempre alle spalle	33 That fled through woods, and deserts all obscure, Through places vninhabited and waſt, Ne could ſhe yet repute her ſelfe secure, But farther still ſhe gallopeth in hast. Each leafe that ſtirs in her doth feare procure, And maketh her afrrighted, and agaſt: Each noiſe ſhe heares, each shadow ſhe doth ſee, She doth mistrust it should *Renaldo* be.
34 Quall pargoletta o dammai o capriuola, che tra le fronde del natio boschetto alla madre veduta abbia la gola stringer dal pardo, o aprirle il fianco o 'l petto, di selva in selva dal crudel s'invola, e di paura triema e di sospetto; ad ogni sterpo che passando tocca, esser si crede all'empia fera in bocca.	34 Like to a fawne, or kid or bearded goate, That in the wood a tyger fierce eſpide, To kill her dame, and firſt to teare the throate, And then to seed vpon the hanch or ſide, Fearing leſt ſhe might light on ſuch a lot, Doth ſeeke it ſelfe in thickeſt brackes to hide, And thinks each noiſe the wind or aire doth cauſe, It ſelfe in danger of the tyger clawes.
35 Quel dì e la notte e mezzo l'altro giorno s'andò aggirando, e non sapeva dove. Trovossi al fine in un boschetto adorno, che lievemente la fresca aura muove. Duo chiari rivi, mormorando intorno, sempre l'erbe vi fan tenere e nuove; e rendea ad ascoltar dolce concento, rotto tra picciol sassi, il correr lento.	35 That day and night ſhe wandred here and there, And halfe the other day that did enſue, Vntill at laſt she was arrived where, A fine young groue, with pleaſant ſhadow grew, Neare to the which two litle rivers were, Whoſe moiſture did the tender herbs renue, And make a ſweete and very pleaſing ſound, By running on the ſand and ſtonie ground.
36 Quivi parendo a lei d'esser sicura e lontana a Rinaldo mille miglia, da la via stanca e da le stiva arsura, di riposare alquanto si consiglia: tra' fiori smonta, e lascia alla pastura andare il palafren senza la briglia e quel va errando intorno alle chiare onde, che di fresca erba avean piene le sponde.	36 Here ſhe at laſt her ſelfe in ſafetie thought, As being from *Renaldo* manie a mile, Tyr'd with annoy the heate and trauell brought, She thinkes it beſt with ſleepe the time beguile, And hauing firſt a place conuenient ſought She lets her horſe refresh his limbes the while, Who fed vpon the banks well cloth'd with graſſe, And dranke the riuer water cleere as glaſſe.

3.2 Translation Comparison: Canto I

Huggins	Hoole
33. Thro' foreſt dreadful and obſcure ſhe files, By gloomy, wild, and ſavage places takes : The ruſtling, that from boughs and leaves does rise, When by the wind beach, elm, and lime-tree ſhakes, Rais'd in her mind ſo ſudden a ſurprize, That here and there for ſtrangeſt ways ſhe makes ; For if on hill, in dale, ſhe ſaw a ſhade, Rinald ſhe ſtill does at her ſhoulders dread.	O'er savage wilds, and unfrequented meads ; Nor thinks herſelf secure, but ſwiftly ſcuds Thro' the deep mazes of ſurrounding woods ; Starts at the leaves that ruſtle with the wind, And thinks the knight purſues her cloſe behind : Each ſhadow that in hill or vale appears, Again recalls Rinaldo to her fears !
34. Juſt ſo the pretty little fawn, or goat, That 'midſt the verdure of its native wood ſees, of its dam, juſt taken by the throat, The flank and breaſt, by leopard torn, all blood, To ſhun the monſter, flies thro' glades about, Trembling with apprehenſions ſtill renew'd: If in her way ſhe touches any root, She thinks, ſhe's in the clutches of the brute.	So when a fawn or kid by chance has found, Amidſt the covert of his native ground, His hapleſs dam ſome furious leopard's prize, Who tears her throat, and haunches as ſhe lies ; Far from the dreadful fight, with terror chac'd, From grove to grove he flies with trembling haſte ; While every buſh he touches in his way, He thinks the cruel ſavage gripes his prey.
35. That day and night ſhe wander'd all around, And to th'enſuing noon, unknowing where ; At length a lovely, little grove ſhe found, Which lightly mov'd, fann'd by the cooling air ; Two murmuring limpid brooks the ſpot ſurround, Which kept the verdure ever freſh and fair ; And charming muſik to the ear ſupply'd, Amidſt the pebbles, broken by their glide.	Unconſcious where ſhe paſs'd, that day and night, With half the next, the damſel urg'd her flight. At length ſhe came, where roſe a bowery ſhade, Whoſe nodding branches to the breezes play'd : Two purling ſtreams adorn the ſylvan ſcene, And clothe the turf with never-fading green : Along the meads they roll their eaſy tide, The ſtones, with murmuring noiſe, their paſſage chide.
36. Here ſhe, imagining herſelf ſecure, And from Rinaldo many miles diſjoin'd, Weary the road and ſcorching heat t'endure, To get a little ſlumber was inclin'd: Alights amidſt the flow'rs; to th'meadow pure Leaving her horſe, with bridle not confin'd, Wand'ring with freedom round the crystal ſhore, Which herbage freſh and full, for paſture, bore.	Here hop'd the fair a ſafe retreat to find, And fondly deem'd Rinaldo far behind : O'ercome with toil, with burning heart oppreſt, She ſought to eaſe her limbs with needful reſt. Then lighting on the ground, ſhe loos'd the reins, And gave her ſteed to graze th' enamell'd plains.

3.2 Translation Comparison: Canto I

Italian	Harington
37 Ecco non lungi un bel cespuglio vede di prun fioriti e di vermiglie rose, che de le liquide onde al specchio’l siede, chiuso dal sol fra l’alte quercie ombrose; così voto nel mezzo, che concede fresca stanza fra l’ombre più nascose e la foglia coi rami in modo è mista, che ’l sol non v’entra, non che minor vista.	37 Hard by the brooke an arbor ſhe deſcride, Wherein grew faire, and veire fragrant floures, With roſes ſweete, and other trees beſide, Wherwith the places adornes the natiue boures, So fenced in with ſhades on either ſide, Safe from the heate of late or early houres, The boughs, and leaues, ſo cunningly were mixt, No ſunne, no light; could enter them betwixt.
38 Dentro letto vi fan tenere erbette, ch’invitano a posar chi s’appresenta. La bella donna in mezzo a quel si mette; ivi si corca, et ivi s’addormenta. Ma non per lungo spazio così stette, che un calpestio le par che venir senta: cheta si leva, e appresso alla riviera vede ch’armato un cavallier giunt’era.	38 Whithin the tender herbes a bed do make, Inuiting folke to take their reſt and eaſe, Here meanes this Ladie faire a nap to take, And falls to ſleepe, the place ſo well doth pleaſe, Not long ſhe lay, but her a noiſe did wake, The trampling of a horſe did her diſeaſe, And looking out at ſecret as ſhe might, To come all armd ſhe ſaw a comely knight.
39 Se gli è amico o nemico non comprende: tema e speranza il dubbio ‘l cuor le scuote; e di quella avventura il fine attende, né pur d’un sol sospir l’aria percuote. Il cavalliero in riva al fiume scende sopra l’un braccio a riposar le gote; e in un suo gran pensier tanto penetra, che par cangiato in insensibil pietra.	39 She knowes not yet if he be foe, or frend, Twixt hope and feare ſhe doubtfully doth ſtand, And what he means to do ſhe doth attend, And who it was ſhe faine would vnderſtand. The knight did to the riuer ſide deſcend, And reſting downe his head vpon his hand, All in a muſe he ſitteth ſtill alone, Like one tranſformd into a marble ſtone.
40 Pensoso più d’un’ora a capo basso stette, Signore, il cavallier dolente; poi cominciò con suono afflitto e lasso a lamentarsi sì soavemente, ch’ avrebbe di pietà spezzato un sasso , una tigre crudel fatta clemente. Sospirando piangea, tal ch’un ruscello parean le guancie, e ’l petto un Mongibello.	40 He tarri’d in this muſe an houre and more, With looke caſt downe in ſad and heauie guiſe, At laſt he did lament his hap ſo ſore, Yet in ſo ſweet and comely moornfull wiſe, So hard a heart no tiger euer bore, But would haue heard ſuch plants with watred eys. His heart did seeme a mountaine full of flame, His cheecks a ſtreame of tears to quench the ſame.

3.2 Translation Comparison: Canto I

Huggins	Hoole
37. Near to the place a pretty tuft there was, Of flow'ring ſhrubs, and the vermilion roſe, Which the clear ſtream reflected like a glaſs, And from the ſun the leafy oaks incloſe : The middle ſo, that a refreſhing place The ſhelt'ring ſhadows all around compoſe ; The boughs ſo interwove, that the ſun's light There could not enter, much leſs human ſight.	Not diſtant far, an arbour ſtruck her view, Where flowery herbs and bluſhing roſes grew : Cloſe by the bower the glaſſy mirror flow'd : The bower was ſhelter'd with a waving wood Of lofty oaks ; the inner part diſplay'd A cool retreat amidſt ſurrounding ſhade. So thick the twining branches nature wove, No ſight, no ſun could pierce the duſky grove :
38. The tender herbage form'd therein a bed, Inviting all that came to ſoft repoſe, Hither the lovely nymph herſelf convey'd, Here ſhe laid down, and here her eyes did cloſe. Ere in this ſituation long ſhe ſtay'd, The noiſe of footvteps, that way bending, roſe: ſoft ſhe gets up, and to the river near Perceives, juſt come, an armed cavalier.	A riſing bank, with tender herbage ſpread, Had form'd for ſoft repose a rural bed. The lovely virgin here her limbs compos'd, Till downy ſleep weary eyelids clos'd. Not long ſhe lay, for ſoon her ſlumber fled, A trampling ſteed her ſudden terror bred : When, riſing ſilent, near the river's ſide, A graceful warrior, ſheath'd in arms, ſhe ſpy'd.
39. Or friend or foe, ſhe could not comprehend, Her heart, in doubt, with hope and fear was ſhook: Of this adventure ſhe expects the end, Nor with one ſingle ſigh the air ſhe ſtruck: The cavalier does to the ſtream deſcend, His cheek upon his arm to reſt betook, And into ſuch deep thought his mind is gone. He ſeems transform'd into a ſenſeless ſtone.	Uncertain if ſhe view'd a foe or friend, Alternate hopes and fears her boſom rend. Th'approaching ſtranger now his ſteed forſook, And ſtretch'd his careleſs limbs beſides the brook, His arm ſustain'd his head, and, loſt in thought, He ſeem'd a ſtatue by the ſculptor wrought.
40. Thoughtful an hour and more, his head down bent, The knight remains o'erwhelm'd with grief and moan: Then he begins ſo plaintive to lament, With words ſo ſoft, and in ſo ſweet a tone; That e'en a rock with pity might have rent, And clemency a tygreſs would have ſhown: He wept: his cheeks appear'd a river's ſtream: He ſigh'd: his breaſt a burning mount did ſeem.	An hour and more (my lord) the penſive knight With head reclin'd remain'd in mournful plight, At length began with ſuch a doleful ſtrain, To tell the liſtening woods his ſecret pain, That parting rocks might tender pity ſhow, And ſavage tigers ſoften at his woe : He ſigh'd ; his breaſt, like flaming Aetna glow'd, While down his cheeks the tears like rivers flow'd.

3.2 Translation Comparison: Canto I

Italian	Harington
41 Pensier - dicea - che ’l cor m’aggiacci et ardi, ch’in bel giardin su la nativa spina e causi il duol che sempre il rode e lima, che debbo far, poi ch’io ſon giunto tardi, e ch’altri a corre il frutto è andato prima? a pena avuto io n’ho parole e sguardi, et altri n’ha tutta la spoglia opima. Se non ne tocca a me frutto né fiore	41 Alas (ſaid he) what meanes this diuerſe paſſion? I burne as fire, and yet like froſt I freeſe. I ſtill lament, and neuer moue compaſſion. I come too late and all my labour leeſe. I had but words and looks for ſhew and faſhion. But others get the game, and gainful fees: If neither frute, nor floure come to my part, Why ſhould her loue conſume my carefull hart?
42 La verginella è simile alla rosa, mentre sola e sicura si riposa, né gregge né pastor se le avicina l’aura soave e l’alba rugiadosa, l’acqua, la terra al suo favor s’inchina: giovenii vaghi e donne inamorate amano averne e seni e tempie ornate.	42 Like to the roſe I count the virgine pure, That growth on natiue ſtem in garden faire, Which while it ſtands with wals enuirond ſure, Where heardme with their heards can not repaire To fauor it, it ſeemeth to allure, The morning deaw, the heate, the earth, the aire. Gallant young men, and louely dames delight, In their ſweete ſent, and in their pleaſing ſight.
43 Ma non sì tosto dal materno stelo rimossa viene e dal suo ceppo verde, che quanto avea dagli uomini e dal cielo favor, grazia e bellezza, tutto perde. La vergine che ‘l fior, di che più zelo che de’ begli occhi e de la vita aver de, lascia altrui corre, il pregio ch’avea inanti perde nel cor di tutti gli altri amanti.	43 But when that once tis gathered and gone, From proper ſtalk, where late before it grew, The loue, the liking litle is or none, Fauour, grace and beautie all adew. So when a virgin graunts to one alone, The precious floure for which ſo many ſew, Well he that getteth it may loue her beſt, But ſhe forgoes the loue and all the reſt.
44 Sia vile agli altri, e da quel solo amata a cui di sé fece sì larga copia. Ah, Fortuna crudel, Fortuna ingrata! trionfan gli altri, e ne moro io d’inopia. Dunque esser può che non mi sia più grata? dunque io posso lasciar mia vita propia? Ah, più tosto oggi manchino i dì miei, ch’io viva più, s’amar non debbo lei!	44 She may deſerue his loue, but others hate, To whom of loue ſhe ſhewd her ſelfe ſo ſcant. (Oh then my cruell fortune or my fate) Others haue ſtore, and I am staru’d with want: Then leaue to loue this ladie ſo vngrate: Nay liue to loue (behold I ſoone recant) Yea firſt let life from theſe my limbs be rent, Ere I to chaunge my loue ſhall give conſent.

3.2 Translation Comparison: Canto I

Huggins	Hoole
41. Thought, ſays he, that my heart doſt ſcorch and freeze, And cauſeſt grief to torture thus and ſlay, What ſhall I do? ſince, by my ſad delays, Another cropt the fruit, and ſtole away? Scarce had I heard her words, and ſeen her face, Another made of the rich ſpoils his prey : Since neither fruit nor flow’r can be my ſhare, For her my heart why ſhould affliction tear?	Ah me! (he cry’d) whence comes this inward ſmart, Theſe thoughts that burn at once and freeze my heart ! What to a tardy wretch, like me, remains ? With happier ſpeed the fruit another gains. To me were ſcarcely words and looks addreſs’d, The laſt dear bliſs another has poſſeſs’d. Since then I neither fruit nor flowers enjoy, Why ſhould her love in vain my heart deſtroy ?
42. A virgin’s like the newly-blowing roſe, In a fair garden, on its native thorn, While ’tis alone, ſecure in its repoſe, By flocks or ſhepherds ne’er rudely torn, The earth, the water, to it favour ſhows, The fragrant air and dew-beſprinkled morn: Gay youths and am’rous nymphs would fain bedeck With it their temples, and adorn their neck.	The ſpotleſs maid is like the blooming roſe Which on its native ſtem unſully’d grows ; Where fencing walls the garden-ſpace ſurround, Nor ſwains, nor browsing cattle tread the ground : The earth and ſtreams their mutual tribute lend, Soft breathe the gales, the pearly dews deſcend : Fair youths and amorous maidens with delight Enjoy the grateful ſcent, and bleſs the ſight.
43. But, ſoon as e’er from its maternal place ’Tis pluck’d, and from its verdant ſtem it goes, All that it had from men and heav’n, the grace, The favour, beauty, totally does loſe. The virgin, who that flow’r ſhe ne’er ſhould ceaſe Tend’rer than her fair eyes, or life, to uſe, Yields but to one, has all, ſhe once could boaſt Of worth, with all her former lovers, loſt.	But if ſome hand the tender ſtalk invades, Loſt is its beauty and its colour fades : No more the care of heaven , or garden’s boaſt, And all its praiſe with youths and maidens loſt. So when a virgin grants the precious prize More choice than beauty, dearer than her eyes, To ſome lov’d ſwain; the power ſhe once poſſeſs’d, She forfeits ſoon in every other breaſt ;
44. Vile let her be to all, by him alone Belov’d, to whom ſhe did her perſon grant. Fortune ingrate ! thou cruelty haſt ſhown, That others triumph, while I die for want! Can I then ever her dear charms diſown? Can I myſelf of my own life ſupplant? Ah! ſooner far may end this life of mine, Than living I ſhould e’er her love decline.	Since he alone can juſtly love the maid, To whom ſo bounteous ſhe her love display’d. While others triumph in each fond deſire, Relentless fortune ! I with want expire. Then ſhake this fatal beauty from thy mind, And give thy fruitleſs paſſion to the wind – Ah ! no – this inſtant let my life depart, Ere her dear form is baniſh’d from my heart.

3.2 Translation Comparison: Canto I

Italian	Harington
45	45
Se mi domanda alcun chi costui sia,	If ſome perhaps deſirous are to know,
che versa sopra il rio lacrime tante,	What wight it was with ſorow ſo oppreſt,
io dirò ch'egli è il re di Circassia,	Twas *Sacrapant*, that was afflicted ſo,
quel d'amor travagliato Sacripante;	And loue had bred this torment in his breaſt:
io dirò ancor, che di sua pena ria	That tickling wound, that flattring cruell foe,
sia prima e sola causa essere amante,	Happie are they that know and haue it leaſt.
e puri un degli amanti di costei:	The loue of her I ſay procur'd his woe,
e ben riconosciuto fu da lei.	And ſhe had heard and knew it long agoe.
46	46
Appresso ove il sol cade, per suo amore	Her loue allur'd him from the Eſter land,
venuto era dal capo d'Oriente;	Vnto the Westerne ſhoares, where ſets the ſunne,
che seppe in India con suo gran dolore,	And here he heard how by *Orlandos* hand,
come ella Orlando sequitò in Ponente:	A paſſage ſafe from th'Indies ſhe had wonne.
poi seppe in Francia che l'imperatore	Her ſequeſtration he did vnderſtand,
sequestrata l'avea da l'altra gente,	That *Charls* had made, and how the ſame was done
per darla all'un de' duo che contra il Moro	To make the knights more venterous and bold,
più quel giorno aiutasse i Gigli d'oro.	In fighting for the floure de luce of gold.
47	47
Stato era in campo, e inteso avea di quella	And furthermore him ſelfe had present bene,
rotta crudel che dianzi ebbe re Carlo:	When *Charls* his men were ouerthrowne and ſlaine.
cercò vestigio d'Angelica bella,	Since then, he traueld farre to find his Queene,
né potuto avea ancora ritrovarlo.	But hitherto it hath bene all in vaine.
Questa è dunque la trista e ria novella	Now much diſpaire, and litle hope betweene,
che d'amorosa doglia fa penarlo,	So rufully thereof he doth complaine,
aflligger, lamentare e dir parole	And with ſuch wailing words his woes rehearſt,
che di pietà potrian fermare il sole.	As might the hardeſt ſtonie heart have pearſt.
48	48
Mentre costui così s'affligge e duole,	And while in this moſt dolefull state he bides,
e fa degli occhi suoi tepida fonte,	Sighing full oft, and ſhedding many a teare,
e dice queste e molte altre parole,	Speaking theſe ſame, and many words beſides,
che non mi par bisogno esser racconte;	(Which I to tell for want of time forbeare)
l'aventurosa sua fortuna vuole	His noble fortune ſo for him prouides,
ch'alle orecchie d'Angelica sian contesi	That all this came vnto his miſtreſſe eare,
e così quel ne viene a un'ora, a un punto,	And in one moment he preuailed more
ch'in mille anni o mai più non è raggiunto.	Then he had done in many yeares before.

3.2 Translation Comparison: Canto I

Huggins	Hoole
45 If ’tis demanded, who this perſon was, Who, near the brook, thus gave his tears to flow, Know, that it is the Monarch of Circaſs, Sacripant, overwhelm’d with love and woe : Of his ſharp pain the firſt and only cauſe Is, that he was in love : this alſo know, Of this fair lady’s Lovers he was one ; And he to her, by this time, was well known.	If any ſeek to learn the warrior’s name Whoſe mournful tears increas’d the running ſtream, ’Twas Sacripant, to hapleſs love a prey, Whoſe rule Circaſsia’s ample realms obey : For fair Angelica his courſe he bends
46. Near where the Sun declines, by love led on, He from the bound’ries travel’d of the Eaſt: For that he had with grief in India known, That ſhe Orlando followed to the Weſt : Then knew, in France the Emperor had thrown Her, from all others, under cloſe arreſt : And promis’d, that ſhe ſhould his prize be made, Who the gold lilies beſt that day ſhould aid.	From eaſtern climes to where the ſun deſcends : For pierc’d with grief, he heard in India’s land With Brava’s knight ſhe ſought the Gallic ſtrand ; And after heard in France, the blooming fair Was giv’n by royal Charles to Namus’ care ; The wiſh’d-for prize the champion to reward, Whoſe arms ſhould beſt the golden lily guard.
47. He in the camp had been, was witneſs there – O’ th’ rout King Charles did juſt before ſuſtain : The ſteeps perſued of Angelic the fair, Of which he knowledge could not yet attain : This was the diſmal news, which his deſpairs Increas’d, the ſource of all his am’rous pain, Made him lament and moan in ſuch diſcourſe, The Sun in pity might have stopt his courſe.	Himſelf that fatal conflict had beheld, When Pagan arms the Chrstian forces quell’d : Since then through many a winding track he ſtray’d, And ſought, with fruitleſs care, the wandering maid.
48. While he afflicted grieves, in this ſad way, And of his eyes a tepid fountain made, And ſuch and more affecting words did ſay, Which in this place are needleſs to be ſaid : Fortune was kindly willing, on that day, They to Angelic’s ears ſhould be convey’d : So at a lucky point of time came out, What might not by a thousand years be brought about.	While, grieving thus, in doleful ſtate he lies, The tears like fountains guſhing from his eyes, Beyond his wiſh, propitious fortune bears His ſoft complainings to his miſtreſs’ ears.

3.2 Translation Comparison: Canto I

Italian	Harington
49 Con molta attenzion la bella donna al pianto, alle parole, al modo attende - - di colui ch’in amarla non assonna; né questo è il primo dì ch’ella l’intende: ma dura e fredda più d’una colonna, ad averne pietà non però scende; come colei c’ha tutto il mondo a sdegno, e non le par ch’alcun sia di lei degno.	49 *Angelica* with great attention hard, The mone, and plaint, that him tormented ſore, Who long had loued her, with great regard, As ſhe had triall, many yeares before, Yet as a marble piller cold and hard, She not inclines, to pittie him the more. Like one that all the world doth much diſdaine, And deemeth none worthie her loue to gaine.
50 Pur tra quei boschi il ritrovarsi sola le fa pensar di tor costui per guida; che chi ne l’acqua sta fin alla gola, ben è ostinato se mercé non grida. Se questa occasione or se l’invola, non troverà mai più scorta sì fida; ch’a lunga prova conosciuto inante s’avea quel re fedel sopra ogni amante.	50 But being now with danger compaſt round, She thought it beſt to take him for her guide, For one that were in water almoſt drownd, Were verie ſtout, if for no helpe he cryde : If he let paſſe the fortune now ſhe found, She thinkes to want the like another tyde. And furthermore for certaine this ſhe knew, That *Sacrapant* had beene her lover true.
51 Ma non però disegna de l’affanno che lo distrugge alleggierir chi l’ama, e ristorar d”ogni passato danno con quel piacer ch’ogni amator più brama: ma alcuna finzione, alcuno inganno di tenerlo in speranza ordisce e trama; tanto ch’a quel bisogno se ne serva, poi torni all’uso suo dura e proterva	51 Ne ment ſhe tho to quench the raging fires, That ay conſum’d his faithfull louing heart, Ne yet with that a louer moſt deſires, T’aſſwage the paine in all, or yet in part: She meanes he firſt ſhall pull her from the briers, And feed him then with words and womens art, To make him firſt of all to ſerue her turne, That doue, to wonted coyneſſe to returne.
52 E fuor di quel cespuglio oscuro e cieco fa di sé bella et improvisa mostra, come di selva o fuor d’ombroso speco, Diana in scena o Citerea si mostra; e dice all’apparir: - Pace sia teco; teco difenda Dio la fama nostra, e non comporti, contra ogni ragione, ch’abbi di me sì falsa opinione.	52 Vnto the riuer ſide ſhe doth descend, And toward him moſt goddeſſe like ſhe came, And ſaid, all peace to thee my deareſt frend, With modeſt looke, and cald him by his name, Further ſhe ſaid, the gods and you defend My chaſtitie, mine honor and my fame. And neuer grant by their diuine permiſſion, That I giue cauſe of anie *ſuch ſuſpicion.

3.2 Translation Comparison: Canto I

Huggins	Hoole
49. With much attention, here the lovely dame The ſighs, the words, the plaintive manner heard, Of him, whoſe reſt was broke by th’ am’rous dream : Before this day his love he had declar’d ; But ſhe, hard, cold as column, ne’er became So mild, to yield to him ſome ſoft regard ; As one who has the world in high diſdain, And thinks none worthy is, her to obtain.	Angelica attentive hears his moan, Whoſe conſtant paſſion long the fair had known : Yes, cold as marble, her obdurate breaſt No kindly pity for his woes confeſs’d : As one who treats mankind with like diſdain, Whoſe wayward love no merit could obtain :
50. But, in the foreſt wild, as ſhe’s alone, She thought it fit to take him for her guide : Who ſtands neck-deep in water, muſt be one Quite obstinate, if for no help he cry’d : If this occasion once away be flown, Convoy ſo ſafe will never be ſupply’d : For, by long trial heretofore, ſhe knew This King to be, above all lovers, true.	But thus with perils clos’d on every ſide, ſhe thinks in him that Fortune might provide A ſure defence, her champion and her guide. For who, when circling waters round him ſpread And menace preſent death, implores not aid ? This hour neglected, never might ſhe view A knight again ſo valiant and ſo true.
51. Howe’er, ſhe no intention did conceive, That grief, which kills her ſuitor, to appeaſe, And all paſt pains with ſuch delight relieve, As can alone the wiſhful lover pleaſe ; But fraud and fiction ſhe begins to weave, To hold his hope up with fallacious eaſe, That ſo ſhe may her preſent purpose ſerve, Then, as before, become ſevere, proterve.	Yet meant ſhe ne’er t’ aſſuage his amorous ſmart, Who kept her deeply treaſur’d in his heart ; And with that happineſs his pain reward, That happineſs, which lovers moſt regard : Some other new-fram’d while the fair deſign’d To lure with hope his unſuſpecting mind ; And, when her fears, were paſt, return again To all her cruelty and coy diſdain.
52. Now from the copſe’s dark and gloomy ſhade The radiant, the ſurpriſing beauty goes : As from the cave, or thro’ the woody glade, Amongſt our ſcenes, Dian, or Venus ſhows : She coming forward, Peace be with you, ſaid : You and my fame may heav’n defend from foes! And ſo conduct your mind with reaſon’s rein, That no false thought of me you entertain.	Confeſs’d in open ſight the virgin ſtood : As on the ſcene, from cave or painted grove, Appears Diana, or the queen of love. Hail ! mighty warrior ! (thus the damſel ſaid) May favouring heav’n afford me timely aid, That you may ſtill unſully’d keep my name, Nor with ſuſpicion wrong my ſpotleſs fame !

3.2 Translation Comparison: Canto I

Italian	Harington
53 Non mai con tanto gaudio o stupor tanto levò; gli occhi al figliuolo alcuna madre, ch'avea per morto sospirato e pianto, poi che senza esso udì tornar le squadre; con quanto gaudio il Saracin, con quanto stupor l'alta presenza e le leggiadre maniere e il vero angelico sembiante, improviso apparir si vide inante.	53 With how great ioy a mothers minde is fild, To ſee a ſonne, for whom ſhe long had mourned, Whom ſhe hard late in battell to be kild, And ſaw the troopes without him home returned, Such ioy had *Sacrapant* when he behild, His Ladie deere: his teares to ſmiles are turned, To ſee her beautie rare, her comely fauour, Her princely preſence, and her ſtately hauour.
54 Pieno di dolce e d'amoroso affetto, alla sua donna, alla sua diva corse, che con le braccia al collo il tenne stretto, quel ch' al Catai non avria fatto forse. Al patrio regno, al suo natio ricetto seco avendo costui, l'animo torse: subito in lei s'avviva la speranza di tosto riveder sua ricca stanza.	54 Like one all rauiſht with her heauenly face, Vnto his loued Ladie he doth runne, Who was content in armes him to imbrace, Which ſhe perhaps at home wold not haue done, But doubting now the dangerous time and place, She muſt go forward as ſhe hath begun, Hoping by his good ſeruice and aſſiſtance, To make her home returne without reſiſtance.
55 Ella gli rende conto pienamente dal giorno che mandato fu da 'lei a domandar soccorso in Oriente al re de' Sericani e Nabatei; e come Orlando la guardò sovente da morte, da disnor, da casi rei; e che 'l fior virginal così avea salvo, come se lo portò del materno alvo.	55 And in most lou'ly manner ſhe doth tell, The ſtrange adventures, and the diuers chance, That ſince they two did part to her befell, Both on the way, and ſince ſhe came to France: And how *Orlando* vſed her right well, Defending her from danger and miſchance, And that his noble force and magnanimitie, Had ſtill preſeru'd the floure of her virginitie.
56 Forse era ver, ma non però credibile a chi del senso suo fosse signore , ma parve facilmente a lui possibile, ch'era perduto in via più grave errore. Quel che l'uom vede, Amor gli fa invisibile, e l'invisibil fa vedere Amore. Questo creduto fu; che 'l miser suole dar facile credenza a quel che vuole.	56 It might be true, but ſure it was incredible, To tell to one that were diſcreet and wiſe, But vnto *Sacrapant* it ſeemed poſſible, Becauſe that loue had daſled ſo his eyes: Loue cauſeth that we ſee to ſeeme inuiſible, And makes of things not ſeene, a ſhape to riſe. It is a prouerbe vſed long ago, We ſoone beleeue the thing we would haue ſo.

3.2 Translation Comparison: Canto I

Huggins	Hoole
53. Never with ſuch ſurprize ſo overjoy'd, Did mother lift her eyes to her firſt-born, Whom ſhe lamented, as in war destroy'd, When, without him, ſhe heard the troops return, As, with amaze and rapture unalloy'd, His ſight the Pagan to her charms did turn, To her angelic reſemblance, beauteous air, As ſudden ſhe before him does appear.	Struck with the viſion, Sacripant amaz'd On fair Angelica in rapture gaz'd : Not with ſuch joy a mother views again Her darling offspring, deem'd in battle ſlain, Who ſaw the troops without him home return'd, And long his loſs with tears maternal mourn'd.
54. Replete with passion ſweet and amourous Does to his nymph, to his dear goddeſs run ; Him with her arms ſhe round the neck holds cloſe, Which in Catai perhaps ſhe ne'er had done, ſhe, having him, does now her mind diſpoſe T' her native place, native dominion, Sudden a hope revives in her again, Of ſoon revisiting her rich domain.	The lover now advanc'd with eager pace, To claſp his fair one with a warm embrace While ſhe, far diſtant from her native ſeat, Refus'd not thus her faithful knight to meet, With whom ſhe hop'd ere long her ancient realms to greet.
55. She does to him the ſtory full relate, From that ſameday, when he by her was ſent Into the Eaſt, aſſiſtance to intreat Fro' th' Serican's Nabathean government ; And how from death, diſhonours, dangers great Orlando oft to guard her was intent, And that ſhe ſafe had kept her virgin flow'r, As it ſhe from her mother's womb had bore.	Then all her ſtory ſhe at full expreſs'd, Ev'n from the day, when urg'd by her requeſt, He parted, ſuccours in the eaſt to gain From fam'd Gradaſſo king of Sericane : How great Orlando did her ſteps attend, And ſafe from danger and miſchance defend ; While, as ſhe from her birth had kept unſtain'd Her virgin fame, he ſtill that fame maintain'd.
56. Perhaps 'twas true; but was not credible To person, who was in his judgment free, But eaſily to him ſeems possible, As loſt in error greater far was he : What a man ſees, love makes inviſible, And what's inviſible, love makes him ſee ; This was thought true, as ſtill th'unhappy give Credence to what they'd willingly believe.	This might be true, but one diſcreet and wiſe, Would ſcarcely credit ſuch a fond ſurmiſe : Yet Sacripant with eaſe the maid believ'd, For mighty love had long his ſenſe deceiv'd : Love, what we ſee, can from our ſight remove, And things inviſible are ſeen by Love.

3.2 Translation Comparison: Canto I

Italian	Harington
57 Se mai si seppe il cavallier d'Anglante pigliar per sua sciochezza il tempo buono, il danno se ne avrà; che da qui inante nol chiamerà Fortuna a sì gran dono: tra sé tacito parla Sacripante -ma io per imitarlo già non sono, che lasci tanto ben che m'è concesso, e ch'a doler poi m'abbia di me stesso.	57 But to himſelfe thus *Sacrapant* doth ſay, B'it that my Lord of *Anglant* were ſo mad, To take no pleaſure of ſo faire a pray, When he both time and place, and power had, Yet am not I obliged anie way, To imitate a preſident ſo bad. He rather take my pleaſure while I may, Then waile my want of wit another day.
58 Corrò la fresca e matutina rosa, che, tardando, stagioni perder potria. So ben ch'a donna non si può far cosa che più soave e più piacevol sia, ancor che se ne mostri disdegnosa, e talor mesta e flebil se ne stia: non starò peri repulsa o finto sdegno, ch'io non adombri e incarni il mio disegno.	58 He gather now the freſh and fragrant roſe, Whoſe beautie may with ſtanding ſtill be ſpent, One cannot do a thing (as I ſuppoſe) That better can a womans minde content: Well may they ſeeme much grieved for a gloſe, And weepe and waile, and dolefully lament, There ſhall no fooliſh plaintes, nor fained ire, Hinder me to encarnat my deſire.
59 Così dice egli; e mentre s'apparecchia al dolce assalto, un gran rumor che suona dal vicin bosco gl'intruona l'orecchia, sì che mal grado l'impresa abbandona: e si pon l'elmo (ch'avea usanza vecchia di portar sempre armata la persona), viene al destriero e gli ripon la briglia, rimonta in sella e la sua lancia piglia.	59 This ſaid, forthwith he did himſelfe prepare, T'aſſault the fort that eaſly would be wonne, But loe a ſodaine hap that bred new care, And made him ceaſe his enterpriſe begone, For of an enimie he was aware, He claſpt his helmet late before vndone, And armed all, he mounteth one his beſt And ſtandeth readie with his ſpeare in reſt.
60 Ecco pel bosco un cavallier venire, il cui sembiante è d'uom gagliardo e fiero: candido come nieve è il suo vestire, un bianco pennoncello ha per cimiero. Re Sacripante, che non può patire che quel con l'importuno suo sentiero gli abbia interrotto il gran piacer ch'avea, con vista il guarda disdegnosa e rea.	60 Behold a warrior whom he did not know, Came downe the wood in ſemblance like a knight, The furniture was all as white as ſnow, And in the helme a plume of fethers white. King *Sacrapant* by proofe doth plainely ſhow, That he doth take the thing in great diſpite, To be diſturbd and hindred from that pleaſure, That he preferd before each other treaſure.

3.2 Translation Comparison: Canto I

Huggins	Hoole
57. If th' Anglant knight, thro' his ſtupidity, The lucky ſeaſon knew not how to take, The ſorrow he will feel, that formerly Fortune's rich preſent he did not partake, To himſelf Sacripant ſpeaks tacitly ; But him I will not my example make, That I ſhould quit ſuch bleſſing to me ſent, And after for my conduct muſt repent.	 What though Anglante's knight ſo long forbore To ſeize the beſt occasion in his power : (Thus to himſelf in ſecret ſpoke the knight) Shall I ſo coldly fortune's gifts requite ? Or e'er repent I flighted beauty's charms When the glad hour had giv'n them to my arms !
58. I'll crop this freſh, this early budding roſe ; For, by delay, the ſeaſon off may fle e: I know, we nought to woman can propoſe, That can more ſweet, or more delightful be, Tho' ſhe here at herſelf diſdainful ſhows, And is a while in ſad anxiety : Thro' feign'd diſdain, repulſe, I'll not decline To colour o'er and finish my design.	 No – let me crop the freſh, the morning roſe, Whoſe budding leaves untainted ſweets diſclose. Midſt all diſguiſe, full well the fair approve The ſoft, the pleaſing violence of love. Then let no forg'd complaints my ſoul affright, Nor threatenings rob me of the wiſh'd delight.
59. Thus fays he, and mean time he does prepare For th' ſweet aſſault, a mighty noiſe does riſe From the wood nigh, which does inveſt his ear, So, 'gainst his will, he quits the enterprize : Puts on his helm, for he did ever wear His other arms to guard him from ſurprize, Comes to his ſteed, on him the rein refits, Mounts on the ſeat, his lance he ready gets.	 He ſaid, and for the ſoft attack prepar'd : But ſoon a loud and ſudden noiſe was heard : The noiſe, resounding from the neighbouring grove, Compell'd the knight to quit his taſk of love : His ready helmet on his head he plac'd ; His other parts in ſhining ſteel were cas'd : Again with curbing bit his ſteed he rein'd, Remounted ſwiftly and his lance regain'd.
60. Now comes along the wood a cavalier, Who of tout, furious man the air expreſs'd ; As white as ſnow the habit he does wear, And a white plume he carries for his creſt : King Sacripante, who now cannot bear, That he, by route unſeaſonable preſs'd, Had interrupted his immenſe delight, Gives him a look of anger and deſpite.	 Now, iſſuing from the wood, a knight is ſeen Of warlike ſemblance and commanding mien : Of dazzling white the furniture he wears, And in his caſque a ſnowy plume he bears. But Sacripant, whom amorous thoughts employ, Defrauded of his love and promis'd joy, Beholds th' intruding champion from afar With haughty looks, and eyes that menace war.

3.2 Translation Comparison: Canto I

Italian	Harington
61 Come è più presso, lo sfida a battaglia; che crede ben fargli votar l'arcione. Quel che di-lui non stimo già che vaglia un grano meno, e ne fa paragone, l'orgogliose minaccie a mezzo taglia, sprona a un tempo, e la lancia in resta pone. Sacripante ritorna con tempesta, e corronsi a ferir testa per testa.	61 Approching nie, the warrior he defide, And hopes to ſet him quite beſide the ſeat: The other with ſuch loftie words replide, As perſons vſe, in choler and in heat. At laſt when glorious vaunts were laid aſide, They come to ſtrokes: and each to do his ſeat, Couched his ſpeare, and running thus they ſped, Their courſers both encountred hed to hed.
62 Non si vanno i leoni o i tori in salto a dar di petto, ad accozzar sì crudi, sì come i duo guerrieri al fiero assalto, che parimente si passar gli scudi. Fe' lo scontro tremar dal basso all'alto l'erbose valli insino ai poggi ignudi; e ben giovò che fur buoni e perfetti gli osberghi sì, che lor salvaro i petti.	62 As Lions meete, or Buls in paſtures greene, With teeth & hornes, & ſtain with bloud the field, Such eger fight theſe warriers was betweene. And eithers ſpeare had pearſt the tothers ſhield, The ſound that of these ſtrokes had raiſed beene, An eccho lowd along the vale did yeeld. Happie it was that their curats were ſo good, The Lances elſe had pierſed to the blood.
63 Già non fero i cavalli un correr torto, anzi cozzaro a guisa di montoni: quel del guerrier pagan morì di corto, ch'era vivendo in numero de' buoni; quell'altro cadde ancor, ma fu risorto tosto ch'al fianco si sentì gli sproni. Quel del re saracin restò disteso adosso al suo signor con tutto il peso.	63 They were not able now about to wheele, Butting like rammes, the one the others head, Whereof the Pagans horſe ſuch paine did feele, That erre long ſpace had paſt he fell downe dead. The tothers horſe a little gan to reele, But being ſpurd, full quickly vp he ſped. The Pagans horſe thus overthrowne and ſlaine, Fell backward greatly to his maſters paine.
64 L'incognito campion che restò ritto, e vide l'altro col cavallo in terra, stimando avere assai di quel conflitto, non si curò di rinovar la guerra; ma dove per la selva è il camin dritto, correndo a tutta briglia si disserra; e prima che di briga esca il pagano, un miglio o poco meno è già lontano.	64 That vnknowne champion ſeeing thother downe, His horſe vpon him lying dead in vew, Seeking in this exploit no more renowne. But by the way that leadeth from the towne, The firſt appointed iourney doth purſew, And was now ridden halfe a mile at leaſt, Before the Pagan parted from his beaſt.

3.2 Translation Comparison: Canto I

Huggins	Hoole
61. When he’s more near, to battle him defy’d, Thinking to make him from his ſaddle fly; T’other, who deems himſelf not leſs ſupply’d With proweſs, and is ready now to try, Him interrupts amidſt his threat’ning pride, Claps ſpurs, at once to th’ reſt does lance apply; Sacripant turns, as if by tempest led, And, ruſhing, each ſtrikes at the other’s head.	Approaching nearer he defies his force, And hopes to hurl him headlong from his horſe With threatening words the ſtranger makes return, With equal confidence and equal ſcorn : At once he ſpoke , and to the combat preſs’d, His courſer ſpurr’d and place his lance in reſt : King Sacripant return’d with equal ſpeed ; And each on each impell’d his rapid ſteed.
62. Nor bulls, nor lions, forward bound and vault So fierce, who ruſh each other to oppoſe, As theſe two warriors to the dread assault; For thro’ their shields each of their pushes goes: Their meeting caus’d to ſhake from low to alt The graſſy vale and cliff, which naked ſhows, And them well-aided corſets fine and good, Which, to protect their breaſts, ſuch force wiſhtood.	Not bulls or lions thus the battle wage With teeth and horns, in mutual blood and rage, As fought theſe eager warriors in the field : Each forceful javelin pierc’d the other’s ſhield With hideous craſh: the dreadful clangors riſe, Swell from the vales, and echo to the ſkies ! Though either’s breaſt had pierc’d the pointed wood, But the well-temper’d plates the force withſtood.
63. The sſteeds did not th’ attack, by winding, guide, Rather, as fights the ram, full-butt they run : That of the Pagan warrior inſtant dy’d, Which living was deem’d valuable one : T’other fell too, but, ſoon as at his ſide He felt the ſpur, he up again was flown: That of the Saracin lay ſtretch’d out ſtrait Upon his maſter with his heavy weight.	The fiery courſers, long to battle bred, Like butting rams encounter’d head to head. The ſtranger’s with the ſhock began to reel, But ſoon recovere’d with the goring ſteel ; While on the ground the Pagan’s breathleſs fell, A beaſt that, living, ſerv’d his maſter well.
64. The unknown champion, who remain’d upright, And on the ground ſees t’other with his ſteed, Thinking, enough he had prevail’d in fight, Thought, to renew the combat was no need ; But thro’ the foreſt on his road foreright He haſtes away, and puſhes on full ſpeed, And, ere the Pagan’s freed from his diſtreſs, At diſtance is a mile, or little leſs.	The knight unknown, beholding on the mead His foe lied cruſh’d beneath the ſlaughter’d ſteed, And deeming here no further glory due, Reſolv’d no more the conteſt to renew ; But turning ſwift, again purſu’d his way, And left the fierce Circaſſian where he lay.

3.2 Translation Comparison: Canto I

Italian	Harington
65 Qual istordito e stupido aratore, poi ch’è passato il fulmine, si leva di là dove l’altissimo fragore appresso ai morti buoi steso l’aveva; che mira senza fronde e senza onore il pin che di lontan veder soleva: tal si levò il pagano a piè rimaso, Angelica presente al duro caso.	65 Like as the tiller of the fruitfull ground, With ſodaine ſtorme and tempeſt is aſtoniſhed Who ſees the flaſh, & heares the thunders ſound, And for their maſters ſakes, the cattell puniſhed, Or when by hap a faire old pine he found, By force of raging winds his leaues diminiſhed. So ſtood amazd the Pagan in the place, His Ladie preſent, at the wofull case.
66 Sospira e geme, non perché l’annoi che piede o braccia s’abbi rotto o mosso , ma per vergogna sola, onde a dì suoi né pria né dopo il viso ebbe sì rosso: e più, ch’oltre al cader, sua donna poi fu che gli tolse il gran peso d’ adosso. Muto restava, mi cred’io, se quella non gli rendea la voce e la favella.	66 He fetcht a ſigh most deepely from his hart, Not that he had put out of ioynt, or lamed His arme, his legge, or any other part, But chiefly he, his euill fortune blamed, At ſuch a time, to hap ſo ouerthwart, Before his loue, to make him so aſhamed: And had not ſhe ſome cauſe of ſpeech found out, He had remained ſpeechleſſe out of doubt.
67 Deh! - diss’ella - signor, non vi rincresca! che del cader non è la colpa vostra, ma del cavallo, a cui riposo et esca meglio si convenia che nuova giostra. Né perciò quel guerrier sua gloria accresca; che d’esser stato il perditor dimostra: così, per quel ch’io me ne sappia, stimo, quando a lasciare il campo è stato primo.	67 My Lord (ſaid ſhe) what ailes you be ſo ſad? The want was not in you, but in your ſteed; For whom a ſtable, or a paſture had Beene fitter then a courſe at tilt indeed. Nor is that aduerſe partie verie glad, As well appeares, that parted with ſuch ſpeed, For in my iudgement they be ſaid to yeeld, That firſt leaue off, and do depart the feeld.
68 Mentre costei conforta il Saracino, ecco col corno e con la tasca al fianco, galoppando venir sopra un ronzino un messaggier che parea aflitto e stanco: che come a Sacripante fu vicino, gli domandò se con un scudo bianco e con un bianco pennoncello in testa vide un guerrier passar per la foresta.	68 Thus while ſhe giues him comfort all ſhe may, Behold there came a meſſenger in poſt, Blowing his horne, and riding downe the way, Where he before his horſe, and honor loſt. And comming nearer he of them doth pray, To tell if they had ſeene paſſe by that coſt, A champion armd at all points like a knight, The ſheeld, the horſe, and armour all of white.

3.2 Translation Comparison: Canto I

Huggins	Hoole
65. Like as the ploughman ſtupid in a ſtound, After the flash of lightning’s paſs’d away, Riſes up, whence the thunder’s clatt’ring ſound Near his dead oxen him ſtretch’d out did lay Who ſees, of leafy honours all uncrown’d, The pine, which he far off us’d to ſurvey, So roſe the Pagan, and on foot does gaze ; Angelic preſent at his hapleſs case.	As when, the thunder o’er, the ether clears, Slow riſing from the ſtroke the hind appears, Where ſtretch’d he lay all ſenseleſs on the plain, Where fast beſide him lay his oxen ſlain : And ſees the pine, that once had rais’d in air Its ſtately branches, now of honours bare : So roſe the Pagan from the fatal place, His mistreſs preſent at the dire diſgrace.
66. He ſighs, he groans: not that he ſuffered From foot or arm, that h’ad put out or broke ; But thro’ his ſhame, which caus’d, that now more red, Than ever in his life-time, was his look ; And more, for that beſides his fall, the maid It was, who off him the vaſt burden took. I think, he never would have ſpoken more, Did not ſhe to him voice and ſpeech reſtore ;	He sigh’d full deeply from his inmoſt heart Not for a wounded limb, or outward ſmart : But ſhame alone his tortur’d boſom tore, A ſhame like this he ne’er confeſs’d before ; And more he ſorrow’d, when the damſel freed His limbs encumber’d from the murder’d ſteed ; Long time he ſilent ſtood with downcaſt look,
67. Ah ! Sir, ſaid ſhe, let it not you torment ; For sure the fault cannot be laid on you ; But on the horſe, as eaſe, and nutriment Suited him better far, than tilting new: Nor hence this warrior’s fame has increment, As he to be the loſer plain does ſhew ; So I, by what I herein know, conceive, Since he has been the firſt the field to leave.	Till firſt Angelica the ſilence broke. She thus began : Let not my lord bemoan His courſer’s fatal error, not his own ; For him had graſſy meads been fitter far, Or ſtalls with grain ſurcharg'd, than feats of war ! Yet little praiſe awaits yon haughty knight, Nor can he juſtly glory in his might; For he, methinks, may well be ſaid to yeld, Who firſt forſakes the fight and flies the field.
68. While ſhe to th’ Pagan comfort does apply, Behold, with horn and wallet at his ſide, A meſſenger on horſeback there does hie, Who, vext and tired ſeeming, poſt did ride, And, when he came to Sacipante nigh, Aſk’d him, if he a warrior had deſcry’d, Who, bearing a white ſhield, and on his head Had a white creſt, thorough the foreſt ſped.	With words like theſe the drooping king ſhe chear’d, When from the woods a meſſenger appear’d ; Tir’d with a length of way he ſeem’d to ride, His crooked horn and wallet at his ſide : When now, approaching to the Pagan knight, He aſk’d if he had ſeen, with buckler white, And snowy plumage o’er his creſt display’d, A warrior paſſing through the foreſt ſhade.

3.2 Translation Comparison: Canto I

Italian	Harington
69 Rispose Sacripante: - Come vedi, m'ha qui abbattuto, e se ne parte or ora; e perch'io sappia chi m'ha messo a piedi, fa che per nome io lo conosca ancora. Et egli a lui: - Di quel che tu mi chiedi io ti satisfarò senza dimora: tu dei saper che ti levò di sella l'alto valor d'una gentil donzella.	69 I haue both ſeene the knight, and felt his force, (Said *Sacrapant*) for here before you came, He caſt me downe and also kild my horſe, Ne know I (that doth greeve me moſt) his name. Sir (quoth the poſt) the name I will not force, To tell, ſith you deſire to know the ſame, Firſt, know that you were conquerd in this fight, By vallew of a damſell faire and bright.
70 Ella è gagliarda, et è più bella molto; né il suo famoso nome anco t'ascondo: fu Bradamante quella che t'ha tolto quanto onor mai tu - guadagnasti al mondo. - Poi ch'ebbe così detto, a freno sciolto il Saracin lasciò poco giocondo, che non sa che si dica o che si faccia, tutto avvampato di vergogna in faccia.	70 Of paſſing ſtrength, but of more paſſing hew, And *Bradamant*, this damſell faire is named, She was the wight, whoſe meeting you may rew, And all your life hereafter be aſhamed. This laid, he turnd his horſe and bad adew. But S*acrapan*t with high diſdaine enflamed, Was firſt ſo wroth, and then ſo ſhamed thereto, He knew not what to ſay, nor what to do.
71 Poi che gran pezzo al caso intervenuto ebbe pensato invano, e finalmente si trovò da una femina abbattuto, che pensandovi più, più dolor sente; montò l'altro destrier, tacito e muto: e senza far parola, chetamente tolse Angelica in groppa, e differilla a più lieto uso, a stanza più tranquilla.	71 And after he had ſtaid a while and muſd, That at a womans hands he had receaued, Such a diſgrace as could not be excuſd, Nor how he might reuenge it he perceaued, With thought hereof his mind was ſo confuſd, He ſtood like one of wit and ſenſe bereaued. At last he go'th, a better place to finde, He takes her horſe and makes her mount behind.
72 Non furo iti duo miglia, che sonare odon la selva che li cinge intorno, con tal rumore e strepito, che pare che triemi la foresta d'ogn'intorno; e poco dopo un gran destrier n'appare, d'oro guernito, e riccamente adorno, che salta macchie e rivi, et a fracasso arbori mena e ciò che vieta il passo.	72 Now hauing rode a mile, or there about, They hard a noyſe, a trampling on the ground, They thought it was ſome companie or rout, That cauſed in the woods ſo great a ſound: At laſt they ſee a warlike horſe, and ſtout, With guilded barb, that coſt full many a pound, No hedge, no ditch, no wood no water was, That ſtopped him where he was bent to paſſe.

3.2 Translation Comparison: Canto I

Huggins	Hoole
69. Sacripant anſwer'd, As you ſee, but now He has me beaten down, and went away ; And, as I'd learn, who me on foot did throw, Do you the name of him to me diſplay ; And he reply'd, In what of me you'd know, I you will ſatisfy without delay : You then muſt learn, who caſt you from your ſeat, A genteel damſel was, of valour great.	To whom thus Sacripant in brief again : The knight you ſeek has ſtretch'd me on the plain ; But now he parted hence ; to him I owe My ſham'd defeat, nor yet my victor know. I ſhall not, ſince you with me to reveal, (Reply'd the meſſenger) your foe conceal : Know then, the fall you ſuffer'd in the fight, A gallant virgin gave, unmatch'd in might,
70. Stout is ſhe, but in beauty does exceed, Nor will I her fam'd name from you ſecrete ; Bradamant 'twas, who thus has tarniſhed What honour e'er you in the world did get: So ſoon as this he'd utter'd, in full ſpeed He leaves the Pagan in no little fret, Who knows not what either to ſay or do, His viſage in ſuch way with ſhame does glow.	Of fame for deeds of arms, of greater fame For beauteous form, and Bradamant her name. He ſaid ; and turn'd his courſer from the place ; The Saracen, o'erwhelm'd with new diſgrace, All mute with conſcious ſhame, dejected ſtood, While o'er his features fluſh'd the mantling blood ;
71. After long while upon this accident He ponder'd had in vain, and finally Finds by a woman he to earth was ſent, Of which the more he thought, more pain felt he, Mounting the other ſteed, dumb, diſcontent, Without a word once ſpeaking, quietly Angelic takes behind, ſo does defer His purpoſe, till more quiet place occur.	Till to the damſel's ſteed the knight addreſs'd His ſilent ſteps, and now the ſaddle preſs'd ; Then plac'd the fair Angelica behind, Reſolv'd ſome more ſecure retreat to find.
72. Two mile they had not gone, before they hear The wood re-echo, which does them ſurround ; With ſuch great noise and craſh, it did appear, As if the foreſt trembled all around : And ſoon they ſaw a horſe did forward bear, With gold and trappings rich capariſon'd, Leapt o'er the rivers, plung'd along the copſe, Tears down the trees, and nought his paſſage ſtops.	Ere far they rode, they heard a trampling ſound, That all the foreſt ſeem'd to ſhake around : They look, and ſoon a ſtately ſteed behold, Whoſe coſtly trappings ſhine with burniſh'd gold : He leaps the ſteepy mounds, and croſſing floods, And bends before his way the craſhing woods.

3.2 Translation Comparison: Canto I

Italian	Harington
73 - Se l’intricati rami e l’aer fosco :- disse la donna - agli occhi non contende, Baiardo è quel destrier ch’in mezzo il bosco con tal rumor la chiusa via si fende. Questo è certo Baiardo, io ’l riconosco: deh, come ben nostro bisogno intende! ch’un sol ronzin per dui saria mal atto, e ne viene egli a satisfarci ratto. -	73 *Angelica* casting her eye aſide, Except (ſaid ſhe) mine eyes all dazled be, I haue that famous horſe *Bayardo* ſpide, Come trotting downe the wood, as ſeemes to me: (How well for vs our fortune doth prouide) It is the verie ſame, I know he: On one poore nag to ride we two were loth, And here he commeth fit to ſerue vs both.
74 Smonta il Circasso et al destrier s’accosta, e si pensava dar di mano al freno. Colle groppe il destrier gli fa risposta, che fu presto a girar come un baleno; ma non arriva dove i calci apposta misero il cavallier se giungea a pieno! che nei calci tal possa avea il cavallo, ch’avria spezzato un monte di metallo.	74 King *Sacrapant* alighteth by and by, And thinkes to take him gently by the rayne, But with his heeles the horſe doth streight reply, As who ſhould say, his rule he did diſdaine. Happie it was he ſtood the beaſt not nye, For if he had, it had beene to his paine, For why, ſuch force the horſe had in his heele, He would haue burſt a mountaine all of ſteele.
75 Indi va mansueto alla donzella, con umile sembiante e gesto umano, come intorno al padrone il can saltella, che sia duo giorni o tre stato lontano. Baiardo ancora avea memoria d’ella, ch’in Albracca il servia già di sua mano nel tempo che da lei tanto era amato Rinaldo, allor crudele, allor ingrato.	75 But to the damſell gently he doth go, In humble manner, and in lowly ſort. A ſpaniell after abſence fauneth ſo, And ſeekes to make his master play, and ſport, *Bayard* remembred well the damſell tho, When ſhe vnto *Albracca* did resort, And vſd to feed him for his maſters ſake, Whom ſhe then lou’d, and he did her forſake.
76 Con la sinistra man prende la briglia, con l’altra tocca e palpa il collo e ‘l petto: di quel destrier, ch’avea ingegno a maraviglia, a lei, come un agnel, si fa suggetto. Intanto Sacripante il tempo piglia: monta Baiardo, e l’urta e lo tien stretto. Del ronzin disgravato la donzella lascia la groppa, e si ripone in sella.	76 She takes the bridle boldly in her hand, Stroking his breſt, and necke, with art, and ſkill: The horſe that had great wit to vnderſtand, Like to a lambe, by her he ſtandeth ſtill, And while *Bayardo* gently there did ſtand, The Pagan got him vp, and had his will. And ſhe that erſt to ride behind was faine, Into her ſaddle mounted now againe.

3.2 Translation Comparison: Canto I

	Huggins	Hoole
73.	If the entwining boughs, and air obſcure, The Lady ſaid, my ſight do not oppoſe, Baiard's the horſe, that makes his boiſt'rous tour, And with ſuch rumour thro' the thicket goes. Full well I know him ; this is Baiard, sure : Ah ! in good time how well our wants he knows! One horſe of two the uſe can ill ſupply, And he, both to content, does hither fly.	Unleſs the mingled boughs, with duſky ſhade, Deceive my erring ſight (exclaim'd the maid) I ſee Bayardo in yon gallant horſe, That though the woodland breaks his ſounding courſe : One palfrey could but ill two riders bear, And fortune ſends him to relieve our care.
74.	The King diſmounts, comes to the courſer's ſide, And on the bridle thought to lay his hand ; To him the horſe with his hind feet reply'd, His turns he ſwift as lightning could command, Reach'd not the place, where to his heels apply'd; Ill-fated knight! had he quite reach'd his ſtand; For in the horſe's heels ſuch power was, He could in pieces ſplit a rock of braſs.	King Sacripant, alighting on the plain, Drew near, and thought ſecure to ſeize the rein ; But ſwift as lighting flaſh along the ſky, With ſpurring heels Bayardo made reply. It chanc'd beſide him the Circaſſian ſtood, Elſe had he mourn'd his raſh attempt in blood ; Such dreadful force was in the courſer's heel, The ſtroke had burſt a mount of ſolid ſteel.
75.	From thence he courteous to the damſel goes, In humble ſemblance, attitude humane; As the dog leaping round his maſter throws, Who abſent from him did ſome days remain: Baiard, ev'n yet, her by remembrance knows, She in Albracca, him did entertain With her own hand, when ſhe Rinald ſo lov'd, And he ſo cruel, and ungrateful prov'd.	Then to Angelica with eaſy pace He moves, and humbly views her well-known face : a Spaniel thus, domeſtic at the board, Fawns after abſence, and ſurveys his lord. The damſel was remember'd by the ſteed Wont at Albracca from her hands to feed, What time Rinaldo, courted by the maid, With foul ingratitude her love repay'd.
76.	Her left hand on the bridle then ſhe plac'd, With t'other ſew his breaſt and ſtrokes his neck : The horſe, that woun'rouſly in ſenſe ſurpaſs'd, Is like a lamb ſumbmissive to her beck : Mean time th' occaſion Sacripant embrac'd, Mounts Baiard, ſpurs him now, and now does check : Of t'other horſe, now eas'd of half his weight, The damſel quits the hips, and jumps into the ſeat.	Strok'd his broad cheſt, and ſmooth'd his ruffled mane : While conſcious he, with wondrous ſenſe indu'd. Still as a lamb, beſide her gently ſtood, The watchful Pagan leap'd into the ſeat, And curb'd with ſtreightn'd reins, Bayardo's heat. The palfrey to Angelica remain'd, Who gladly thus her former place regain'd.

3.2 Translation Comparison: Canto I

Italian	Harington
77 Poi rivolgendo a caso gli occhi, mira Il venir sonando d' arme un gran pedone. Tutta s'avvampa di dispetto e d'ira; che conosce il figliuol del duca Amone. Più che sua vita l'ama egli e desira; l'odia e fugge ella più che gru falcone. Già fu ch'esso odiò lei più che la morte; ella amò lui: or han cangiato sorte.	77 And being newly ſetled in her ſeate, She saw a man on foote all armed runne, Straight in her mind ſhe gan to chaſe and fret, Because ſhe knew it was Duke *Ammons* ſonne, Most earneſtly he ſude her loue to get, More earneſtly ſhe ſeekes his loue to ſhunne. Once ſhe lou'd him, he hated her as much, And now he loues, ſhe hates, his hap was ſuch.
78 E questo hanno causato due fontane che di diverso effetto hanno liquore, ambe in Ardenna, e non sono lontane: d'amoroso disio l'una empie il core; chi bee de l'altra, senza amor rimane, e volge tutto in ghiaccio il primo ardore. Rinaldo gusto d'una, e amor lo strugge; Angelica de l'altra, e l'odia e fugge.	78 The cauſe of this, firſt from two fountaines grew, Like in the taſt, but in effects vnlike, Plaſte in Ardenna, each in others vew, Who taſts the one, loues dart his heart doth ſtrike, Contrarie of the other doth enſew, Who drinke thereof, their louers ſhall miſlike. *Renaldo* dranke of one, and loue much pained him, The other dranke this damſell that diſdained him.
79 Quel liquor di secreto venen misto, che muta in odio l'amorosa cura , fa che la donna che Rinaldo ha visto, nei sereni occhi subito s'oscura ; e con voce tremante e viso tristo supplica Sacripante e lo scongiura che quel guerrier più appresso non attenda, ma ch'insieme con lei la fuga prenda.	79 This liquor thus, with ſecret venim mingled, Makes her to ſtand ſo ſtiffely in the nay, On whom *Renaldos* heart was wholy kindled, Though ſcarſe to looke on him ſhe can away, But from his ſight deſiring to be ſingled, With ſoft low voyce the pagan ſhe doth pray, That he approch no nearer to this knight, But flie away with all the ſpeed he might.
80 - Son dunque, - disse il Saracino - sono dunque in sì poco credito con voi, che mi stimiate inutile, e non buono da potervi ,difender da costui? Le battaglie d'Albracca già vi sono di mente uscite, e la notte ch'io fui per la salute vostra, solo e nudo, contra Agricane e tutto il campo, scudo? –	80 Why then (quoth he) make you ſo ſmall eſteeme, Of me, as though that I to him ſhould yeeld? So weake and faint my forces do you deeme, That ſafe from him your ſelfe I can not ſheeld? Then you forget Albracca, it ſhould ſeeme, And that ſame night, when I amid the field, Alone vnarmed, did defend you then, Against king *Agrican*, and all his men.

3.2 Translation Comparison: Canto I

	Huggins	Hoole
77.	Then, as by chance her eyes around ſhe bore, She ſees one come on foot, whoſe arms reſound, With anger and deſpite ſhe glow’d all o’er, When him the ſon of Duke Amon ſhe found : He than his life lov’d and deſir’d her more ; As crane the faulcon, ſhe him ſcorn’d and ſhun’d : Time was, that more than death ſhe was his hate; Then ſhe lov’d him: now each had chang’d their fate.	Now as by chance ſhe cast her eyes aſide, A knight on foot in ſounding arms ſhe ſpy’d : What ſudden terror on her face was ſhown, Soon as the knight for Amon’s ſon was known. Long had he woo’d, but ſhe deteſts his love : No ſwifter from the falcon flies the dove. He hated once, while ſhe with ardour burn’d ; And now behold their ſeveral fortunes turn’d.
78.	This by two fountains had performed been, Whoſe waters different effects inſpire ; Tho’ to each other near, both in Ardenn : One fills the heart with amorous deſire, Who t’other drinks, does free from love remain, And changes all to ice the former fire : Rinaldo taſted one: by love he dies : T’other Angelica: with hate ſhe flies.	This cauſe at firſt from two fair fountains came, Their waters different, but their look the ſame : Amidſt the ſhade of Arden’s dreary wood, Full in each other’s view the fountains ſtood : Who drinks from one, inflames with love his heart, Who drinks the other ſtream contems his dart : Rinaldo taſted that, and inly burn’d ; The damſel this, and hate for love return’d.
79.	That liquor with a ſecret bane endued, Which into hatred changes am’rous care, Cauſed the maid, who had Rinaldo view’d, O’er her bright eyes a ſudden darkneſs wear. With trembling voice, and viſage ſad, ſhe ſued To Sacripant, and him conjur’d with pray’r, That, ‘till this warrior came, he would not ſtay; But, that together, they might fly away.	Soon as Angelica beheld the knight , A ſudden miſt o’erſpread her chearful ſight ; While with a faltr’ing voice and troubled look, To Sacripant with ſuppliant tone he ſpoke ; And begg’d him not th’ approaching chief to meet, But turn his courſer, and betimes retreat.
80.	Am I then, ſaid the Saracin, am I So very little then in your esteem! That me you judge not of ability Sufficient, to defend you againſt him? Albracca’s fights eſcape your memory! Me and that night to have forgot you ſeem! What time you found me naked with this arm, ‘Gainſt Agrican’s whole camp your ſhield from harm.	Does then my proweſs (Sacripant replies) Appear ſo mean and worthleſs in your eyes, That you too feeble deem this ſlighted hand, The force of yonder champion to withſtand ? Have you forgot that memorable night When at Albracca I maintain’d the fight ? In your defence, unarm’d, I durſt oppoſe King Agrican, and brav’d a hoſt of foes.

3.2 Translation Comparison: Canto I

Italian	Harington
81	81
Non risponde ella, e non sa che si faccia,	No Sir, ſaid ſhe, (ne knowes ſhe what to ſay)
perché Rinaldo ormai l’è troppo appresso,	Because *Renaldo* now approcht ſo nye,
che da lontano al Saracin minaccia,	And threatned ſore the Pagan in the way,
come vide il cavallo e conobbe esso,	When vnder him his horſe he did eſpie,
e riconobbe l’angelical faccia	And ſaw the damſell taken as a pray,
che l’amoroso incendio in cor gli ha messo.	In whose defence he meanes to liue and die.
Quel che seguì tra questi duo superbi	But what fell out betweene theſe warriers fearce,
vo’ che per l’altro canto si riserbi.	Within the ſecond booke I do rehearse.

3.2 Translation Comparison: Canto I

Huggins	Hoole
81.	
She anſwers not, and knows not what to do,	Not ſo (ſhe ſaid) – not to reply ſhe knew ;
for that Rinald approach'd too near her ſight;	As thus ſhe ſpoke Rinaldo nearer drew,
Who does the Saracin with threats perſue,	Who now began the Pagan king to threat,
When he perceives the ſteed and ſees the knight:	Soon as his eyes the well-known courſer met,
And that angelic face he alſo knew,	And that lov'd face he view'd, whoſe charms had fir'd
Which in his heart the am'rous flame did light:	His raviſh'd boſom, and his ſoul inſpir'd.
That, which fell out, betwixt theſe warriors bold,	But ceaſe we here: the enſuing book ſhall tell
I here reſerve, to be next canto told.	What ſtrife between theſe haughty warriors fell.

3.3 TRANSLATION COMPARISON: CANTO XXIII

3.3 Translation Comparison: Canto XXIII

Italian	Harington
1 Studisi ognun giovare altrui; che rade volte il ben far senza il suo premio fia e se pur senza, almen non te ne accade morte ne danno ne ignominia ria. Chi nuoce altrui, tardi o per tempo cade il debito a scontar, che non s'oblia Dice il proverbio, ch'a trovar si vanno gli uomini spesso, e i monti fermi stanno.	1 LEt eu'rie one do all the good they can, For ſeldome cometh harme of doing well, Though iuſt reward it wanteth now & than, Yet ſhame, & euill death it doth expell, But he that miſchieueth another man, Seldome doth carrie it to heau'n or hell: Men ſay it, and we ſee it come to paſſe, Good turns in ſand, ſhrewd turns are writ in braſſe.
2 Or vedi quel ch'a Pinabello avviene per essersi portato iniquamente; e giunto m somma alle dovute pene, dovute e giuste alla sua ingiusta mente E Dio, che le più volte non sostiene veder patire a torto uno innocente, salvo la donna; e salverà ciascuno che d'ogni fellonia viva digiuno.	2 Mountaines meet ſeelds, but men may often meet, (The prouerbe ſaith) and who ſo ſets a trap, May catch himſelfe, as here you plainly ſee't In him, that thought this dame in woes to wrap, But hurts himſelfe; a puniſhment moſt meet; God ſtill defending her from all miſhap: God her preſeru'd, and will all thoſe preſerue, As ſhunne all vice, and him ſincerely ſerue.
3 Credette Pinabel questa donzella già d'aver morta, e colà giù sepulta; né la pensava mai veder, non ch'ella gli avesse a tor degli error suoi la multa. Né il ritrovarsi in mezzo le castella del padre, in alcun util gli risulta. Quivi Altaripa era tra monti fieri vicina al tenitorio di Pontieri.	3 Little it did auaile to *Pinnabell*, To be amid his kinſfolke and his frends, And neare the caſtle, where his ſire did dwell, Where eu'rie one, him honours and attends, Loe here the end of him doth plainely tell, How wicked liues, haue often wretched ends: But to proceed, I ſaid when he was ſlaine, The noble damſell ſought her way againe.
4 Tenea quell'Altaripa il vecchio conte Anselmo, di ch'uscì questo malvagio, che, per fuggir la man di Chiaramonte, d'amici e di soccorso ebbe disagio. La donna al traditore a piè d'un monte tolse l'indegna vita a suo grande agio; che d'altro aiuto quel non si provede, che d'alti gridi e di chiamar mercede.	

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
1. Let each ſtrive others to aſsiſt: for rare 'Tis doing good without reward we ſee : And if not ſo, at least you ſhall not ſhare Or death, or loſs, or baſe ignominy. Who hurts another, ſoon or late beware To find his due, which 'ſcapes not memory : The proverb ſays, Men oft' go out to find Each other, hills alone are to the ſpot confin'd.	IF man to man his friendly ſuccour lends, It rarely proves but fair reward attends Each generous deed ; at least we thus enſure Our future peace, and Heaven's regard ſecure. Who wrongs another, ſoon or late ſhall find The punſhment for evil deeds aſſign'd. The proverb holds, that oft man's wandering train Each other meet ; but mountains fix'd remain.
2. Now ſee what was to Pinabel th' event, For having acted ſo unrighteouſly, At last he came to his due puniſhment, Due and moſt juſt for his impiety: For heav'n, that the moſt time an innocent To ſee endures no ſuffer injury, The lady ſav'd, and will ſave ev'ry one, Who lives devoid of wicked action.	Behold the fate on Pinabello brought In due return for all the ill he wrought, While gracious GOD (who ne'er beholds, unmov'd, With ſufferings undeſerv'd the guiltleſs prov'd) The virgin ſav'd; and ever ſaves the juſt, Who, preſs'd with ſorrows, place in him their truſt.
3 Pinabel fancy'd he to death had brought The damſel, and that bury'd there ſhe lay : Nor more to ſee her, much leſs had he thought She'd for his errors cauſe him mulct to pay : Nor that he 'midſt his father's forts was got Did to him any benefit convey : Her Altaripa was 'mongſt mountains high, To territories of the Pontiers nigh.	When Pinabello deem'd the noble maid His wretched victim, in the cavern'd ſhade Alive entomb'd, he little fear'd to view Her vengeful arms his ruffian guile purſue ; Where nought avail'd his near paternal ſeat, T' avert the vengeance he was doom'd to meet. Midſt ſavage mountains Altaripa ſtands, Faſt by the confines of Pontieri's lands ;
4 This Altaripa held the ancient Count Anſelm, from whom this wretch was iſsued; Who, to avoid the hand of Claramont, Of friends, and of aſsiſtance, ſtood in need: The dame, o' th' traitor, at foot of a mount, Took the unworthy life away, with ſpeed, Who could no other aid t' himſelf provide, But his ſhrill ſcreams, while he for mercy cry'd.	The hoary earl Anſelmo's fair domain; Of him was born, of unpropitious ſtrain, The wretch, whom now to eſcape from Clarmont's ſword, No friends aſſiſt, no powers relief afford, Beneath a hill the generous dame aſſails His worthleſs life, and ſoon her arm prevails Againſt a foe, that no defence prepares, But heartleſs cries and unavailing prayers.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
5 Morto ch'ella ebbe il falso cavalliero che lei voluto avea già porre a morte, volse tornare ove lasciò Ruggiero; ma non lo consentì sua dura sorte, che la fe' traviar per un sentiero che la portò dov'era spesso e forte, dove più strano e più solingo il bosco, lasciando il sol già i'l mondo all'aer fosco.	
6 Né sappiendo ella ove potersi altrove la notte riparar, si fermò quivi sotto le frasche in su l'erbette nuove, parte dormendo, fin che 'l giorno arrivi, parte mirando ora Saturno or Giove, Venere e Marte e gli altri erranti divi; ma sempre, o vegli o dorma, con la mente contemplando Ruggier come presente.	4 Which when ſhe ſaw ſhe could by no meane know, But more and more uncertainly did roue; Seeing the ſunne was now declining low; She meanes that night to reſt her in the grove: Sleeping ſometime, or elſe ſometime (I trow) Looking on *Mar*s, on *Saturne*, or on *Ioue*, But chiefly, whether ſhe awakes or ſleepes; *Rogero*s image in her heart ſhe keepes.
7 Spesso di cor profondo ella sospira, di pentimento e di dolor compunta, ch'abbia in lei, più ch'amor, potuto l'ira. - L'ira- dicea- m'ha dal mio amor disgiunta almen ci avessi io posta alcuna mira poi ch'avea pur la mala impresa assunta, di saper ritornar donde io veniva; che ben fui d'occhi e di memoria priva.	5 Oft times ſhe fretting to her ſelfe would ſay, Loe; hate with me farre more preuailed hath, Then loue could do, that now haue loſt my way, And left my comfort to auenge my wrath; Nor had my wit ſo much forecaſt or ſtay, To take ſome marke of my foretrodden path: I did (quoth ſhe) as fooles are wont to do, Take one ſhrewd turne to do another two.
8 Queste et altre parole ella non tacque, e molto più ne ragionò col core. Il vento intanto di sospiri, e l'acque di pianto facean pioggia di dolore. Dopo una lunga aspettazion pur naque in oriente il disiato albore et ella prese il suo destrier ch'intorno giva pascendo, et andò contra il giorno.	6 Theſe words and many like to theſe ſhe ſpake, To paſſe the reſt of that her reſtleſſe night, Till ſtarres gan vaniſh and the dawning brake, And all the Eaſter parts were full of light, Then at aduentures ſhe her way doth take, Not knowing yet if it were wrong or right; And hauing traueld in that way ſome miles, By hap *Aſtolfo* came that way the whiles.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
5 When ſhe had kill’d the trench’rous cavalier, Who to ſlay her intended formerly, She would return, where ſhe had left Ruggier; But her hard fate would not with this comply Which from the road caus’d her thro’ by-way err, That brought her to a wood both thick and high, That ſtill more ſtrange and gloomy did appear As the ſun left the world in duſky air.	The traitor ſlain, who once her death deſign’d, She turn’d again her deareſt knight to find, Whom late ſhe left in ſtrife unequal join’d. But envious Fortune through the dreary ſhade, By winding paths, her wandering ſteed convey’d, And to the woodland’s deep receſſes led, What time, at ſun-ſet, eve her ſhadows ſpread.
6 Not knowing how ſhe could in other place Protect herſelf from night, ſhe here did ſtay Beneath the boughs, upon the tender graſs, Partly in ſleep, until new-coming day, Partly ſurveying Jove, Mars, Venus, paſs And th’ other planets, in their wand’ring way; But, ever’ ſleeping, waking, in her mind, Contemplating, Ruggier does preſent find.	Unknowing where th’ approaching night to paſs, She checks her reins, and on the verdant graſs, Beneath the covering trees, her limbs ſhe throws, To cheat the tedious hours with ſhort repoſe ; Now watches Venus, Saturn, Mars, or Jove, With every wandering ſtar that ſhines above : But from her ſleeping ſenſe, or waking mind, Her dear Rogero never is disjoin’d.
7 Oft-times, from heart profound, ſhe does bemoan, Stung with repentance, and her grievious woe, That ire than love in her more power’ had ſhown; Ire, ſays ſhe, that from love disſoins me ſo: At leaſt, had I but us’d inſpection, Seeing I to this ill emprize did go, To know how, whence I came, I might return. How I have been of eyes memory forlorn!	She sighs to think revenge her ſoul could move Beyond the ſofter claims of faithful love. Inſenſate rage has ſever’d me (ſhe cries) From all I hold moſt dear – Unheeding eyes ! That when I firſt my treacherous foe purſu’d, Mark’d not the tracks of this perplexing wood : Then had I known in ſafety to return, Nor here been loſt, dejected and forlorn.
8 Theſe, and ſuch kind of words, ſhe ne’er forbears, And many more ſhe ponder’d in her breaſt: The wind mean time of ſights, and waves of tears, A ſtorm of lamentation fore expreſt: After an expectation long, appears The ſo much wiſh’d for dawning in the eaſt : And ſhe her palfrey takes, which there did feed, And with the day did on her road proceed.	In words like theſe ſhe mourns without relief ; And now ſhe broods in ſilence o’er her grief ; While winds of ſighs, and floods of tears, that ſhake Her gentle breaſt, a cruel tempest make. At length the long-expected morn appears, When ſtreaky light the grey horizon cheers. She takes her ſteed, that graz’d beſide the way, And, mounting, turns to meet the riſing day.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
9 Né molto andò, che si trovò all’uscita del bosco, ove pur dianzi era il palagio, là dove molti dì l’avea schernita con tanto error l’incantator malvagio. Ritrovò quivi Astolfo, che fornita la briglia all’ippogrifo avea a grande agio, e stava in gran pensier di Rabicano, per non sapere a chi lasciarlo in mano.	
10 A caso si trovò che fuor di testa l’elmo allor s’avea tratto il paladino sì che tosto ch’uscì dalla foresta Bradamante conobbe il suo cugino Di lontan salutollo, e con gran festa gli corse, e l’abbracciò poi più vicino e nominossi, et alzò la visiera, e chiaramente fe’ veder ch’ell’era.	
11 Non potea Astolfo ritrovar persona a chi il suo Rabican meglio lasciasse, perché dovesse averne guardia buona e renderglielo poi come tornasse, de la figlia del duca di Dordona; e parvegli che Dio gli la mandasse. Vederla volentier sempre solea, ma pel bisogno or più ch’egli n’avea.	7 Riding the winged horſe, but in his hand, He leades the famous Rabican behinde; And eu’n as then, in great doubt he did ſtand, Where to beſtow a beaſt of ſo good kind: She knowing him, went to him out of hand, With words, with ſhowes, and with embracements kind, Ioying to find this kinſman of her owne, And vnto him her ſelfe ſhe maketh knowne.
12 Da poi che due e tre volte ritornati fraternamente ad abbracciar si foro, e si for l’uno a l’altro domandati con molta affezion de l’esser loro; Astolfo disse: - Ormai, se dei pennati vo’ ’l paese cercar, troppo dimoro: et aprendo alla donna il suo pensiero, veder le fece il volator destriero.	8 *Aſtolfo* much reioyſt at this their meeting, Then one the other aſkt of their well fare, And after their long talke, and friendly greeting, In which each ſhewd of other louing care: Sith I (quoth he) intend hence to be fleeting, To ſee what ſights in forren countries are, This horſe of me, I ſhall requeſt you take, Till I returne, and keepe him for my ſake.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
9. Nor went far, ere the paſs ſhe did attain Out of the wood, where ſtood the palace, late, When many days her baffled did detain The wicked ſorcerer, in error great: There found Astolfo, who, with little pain, The bit for Hyppogryph had made compleat, And in deep thought of Rabican did ſtand, Not knowing how to leave him, in whoſe hand.	Not far ſhe paſs'd, when iſſuing from the wood, She came to where the wizard's palace ſtood, Where once, with many a fraud, Atlantes' power Had long detain'd her in his magic bower. Aſtolpho here ſhe met, who lately gain'd The griffin-ſteed, and but his flight reſtrain'd For Rabicano's ſake, till chance ſhould give Some truſty friend, his couſer to receive.
10. By chance ſhe found him; for from off his head Juſt then the Paladin his helmet threw, That when ſhe from the foreſt iſſued So ſoon fair Bradamant her kinsman knew; From far ſalutes him, with vaſt joy ſhe fled To him, embracing when ſhe nearer drew, Declar'd her name, and lifted from her face, Her vizor, and diſcover'd who ſhe was.	The thoughtful Paladin his face diſplay'd Without his caſque, when through the miſty ſhade The valiant Bradamant her kinſman knew, And, greeting fair, impatient nearer drew ; Declar'd her name, her covering helm unlac'd, Reveal'd her features, and the knight embrac'd.
11. Astolf could not have met with any one Whom to leave Rabican with more content, That they of him ſhould take good caution, And to him, on return, again preſent, Than to the daughter of the Duke Dordone: And it ſeem'd, to him, heaven her had sent. Her with good-will he ever us'd to ſee, But much more now, in ſuch neceſſity	To Otho's ſon , who ſought ſome trusty friend To whom he might his Rabican commend, No friend could Fortune, at his preſent need, Like Bradamant ſupply, to keep the ſteed Till his return; and, when his flight was o'er,
12. While earnestly they there together ſtand, Their brotherly embraces to repeat, And each one of the other made demand, With an intenſe affection, of their ſtate, Astolfo ſaid, If of the winged band I would the country ſeek, too long I wait, And, to the lady op'ning his intent, His flying ſteed did to her view preſent.	Again in ſafety to his hand restore. Their greeting done too long here delay My purpos'd voyage through a trackleſs way : (Aſtolpho cry'd) then to the maid he told His flight deſign'd, and bade his ſteed behold.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
13 A lei non fu di molta maraviglia veder spiegare a quel destrier le penne; ch'altra volta, reggendogli la briglia Atlante incantator, contra le venne; e le fece doler gli occhi e le ciglia: sì fisse dietro a quel volar le tenne quel giorno, che da lei Ruggier lontano portato fu per camin lungo e strano.	9 Alſo he ſaid, this corſlet and this ſpeare, With you I leaue till I returne againe, (This ſpeare the ſonne of *Galafron* did beare, Whom as you heard before *Ferraw* had ſlayne) With head whereof, if any touched were, Straight wayes to fall to ground they muſt be faine, All theſe he left behind to make him light, Before that he begins to take his flight.
14 Astolfo disse a lei, che le volea dar Rabican, che sì nel corso affretta, che, se scoccando l'arco si movea, si solea lasciar dietro la saetta; e tutte l'arme ancor, quante n'avea, che vuol che a Montalban gli le rimetta, e gli le serbi fin al suo ritorno; che non gli fanno or di bisogno intorno.	10 Thus leaue once tane, away the Duke doth ſore, Firſt low, and after ſtill more hye and hye, Till at the length ſhe could him ſee no mores ſo doth the Pylot firſt, with watchfull eye, Guide out his veſſell ſoftlie by the ſhore, While he doth thinke the rocks and ſhallowes nye: But after when he dreads no more ſuch doubts, He ſayles apace, and clapps on all his clouts.
15 Volendosene andar per l'aria a volo, aveasi a far quanto potea più lieve. Tiensi la spada e 'l corno, ancor che solo bastargli il corno ad ogni risco deve, Bradamante la lancia che 'l figliuolo portò di Galafrone, anco riceve; la lancia che di quanti ne percuote fa le selle restar subito vote.	11 Now when the duke was from the damſell gone, What ſhe might do ſhe muſed in her minde, And carefully ſhe meditates thereon: How ſhe may take the iourney firſt aſſignd, And not neglect her kinſmans charge; anon A wandring peſaunt twas her hap to finde, To him ſhe doth betake the horſes ſpare, Though of the wayes they both unſkilfull are.
16 Salito Astolfo sul destrier volante, lo fa mover per l'aria lento lento; indi lo caccia sì, che Bradamante ogni vista ne perde in un momento. Così si parte col pilota inante il nochier che gli scogli teme e 'l vento; e poi che 'l porto e i liti a dietro lassa, spiega ogni vela e inanzi ai venti passa.	

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
13. To her he did not wonder great remain To ſee this mighty ſteed his wings unfold, As heretofore, him ruling with the rein, The ſorcerer Atlante tow'rds her rowl'd, And caus'd her ſight and eyelids ſuffer pain, Which ſhe ſo fix'd, his flying to behold, That day whereon, far off from her, Ruggier, He, thorough way ſo long and ſtrange, did bear.	She ſaw, but ſaw incurious what before Her eyes had ſeen, when from th' enchanted tower Atlantes' hand the flying courſer rein'd, And with the maid a combat ſtrange maintain'd. She calls to mind the day, on which ſhe view'd The parting pinions, and his courſe purſu'd With ſharpen'd ſight, when, fearing to the ſkies, He bore Rogero from her longing eyes.
14. Astolfo told her, that he was intent To give her Rabican, ſo ſwift of pace; Who, when the bow was ſhot, if on he went, To leave behind the arrow uſed was; And all his arms of each ſort different, For them at Montalban he will'd her place And for them, till his coming, to have heed; For with him now to take them was no need.	Aſtolpho tells, that to her friendly care, He Rabicano gives, beyond compare Firſt in the courſe, whoſe ſwiftneſs leaves behind The arrow parting on the wings of wind ; To her his ponderous arms he means to give, And wills her at Albano theſe to leave Till his return: ſince armour might be ſpar'd, Or aught of weight that could his flight retard.
15. Diſpos'd, by flight, thro' th th' airy region To go, light as he could, himſelf he'd make; Retains his ſword and horn, altho' alone His horn ſuffic'd, for ſeat he'd undertake. Brad'mant the lance, with heretofore the ſon Of Galafron did bear, did alſo take, The lance, which 'gain ſt whoe'er it is employ'd, Caus'd, that his ſaddle ſuddenly was void.	His ſword and horn he ſtill retain'd, though well His horn alone could every danger quell. To Bradamant he gave the golden lance, Which once the ſon of Galaphron to France From India brought, whoſe hidden power was ſuch T' unhorſe each champion with its magic touch.
16. Astolfo, mounted on his winged ſteed, Made him move, ſoftly, gently, thro' the air; But after, drove him on, with ſo much ſpeed, He from her ſight did ſudden diſappear : Such way ſets out, when pilot does precede, The mariner, who rocks and storm does fear ; But when he ſhore and haven leaves behind, Crouds all his sails, and flies before the wind.	Aſtolpho now beſtrode the winged horſe, And slowly through the air impell'd his courſe, Till Bradamant, who watch'd his upward flight, All in a moment loſt him from her ſight. So from the port the guiding pilot ſteers Who dangerous ſands and rocky ſhallows fears ; But when he leaves the rocks and ſands behind, He ſhifts each ſail, and ſcuds before the wind

3.3 Translation Comparison: Canto XXIII

Italian	Harington
17 La donna, poi che fu partito il duca, rimase in gran travaglio de la mente; che non sa come a Montalban conduca l’armatura e il destrier del suo parente; pero che ’l cuor le cuoce e le manuca l’ingorda voglia e il desiderio ardente di riveder Ruggier, che, se non prima, a Vallombrosa ritrovar lo stima.	12 Her meaning was to go to Vallumbroſe, As firſt her loue and ſhe concluded had, Whom there to finde ſhe certaine doth ſuppoſe; Whom there to find, ſhe would haue bene full glad, But loe a quite contrarie courſe ſhe goes, And ſees a ſight that made her then full ſad, Her fathers houſe Montalbanie ſhe ſpide, In which as then her mother did abide.
18 Stando quivi suspesa, per ventura si vede inanzi giungere un villano, dal qual fa rassettar quella armatura come si puote, e por su Rabicano; poi di menarsi dietro gli diè cura i duo cavalli, un carco e l’altro, a mano ella n’avea duo prima; ch’avea quello sopra il qual levò l’altro a Pinabello.	13 If ſhe ſhall forward go, approching nyre, She ſhalbe ſtayed there, ſhe ſtands in doubt, If ſhe ſtand ſtill, or backward do retire, She feares to meet acquaintance there about; If ſhe be ſtayd, ſhe feeles ſuch burning fire, Of longing loue as cannot be put out: She chaunſt amid theſe thoughts, & many other, To meet *Alardo* there her younger brother.
19 Di Vallombrosa pensò far la strada, che trovar quivi il suo Ruggier ha speme; ma qual più breve o qual miglior vi vada, poco discerne, e d’ire errando teme. Il villan non avea de la contrada pratica molta; et erreranno insieme. Pur andare a ventura ella si messe, dove pensò che ’l loco esser dovesse.	14 This meeting in her minde bred much vexation, When as ſhe found her brother her had ſpide, And made her alter her determination, Which that ſhe might from him the better hide, After ſome common words of ſalutation, To Montalbano with him ſhe doth ride, Where as her mother, full of care and feare, Had wiſht, and wayted for her comming there.
20 Di qua di là si volse, né persona incontrò mai da domandar la via. Si trovò uscir del bosco in su la nona dove un castel poco lontan scopria, il qual la cima a un monticel corona. Lo mira, e Montalban le par che sia: et era certo Montalbano; e in quello avea la matre et alcun suo fratello.	15 But all thoſe kind embracings and thoſe kiſſes, She had of parent, kinſmen kinde, and friends, She deems of little vallue to thoſe bliſſes, That ſhe had loſt, and thought them ſmall amends: But ſith to meet *Rogero* now ſhe miſſes, To ſend a meſſenger ſhe now intends, Some ſuch to whom ſhe may commit the charge. To tell her mind vnto her loue at large.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
17. The lady, ſoon as e'er the Duke was gone, Remains of mind in mighty diſcontent ; Nor knows to Montalban how to lead on Her kinſman's horſe, with his arms different ; Seeing her ardent wiſh, ſtrong will inclin'd, Gnaw'd on her heart, and her did ſo torment, To ſee Ruggier ; for him ſhe did ſuppoſe, If not before, to find at Vallembroſe.	The duke departing thus: the martial maid, In deep ſuſpense, awhile in ſilence weigh'd The means to Mount Albano thence to bear Her kinſman's ſteed and implements of war For now , with fond deſire, her boſom burn'd To ſee Rogero, in his abſence mourn'd Whom (yet deny'd to meet) her anxious mind At leaſt in Vallombroſa hop'd to find.
18. Here ſtanding in ſuſpenſe, by accident She sees before her come a countryman, Whom to adjust ſhe caus'd th' arms different, Well as he could, and put on Rabican ; Then gave him charge to bring, where then ſhe went, Both ſteeds; one loaded, one in hand to train : Ere this ſhe two had ; for ſh' 'ad that before, She rode, when th' other off from Pinabel ſhe bore.	While ſilent thus ſhe ſtood in penſive mood, It chanc'd a peaſant on the way ſhe view'd, And him ſhe bade Aſtolpho's armour take, And place the weight on Rabicano's back, Then lead the courſer which the burden bore, With that which Pinabello rode before.
19. To make the way for Vallombroſe ſhe meant, As ſhe had hope ſhe there might find Ruggier ; But whether beſt or ſhortest way ſhe went, Little diſcer'd and does, to wander, fear : The countryman but ſeldom did frequent Theſe quarters ; and they both together err : Yet, at a venture, forward journey'd ſhe, When ſhe conciev'd that the place needs muſt be.	To Vallombroſa now ſhe sought the way, But doubtful of the track, ſhe fear'd to ſtray From where ſhe wiſh'd; nor knew the peaſant well The country round, and thus, as chance befel A path ſhe took, and through the foreſt wide
20. This ſide and that ſhe turns : nor any one She ever meets, of whom to ask the way, Finds ſhe gets out the wood, about the noon, Where near, a caſtle did itſelf display, Which ſummit of a little mount did crown. She look'd: thought Montalban ſhe did ſurvey. And ſurely Montalban it was, and there ſome of her brothers and her mother were.	At random ſtray'd, without a friend to guide. At noontide hour they left the covert ſhade And on a hill a caſtle near ſurvey'd Of ſtately ſcite; the virgin at the view Believ'd in this ſhe Mount Albano knew : And Mount Albano there the dame beheld, In which her mother and her brethren dwell'd ;

3.3 Translation Comparison: Canto XXIII

Italian	Harington
21 Come la donna conosciuto ha il loco, nel cor s’attrista, e più ch’i’ non ſo dire sarà scoperta, se si ferma un poco, né più le sarà lecito a partire; se non si parte, l’amoroso foco l’arderà sì, che la farà morire: non vedrà più Ruggier, né farà cosa. di quel ch’era ordinato a Vallombrosa.	16 And if neede were to pray him in her name, As he had promiſt her, to be baptiſed, And to excuſe, that thither ſhe not came, As they together had before deviſed: Beſides his horſe Frontino, by the ſame, She ſent a horſe of goodnes nor deſpiſed, No horſe in France or Spaine eſteemed more, Bayardo ſole except, and Brigliadore.
22 Stette alquanto a pensar; poi si risolse di voler dar a Montalban le spalle: e verso la badia pur si rivolse; che quindi ben sapea qual era il calle Ma sua fortuna, o buona o trista, volse che prima ch’ella uscisse de la valle, scontrasse Alardo, un de’ fratelli sui; né tempo di celarsi ebbe da lui.	17 *Rogero* (if you call it well to minde) What time the Griffith horſe he firſt did take, That ſoard away as ſwift as weſtern winde, And forſt him quickly Europe to forſake, That gallant beaſt Frontino left behind, Whom *Bradamant* then, for his maſters ſake, Tooke home, and with much care and coſtly feeding Made him by this time, faire and fat exceeding.
23 Veniva da partir gli alloggiamenti per quel contado a cavallieri e a fanti; ch’ad instanzia di Carlo nuove genti fatto avea de le terre circonstanti. I saluti e i fraterni abbracciamenti con le grate accoglienze andaro inanti; e poi, di molte cose a paro a paro tra lor parlando, in Montalban tornaro.	18 And ſtraight her mayds and women ſervants all, That ſkilfull were to ſew, to weave, and knit, She doth to worke in haſt togither call, And ſhe her ſelfe among them all doth ſit, To worke a net, of art and cost not ſmall, For his capariſon to make it fit: When this was done, and finiſht, ſtraight way after, She calls her nurſe *Callitriſea*s daughter.
24 Entrò la bella donna in Montalbano, dove l’avea con lacrimosa guancia Beatrice molto desiata invano, e fattone cercar per tutta Francia. Or quivi i baci e il giunger mano a mano di matre e di fratelli estimò ciancia verso gli avuti con Ruggier complessi, ch’avrà ne l’alma eternamente impressi.	19 This mayd knew beſt her minde of all the reſt, And off had heard her praiſing to the ſkyes, *Rogero*s comly ſhape, aud valiant breſt, His ſecrets ſpeech, ſweet face, and lou’ly eyes, This mayd with ſecrets all ſhe truſted beſt, On this mayds ſecrecie ſhe much relyes; *Hyppalca* named was this truſted mayd, Her then ſhe calld, and thus to her ſhe ſaid.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
20. This ſide and that ſhe turns : nor anyone She ever meets, of whom to aſk the way, Finds ſhe gets out of the wood, about the noon, Where near, a caſtle did itſelf diſplay, Which ſummit of a little mount did crown. She look'd ; thought Montalban ſhe did ſurvey. ſome of her brothers and her mother were.	This when ſhe found, a ſudden dread oppreſs'd ; Her heart, that flutter'd in her tender breaſt. Her coming known, ſhe fear'd the preſsing train Of friends and kindred would her ſteps detain, Where ſhe, a prey to love's conſuming fire, Might view no more the lord of her deſire ; No more at Vallombroſa hope to meet Her dear Rogero, and their vows complete.
21. Soon as the dame had knowledge of the place, She griev'd in heart, and more than I can ſhow She'll be found out, if there a while ſhe ſtays ; Nor will it decent be, thence ſoon to go : If thence ſhe does not go, the amorous blaze Will cauſe her ſuffer death, 'twill burn her ſo : ſhe'll ſee Ruggier no more, nor aught diſpoſe Of what had been ordain'd at Vallombroſe.	
22. A little ſtands to think : then fix'd in mind, That ſhe to Montalban would turn her back, And tow'rds the monaſt'ry her courſe would wind ; For ſhe from thence well knew which was the track : But her fate will'd, or lucky or unkind, That ſhe, ere ſhe the valley did forſake, Should of her brothers one, Alardo meet ; Nor had ſhe time her from him to ſecrete.	Awhile in doubt the maid her thoughts revolv'd; At length from Mount Albano ſhe reſolv'd ; T' avert her ſteps, and thence her journey bend To where the abbey's hallow'd ſpires aſcend. But Fortune ſoon, in this purſuit, bereft Her breaſt of hope; for, ere the vale ſhe left, She on Alardo ſudden chanc'd to light, And ſought in vain t' elude her brother's ſight.
23. He came from, where he did the quarters ſet, Throughout the country, of the horſe and foot, Which he, at th' order of King Charles did get, New levies, from the land which lay about : With their embraces brotherly they met, And with reception grateful they ſalute ; With many things each other entertain In chat, while they proceed tow'rds Montalban.	This youth had ſtation'd many a warlike band Of horſe and foot, which, at the king's command, He lately rais'd from all the neighbouring land. Return'd, he chanc'd his ſiſter here to meet ; With ſeeming joy the pair each other greet ; And now, in friendly converſe, ſide by ſide ; Together join'd, to Mount Albano ride.
24. The lovely dame entered Montalban, Where Beatrice, with a tear-beſprinkled cheek, Her for a long time had deſir'd in vain ; And her throughout all France had made them ſeek ; Now here the kiſſes, hands alternate ta'en, Of mother, kinſmen, ſhe thinks dalliance weak, When with Ruggier's embraces they compare, Which ſtamp'd upon her mind ſhe'll ever bear.	Thus to her native ſeats the fair return'd, Where Beatrice had long her abſence mourn'd With fruitleſs tears, and ſent, with anxious pain, To ſeek her through the realms of France in vain. But what are all the joys ſhe here may prove, Her mother's fondneſs or her brethren's love, Compared to happiness ſo late poſſeſt, When lov'd Rogero claſp'd her to his breaſt ?

3.3 Translation Comparison: Canto XXIII

Italian	Harington

25
Non potendo ella andar, fece pensiero
ch'a Vallombrosa altri in suo nome andasse
immantinente ad avisar Ruggiero
de la cagion ch'andar lei non lasciasse;
e lui pregar (s'era pregar mistero)
che quivi per suo amor si battezzasse,
e poi venisse a far quanto era detto,
sì che si desse al matrimonio effetto.

26
Pel medesimo messo fe' disegno
di mandar a Ruggiero il suo cavallo,
che gli solea tanto esser caro: e degno
d'essergli caro era ben senza fallo;
che non s'avria trovato in tutto 'l regno
dei Saracin, né sotto il signor Gallo,
più bel destrier di questo o più gagliardo,
eccetti Brigliador, soli, e Baiardo.

27
Ruggier, quel di che troppo audace ascese
su l'ippogrifo, e verso il ciel levosse,
lasciò Frontino, e Bradamante il prese
(Frontino, che 'l destrier così nomosse);
mandollo a Montalbano, e a buone spese
tener lo fece, e mai non cavalcosse,
se non per breve spazio e al picciol passo;
sì ch'era più che mai lucido e grasso.

28
Ogni sua donna tosto, ogni donzella
pon seco in opra, e con suttil lavoro
fa sopra seta candida e morella
tesser ricamo di finissimo oro;
e di quel cuopre et orna briglia e sella
del buon destrier: poi sceglie una di loro,
figlia di Callitresia sua nutrice,
d'ogni secreto suo fida uditrice.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
25. Unable ſhe to go, her thought did lead, To ſend one, in her name, to Vallombroſe, To give Ruggier advertiſement, with ſpeed, What was the cauſe, her coming did oppoſe : And to intreat, if to intreat in need, He'd, for her love, to be baptiz'd diſpoſe ; And then, come to perform all that they ſpake, So that the marriage quick effect might take.	Herſelf restrain'd, ſhe purpos'd one ſhould bear To Vallombroſa, with a faithful care, Her greeting kind, and tell him how, detain'd She with reluctance from his ſight remain'd ; And urge (if need to urge him) for her ſake The name of Chriſtian knight baptiz'd to take ; Then woo her friends his amorous ſuit t' approve, And tie the knot of hymeneal love.
26. By the ſame meſſenger, ſhe then deſign'd To ſend away to Ruggier his own ſteed. Which he was us'd to hold ſo dear in mind, As worthy to be dear to him indeed ; For he could not thro' all the kingdom find O' th' Saracin, or that of France's head, More beauteous horſe than this, of courage more, Except alone Baiard and Brigliador.	By this her meſſenger, his generous ſteed She meant to ſend, which, fam'd for strength and ſpeed, Rogero priz'd ; for through the Pagan lands, And all the realms the Gallic lord commands, With him no ſteed the courſer's glory claim'd, Save Brigliadoro and Bayardo's fam'd.
27. Ruggier, that day, when he did mount too bold On Hippogryph, and did tow'rds heaven repair, Let Frontin ; Bradamant of him laid hold Frontin the name is, which the horſe does bear, Sent him to Montalban, nor did with-hold Expence to have him kept, and rode him ne'er, Save for a diſtance ſmall, at gentle rate, ſo that he's now than e'er more ſleek and fat.	When good Rugero on the winged horſe, Was borne aloft, a ſtrange and fearful courſe He left Frontino, which the martial dame Receiv'd in truſt (Frontino was his name), And ſent to Mount Albano, where, at large, Wanton he rov'd, or fed beneath her charge In plenteous ſtalls; or when he felt the rein; Was gently pac'd along the level plain : Thus, pamper'd high in eaſe, and nurs'd with care, His ſhining ſkin more ſleek, more noble ſeem'd his air.
28. Her ladies all, each damſel ſoon ſhe ſet To work with her : with labour'd nicety Caus'd, upon ſilk of white and violet, Of fineſt gold to weave embroidery ; And bridle, ſaddle cov'ring, trimm'd with it, Of the brave ſteed : then one of them choſe ſhe, Daughter of Callitreſia, her wh' 'ad nurs'd, Her faithful confident, in all her ſecrets vers'd.	And now ſhe urg'd her virgins to divide The pleaſing taſk: each virgin ſoon apply'd Her ready ſkill, and wrought, of golden thread, A coſtly net, which o'er a pall they ſpread Of finest ſilk, and on the courſer plac'd, With trappings gay, and rich embroidery grac'd. A maid ſhe choſe, of long-experienc'd truth, Whoſe mother, Callitrephia, nurs'd her youth From infant years: to her ſhe oft confeſs'd

3.3 Translation Comparison: Canto XXIII

Italian	Harington
29 Quanto Ruggier l'era nel core impresso, mille volte narrato avea a costei; la beltà, la virtude, i modi d'esso A sé chiamolla, e disse: - Miglior messo a tal bisogno elegger non potrei; che di te né più fido né più saggio imbasciator, Ippalca mia, non aggio. –	20 *Hyppalca* mine, you know of all my crew, Of women ſeruants, I eſteeme you moſt, As one that hath bene ſecrets, wiſe, and trew, (A praiſe of which we women can ſeldome boſt) My meaning is to make my choiſe of you, To haue you to Rogero ride in poſt; And vnto him mine absence to excuſe, And ſhew, that I could neither will nor chuſe.
30 Ippalca la donzella era nomata. - Va, - le dice, e l'insegna ove de' gire; e pienamente poi l'ebbe informata di quanto avesse al suo signore a dire; e far la scusa se non era andata al monaster: che non fu per mentire; ma che Fortuna, che di noi potea più che noi stessi, da imputar s'avea.	21 Your ſelfe (quouth ſhe) may ride a little nagge, And in your hand lead by Frontino ſpare, And if perhap ſome foole wilbe ſo bragge, As that to take the horſe from you he dare, To make him that he ſhall no farther wagge, But tell who owes the horſe, and do not care: She thought *Rogero* was of ſo great fame, That eu'rie one would quake to heare his name.
31 Montar la fece s'un ronzino, e in mano la ricca briglia di Frontin le messe: e se sì pazzo alcuno o sì villano trovasse, che levar le lo volesse; per fargli a una parola il cervel sano, di chi fosse il destrier sol gli dicesse che non sapea sì ardito cavalliero; che non tremasse al nome di Ruggiero.	22 Thus when *Hypalca* was inſtructed well, Of all that to her arrant did belong, And that no more remaind behynd to tell, She tooke her horſe, and there ſhe ſtayd not long, In ten miles ſpace (ſo luckie it befell) None offer made to do her any wrong, No traueller, no knight, nor peaſant ſtayd her, Nor once with word or deed ſo much as frayd her.
32 Di molte cose l'ammonisce, e molte, che trattar con Ruggier abbia in sua vece; le qual poi ch'ebbe Ippalca ben raccolte, si pose in via, né più dimora fece. Per strade e campi e selve oscure e folte cavalcò de le miglia più di diece; che non fu a darle noia chi venisse, né a domandarla pur dove ne gisse.	23 About the time the ſunne to South did mount, She met (poore ſoule) a knight, vnto her coſt, That Turke moſt terrible calld *Rodomount*, That followd armd on foote, a page in poſt; Who when he ſaw a horſe of ſuch account, He God blaſphemd and all the heau'nly hoſt, That ſuch a gallant ſeruiceable beaſt, In a mans hand, he had not found at leaſt.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
29. How much impreſs'd was on her heart Ruggier, To her a thouſands times ſhe did relate ; His beauty, valour, manners, did prefer Often to her, above th' immortal ſtate : Call'd her, and ſaid, A better meſſenger I could not chooſe out, in my need ſo great ; For a more faithful, wiſe embaſſadreſs Than you, Hyppalca dear, I don't poſſeſs.	How far Rogero all her ſoul poſſeſs'd Full oft his beauty and his valour prais'd, And every grace above a mortal's rais'd. To her ſhe ſpoke—Whom ſooner ſhall I truſt Than thee, Hippalca dear, diſcreet and juſt? In whom, like thee, of all my train (ſhe cry'd), Can I the meſſage of my heart confide ?
30. Hippalca was the name the maid did bear : Go, ſays ſhe, and inſtructed her the way ; And when ſh'had giv'n her information clear, Wholly, of what ſhe to her Lord ſhould ſay, And make excuſe, that ſhe did not repair To the monaſt'ry: nor was thro' lye her ſtay ; But that to fortune, which more power has O'er us, than we ourſelves, he this muſt place.	Hippalca (ſuch the faithful damſel's name) Was now diſmiſs'd and, by the love-ſick dame Inſtructed in her way, receiv'd, at large, To him (her boſom's lord) this tender charge : To ſay, that while in promiſe late ſhe fail'd To reach the abby's walls, no change prevail'd In what ſhe wiſh'd; but Fortune, that has ſtill The ſovereign rule of all, oppos'd her will.
31. She caus'd her mount ſmall nag, and the rich rein Of Frontin did into her hand convey ; And if ſhe one ſo daring or inſane Should meet, who it from her would take away ; Him, at a word, to make of ſober train, That ſhe, whoſe was the horſe, ſhould only ſay : For ſhe knew not ſo bold a cavalier, Who at the name won't tremble of Ruggier.	Thus ſhe ; then bade the damſel mount her ſteed, And by the golden reins Frontino lead : But ſhould ſhe, in her travel, chance to find A wretch ſo ſenseleſs, or ſo baſe of mind, To ſeize the ſteed, ſhe will'd her but to tell The courſer's lord, his folly to repel : For every knight ſhe deem'd (whate'er his fame) In arms muſt tremble at Rogero's name.
32. A many things her with instructions ſhew'd, Where-on with Ruggier, in her ſtead, to treat : Which, when Hippalca fully understood, She sets upon her way, no more does wait : By roads, by fields, and thick and gloomy wood, A many miles ſhe rode, at eaſy rate ; For none there came to give her diſcontent, Nor even aſk'd of her, what way ſhe went.	Much more ſhe ſaid, and by her truſty maid To lov'd Rogero greetings kind convey'd ; Which, treſur'd in her mind, without delay Hippalca bade farewel, and iſsu'd on her way. For ten long miles the maid her journey held,

3.3 Translation Comparison: Canto XXIII

Italian	Harington
33. A mezzo il giorno, nel calar d’un monte, in una stretta e malagevol via si venne ad incontrar con Rodomonte, ch’armato un piccol nano e a pie seguia . Il Moro alzò ver lei l’altera fronte, e bestemmiò l’eterna Ierarchia , poi che sì bel destrier, sì bene ornato, non avea in man d’un cavallier trovato.	24 He had before promiſt by ſolemne vow, When wanting horſe, he traueld on his feet, Were it from knight, or knaue that driues a plow, To take perforce the next horſe he ſhould meet: Yet though he lykt the horſe, to take this now, And rob a mayd thereof, he thought vnmeet, He ſees her leade a horſe, and he doth lacke, And oft he wiſht his maſter on his backe.
34 Avea giurato che ’l primo cavallo torria per forza, che tra via incontrasse lì Or questore stato il primo; e trovato hallo più bello e più per lui, che mai trovasse: ma torlo a una donzella gli par fallo; e pur agogna averlo, e in dubbio stasse. Lo mira, lo contempla, e dice spesso: -Deh perché il suo signor non è con esso! –	25 I would he were (quoth ſhe) he ſoone would make, You change your mind, & glad to get you hence, And you ſhould find how much you do miſtake. Your ſrength and force to offer him offence. And who (quoth he) is this, of whom you *Rogero* ſhe replies: forſooth, and ſence So great a champion is the horſes owne I may (ſaid he) then take him with mine honor.
35 - Deh ci fosse egli! ‘- gli rispose Ippalca - che ti faria cangiar forse pensiero. Assai più di te val chi lo cavalca, né lo’ pareggia al mondo altro guerriero. - Chi è - le disse il Moro - che sì calca l’onore altrui? - Rispose ella: - Ruggiero. - E quel soggiunse: - Adunque il destrier voglio, poi ch’a Ruggier, sì gran campion, lo toglio.	26 To take his horſe (quoth he) I now intend, For of a horſe you ſee I ſtand in need: And if I find it true as you pretend, That he ſo ſtout a champion is in deed, I *Rodomont* this action will defend, Now on my preſentng iourney I proceed, And where I go my vertues ſhine ſo bright, He ſoone may find me if he liſt to fight.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
33. At the mid-day, deſcending from a mount, In narrow way, and inconvenient, It chanc'd to her, to meet with Rodomont ; A little dwarf, on foot, arm'd, with him went : The Moor rais'd up tow'rds his haughty front, And to the heav'nly hoſt a curſe he ſent, Seeing that horſe ſo fine, adorn'd ſo bright, He found not in poſſeſſion of ſome knight.	Through beaten path, thick wood, or open field : One noon of day deſcending from a height, As on a narrow paſs ſhe chanc'd to light Stony and rough, fierce Rodomont ſhe view'd, Who arm'd, on foot a guiding dwarf purſu'd On her the cruel Pagan cast his eye, And loud blasphem'd th' eternal Hierarchy, To find a ſteed ſo ſtately and ſo fair Without his lord, beneath a damſel's care.
34. He oath had made, that the firſt horſe he'd take By force, that he ſhould meet with in his route. Now this the firſt was and of fineſt make, Fitteſt for him, that e'er was found, he thought ; But crime it ſeems, to ſeize from damſel weak; Yet he to have it wiſh'd, and ſtood in doubt : Admires, contemplates it ; ſays frequently, Ah! Why is not the owner of it by ?	Late had he ſworn, his arm the goodly horſe, He firſt ſhould meet, would seize by lawleſs force, Lo! this the firſt, and never could his need Attain the conqueſt of a nobler ſteed. But ſince to take him from a helpleſs maid Honour forbade, awhile in doubt he ſtay'd; With eager looks he ſtood, and, gazing, cry'd, Why art thou here without thy warlike guide ?
35. Ha! were he here, to him Hippalc reply'd, How he, perhaphs, would make ye change your mind : Than you, much ſtouter he, this horſe does ride, I' th' world no warrior match to him you'll find. Who's this, the Moor ſaid, that does ſo beſtride, All other's honour ? Ruggier, ſhe ſubjoin'd ; And he reply'd, Than I this horſe will have : Seeing I take it from Ruggier, that champion brave.	O! were he here (Hippalca ſaid), thy mind Would ſoon forego the purpoſe it design'd: Who this beſtrides, excels thy arms in fight And through the world ſcarce breathes ſo brave a knight. What chief (return'd the Moor) thus treads the fame Of others down – Rogero – ſaid the dame. Then he – The ſteed I mine can nobly make, Which from Rogero fam'd in arms I take ;

3.3 Translation Comparison: Canto XXIII

Italian	Harington
36 Il qual, se sarà ver, come tu parli, che sia sì forte, e più d'ogn'altro vaglia, non che il destrier, ma la vettura darli converrammi, e in suo albitrio fia la taglia. Che Rodomonte io sono, hai da narrarli, e che, se pur vorrà meco battaglia, mi troverà; ch'ovunque io vada o stia, mi fa sempre apparir la luce mia.	27 This ſaid, with cruell threats, and part with force, He gat his will, full force againſt her will, And ſtraight he mounteth vp vpon that horſe, She cursing followd him, and banning ſtill, But of thoſe curſes he doth little force; Winners may boſt, when leeſers ſpeake their fill, Beaſt pleaſd was he, when as ſhe wiſht him worſt, As ſtill the foxe fares beſt when he is curſt.
37 Dovunque io vo, sì gran vestigio resta, che non lo lascia il fulmine maggiore. – Così dicendo, avea tornate in testa le redine dorate al corridore sopra gli salta; e lacrimosa e mesta rimane Ippalca, e spinta dal dolore minaccia Rodomonte e gli dice onta: non l'ascolta egli, e su pel poggio monta.	28 But what ſhe ſaith he little doth regard, Whether ſhe curſt, or prayd, or rayld, or cride, He ſekkes out *Doralice* and *Mandricard*, And had the little dwarfe to be his guide, And no ſmall haſt he maketh thitherward: But here a while mine author ſteps aſide, And to that place of purpoſe makes digreſſion, Where *Pinabell* was ſhriu'n without confeſſion.
38 Per quella via dove lo guida il nano per trovar Mandricardo e Doralice, gli viene Ippalca dietro di lontano, e lo bestemmia sempre e maledice. Ciò che di questo avvenne, altrove è piano. Turpin, che tutta questa istoria dice, fa qui digresso, e torna in quel paese dove fu dianzi morto il Maganzese.	29 The noble Dame no ſooner left the place, Where late this caitiue by her hand was ſlayne, But *Zerbin* there arriu'd in little ſpace, With old *Gabrina*, who perceiuing plaine, One murtherd, ſtraight he followed the trace, (Leaſt murther vnreuenged ſhould remaine) He minds if fortune be ſo much his furderer: To be reuenged ſharply on the murderer.
39 Dato avea a pena a quel loco le spalle la figliuola d'Amon, ch'in fretta gia, che v'arrivò Zerbin per altro calle con la fallace vecchia in compagnia: e giacer vide il corpo ne la valle del cavallier, che non sa già chi sia; ma, come quel ch'era cortese e pio, ebbe pietà del caso acerbo e rio.	30 *Gabrina* to the quarrie ſtraight approcheth, Looke all about, ſearching the corſe and prying, (As one that ſtill on ev'rie gaine encrocheth) To win both by the liuing and the dying, In purſes and in pokets all ſhe pocheth, Of him that murtherd on the ground was lying, As hauing this, conioynd to other euills, In couetise to paſſe the verie deuills.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
36. Should this be truth, as you have spoken now, That he's ſo stout, 'bove others all in might ; Not the horſe only, but the carriage too, 'Twill ſuit me give him, at price he thinks right. That I am Rodomont, you'll let him know ; And if with me he is inclined to fight, He'll find me: for where-e'er I go, or ſtay, Me my own luſtre ever does diſplay.	And ſhould he ſeek his curser to regain I here defy him to the lifted plain. The weapons's choice be his – this prize I claim – War is my ſport, and Rodomont my name ! Where'er I go, my ſteps he may purſue, My deeds ſhall ever point me forth to view : I ſhine by my own light, and mark my courſe
37. Where-e'er I go, ſuch horrid tracks remain, That thunder don't behind it leave more great : Thus ſpeaking, he had turn'd the golden rein, Over the forehead of the war-horſe fleet, Upon him leaps: in tears and woful pain, Hippalca ſtays; and, puſh'd by ſorrow's weight, Cries ſhame on him, and threatens Rodomont: He heeds her not, and ſoon aſcends the mount.	With tracks more fatal than the thunder's force. Thus he ; and turning, as theſe words he ſaid, The golden bridle o'er Frontino's head, Leapt in the ſeat, and ſudden left behind Hippalca, weeping with diſtreſsful mind. On Rodomont her threats and plaint ſhe bends : He hears, regardless, and the hill aſcends ;
38. Along that way, where him the dwarf does guide, To find out Doralice and Mandricard ; Far off Hippalca after him does ride, Curſing him ſtill, and utt'ring wiſhes hard : What of this happen'd is elſewhere ſupply'd. Turpin, who this whole ſtory has declar'd, Here makes digreſſion, and returns again, To th' country where before was the Maganzeſe ſlain.	Led by the dwarf, rage fluſhing on his cheeks, He Doralis and Mandricardo seeks ; While the ſad maid his flight indignant views, And from afar with railings vain purſues. Some other time ſhall ſpeak what theſe befel : Here Turpin, from whoſe page the tale I tell, Turns to the land, where bleeding on the plain Lies the foul traitor of Maganza ſlain.
39. From this ſame place ſcarcely had turn'd her back Duke Amon's daughter, who went haſtily, When Zerbin there arriv'd, by other track, The falſe old woman in his company, And ſees i' th' vale body, which life did lack, Of knight, nor knew he yet who this might be ; But, as a man who pious, tender was, Had pity of the wicked, cruel caſe.	When Amon's daughter from the place in haſte Had turn'd her ſteed, and through the foreſt paſs'd ; Thither, by different ways arriving, came The good Zerbino, and her sex's ſhame . He ſees the body lifeleſs in the vale, And tender thoughts his noble breaſt aſſail.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
40 Giaceva Pinabello in terra spento, versando il sangue per tante ferite, ch'esser doveano assai, se più di cento spade in sua morte si fossero unite. Il cavallier di Scozia non fu lento per l'orme che di fresco eran scolpite a porsi in avventura , se potea saper chi l'omicidio fatto avea.	31 She would haue had his cote and armor faine, Saue that ſhe knew not how them to haue hidden, But from great part of that deſired gaine, By want of leyſure ſhe wiſe then forbidden; Howb'it ſhe did conuay away his chaine, And er *Zerbino* backe againe was ridden, She put it ſafely where it was not ſoone, Her upper gowne and peticore betweene.
41 Et a Gabrina dice che l'aspette; che senza indugio a lei farà ritorno. Ella presso al cadavero si mette, e fissamente vi pon gli occhi intorno; perché, se cosa v'ha che le dilette, non vuol ch'un morto invan più ne sia adorno, come colei che fu, tra l'altre note, quanto avara esser più femina puote.	
42 Se di portarne il furto ascosamente avesse avuto modo o alcuna speme, la sopravesta fatta riccamente gli avrebbe tolta, e le bell'arme insieme. Ma quel che può celarsi agevolmente, si piglia, e 'l resto fin al cor le preme Fra l'altre spoglie un bel cinto levonne, e se ne legò i fianchi infra due gonne.	
43 Poco dopo arrivò Zerbin, ch'avea seguito invan di Bradamante i passi perché trovò il sentier che si torcea in molti rami ch'ivano alti e bassi: e poco omai del giorno rimanea, né volea al buio star fra quelli sassi; e per trovare albergo diè le spalle con l'empia vecchia alla funesta valle.	

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
40. Pinabel lifeleſs on the earth was lay’d, The blood ſtill pouring by ſo many’ a wound, That were enough, if more than hundred blade Had in his ſlaughter be united found : The Scottish cavalier no more delay’d, Thoro’ the tracks freſh mark’d upon the ground, Himſelf to riſk, if he could make it known, Who it might be, this murd’rous act had done.	There Pinabello lay; and, drench’d in blood, Pour’d from ſuch numerous wounds the crimſon flood, It ſeem’d a hundred foes, in cruel ſtrife, Had join’d their ſwords to end his wretched life. The knight of Scotland was not ſlow to trace The track of horſes’ feet, that mark’d the place, In hope to find where from purſuit had fled Th’ unknown aſſaſſin of the warrior dead :
41. And to Gabrina ſaid, Wait for me here : That he’d return to her without delay To the dead body ſhe herſelf drew near, And round attentive does the corpſe ſurvey. That if he aught might have, which ſhe held dear, She will’d the dead not vainly deck’d ſuch way : As ſhe, ’mongſt other marks of infamy, Was covetous ; no woman more could be.	Meantime he bade Gabrina to remain, And there expect his quick return again. Now near the ſcene of death Gabrina drew, Exploring all the corſe with greedy view For ſtill to every other vice ſhe join’d The deepeſt av’rice of a female mind :
42. If ſhe, her theft to bear off ſecretly, Had any means, or hope could entertain, The upper vest, which was wrought ſumptuously, Together with his arms, ſh’ ’ad from him ta’en ; But what ſhe could conceal quite eaſily, She takes ; and what ſhe left her heart did pain : ’Mongſt other ſpoils, ſhe took a girdle fine, which round her waiſt, betwixt two gown, ſhe did entwine.	And, but ſhe knew not to conceal her theft, Her hands rapacious had the knight bereft Of every ſpoil ; the ſcarf embroider’d o’er With gold, and all the glittering arms he wore, A belt of coſtly work ſhe ſafely plac’d Beneath her vest, conceal’d around her waiſt : ’Twas all ſhe could ; and, while of this poſſeſt, The beldame griev’d in heart to leave the reſt.
43. But little after came Zerbin, in vain Who after Bradamante’s footſteps went, Seeing a path he found, which turn’d again In many branches, up and down which bent : And now of day but little did remain, Now ’midſt theſe stones, i’ th’ dark to ſtay content, But to ſeek out a lodging, he turn’d tail, With th’ impious woman, from the mournful vale.	Zerbino now return’d, who, through the wood, With fruitleſs ſearch had Bradamant purſu’d ; The day declining, ſwift his courſe addreſs’d, With that dire hag, to find a place of reſt.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
44 Quindi presso a dua miglia ritrovato un gran castel che fu detto Altariva, dove per star la notte si fermaro, che già a gran volo inverso il ciel saliva. Non vi ster molto, ch'un lamento amaro l'orecchie d'ogni parte lor feriva; e veggon lacrimar da tutti gli occhi, come la cosa a tutto il popul tocchi.	32 And ſore it grieued her to leaue the reſt, But now *Zerbino* was returned backe, And for the time drew nigh of taking reſt, And night came now to ſpred his mantell blacke, To ſeeke ſome lodging out they thought it beſt, Of which, in that wild countrie was great lacke, They leaue the valley, and they came that night, Vnto a caſtell Altariua hight.
45 Zerbino dimandonne, e gli fu detto che venut'era al cont'Anselmo aviso, che fra duo monti in un sentiero istretto giacea il suo figlio Pinabello ucciso. Zerbin, per non ne dar di sé sospetto, di ciò si finge nuovo, e abbassa il viso; ma pensa ben, che senza dubbio sia quel ch'egli trovò morto in su la via.	33 Thither they went, and long they had not ſtayd, But in came people with great exclamation, With wofull news, that many hearts diſmayd, And filld their mouths and eyes with lamentation, How *Pinabell* was murdered and betrayd, And loſt his life, & wordly habitation. And ſtraight they brought the corſe with light of torches Leading the ſame through all ye courts and porches.
46 Dopo non molto la bara funebre giunse, a splendor di torchi e di facelle, là dove fece le strida più crebre con un batter di man gire alle stelle, e con più vena fuor de le palpebre le lacrime inundar-per le mascelle ma più de l'altre nubilose et atte era la faccia del misero patre.	34 Great were the plaints, the ſorow and the griefe, By kindred made, by tenants and his frends; But by his father, old *Anſelmus* chiefe, Who, though reuenge be but a ſmall amends, And his ſonnes life was now paſt all reliefe, By ſearch to find the murdrer he intends, *Zerbino* hereof makes him ſelfe a ſtraunger, As well to ſhunne ſuſpition as daunger.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
44. From thence they, near at two miles diſtance, light On caſtle grand, which was call'd Altarive ; Where they now ſtop, to tarry there the night, Which now with ſwiftest ſpeed to heav'n did drive They ſtood not long, ere moan, in bitter plight, From ev'ry quarter round their ears did rive : They ſee the tears pour forth from all their eyes, As in the caſe each to himſelf applies.	Two miles remote they to a caſtle came (Fam'd Altariva was the caſtle's name), And here they ſtay'd to passs th' approaching night That quench'd the ſplendor of departing light. Here ſcarce arriv'd, on every ſide they hear The voice of loud laments invade their ear, And tears they ſee from every eye-lid fall, As if one common woe had ſeiz'd on all.
45. Zerbin enquir'd hereof, and they relate, That news to Count Anselmo was convey'd : Between two mountains, in a paſſage ſtraight, That murder'd his ſon Pinabel was lay'd : Zerbin, thence no ſuspicion to create, Feign'd, this was new, and look'd with grief diſmay'd ; But fully thinks, 'tis him. Without all doubt, Whom dead, but now, he on the way found out.	Zerbino aſk'd what cauſe their anguiſh wrought ; And, heard of tidings to Anſelmo brought, How, 'twixt two mountains, in a ſhady dell, His ſon, his Pinabello, murder'd fell. Zerbino, doubtful of ſome evil nigh, Withdraws apart from every prying eye : He deem'd their ſorrows muſt his death bewail, Whom late he ſaw lie bleeding in the vale.
46. A little after comes the fun'ral bier, Where blaze the flambeaux, and the torches glow, There were united more the ſhrieks they hear, With beatings of the hands, to heav'n which go ; And from the brows the ceaſelſss-falling tear With a more copious vein their cheeks o'erflow ; But far more gloomy, black, then all the reſt, Appear'd the viſage of the ſire diſtreſs'd.	Soon came the bier with Pinabello dead, While torches round their ſolemn ſplendour ſhed, To where the thickeſt ranks lamenting ſtand, Raiſ the ſhrill cry, and wring the mournful hand ; Where every eye is fill'd with guſhing woe, And down the beard the trickling currents flow. Above the reſt, ſee, impotent in grief, The wretched father mocks each vain relief ;

3.3 Translation Comparison: Canto XXIII

Italian	Harington
47 Mentre apparecchio si facea solenne di grandi essequie e di funebri pompe, secondo il modo et ordine che tenne l'usanza antiqua e ch'ogni età corrompe; da parte del signore un bando venne, che tosto il popular strepito rompe , e promette gran premio la chi dia aviso chi stato sia che gli abbia il figlio ucciso.	35 Now when the funerall in ſtately ſort, Ordained were with pompe and ſuperſtition To which great ſtore of people did reſort, And all that would, had franke and free permiſſion, Straight with oyes, a crier doth report, Therto aſſigned by that Earles commiſſion, That who ſo could the murderer bewray. Should haue a thouſand duckats for his pay.
48 Di voce in voce e d'una in altra orecchia il grido e 'l bando per la terra scorse, fin che l'udì la scelerata vecchia che di rabbia avanzò le tigri e l'orse; e quindi alla ruina s'apparecchia di Zerbino, o per l'odio che gli ha forse, o per vantarsi pur, che sola priva; d'umanitade in uman corpo viva;	36 This newes from mouth to mouth, from eare to ear, (As newes are wont to do) did flie ſo faſt, That old *Gabrina*, being preſent there, Among the reſt, heard of it at the laſt: Who either for the hatred ſhe did beare, To good *Zerbino*, for ſome matters paſt, Or elſe for gaine of that ſo great reward, Straight to deſtroy *Zerbino* ſhe prepard.
49 o fosse pur per guadagnarsi il premio: a ritrovar n'andò quel signor mesto; e dopo un verisimil suo proemio , gli disse che Zerbin fatto avea questo: e quel bel cinto si levò di gremio , che 'l miser padre a riconoscer presto, appresso il testimonio e tristo uffizio de l'empia vecchia, ebbe per chiaro indizio.	37 And that ſhe might more ſurely him entrap, With th' Erle himſelfe to ſpeake ſhe doth requeſt, And probably, ſhe tels how this miſhap, Was by *Zerbino* wrought his new come gueſt: And ſtraight ſhe puld the chaine out of her lap, Which ſole might ſerue to verifie the reſt: That aged fire, that all the tale beleeued, Was ſore inrag'd herewith, not onely greeud.
50 E lacrimando al ciel leva le mani, che 'l figliuol non sarà senza vendetta. Fa circundar l'albergo ai terrazzani; che tutto 'l popul s'è levato in fretta. Zerbin che gli nimici aver lontani si crede, e questa ingiuria non aspetta, dal conte Anselmo, che si chiama offeso tanto da lui, nel primo sonno é preso;	38 And lifting vp his hands vnto the ſkyes, Feble with age, but feble more with wo, With fainting voice he ſpake, and watrie eyes, (My ſonne) thou ſhalt not unreuenged go: And while in bed ſecure *Zerbino* lyes, Not thinking he had bene betrayed ſo, With armed men his lodging was beſet, He naked tane, as is a byrd in net.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
47. While the ſolemnity they ready got O' th' fun'ral pomp, and the grand exequies, In order, and in way, as did allot Old uſage, which each age to alter tries ; On the Lord's part an edict there is brought, Which ſudden interrupts the people's cries ; Promiſing premium great to him, who'd ſhew Who it had been his ſon beloved ſlew.	While all, as sacred cuſtom each invites, Prepare, with pomp, the last funereal rites ; Such as of old were wont the dead to grace, But now forgot by this degenerate race. The herald from the prince declares aloud The ſovereign will, and to the murmuring crowd Proclaims, that vaſt rewards the man ſhall gain Who tells the wretch by whom his ſon was ſlain,
48. From voice to voice, from one to other ear, Through the land, the cry o' th' edict flew, Until the vile old woman it did hear, Who bear and tyger could in rage outdo ; And thence to th' ruin does herſelf prepare Of Zerbin, whether hate to him ſhe'd shew ; Or elſe to boaſt, than ſhe alone, depriv'd Of all humanity, in human body liv'd.	From tongue to tongue the ſpreading tidings flew, From ear to ear, till all the city knew : At laſt they reach'd the hag, whoſe fury fell, Not bears or tigers of the woods excel ; Who now Zerbino to deſtroy prepares ; Whether through hatred that the knight ſhe bears ; Or that her impious ſoul aspir'd to ſhow A human breaſt that mock'd at human woe ;
49. Or were it that ſhe the reward would ſhare : She to find out the mournful Lord does go, And after ſpeech,that did truth's ſemblance bear, Then told him, 'twas Zerbin, the fact did do ; And from her breaſt ſhe pull'd the girdle fair, Which, ready now, the wretched ſire, to know, Join'd with the evidence and office ſad Of the baſe woman, for sure token had.	Or whether greedy gain her purpoſe wrought ; The presence of th' afflicted earl ſhe ſought ; There firſt with plauſive ſpeech his ear amus'd, And good Zerbino of the deed accus'd ; Then from her lap, to prove the ſtory true, The coſtly belt produc'd in open view, Which, ſeen, too well the wretched parent knew.
50. And weeping up to heav'n his hands he throws, That his ſon without vengeance ſhould not be ; And caus'd th' inhabitants ſurround the houſe, For all the people were rais'd ſuddenly. Zerbin, who thought he was far off from foes, Nor had conception of ſuch injury, By Count Anselmo, who ſo much inveigh'd As wrong'd by him, in his firſt ſleep was pris'ner made.	With tears, his hands uplifting to the ſkies, Thou ſhall not perish unreveng'd-he cries ; Then bids ſurround the houſe – With furious zeal The people, rouz'd, obey their ruler's will ; And while no danger near Zerbino knows, He finds himſelf a priſoner to his foes, Giv'n to Anselmo's rage, when ſunk to reſt : Refreſhing ſleep his heavy eyes depreſs'd.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
51 e quella notte in tenebrosa parte incatenato, e in gravi ceppi messo. Il sole ancor non ha le luci sparte, che l’ingiusto supplicio è già commesso: che nel loco medesimo si squarte, dove fu il mal c’hanno imputato ad esso. Altra esamina in ciò non si facea: bastava che ’l signor così credea.	39 With as great crueltie as could be ſhowne, His princely armes were piniond faſt behind him, And to a dungeon deepe he ſtraight was throwne, And that vile place, to bide in was aſſignd him, Vntill the ſentence of his death were knowne: In fine *Anſelmus* (ſo did paſſion blind him) (Her likely tale, his wrath ſo raſhly leading) Condemned him, and neuer heard him pleading.
52 Poi che l’altro matin -la bella Aurora l’aer seren fe’ bianco e rosso e giallo, tutto ‘l popul gridando: Mora, mora, vien per punir Zerbin del non suo fallo. Lo sciocco vulgo l’accompagna fuora, senz’ordine, chi a piede e chi a cavallo; e ‘l cavallier di Scozia a capo chino ne vien legato in s’un piccol ronzino.	40 Thus was this worthy Prince without all cauſe, Condemnd to die (ſuch is the wofull being, Where heſts of lawleſſe lords, muſt ſtand for laws, Though from all lawes and reaſon diſagreeing) Now neare and neare his execution drawes, And gazing people, greedie ſtil of ſeeing, Cluſters about and follow all confuſed, On horſe, on foot, as at ſuch time is vſed.
53 Ma Dio, che spesso gl’innocenti aiuta, né lascia mai ch’in sua bontà si fida, tal difesa gli avea già proveduta, che non v’è dubbio più ch’oggi s’uccida. Quivi Orlando arrivò, la cui venuta alla via del suo scampo gli fu guida. Orlando giù nel pian vide la gente che traea a morte il cavallier dolente.	41 But loe how God that ever doth defend, Thoſe innocents that put in him their truſted, A helpe vnlooked for did thither ſend, And freed him from this doome of death uniust: *Orlando* did e’n then the hill aſcend, *Orlando* is the man that ſaue him muſt, And at that time there did with him remaine, The daughter of *Galego*, king of Spaine.
54 Era con lui quella fanciulla, quella che ritrovò ne la selvaggia grotta, del re galego la figlia Issabella , in poter già de’ malandrin condotta, poi che lasciato avea ne la procella del truculento mar la nave rotta: quella che più vicino al core avea questo Zerbin, che l’alma onde vivea.	42 This was that *Iſabell*, whom he of late, Recouerd from the outlawes in the caue: And hauing brought her out of that ill ſtate, Yet ſtill he promiſt care of her to haue, And whatſoeuer daunger or debate, To him befell, yet her ſtill did ſaue: *Orlando* all that great aſſemblie ſaw, That did the knight to execution draw.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
51. And in a place obſcure, that very night, He's cast, with heavy fetters, and enchain'd : The ſun, as yet, had not diſpers'd his light, Ere was this puniſhment unjuſt ordain'd ; He's to be quartere'd, on the ſelf-ſame ſite Where th' ill was done which was againſt him feign'd. In this no more enquiry was perceiv'd : Suffice it, that Anſelm ſuch way believ'd.	Him in a darkſome cell that night detain'd, They kept in ſhackles and with bolts reſtrain'd, Condemn'd to ſuffer for imputed guilt, In that ſad valley where the blood was ſpilt. No further proof there needs the fact to try ; Their lord has ſentenc'd and th' accus'd muſt die.
52. Soon as, next morn, Aurora beauteouſly Seren'd the air, with yellow, red and white ; The vulgar ran, all hooting, Let him die, To puniſh crime, Zerbin did not commit : The ſtupid crowd forth him accompany, On horſe ſome, ſome on foot, diſorder'd quite; The Scottish cavalier, with head bow'd down, Bound to a little, sorry nag, came on.	When from her couch Aurora made return, With many-coloured beams to paint the morn, The populace, as with one voice, demand The priſoner's life, and preſs on every hand With horſe and foot ; Zerbino thence they led To atone the blood another's hand had ſhed. On a low ſteed the knight of Scotland rides, His noble arms cloſe pinion'd to his ſides,
53. But heav'n, that often aids the innocent, Nor leaves them, in it's goodneſs who confide, Defence ſo great now, unto him had ſent, That he dies not to-day was certifiy'd ; Orland came there, whoſe coming did preſent, The method, which to his eſcape did guide ; Orland the throng down on the plain did view, The mournful cavalier to death who drew.	And head caſt down; but GOD, who ſtill defends The guiltleſs that for help on him depends, Already watchful o'er the warrior's ſtate, Prepares to ſnatch him from impending fate. Orlando thither comes, and comes to ſave The prince from ſhame and an untimely grave : Along the plain he view'd the ſwarming crew, That to his death the wretched champion drew.
54. With him in company he had that laſs Whom he discover'd in the ſavage grot, Iſabel of the King Galego's race ; Then in the power of the robbers got, When ſhe the veſſel left, which ſhipwreck'd was, By ſtorm in the dire ocean caſt about ; That lady, who held to her heart more nigh, This Zerbin, than her ſoul, which did her life ſupply.	Galego's daughter, Iſabella fair, With him he brought, who from the watery war And bulging veſſel sav'd, was doom'd, at land, Th' unhappy captive of a lawleſs band ; She, whoſe lov'd from Zerbino's heart poſſeſs'd More dear than life that warm'd his faithful breaſt.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
55 Orlando se l'avea fatta compagna, poi che de la caverna la riscosse. Quando costei li vide alla campagna, domandò Orlando, chi la turba fosse. - Non so - diss'egli; e poi su la montagna lasciolla, e verso il pian ratto si mosse. Guardò Zerbino, et alla vista prima lo giudicò baron di molta stima.	43 Thither he went and aſke of him the cauſe, Why he was drawne vnto a death ſo cruell, Forſooth (*Zerbino* ſaid) againſt all lawes, I am condemn'd if you the matter knew well, *Anſelmus* rage, that will admit no pauſe, Vnto this flame, doth kindle all the fewell: Falſely beleeuing that I flew his ſonne, Whereas by me (God knowes) it was not done.
56 E fattosegli appresso, domandollo per che cagione e dove il menin preso. Levò il dolente cavalliero il collo, e meglio avendo il paladino inteso, rispose il vero; e così ben narrollo, che meritò dal conte esser difeso. Bene avea il conte alle parole scorto ch'era innocente, e che moriva a torto.	
57 E poi che 'ntese che commesso questo era dal conte Anselmo d'Altariva, fu certo ch'era torto manifesto; ch'altro da quel fellon mai non deriva. Et oltre acciò, l'uno era all'altro infesto per l'antiquissimo odio che bolliva tra il sangue di Maganza e di Chiarmonte; e tra lor eran morti e danni et onte.	44 Thus *Zerbin* ſaid, and ſaid it in ſuch ſort, As made *Orlando* vow him to releeue, For verie apt he was, each ill report, Of any of *Maganza* to beleeue; Each houſe ſtill thought to cut the the other ſhort, Each houſe ſtill ſit the other how to greeue: Each houſe long time, had tane a pride and pleaſure, To worke the tother daunger and diſpleaſure.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
55. Orlando ſtill had kept her company, From what time he h' 'ad from the heaven ta'en : When ſhe the people in the vale did ſee, She aſk'd Orlando what that could croud might mean ? I know not, answers, and then her left he Upon the hill, and ſwift mov'd tow'rds the plain ; Obſerves Zerbino, and, at the firſt look, For Baron of high merit him he took.	Orlando, ſince he freed the gentle maid, Had watch'd beſide her with a guardian's aid. When on the ſubject plain her eyes ſhe bent, She aſk'd Orlando what the concourſe meant : 'Tis mine to learn the cauſe – the warrior ſaid, Then left his charge, and down the mountain ſped. The throng he join'd; when, from th' ignoble train, Zerbino ſoon he ſingled on the plain ; And by outward looks, at firſt, divin'd The chief a baron of no vulgar kind.
56. And him approaching, did to know requeſt, On what account, where, him they pris'ner led : His head now rais'sd the cavalier distreſs'd, And better knowing what the warrior ſaid, Reply'd the thruth, and that ſo well expreſs'd, That of the Count defence he merited : Well had the Count from his diſcourſe deſcry'd That he was innocent, that wrongfully he dy'd.	Approaching near, he aſk'd cauſe of ſhame, And whither led in bands, and whence he came. At this, his head the mourning champion rear'd, And, when the Paladin's demand he heard, With brief reply his piteous tale diſclos'd, In truth ſincere, that ſoon the earl diſpos'd, For his defence, to combat on his ſide, Who, guiltleſs of the charge, unjuſtly dy'd.
57. And ſoon as e'er commited was, he knows, This by the Count Anſelm of Altarive, That wrong he was, it manifeſtly shows ; From nought elſe from that villain could derive : And, beſide this, they're to each other foes, Thro' ancient hate, which boiling did ſurvive, Betwixt Maganza's blood, and Claramont. And 'mongst them ſtill had paſs'd deaths, injury, affront.	But when he found that Altariva's lord The ſentence paſs'd, the noble ſufferer's word Stood more confirm'd ; for in Anſelmo's breaſt: He deem'd that juſtice ne'er her ſeat poſſeſſ'd. Between Maganza's houſe, and Clarmont, reign'd A lineal hate, from ſire to ſon maintain'd.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
58 - Slegate il cavallier, - gridò - canaglia, - Il conte a' masnadieri - o ch'io v'uccido. - - Chi è costui che sì gran colpi taglia? - rispose un che parer volle il più fido. - Se di cera noi fussimo o di paglia, e di fuoco egli, assai fora quel grido E venne contra il paladin di Francia: Orlando contra lui chinò la lancia.	45 Vnlooſe the knight ye caytiues (*Orlando*s cryde) Elſe looke for death to be your due reward: What man is this (quoth one) that gapes ſo wide And ſpeakes to fooliſhly without regard? Were he of ſteele, of ſtrength and temper tride, And we of ſtraw, his ſit might hap be hard. This ſaid, he taketh vp a mighty launce, And runnes againſt the Palladine of Fraunce.
59 La lucente armatura il Maganzese , che levata la notte avea a Zerbino, e postasela indosso, non difese contro l'aspro incontrar del paladino. Sopra la destra guancia il ferro prese: l'elmo non passò già, perch'era fino; ma tanto fu de la percossa il crollo, che la vita gli tolse e roppe il collo.	
60 Tutto in un corso, senza tor di resta la lancia, passò un altro in mezzo 'l petto: quivi lasciolla, e la mano ebbe presta a Durindana; e nel drappel più stretto a chi, fece due parti de la testa, a chi levò dal busto il capo netto; forò la gola a molti; e in un momento n'uccise e messe in rotta più di cento.	46 *Orlando* ran at him with couched ſpeare, And though his armour were both good and sure, As namely that *Zerbino* erſt did weare, Yet was the ſtroke too greuious to endure, For though the beauer did it ſtifly beare, Yet did the blow a greater hurt procure: For on the cheeke, it gaue him ſuch a checke, That though it pierced not, it brake his necke.
61 Più del terzo n'ha morto, e 'l resto caccia e taglia e fende e fiere e fora e tronca. Chi lo scudo, e chi l'elmo che lo 'mpaccia, e chi lascia lo spiedo e chi la ronca; chi al lungo, chi al traverso il camin spaccia; altri s'appiatta in bosco, altri in spelonca. Orlando, di pietà questo dì privo, a suo poter non vuol lasciarne un vivo.	47 Nor at that courſe did all his furie cease, ſekkes other of that ſpeare the force then felt, Then with his ſword among the thickeſt preaſe, Such ſtore of thruſts, and deadly blowes he delt, That many in the place did ſtraight deceaſe; And eu'n as ſnow againſt the ſunne doth melt, So melted they and fainted in his ſight, That in an houre he put them all to flight.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
58. Unbind the cavalier, ye ſcoundrels, cry'd The Count to th' troop of guards, or ye I'll ſlay Who is this man, that cuts ſuch ſtrokes of pride ? Reply'd one, who moſt boldneſs would diſplay ; If our make were with wax and ſtraw ſupply'd, And his with fire , this were too much to ſay : And comes againſt the Paladin of France, Orlando againſt him declines his lance.	Then to the herd he turn'd with threat'ning cry : Ye caitiff bands! releaſe the knight, or die ! And who is he (laid one to prove his zeal, In luckleſs hour) that thus with words would kill ? Well was his menace, were our feeble frame Of wax or ſtraw, and his conſuming flame. He ſaid ; and ran againſt the knight of France ; And him Orlando met with reſted lance.
59. The ſhining armour, which he had put on, And he that night had taken from Zerbin, Can't give the Maganzeſe protection, 'Gainſt ſharp encounter of the Paladin : Now his right cheek the weapon ſeiz'd upon, But yet pierc'd not the helmet, for t'was fine ; But ſuch the craſh was of the mighty ſtroke, It took his life away ; his neck it broke.	That glittering armour, which the night before, The fierce Maganzan from Zerbino tore, Now proudly worn, could not the death prevent, Which from his ſpear Anglantes' warrior ſent. On his right cheek was driv'n the pointed wood, And though the temper'd helm the point withſtood, The neck refus'd the furious ſtroke to bear ; The bone ſnapt ſhort, and life diſſolv'd in air.
60. All at one run, not e'er fro' th' reſt convey's, The lance he paſs'd quite thro' another's breaſt, There left it, and his hand he ready made To Durindan, and in the crowd moſt preſs'd, He in two parts for ſome divides their head, Others their bust of the whole diveſt ; Of many pierc'd the throaths, and inſtantly, He 'bove an hundred ſlew, or routed caus'd to fly.	At once, while yet the ſpear remain'd in reſt, He pierc'd another through the panting breaſt ; There left the lance, and Durindana drew, And midſt the tickſet preſs reſiſtleſs flew. Of this, the ſkull in equal parts he cleaves ; That, of head at one fierce stroke bereaves : Some in the neck he thruſt-a moment's space Beholds a hundred dead, or held in chace.
61. More than a third he kill'd, the reſt off drove, And cuts, and bores, and hews, and wounds, and cleaves : This ſhield, that helmet, which their hind'rance prove ; And this his ſword, and that his hatchet, leaves: This forward, that across the road does rove; Theſe hide themſelves in woods, thoſe in the caves: That day Orland, void of compaſſion, By his good will had left alive not one.	A third are ſlain, or fly with fear oppreſs'd ; His thundering falchion knows nor pauſe nor reſt. This quits his helmet ; that his cumbrous ſhield ; All caſt their uſeleſs weapons on the field. Some leap the foſſe, ſome ſcour the broad-way ſide ; In foreſt ſome, and ſome in caverns hide : That day Orlando gave his wrath the rein, And will'd that none ſhould there alive remain :

3.3 Translation Comparison: Canto XXIII

Italian	Harington
62 Di cento venti (che Turpin sottrasse il conto), ottanta ne periro almeno. Orlando finalmente si ritrasse dove a Zerbin tremava il cor nel seno. S’al ritornar d’Orlando s’allegrasse, non si potria contare in versi a pieno. Se gli saria per onorar prostrato; ma si trovò sopra il ronzin legato	48 When they were fled, he ſet *Zerbino* free, Who would haue kiſt the ground whereon he trod, And done him reuerence humbly on his knee, But that the Earle ſuch courtſie him forbod: But yet he thankt him in the high’ſt degree, As one he honourd moſt, excepting God: Then did he put his armor on againe, Which late was worne by him that there was ſlayne.
63 Mentre ch’Orlando, poi che lo disciolse, l’aiutava a ripor l’arme sue intorno, ch’al capitan de la sbirraglia tolse, che per suo mal se n’era fatto adorno; Zerbino gli occhi ad Issabella volse, che sopra il colle avea fatto soggiorno, e poi che de la pugna vide il fine, portò le sue bellezze più vicine.	49 Now while *Zerbino* there a little ſtaid, Preparing with *Orlando* to go hence, Behold faire Isabell, that princely maid, That all the while had ſtayd a little thence, And ſees no farther cause to be affraid, Game neare, and brought great ioy and great offence By diuers passions bred of one desire, Some cold as ice, and ſome as hot as fire.
64 Quando apparir Zerbin si vide appresso la donna che da lui fu amata tanto, la bella donna che per falso messo credea sommersa, e n’ha più volte pianto; com un ghiaccio nel petto gli sia messo sente dentro aggelarsi, e triema alquanto: ma tosto il freddo manca, et in quel loco tutto s’avampa d’amoroso fuoco.	50 For where before *Zerbino* thought her drownd, Now certaine he reioyced verie much, To ſee her in his praiſing ſafe and ſound, And that her miſaduenture was not ſuch: But weying in whoſe hand he had her found, A iealous feare forthwith his heart doth tuch, And inwardly a greater anguiſh bred, Then late it had, to heare that ſhe was ded.
65 Di non tosto abbracciarla lo ritiene la riverenza del signor d’Anglante; perche si pensa, e senza dubbio tiene ch’Orlando sia de la donzella amante. Così cadendo va di pene in pene, e poco dura il gaudio ch’ebbe inante: il vederla d’altrui peggio sopporta, che non fe’ quando udì ch’ella era morta.	

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
62. Of ſix ſcore men, for Turpin up did caſt The reck'ning, of them fourſcore fell, at leaſt : Himſelf withdrew Orlando, at the laſt, Where Zerbin's heart was trembling in his breaſt: If at Orland's return he joy had vaſt, In verſes cannot fully be expreſs'd ; To honour him, himſelf h' 'ad proſtrate thrown : But that he was unto the nag ty'd on.	As Turpin writes, from whom the truth I tell, Full fourſcore breathleſs by his weapon fell. The throng diſpers'd, he to Zerbino preſs'd, Whoſe anxious heart yet trembled in his breaſt : What words can ſpeak Zerbino's alter'd cheer, Soon as he ſaw his brave deliverer near ? Low had he fall'n, and proſtrate on the ground Ador'd the knight, from whom ſuch aid he found ; But to the ſteed his feet with cords were bound.
63. Mean while Orland, his bonds firſt off him ſhook, Him, to replace his armour on, did aid, Which the commander of the ſoldiers took, With which ill-fated, fine himſelf he made ; Zerbin tow'rds Iſabella turn'd his look, Who on the ſummit of the hill had ſtay'd , And, when ſhe ſaw the fight was at the end, Thither more near did with her beauties tend.	Orlando now his limbs from ſhackles freed, And help'd him to reſume his warlike weed, Which late the captain of Maganza's train Had worn in battle, but had worn in vain. Meanwhile, Zerbino Iſabella view'd, Who on the neighbouring height attentive ſtood, Till peace ſucceeding now to war's alarms, She left the hill, and, bright in blooming charms,
64. Soon as Zerbin perceiv'd approach more nigh The lady, whom he lov'd ſo vehement, The lovely maid, who, from falſe embaſſy, He thought was dronwn'd, and did ſo oft lament ; Juſt as if ice into his breaſt did fly, Feels himſelf freeze within, with ſhiv'ring rent : But ſoon the chill went off, and in it's place He glows all over with the am'rous blaze.	Approach'd the field, where, when ſhe nearer drew, In her his beſt-belov'd Zerbino knew : Her, whom from lying Fame he mourn'd as loſt In roaring billows on the rocky coaſt. As with a bolt of ice, his heart became All freezing cold ; a trembling ſeiz'd his frame : But ſoon a feveriſh heat ſucceeding, ſpread Through every part, and dy'd his cheeks with red. Love bade him ruſh, and claſp her to his breaſt ;
65. From ſudden her embracing, him reſtrains The rev'rence, to the Lord Anglant he paid ; Becauſe he thinks, and without doubt remains, That lover was Orlando of the maid ; So ſtill keeps on falling, from pains to pains, And little taſtes the joy, before he had ; He her to ſee another's worſe does bear, Than did he, e'en that ſhe was dead, to hear.	But reverence for Anglantes' lord repreſs'd His eager wiſh -and, ah ! too ſure he thought Her virgin grace the ſtranger's ſoul had caught. From ſorrows thus to deeper ſorrows caſt, He finds how ſoon his mighty joys are paſt : And better could he bear to loſe her charms By death, than ſee her in another's arms :

3.3 Translation Comparison: Canto XXIII

Italian	Harington
66 E molto più gli duol che sia in podesta del cavalliero a cui cotanto debbe; perché volerla a lui levar né onesta né forse impresa facile sarebbe. Nessuno altro da sé lassar con questa preda partir senza romor vorrebbe: ma verso il conte il suo debito chiede che se lo lasci por sul collo il piede.	51 To ſee her in the hands of ſuch a knight, It greatly did him anger and diſpleaſe, From whom to offer, her to take by might, It were no honeſtie now haply eaſe, But for *Orlando*s ſake he ought of right, All passions, both of loue and wrath appeaſe; To whom in thankfulnes it were but meete, To lay his hands vnder *Orlando*s feete.
67 Giunsero taciturni ad una fonte, dove smontaro e fer qualche dimora. Trassesi l'elmo il travagliato conte, et a Zerbin lo fece trarre ancora. Vede la donna il suo amatore in fronte, e di subito gaudio si scolora; poi torna come fiore umido suole dopo gran pioggia all'apparir del sole.	52 Wherefore he makes no words, but on he goth In ſilent ſort, till comming to a well To drinke they lighted, being thirſtie both, And each his drought with water doth expell, But when the damſell ſaw and knew for troth, That was *Zerbino* whom ſhe lou'd ſo well, (For when to drinke his beuer he vntide) Straight ſhe her loue had through his beuer ſpide.
68 E senza indugio e senza altro rispetto corre al suo caro amante, e il collo abbraccia; e non puo trar parola fuor del petto, ma di lacrime il sen bagna e la faccia. Orlando attento all'amoroso effetto, senza che più chiarezza se gli faccia, vide a tutti gl'indizii manifesto ch'altri esser, che Zerbin, non potea questo.	53 With open armes ſhe runnes him to imbrace, Hanging about his necke a pleaſant yoke, And ſpeechles ſhe remaind a pretie ſpace, And with her criſtall teares (before ſhe ſpoke) Surpriſd with ioy, ſhe all bedewd his face, And long it was ere into ſpeech ſhe broke, By which the noble Earle did plainly ſee, That this could no man but *Zerbyno* be.
69 Come la voce aver poté Issabella, non bene asciutta ancor l'umida guancia, sol de la molta cortesia favella, che l'avea usata il paladin di Francia. Zerbino, che tenea questa donzella con la sua vita pare a una bilancia, si getta a' piè del conte, e quello adora come a chi gli ha due vite date a un'ora.	54 Now when ſhe had againe her vitall ſprits, And that ſhe able was her minde to ſhow, Firſt ſhe *Orlando*s great deſarts recites, That rescude her from place of ſhame, and wo, Commending him aboue all other knights, That vndefiled had preſerud her ſo, Praying her deare, when ſhe had made recitall, Of his good deeds, to make him ſome requitall.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
66.	And it him much more grieves, in pow'r of knight, That ſhe ſhould be, whom he ſo much does owe ; For, to wiſh her from him to take, nor right, Nor eaſy emprize haply was to do : No other, with ſuch prey, he would admit, Without diſturbance great, from him to go ; But from the Count demands this mighty debt, On his own neck he ſuffer him his foot to ſet.	But moſt to find her in his power he griev'd, Whoſe ſword ſo late his threaten'd life repriev'd : No other knight (howe'er in battle prov'd) Had paſs'd unqueſtion'd with the maid he lov'd. But what the earl had wrought that glorious day, Impell'd him every grateful meed to pay, And at the champion's feet his head ſubjected lay.
67.	They without ſpeaking came unto a font, Where they diſmounted, and make ſome delay : From him took off his helm the weary'd Count, And caus'd Zerbin aſide his alſo lay ; The lady gaz'd her lover in the front, And ſoon, thro' joy, her colour fades away, And then retur'd ; as does the humid flow'r, When ſhines the ſun, after a heavy ſhow'r.	Thus journeying on, the knights and princely maid, At length diſmounting, near a fountain ſtay'd : The wearied earl releas'd his laden brows, And bade Zerbino there his helm uncloſe. Soon as the fair her lover's face eſpies, From her ſoft cheek the roſy colour flies, Then ſwift returns- ſo looks the humid flower When Sol's bright beams ſucceed the drizzling shower :
68.	And, without more reſpect, without delay, Ran and embrac'd the neck of her lover dear ; Nor from her boſom could ſhe words convey, But bath'd his breaſt and face with many' a tear. Orland intend their fondness does ſurvey, And without being to him made more clear, By all theſe tokens he did plainly ſee, That other, than Zerbin, this could not be.	Careleſs of aught, ſhe runs with eager pace, And claſps Zerbino with a dear embrace ; There, while in ſilence to his neck ſhe grows, Tear following tear, his face and breaſt o'erflows. Orlando, by their ſide, attentive ſtands, Their meeting marks, nor other proof demands That this unknown, who late his ſuccour prov'd, Was prince Zerbino by the dame belov'd.
69.	Soon as could Isabel her voice regain, As yet her humid cheeks from tears not dry, O' th' Knight of France alone ſhe did explain, Who us'd tow'rds her ſuch wond'rous courteſy, Zerbin, who this his damſel did retain With his own life in ballance equally, Caſts him at the Count's feet, does him adore, As he two lives had giv'n him, in one hour.	Soon as the fair-one rais'd her voice to ſpeak, (The drops yet hanging on her tender cheek) Her grateful lips no other could proclaim, Than the full praiſes of Orlando's name, His valorous ſuccour for her ſake bestow'd, And every courteſy the warrior ſhow'd. Zerbino, who ſo lov'd the princely maid, Her good with his in equal ſcales he weigh'd : Low at his knee the generous earl ador'd, Who in one day had twice his life reſtor'd.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
70 Molti ringraziamenti e molte offerte erano per seguir tra i cavallieri, se non udian sonar le vie coperte dagli arbori di frondi oscuri e neri. Presti alle teste lor, ch'eran scoperte, posero gli elmi, e presero i destrieri: et ecco un cavalliero e una donzella lor sopravien, ch'a pena erano in sella.	55 Great thanks were giuen, & profers great there were Of recompence and ſeruice on each ſide, But loe a hap that made them ſpeech forbeare, For why an armed knight they had eſpide: Twas *Mandricardo* that arriued there, Who as you heard, theſe many dayes did ride To ſeeke this Earle, till meeting by the way Faire *Doralice*, a while it made him ſtay.
71 Era questo guerrier quel Mandricardo che dietro Orlando in fretta si condusse per vendicar Alzirdo e Manilardo, che 'l paladin con gran valor percusse: quantunque poi lo seguitò più tardo; che Doralice in suo poter ridusse, la quale avea con un troncon di cerro tolta a cento guerrier carchi di ferro.	56 You heard how *Mandricard* ſought out the tracke, (Mou'd thereunto by enuie and diſdaine) Of this fierce knight, appareld all in blacke, By whom the king of Tremyſen was ſlayne, And the Noritians all, ſo put to wracke, As few of them vnwounded did remaine; And now he found him as it came to paſſe, Yet knew he not that this *Orlando* was.
72 Non sapea il Saracin però, che questo, ch'egli seguia, fosse il signor d'Anglante: ben n'avea indizio e segno manifesto ch'esser dovea gran cavalliero errante. A lui mirò più ch'a Zerbino, e presto gli andò con gli occhi dal capo alle piante; e i dati contrasegni 1 ritrovando, disse: - Tu se' colui ch'io vo cercando.	57 But marking well the ſignes and tokens like, To thoſe he heard, of ſuch as thence were fled, You are (quoth he) the ſelfe ſame man I ſeeke, By whom ſo many of my friends are ded: I haue (he ſaid) traueld aboue a weeke To finde you out, and now at laſt am sped, You are the man that I haue ſought (I gueſſe) And ſure your manly looke doth ſhew no leſſe.
73 Sono omai dieci giorni- gli soggiunse - che di cercar non lascio tuo' vestigi: tanto la fama stimolommi e punse, che di te venne al campo di Parigi, quando a fatica un vivo sol vi giunse di mille che mandasti ai regni stigi; e la strage contò, che da te venne sopra i Norizii e quei di Tremisenne.	

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
70. Many acknowledgements, and offers rare; The knights betwixt them had perſ’d to make ; But that the cover’d ways reſound they hear, From forth the trees with leaves obſcure and black : Soon on their heads, which now uncover’d were, They put their helmets, and they ſteeds they take, And lo, a cavalier, with him a maid, Upon them comes, ſcarce and on their ſeats convey’d.	Thus they : when ſudden from the neighbouring brake They heard, with ruffling ſound, the branches ſhake ; Each to his naked head his helm apply’d : Each ſeiz’d the reins; but, ere he could beſtride His foaming courſer, from the woodland came, Before their ſight, a champion and a dame.
71. This was the warrior, that ſame Mandricard, After Orlando who ſet out in haſte, So to avenge Alzrid and Manilard, Whom ſmote the Paladin with prowess vaſt, Tho’ he more ſlow perus’d him afterward ; Fro Doralice he in his pow’r got faſt, Whom he had ſiez’d, with ſtaff of oaken tree, From hundred warriors armed cap-a-pie.	The knight was Mandricardo, who purſu’d Orlando’s track, till Doralis he view’d : But when the warrior from her numerous band Had won the damſel with his conquering hand, The zeal grew ſlack that urg’d him to obtain Revenge on him, who on the bloody plain Had Manilardo quell’d, and young Alzirdo ſlain.
72. The Saracin had hitherto not known That ‘twas the Lord Anglant whom he perſu’d, Tho’ to him tokens manifeſt had ſhown, He muſt be errant knight with force endu’d : Looks at him more than at Zerbin, and ſoon, From head to foot repeatedly him view’d ; And when the given ſignals he found out, Said, You’re the man, whom I ſo long have ſought.	He knew not yet the fable chief, whoſe might Had rais’d his envy, was Anglantes’ knight ; Though him his deeds and fair report proclaim A wandering champion of no common fame. Him, (while beſide unmark’d Zerbino ſtood) From head to foot fierce Mandricardo view’d, And, finding every sign deſcrib’d agree, Lo! thou the man (he cry’d) I wiſh to ſee.
73. ’Tis now ten days, to him he then ſays on, That I your footſteps to ſeek out frequent ; ſo much excited, ſtung me your renown, Which, to our camp, from Paris, of you went : When ſcarce of thouſands one there came alone Alive, whom to the Stygian realms you ſent, And of the ſlaughter an account was brought, Which on Noritians, Tremiſens you wrought.	Ten days my anxious ſearch, from plain to plain, Has trac’d thy courſe, but trac’d till now in vain : So have thy deeds, in all our camp confeſt, With rival envy fir’d my ſwelling breaſt, For hundreds ſent by thee to Pluto’s ſtrand, Where ſcarcely one eſcap’d thy dreadful hand, To tell the numbers which thy weapon ſlew Of Tremizen and Norway’s valiant crew.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
74 Non fui, come io seppi, a seguir lento, e per vederti e per provarti appresso e perché m'informai del guernimento c'hai sopra l'arme, io ſo che tu sei desso; e se non l'avessi anco, e che fra cento per celarti da me ti fossi messo, il tuo fiero sembiante mi faria chiaramente -veder che tu quel sia. –	
75 - Non si può - gli rispose Orlando - dire che cavallier non sii d'alto valore; però che sì magnanimo desire non mi credo albergasse in umil core. Se 'l volermi veder ti fa venire, vo' che mi veggi dentro, come fuore: mi leverò questo elmo da le tempie, acciò ch'a punto il tuo deſire adempie.	58 Sir (quoth *Orlando*) though I want your name, A noble knight you are it may be gueſt, For ſure a heart ſo thirſting after fame, Is ſeldome bred in baſe unnoble breſt: But if to ſee me onely, now you came, Straight I will herein will graunt you your requeſt And that you may behold me to your fill, I will put off mine armour if you will.
76 Ma poi che ben m'avrai veduto in faccia, all'altro desiderio ancora attendi: resta ch'alla cagion tu satisfaccia, che fa che dietro questa via mi prendi; che veggi se 'l valor mio si confaccia . a quel sembiante fier che sì commendi. - Orsù, -disse il pagano - al rimanente ; ch'al primo ho satisfatto interamente.	59 But when you well haue viewd me all about, If yet you haue a farther mind to trie, Which of vs two can proue himſelfe moſt ſtout, And firſt in field can make the to ther flie: Attempt it when you liſt, and make no doubt, But hereunto quickly agree ſhall I: That (quoth the pagan) is my minde indeed, And thus to fight together they agreed.
77 Il conte tuttavia dal capo al piede va cercando il pagan tutto con gli occhi: mira ambi i fianchi, indi l'arcion; né vede pender né qua né là mazze né stocchi. Gli domanda di ch'arme si provede, s'avvien che con la lancia in fallo tocchi. Rispose quel: - Non ne pigliar tu cura: così a molt'altri ho ancor fatto paura.	60 But when *Orlando* viewd the Pagan king, And ſaw no Pollax at his ſaddle bow, No ſword by ſide, no bow, nor dart, nor ſling, Onely a ſpeare, he needs of him would know, When that were burſt, vnto what other thing He then would truſt, to giue or beare a blow: Tuſh (quoth the Paga[n] prince) you need not feare, But I will match you onely with the ſpeare.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
74.	I was not, knowing this, ſlow to perſue, And to ſee you, and make proof of your near : And as o' th' garniture informed true You've o'er your arms, know, you the perſon are : And if you had it not, and from my view To hide yourſelf 'mongſt hundreds ſhould take care, Your fierce appearance would cauſe me to ſee In manner plain, that you the man muſt be.	I was not ſlow to follow, with thy fight To feast my eyes, and prove thy force in fight. Full well-inform'd I know thy ſable dreſs ; Thy veſt and armour him I ſeek confeſs, But were not ſuch external marks reveal'd, And didſt thou with a thousand lurk conceal'd Thy bolt demeanour muſt too ſurely tell That thou art he in battle prov'd ſo well.
75.	It can't be ſaid (to him Orland reply'd) That you ſhould not be knight of valour high, Since with ſo glorious never could reſide, In humble heart, I hold for certainty. If me to ſee what you here did guide, I will, without, within, with me eſpy, I, from my temples, will my helm lay by, That you your wiſh may fully gratify.	Thee too, no leſs, (Orlando thus reply'd) All muſt pronounce a knight of valour try'd ; For thoughts ſo noble never ſhall we find The tenants of a baſe degenerate mind. If me thou com'ſt to view – indulge thy will– Unlooſe my helmet, and behold thy fill !
76.	But, when my face you've ſeen ſufficiently, To th' other your deſire alſo attend : It reſts, that you the reaſon ſatisfy, Which make you, after me, by this way bend, That you may ſee, if ſuits my bravery To that fierce ſemblance, which you ſo commend. Come on, the Pagan ſaid, to what's behind : I to the firſt full ſatiſfaction find.	But having view'd me well, proceed to prove, (What moſt thy generous envy ſeems to move) How much in arms my proweſs may compare With that demeanour thou haſt held ſo fair. 'Tis there I fix my wiſh (the Pagan cry'd), My firſt demand is fully ſatiſfy'd.
77.	The Count, mean while, from head to foot, apply'd His eyes, as the Pagan well ſurvey'd, His ſaddle, flanks obſerving, nor eſpy'd, Or here or there, hang either mace or blade : Aſks him, what arms would himſelf provide, If haply ſtroke with th' lance in vain be made : T' other reply'd : Of that take you no care ; Ev'n this way many others I have caus'd to fear.	Meanwhile the earl from head to foot explor'd The Tartar round, but view'd not ax nor ſword ; Then aſk'd what weapon muſt the fight maintain, Should his firſt onſet with the lance be vain. Heed not my want –(he ſaid) this ſingle ſpear Has often taught my braveſt foes to fear :

3.3 Translation Comparison: Canto XXIII

Italian	Harington
78 Ho sacramento di non cinger spada, fin ch'io non tolgo Durindana al conte; e cercando lo vo' per ogni strada, acciò più d'una posta meco sconte. Lo giurai (se d'intenderlo t'aggrada) quando mi posi quest'elmo alla fronte, il qual con tutte l'altr'arme ch'io porto, era d'Ettor, che già mill'anni è morto.	61 I haue (quoth he) an oath moſt ſolemne ſworne, Since firſt the noble *Hectors* armes I wan, That by my ſide ſhould neuer ſword be worne, Nor other iron weapon, till I can Get *Durindana* by *Orlando* borne, Though how he gate it, well I cannot ſcan, But ſince he gat it, great reports do flie, What noble deeds of armes he doth thereby.
79 La spada sola manca alle buone arme: come rubata fu, non ti so dire. Or che la porti il paladino, parme; e di qui vien ch'egli ha sì grande ardite. Ben penso, se con lui posso accozzarme, fargli il mal tolto ormai ristituire. Cercolo ancor, che vendicar disio il famoso Agrican genitor mio.	
80 Orlando a tradimento gli die morte: ben so che non potea farlo altrimente. Il conte più non tacque, e gridò forte: - E tu, e qualunque il dice, se ne mente Ma quel che cerchi t'è venuto in sorte: io sono Orlando, e uccisil giustamente; e questa è quella spada che tu cerchi, che tua sarà, se con virtù la merchi.	62 Also (quoth he) I faine on him would wreake My fathers death, whom falſly he betraid, For well I wot, my ſire was not ſo weake, With any Chriſten to be ouerlaid: At this, *Orlando* could not chuse but ſpeake, It is a lie (quoth he) that thou haſt ſaid, I am *Orlando*, and I will not beare it, This ſword is Durindan, win it and weare it.
81 Quantunque sia debitamente mia, tra noi per gentilezza si contenda: né voglio in questa pugna ch'ella sia Levala tu liberamente via, s'avvíen che tu m'uccida o che mi prenda. - Così dicendo, Durindana prese, e 'n mezzo il campo a un arbuscel l'appese.	63 And though this ſword is iustly wholly mine, Yet for this time I frankly do agree, A while, it ſhalbe neither mine nor thine, And if in combat you can vanquiſh me, Take it, and thereat I ſhall not repine: This ſaid, he hangd the ſword vpon a tree, Indifferently betweene them both to ſtand, Vntill the ſtrife by combat might be ſcand.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
78. An oath I’ve made, never a ſword to wear Till Durindan I’ve taken from the Count ; And ſeeking him, thro’ ev’ry road I bear, Wherefore for num’rous poſts I can account : I ſwore it, if it pleaſe this to hear, What time I plac’d this helmet on my front, Which, with all other arms I carry now, Was Hector’s, dead a thouſand years ago.	A ſolemn oath I took, no ſword to wear, ’Till Durindana from the earl I bear : Him through the world I ſeek- for ſuch my vow, When firſt I plac’d this helmet o’er my brow : Which, with theſe arms, I conquer’d – all of yore ; By Hector worn a thousand years before.
79. The ſword alone is to theſe arms ſo fine Wanting, how ſtol’n it was, I can relate : It ſeems, now wearing that, the Paladin, Thence happens, he is of ſuch courage great : I fully think, if him I once could join, To make him give up what he ill did get : I ſeek him too, as I t’ avenge deſire The famous Agrican, who was my ſire.	This ſword alone was wanting to the reſt, How ſtol’n, I know not ; but of this poſſeſt ’Tis ſaid the Paladin ſubdues his foes, And hence his courage more undaunted grows : But let me once his arm in combat join, His ill-got ſpoils he quickly ſhall reſign : Yet more – my boſom glows with fierce deſire To avenge the death of Agrican, my ſire,
80. Orlando gave him death, by treachery, I know he could not do ‘t by other way. The Count no more held peace, but loud did cry, Both you and each one lies, who this does ſay ; But what you ſeek, to you comes luckily ; I am Orland, and him did juſtly ſlay ; And this the ſword is, which you would attain ; And ſhall be yours, if you, by valour, it can gain.	Whom baſe Orlando ſlew in treacherous ſtrife, Nor could he elſe have reach’d his noble life; The earl, no longer ſilent, ſtern replies : Thou ly’ſt, and each that dares affirm it, lies. Chance gives thee what thou ſeek’ſt ---Orlando view In me, who Agrican with honour ſlew. Behold the ſword thou long haſt wiſh’d to gain, And, if thou ſeek’ſt, with glory may’ſt obtain.
81. Altho’ moſt juſtly it belongs to me, ’Twixt us in gallant manner let’s diſpute ; Nor will I, in this fight, more mine it be, Than yours, but to this tree be ‘t pendant put ; You bear it then away, at liberty, If, that you kill, or take me, it fall out : Thus ſpeaking, he his Durindana took, And, ‘midſt the field, on a ſmall bough did hook.	Though juſtly mine, yet will I now contend With thee my claim, and to a tree ſuſpend The valu’d prize, which rightly thou ſhalt take, If me thy force can ſlay, or priſoner make. He ſaid ; and inſtant from his ſide unbrac’d; And Durindana on a ſapling plac’d.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
82 Già l’un da l’altro è dipartito lunge, quanto sarebbe un mezzo tratto d’arco: già l’uno contra l’altro il destrier punge, né de le lente redine gli è parco: già l’uno e l’altro di gran colpo aggiunge dove per l’elmo la veduta ha varco. Parvero l’aste, al rompersi, di gielo; e in mille scheggie andar volando al cielo.	64 Now one at th’other ran with couched ſpeare, And on the head peece each the other ſtrake, The ſtaues in ſundrie peeces rent and teare, But by the blowes the men ſmall hurt do take: And now the trunchens onely left them weare, And at foure blowes the trunchens likewiſe brake, Thus when they ſaw all other weapons miſt, At laſt they were enforſt to fight with fiſt.
83 L’una e l’altra asta è forza che si spezzi; che non voglion piegarsi i cavallieri, i cavallier che tornano coi pezzi che son restati appresso i calci interi. Quelli, che sempre fur nel ferro avezzi, or, come duo villan per sdegno fieri nel partir acque o termini de pratii, fan crudel zuffa di duo pali armati.	65 So haue I ſeene two clownes fall at debate, About ſome watercourſe or marke of land, And either clap the tother on the pate, With crabtree ſtaffe, or with as crabbed hand; Such of this conflict was the preſent ſtate, And each of them doth to his tackle ſtand, And being tyr’d with giuing fruitleſſe ſtripes, At laſt they flatly fell to handie gripes.
84 Non stanno l’aste a quattro colpi salde, e mancan nel furor di quella pugna Di qua e di la si fan lire più calde; né da ferir lor resta altro che pugna. Schiodano piastre, e straccian maglie e falde, pur che la man, dove s’aggraffi, giugna. Non desideri alcun, perché più vaglia, martel più grave o più dura tanaglia.	
85 Come può il Saracin ritrovar sesto, di finir con suo onore il fiero invito? Pazzia sarebbe il perder tempo in questo, che nuoce al feritor più ch’al ferito. Andò alle strette l’uno e l’altro, e presto il re pagano Orlando ebbe ghermito lo stringe al petto; e crede far le prove che sopra Anteo fe’ già il figliol di Giove.	66 The Pagan, part by ſleight and part by force, Thought to haue done as *Hercles* in time paſt, To fierce *Antheus* did, and th’ Earle enforce, To yeeld himſelfe, or leaue his horſe at laſt. *Orlando* that could surely ſit his horſe, With all his ſtrength beſtrides the ſaddle faſt, Yet did the Pagan heaue him with ſuch ſtrength, That all his gyrſes broken were at length.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
82.	Now one form th' other was the diſtance gone, As might be ſhot the midway from a bow : Now 'gainſt each other each his ſteed ſpurr'd on, And their they looſen'd reins at freedom throw : Now thro' their helms, where paſs for ſight was ſhown, They at each other aim with mighty blow ; Their lances, in their fracture, ſeem like ice, And fly, in thousand ſplinters, to the ſkies.	Already now they part to half the ſpace, Sent from the bow a whizzing ſhaft can trace : Already each on each impels his ſteed, And gives the reins at freedom to his ſpeed : Already each directs his ſpear aright, Where the clos'd helmet but admits the light. The aſh ſeems brittle ice, and to the ſky With ſudden craſh a thouſand ſplinters fly.
83.	To bits muſt need be broken either ſpear, As neither knight would the leaſt jot retire ; The knights then with the pieces forward bear, Which near the ferrels yet remain entire : They, to their ſwords who ſtill accustom'd were, Now, like two ruſtick hinds enflam'd with ire For parting of a ſtream or bound of mead, With their arm'd ſtaves, to cruel fight proceed.	The ſtaves break ſhort --- yet neither knight would yield One foot, one inch – then wheeling round the field Again they meet, and with the vant-plate rear, Firm in each graſp, the truncheon of the ſpear That yet remain'd – theſe chiefs that once engag'd (Whoſe blows diſpute the ſtream of meadow'S right)
84.	The lances did not hold out ſound, four blows, Deficient for the fury of ſuch fight ; This ſide and that, ſtill more their anger glows, Nor aught remains them, but their fiſts to ſmite : They tear their coats of mail, plates, folds uncloſe : Where-e'er they 'd grapple, if their hand but light, They do not need, as that's of force more great, Pincers more hard, or hammers of more weight.	With ſhatter'd ſtaves purſu'd a cruel fight. Four times they ſtruck, the fourth the truncheon broke Cloſe to the wrist not bore another ſtroke : While either knight, as mutual fury reign'd, Alone with gauntlet arm'd the ſtrife maintain'd : Where'er they grapple, plate and ſteely ſcale They rend aſunder, and diſjoint the mail : Not ponderous hammers fall with weightier blows, Not claſps of iron ſtronger can enclose
85.	How can the Saracin the means apply, His honour ſafe, this challenge fierce to end ? To loſe the time in this were foolery, Which ſmiter more than ſmitten does offend : Now to cloſe graſp both come, and inſtantly The Pagan round Orland does arms extend ; He clavps him to his breaſt, and thinks to prove, What on Antaeus did the ſon of Jove.	With griping hold. – What now remains to ſave The Pagan's honour who the challenge gave ? Or what in ſuch a fruitleſs fight avail'd, Where more th' aſſailant ſuffer'd than th' aſſail'd ? Each nerve exerting, with Orlando clos'd The Pagan warrior, breaſt to breaſt oppos'd, In hope with him the like ſucceſs to prove, As with Antaeus once, the ſon of Jove.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
86 Lo piglia con molto impeto a traverso quando lo spinge, e quando a sé lo tira; et e ne la gran colera sì immerso, ch'ove resti la briglia poco mira. Sta in sé raccolto Orlando, e ne va verso il suo vantaggio, e alla vittoria aspira: gli pon la cauta man sopra le ciglia del cavallo, e cader ne fa la briglia.	67 Downe came the Earle, yet kept his ſaddle ſtill, Nor what had happend was he well aware, But as he fell, entending by his will, Vnto the Pagan king to worke ſome care, He meant (but his attempt ſucceeded ill) To ouerthrow the horſe the Pagan bare, But miſſing hold, the horſe vnhurt remaines, Yet off he puld his headſtall and his raines.
87 Il Saracino ogni poter vi mette, che lo soffoghi, o de l'arcion lo svella: negli urti il conte ha le ginocchia strette; né in questa parte vuol piegar né in quella. Per quel tirar che fa il pagan, constrette le cingie son d'abandonar la sella. Orlando è in terra, e a pena sel conosce; ch'i piedi ha in staffa, e stringe ancor le cosce.	68 The horſe that had at libertie his hed, Runnes ouer ditch and valley, hedge and wood, As partly feare, and partly courage led, Nothing there was that his mad courſe withſtood: *Mandricard* beateth him on his hed, And, as if he ſpeech had vnderstood, He threatens him (except he ſtay) to beat him, And with faire ſpeech somtime he doth entreat him.
88 Con quel rumor ch'un sacco d'arme cade, risuona il conte, come il campo tocca. Il destrier c'ha la testa in libertade, quello a chi tolto il freno era di bocca, non più mirando i boschi che le strade, con ruinoso corso si trabocca, spinto di qua e di là dal timor cieco; e Mandricardo se ne porta seco.	69 But all was one, three mile outright he rode, Er he could make the harebraine horſe to ſtay, Or cauſe him once to make a ſmall abode, But more and more he gallops ſtill away: At laſt with haſt the horſe and eke the lode Fell in a ditch, and there they lay, Both horſe and man all ſoyld and raid with durt, Yet neither horſe nor man had any hurt.
89 Doralice che vede la sua guida uscir del campo e torlesi d'appresso, dietro, correndo, il suo ronzin gli ha messo Il pagan per orgoglio al destrier grida, e con mani e con piedi il batte spesso; e, come non sia bestia, lo minaccia perché si fermi, e tuttavia più il caccia.	70 This while dame *Doralice* that ſaw her guide Poſting away againſt his will amaine, She thought it were not ſafe behind to bide, Wherfore ſhe followd him though with great paine, And ſeeing that he could no farther ride, Because his wilfull horſe did want a raine, She prayes him take her horſes raine and bit, For mine (quoth ſhe) will go though wanting it.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
86. Athwart he takes him, with a force immenſe ; Now puſhes him, now draws him back again : And he, immers'd in choler ſo intenſe, Minds little, where his bridle did remain : Orland collected in himſelf, from thence Moves to his 'vantage, victory to gain : And puts his artful hand upon the brows Of t' other's horſe, and down the bridle throws.	With both his arms he graſps the mighty foe, Tugs with full force, and draws him to and fro : He foams, he raves – he ſcarcely can contain His riſing rage, not heeds his courſer's rein. Collected in himſelf, Orlando tries Whate'er advantage ſtrength or ſkill ſupplies. His hand he to the Pagan's ſteed extends, And from his head by chance the bridle rends.
87. The Saracin his utmoſt pow'r apply'd To choak him, or from out his ſaddle get ; The Count, ſtill as he puſh'd, cloſe-knee'd did ride Nor on this ſide, or that, would yield a whit : By pulling, ſuch way as the Pagan try'd, The girts the ſaddle were constrain'd to quit ; Orland's on earth, and ſcarcely it deſcries ; I' th' ſtirrops keeps his feet, ſtill preſſing cloſe his thighs.	The Saracen with every art eſſays, In vain, his rival from the ſeat to raiſe : But, firm, with preſſing knees, the earl preſerves His ſaddle ſtill, nor here nor there he ſwerves ; Till, yielding to the Pagan's furious force, The girth breaks ſhort, and ſudden from his horſe Orlando falls to earth ; but ſtill his feet The ſtirrups keep, and ſtill, as in the ſeat, His thighs are ſtrain'd, while, with a clanking ſound,
88. With noise, as ſack of arms falls to the ground, The Count reſounds, ſoon as the earth he hit : The horſe, his head in freedom who now found, He, from whoſe mouth juſt taken was the bit, Of woods or ways conſidering no bound, Stumbles about in his deſtructive flight, This way and that, puſh'd on by his blind fear, And Mandricard along with him does bear.	His armour rattled as he touch'd the ground. The adverſe courſer, from the bridle freed, Acroſs the champaign bends with rapid ſpeed His devious way : when thus the fair eſpy'd Her lover borne from her unguarded ſide ;
89. Now Doralice, who perceives her guide Go from the field, and getting out her ſight, And ſtill to ſtay without him does confide, Had puſh'd her palfrey after him in flight. The Pagan to his horſe in fury cry'd, And him with hands and feet does often ſmite, And threatens him, as tho' he were not beaſt, That he ſhould ſtop ; he ſtill the faſter press'd.	Without his presence fearful to remain, His flight to trace ſhe turns her palfrey's rein. The haughty Pagan, as his courſer flies, Now ſoothes, now ſtrikes, and now with angry cries He threats the beaſt, as if with ſenſe indu'd, Who, mindleſs of his lord, his way purſu'd.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
90 La bestia, ch'era spaventosa e poltra, sanza guardarsi ai piè, corre a traverso. Già corso avea tre miglia, e seguiva oltra, s'un fosso a quel desir non era avverso; che, sanza aver nel fondo o letto o coltra, ricevé l'uno e l'altro in sé riverso. Diè Mandricardo in terra aspra percossa; né però si fiaccò né si roppe ossa.	
91 Quivi si ferma il corridore al fine; ma non si può guidar, che non ha freno. Il Tartaro lo tien preso nel crine, e tutto è di furore e d'ira pieno. Pensa, e non sa quel che di far destine. - Pongli la briglia del mio palafreno - la donna gli dicea -che non è molto il mio feroce, o sia col freno o sciolto. –	
92 Al Saracin parea di scortesia la proferta accettar di Doralice; ma fren gli farà aver per altra via Fortuna a' suoi disii molto fautrice. Quivi Gabrina scelerata invia, che poi che di Zerbin fu traditrice, fuggia, come la lupa che lontani oda venire i cacciatori e i cani.	71 Much did the Pagan praiſe her gentle offer, Yet did refuſe it as a part too baſe, To let her want and take her bridle of her, He thought it were to him a great diſgrace. But loe good chance a better meane did profer, *Gabrina* came vnwares vnto the place, She that betraid of late the Scottish Prince, Hearing (of like) of his deliuerie ſince.
93 Ella avea ancora indosso la gonnella e quei medesmi giovenili ornati che furo alla vezzosa damigella di Pinabel, per lei vestir, levati; et avea il palafreno anco di quella dei buon del mondo e degli avantaggiati La vecchia sopra il Tartaro trovosse, ch'ancor non s'era accorta che vi fosse.	72 Wherefore ſhe fearing puniſhment and blame, And clogd with guiltie conſcience, fled the light, Vntill by hap vnwares ſhe thether came, And on this cople fortuned to light: They could not chuſe but make great ſport and game, To ſee ſo ſtraunge and vnagreeing ſight, Namely a witherd old ilfauord hagge, Riding in purple on an ambling nagge.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
90.	The beast, which tim'rous was, and full of dread, His feet ne'er heeding, way reverſe ſtill went ; Had ran three miles, and farther would have fled, Were not a foſs oppos'd to ſuch intent ; Which, without having either quilt or bed, Receives them both, as in, revers'd, they went : On earth fell Mandricard with cruel ſtroke, But was not bruis'd, nor yet his bones were broke.	Three miles he bore, and ſtill had borne the knight, But that a croſſing ditch oppos'd their flight : There fell both man and horſe: the Pagan ſtruck Againſt the ground, but from the dangerous ſhock Eſcap'd unhurt ; and here concludes his ſpeed :
91.	At this place ſtops the running ſteed, at laſt, But could not guided be, having no rein : The Tartar by the forelock ſeiz'd him fast, And, all o'er fill'd with fury and diſdain, He thinks; nor what to do, could he forecaſt. From my horſe let this bit for him be ta'en, The lady ſaid, for mine will gentle be, Whether a bridle he has on, or free.	But how unbridled ſhall he guide the ſteed ? Him by the ruffled mane,in furious mood, The Tartar ſeiz'd, and now debating ſtood What courſe to take - To whom the damſel cry'd, Lo! from my palfrey be your need ſupply'd ; Bridled or looſe, mine, patient of command, Obeys the voice, and anſwers to the hand.
92.	The Pagan thought, ill manners 'twould bewray T'accept the proffer Doralice had made ; But Fortune will beſtow him, other way, A bridle, who his wiſh did greatly aid : Here ſhe Gabrina impious did convey, Who, ſoon as e'er ſhe Zerbin had betray'd, Flew, like ſhe-wolf, who does, at diſtance far, The huntſman and the dogs approaching hear.	The Pagan deem'd it ill a knight became T' accept the proffer of the courteous dame, But Fortune, wont her kindly aid to give, Found better means that might his wants relieve, And foul Gabrina to the place convey'd, Who, ſince her guile Zerbino had betray'd, Shunn'd every ſtranger, like the wolf that flies The hunters' voice, and dogs' purſuing cries.
93.	She even now the very gown did wear, In the ſame youthful ornaments was dreſs'd, Which had been taken from the damſel fair Of Pinabel, therewith her to inveſt ; And had her ſteed, on earth not one more rare Could have been found, improv'd in method beſt : Th' old woman near the Tartar was arriv'd, Before, that he was there, ſhe had percev'd.	This beldame now the youthful veſtments wore, Which Pinabello's dame had worn before ; She press'd the ſaddle (late her gorgeous ſeat) And unawares the Tartar chanc'd to meet.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
94 L'abito giovenil mosse la figlia di Stordilano, e Mandricardo a riso vedendolo a colei che rassimiglia a un babuino, a un bertuccione in viso. Disegna il Saracin torle la briglia pel suo destriero, e riuscì l'aviso. Tolto li il morso, il palafren minaccia gli grida, lo spaventa, e in fuga il caccia.	73 He that of right or wrong did little paſſe, Meanes with her ſtore his lacke there to ſupply, Nor once demaunded who or what ſhe was, But takes away her bridle by and by: She skreecheth out, and weepes, and cries alaſſe, Readie for feare of hurt, vnhurt to die: Hereafter I ſhall tell you what became on her, Now for a farewell I do wiſh a ſhame on her.
95 Quel fugge per la selva, e seco porta la quasi morta vecchia di paura per valli e monti e per via dritta e torta, per fossi e per pendici alla ventura. Ma il parlar di costei sì non m'importa, ch'io non debba d'Orlando aver più cura, ch'alla sua sella ciò ch'era di guasto, tutto ben racconciò sanza contrasto.	
96 Rimontò sul destriero, e ste' gran pezzo a riguardar che 'l Saracin tornasse. Nol vedendo apparir, volse da sezzo egli esser quel ch'a ritrovarlo andasse; ma, come costumato e bene avezzo, non prima il paladin quindi si trasse, che con dolce parlar grato e cortese buona licenzia dagli amanti prese.	74 This while *Orlando* had his gyrſes mended, And new prouided what before did lacke, And mounting on his horſe, a while attended, To ſee if ſo the Pagan would come backe; But ſeing that he came not, he intended To follow him, and finde him by the tracke: But firſt (as one that well good manners knew) He bad *Zerbino* and his ſpouſe adew.
97 Zerbin di quel partir molto si dolse; di tenerezza ne piangea Issabella: voleano ir seco, ma il conte non volse lor compagnia, ben ch'era e buona e bella; e con questa ragion se ne disciolse, ch'a guerrier non è infamia sopra quella che, quando cerchi un suo nimico, prenda compagno che l'aiuti e che 'l difenda.	75 Faine would *Zerbino* with this Earle haue gone, And take ſuch part of eu'rie hap as he, But that the noble Earle hereof would none, Saying there could not more dishonor be, Then for a knight to ſhunne to fight alone; Wherefore he would not thereunto agree: Thus *Zerbin* loth doth from this Earle depart, Poore *Iſbell* ſhedding teares for tender hart.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
94. The youthful dreſs did unto laughter move Mandricard, and ſhe of Stord'lano's race ; It on her ſeeing, who ſo like did prove To a baboon or monkey in the face : The Pagan ſchem'd her bridle to remove, For his own horſe ; and his deſign took place ; Pulls off the bit, and, menacing the ſteed, Frightens him, ſhouts, and drives him off, full ſpeed.	King Stordilano's daughter, and her knight, Beheld with laughter ſuch an uncouth ſight ; The dreſs ill-suiting her unſeemly ſhape, And wither'd features like a grandam ape ! From her, his courſer's bridle to ſupply, He takes the reins ; then, with a ſhouting cry, Her palfrey drives, that to the foreſt bears
95. He thro' the foreſt flies, and off conveys The ancient woman, almoſt dead with fear, By valleys, mountains, ſtrait and crooked ways ; By foſs, by cliffs, where fortune chanc'd to ſteer : But her to ſpeak of, not ſo on me lays, That of Orland I ſhould not more take care, Who what hurt to his ſaddle had been done He ſet all right, with expedition.	The trembling crone expiring with her fears, Through rough or even paths, o'er hills and dales, By hanging cliffs, deep ſtreams, or gloomy vales. But let us to purſue her tale forbear, When brave Orlando better claims our care : His ſaddle now repair'd, and every need
96. Remounts his ſteed, and a long time does ſtay Whether the Saracin would turn, to view : Nor seeing him appear, without delay, Would ſhow he person was, who'd him persue But, as he's us'd, good manners to diſplay, Not firſt the Paladin from thence withdrew, Ere, in ſweet, courteous way, he grateful ſpoke, And of the lovers ſuiting farewel took.	Supply'd, he mounted on his warlike ſteed : Awhile he ſtay'd, in hopes, ere long, to view His foe return, the combat to renew ; At length resolv'd the Tartar to purſue. Yet, ere he went, as one whoſe deeds expreſs'd The ſoft effuſions of a courteous breaſt, With gentle ſpeech, fair ſmiles, and open look, He friendly leave of both the lovers took.
97. Zerbin this parting greatly did lament, And Iſabel thro' tendерneſs, did cry : They with the Count would go, who'd not conſent, Tho' good and pleaſing was their company ; And diſengag'd him, with this argument, That 'tis for warrior higheſt infamy, When he ſeeks out his foe, a friend to take To aid him, or for him defence to make.	Zerbino mourn'd to quit the generous chief ; And Iſabella wept with tender grief : The noble earl their earneſt ſuit refus'd To ſhare his fortune, and to each excus'd What honour muſt deny ; for greater ſhame, He urg'd, could never ſlain a warrior's name, Than, in the day of glorious ſtrife, to make A friend his danger and his toils partake.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
98 Li pregò poi, che quando il Saracino, prima ch'in lui, si riscontrasse in loro, gli dicesse; ch'Orlando avria vicino ancor tre giorni per quel tenitoro; ma dopo, che sarebbe il suo camino verso le 'nsegne dei bei gigli d'oro, per esser con l'esercito di Carlo, acciò, volendol, sappia onde chiamarlo.	76 But ear they went, this Earle *Zerbino* praid, If he hapt firſt on *Mandricard* to light, To tell him how long time for him he ſtayd, And eant to ſeeke him out againe to fight, Now that his comming was ſo long delaid, He ment to Paris ward to go that night, To *Charles* his camp, where if he wold enquire of him At any time he ſhould be ſure to heare of him.
99 Quelli promiser farlo volentieri, e questa e ogn'altra cosa al suo comando. Feron camin diverso i cavallieri, di qua Zerbino, e di là il conte Orlando. Prima che pigli il conte altri sentieri, all'arborl tolse, e a sé ripose il brando; e dove meglio col pagan pensosse di potersi incontrare, il destrier mosse.	77 Thus much be praide, and thence away he went, To ſeeke out *Mandricard*, but found him not, And (for the day now more then halfe was ſpent, The ſunne and ſeaſon waxing ſomewhat hot) A ſhadie groue he found, and there he ment To take ſome eaſe, but found ſmall ease God wot: Thinking his thirſt and heate a while to ſwage, He found that ſet him in worſe heate and rage.
100 Lo strano corso che tenne il cavallo del Saracin pel bosco senza via fece ch'Orlando andò duo giorni in fallo, né lo trovò, né poté averne spia. Giunse ad un rivo che parea cristallo, ne le cui sponde un bel pratel fioria, di nativo color vago e dipinto, e di molti e belli arbori distinto.	

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
98. Then them intreated, that if, caſually, The Saracin, before him, with them met, They’d tell him, that Orlando, here, hard by, Within theſe bounds, would tarry three days yet : But, after, that he on his way ſhould hie To th’ enſign of gold lilies fair to get ; That he with Charles’s army might be join’d, That he might find him there, if ſo inclin’d.	He then beſought them, if the Pagan knight (Ere him he met) ſhould chance on them to light, To tell him that Orlando meant to wait Three days at hand to end the ſtern debate, So late begun ; and thence direct his courſe To where Imperial Charles encamp’d his force, Beneath the numerous banners rang’d, and where The Tartar prince to ſeek him might repair.
99. They promis’d him, they ready this would do, And this and ev’ry thing he ſhould command ; The knights by diff’rent roads their journeys go, This way Zerbin, and that way Count Orland : The Count, ere he did other tracks perſue, From the tree takes, and now puts on his brand : And, where he thought moſt likely it might prove To meet the Pagan, did his war-horſe move.	This done : as each his separate fortune guides, Zerbino here, and there Orlando rides : But ere the valiant earl the place forſook, His truſty falchion from the tree he took. The winding courſe the Pagan’s ſteed purſu’d
100. Th’ unuſual courſe, by which the Pagan’s ſteed Kept on, in wood, thro’ which no way did lie, Caus’d for two days Orland in vain proceed, Nor found he him, nor of him could have ſpy : He to a cryſtal river came, where mead, Enrich’d with flow’rs, adorn’d the borders nigh, With native colours painted fine and gay, And many trees their beauteous tincts display.	Through the thick covert of th’ entangled wood, Perplex’d Orlando, who, with fruitleſs pain, Two days had follow’d, nor his fight could gain ; Then reach’d a ſtream that through a meadow led, Whoſe vivid turf an emerald carpet ſpread, Spangled with flowers of many a dazzling hue, Where numerous trees in beauteous order grew, Whoſe ſhadowy branches gave a kind retreat

3.3 Translation Comparison: Canto XXIII

Italian	Harington
101 Il merigge facea grato l’orezzo al duro armento et al pastore ignudo, sì che né Orlando sentia alcun ribrezzo, che la corazza avea, l’elmo e lo scudo. Quivi egli entrò per riposarvi in mezzo; e v’ebbe travaglioso albergo e crudo, e più che dir si possa empio soggiorno, quell’infelice e sfortunato giorno.	
102 Volgendosi ivi intorno, vide scritti molti arbuscelli in su l’ombrosa riva. Tosto che fermi v’ebbe gli occhi e fitti, fu certo esser di man de la sua diva. Questo era un di quei lochi già descritti, ove sovente con Medor veniva da casa del pastore indi vicina la bella donna del Catai regina.	78 For looking all about the groue, behold In ſundrie places faire engrau’n he ſees, Her name wiſe loue he more esteemes then gold; By her owne hand in barkes of diuers trees, This was the place, wherein before I told, *Medoro* vſd to pay his ſurgeons fees, Where ſhe, to boſt of that that was her ſhame, Vſd oft to write hers and *Medoros* name.
103 Angelica e Medor con cento nodi legati insieme, e in cento lochi vede. Quante lettere son, tanti son chiodi coi quali Amore il cor gli punge e fiede. Va col pensier cercando in mille modi non creder quel ch’al suo dispetto crede: ch’altra Angelica sia, creder si sforza, ch’abbia scritto il suo nome in quella scorza.	79 And then with true loue knots and pretie poſes, (To ſhew how ſhe to him by loue was knit) Her inward thoughts by outward words diſcloses, In her much loue, to ſhew her little wit. *Orlando* knew the hand, and yet ſuppoſes It was not ſhe, that had ſuch poſies writ; And to beguile him ſelfe, tuſh, tuſh (quoth he) There may be more *Angelicas* then ſhe.
104 Poi dice: - Conosco io pur queste note: di tal’ io n’ho tante vedute e lette. Finger questo Medoro ella si puote: forse ch’a me questo cognome mette. - Con tali opinion dal ver remote usando fraude a se medesmo, stette ne la speranza il mal contento Orlando, che si seppe a se stesso ir procacciando.	80 Yea, but I know to well, that pretie hand, Oft hath ſhe ſent me letters of her writing: Then he bethinks, how ſhe might vnderstand His name and loue, vnder that new inditing, And how it might be done long time he ſcand, With this fond thought, fondly him ſelf delighting. Thus with ſmall hope, much feare, all malcontent, In theſe and ſuch conceits the time he ſpent.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
101.	The mid-day pleaſing made, the cooling wind, To th' unclad ſhepherd, and the herd oppreſs'd ; So that Orlando ſome relief did find, Who had his helmet, ſhield, in armour dreſs'd : Here enters he, there to repoſe inclin'd, And lodgment painful had, with pangs diſtreſs'd, And ſituation worse, than I can ſay, That ſo unfortunate, that hapleſs day.	To flocks, and naked ſwains from mid-day heat. With ponderous cuiraſs, Vhield, and helm, oppreſt, Orlando ſoon the welcome gales confeſs'd; And entering here to ſeek a ſhort repoſe, In evil chance a dreadful ſeat he choſe ; A ſeat, where every hope muſt fade away On that unhappy, that deteſted day.
102.	There turning, all around inſcrib'd he ſpies A many trees, upon the ſhady ſhore : As ſoon as he had ſteady fix'd his eyes, He 's ſure, 'tis hand of her he does adore : This one was o' th' foremention'd privacies Whither repeatedly came, with Medor, As from the ſhepherd's houſe but little way, The lovely nymph, who Queen was of Catai.	There, caſting round a caſual glance, he view'd Full many a tree, that trembled o'er the flood, Inſcrib'd with words, in which, as near he drew The hand of his Angelica he knew. This place was one, of many a mead and bower, For which Medoro, at the ſultry hour, Oft left the ſhepherd's cot, by love inſpir'd And with Cathay's unrivall'd queen retir'd.
103.	In hundred knots, Medor, Angelica, Together ty'd, in hundred places found ; The letters all ſo many nails are they, With the which love his heart does ſtrike and wound : He ſeeks in thought a thouſand different way Not to believe, what to believe he's bound ; Strives to believe 'tis n't Angelic the ſame, Who written has, upon this bark, her name.	Angelica and her Medoro twin'd In amorous poſies on the ſylvan rind, He ſees while every letter proves a dart Which love infuſes in his bleeding heart. Fain would he, by a thouſand ways deceive His cruel thoughts, fain would be not believe What yet he muſt – then hopes ſome other fair The name of his Angelica may bear.
104.	Then ſays, but yet theſe characters I knew ; Such I've been us'd to ſee, and to peruſe : She this Medoro from her fancy drew, Perchance, or this name 'ſtead of mine does uſe : With ſuch opinion quite remote from true, Using againſt himſelf deceit, perſues, Under that hope, Orland ill ſatisfy'd, Which for himſelf he ſtruggled to provide.	But, ah! (he cry'd) too ſurely can I tell Theſe characters oft ſeen and known ſo well- Yet ſhould this fiction but conceal her love, Medoro then may bleſf Orlando prove. Thus, ſelf-deceiv'd, forlorn Orlando ſtrays Still far from truth, ſtill wanders in the maze Of doubts and fears while in his breaſt he tries To feed that hope his better ſenſe denies.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
105 Ma sempre più raccende e più rinuova, quanto spenger più cerca, il rio sospetto: come l'incauto augel che si ritrova in ragna o in visco aver dato di petto, quanto più batte l'ale e più si prova di disbrigar, più vi si lega stretto. Orlando viene ove s'incurva il monte a guisa d'arco in su la chiara fonte.	81 And ay the more he ſeekes out of his thought To driue this fancie, ſtill it doth encreaſe, Eu'n as a bird that is with birdlyme caught, Doth beate her wings, and ſtriues, and doth not cease Vntill ſhe hath her ſelfe all ouerwrought, And quite entangled in the ſlymy greaſe: Thus on went he, till him the way did bring Vnto a ſhadie caue, and pleaſant ſpring.
106 Aveano in su l'entrata il luogo adorno coi piedi storti edere e viti erranti. Quivi soleano al più cocente giorno stare abbracciati i duo felici amanti. V'aveano i nomi lor dentro e d'intorno, più che in altro dei luoghi circonstanti, scritti, qual con carbone e qual con gesso e qual con punte di coltelli impresso.	
107 Il mesto conte a piè quivi discese; e vide in su l'entrata dela grotta parole assai, che di sua man distese Medoro avea, che parean scritte allotta. Del gran piacer che ne la grotta prese, questa sentenzia in versi avea ridotta. Che fosse culta in suo linguaggio io penso; et era ne la nostra tale il senso:	82 This was a place, wherein aboue the reſt, This louing paire, leauing their homly hoſt, Spent time in ſports, that may not be expreſt, Here in the parching heat they tarid moſt, And here *Medore* (y thought him ſelfe moſt bleſt) Wrate certain verſes as in way of boſt: Which in his language, doubtles ſounded pritty, And thus I turne them, to an English ditty.
108 - Liete piante, verdi erbe, limpide acque, spelunca opaca e di fredde ombre grata, dove la bella Angelica che nacque di Galafron, da molti invano amata, spesso ne le mie braccia nuda giacque; de la commodità che qui m'è data, io povero Medor ricompensarvi d'altro non posso, che d'ognior lodarvi	83 Ye pleaſant plants, greene herbs, and waters faire, And caue with ſmell, and gratefull ſhadow mixt, Where ſweet *Angellyca*, daughter and haire, Of *Galafronne*, on whom in vaine were fixt, Many mens hearts, with me did oft repaire Alone, and naked lay mine armes betwixt; I poore *Medore*, can yeeld but prayſe and thanks, For theſe great pleaſures found amid your banks.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
105.	But ſtill the more enflames, and more revives, His doubt ſevere the more to quench he tries : As the incautious bird, when ſhe perceives She's caught i' th' net, or into birdlime flies ; The more ſhe beats her wings, the more ſhe ſtrives To diſengage herſelf, ſhe faster ties. Orlando comes, where hollow'd is the mount In ſhape of arch, upon the brilliant font.	So the poor bird, that from his fields of air Lights in the fraudful gin or viſcous ſnare, The more he flutters, and the ſubtle wiles Attempts to 'ſcape, the faſter makes the toils. Now came Orlando where the pendent hill, Curv'd in an arch, o'er-hung the limpid rill :
106	This place, at th' entrance in, did decorate, With twiſted feet, ivy, and wand'ring vine ; Herein did uſe, in mid-day's ſcorching heat, The happy lovers, in embrace to join : Their names, behind, about, at fuller rate, Than other parts around, they here did ſign : ſome were, with coal, ſome chalk, in writing put ; With points of knives were ſome impreſſions cut.	Around the cavern's mouth were ſeen to twine The creeping ivy and the curling vine. Oft here the happy pair were wont to waſte The noontide heats, embracing and embrac'd ; And chiefly here, inſcrib'd or carv'd, their names Innumerous, witneſs'd to their growing flames.
107.	The mournful Count here does on foot alight, And ſees, juſt at the entrance of the grot, A many words, which Medor did endite With his own hand, which ſeem'd at that time wrote When in the cave he took ſuch vaſt delight : This ſentence into verſes he had brought, In his own tongue which grav'd was, I believe, And ſuch the ſenſe, which it in ours does give.	Alighting here, the warrior penſive ſtood : And at the grotto's ruſtic entrance view'd Words, by the hand of young Medoro wrought ; And freſh they ſeem'd, as when his amorous thought For bliſs enjoy'd, his grateful thanks expreſs'd And firſt in tuneful verſe his paſſion dreſs'd. ſuch in his native tongue might ſure excel, And thus, in ours transfus'd, the ſenſe I tell.
108.	Ye limpid ſtreams, gay plants, and verdant graſs ; Grateful with cooling ſhade, well-ſhelter'd cave ; Where fair Angelica, who daughter was Of Gelafron, whom many loved have In vain, oft fondly lay in my embrace ; For the aſſiſtance kind which here you gave, I poor Medor no recompence can ſhow, By other way, than ever praiſing you.	Hail ! lovely plants, clear ſtreams, and meadows green ; And thou, dear cave, whole cool-ſequeſter'd scene No ſun moleſts! where ſhe, of royal ſtrain, Angelica, by numbers woo'd in vain, Daughter of Galaphron, with heavenly charms Was oft enfolded in theſe happy arms ! O ! let me, poor Medoro, thus repay ſuch boundleſs rapture ; thus with every lay Of grateful praiſe the tender boſom move,

3.3 Translation Comparison: Canto XXIII

Italian	Harington
109 e di pregare ogni signore amante, e cavallieri e damigelle, e ognuna persona, o paesana o viandante, che qui sua volontà meni o Fortuna; ch'all'erbe, all'ombre, all'antro, al rio, alle piante dica: benigno abbiate e sole e luna, e de le ninfe il coro, che proveggia che non conduca a voi pastor mai greggia. –	84 And pray each Lord whom *Cupid* holds in pray, Each knight, each dame, aud eu'ry one beſide, Gentle or elſe, that paſſeth by this way, As fanſie or his fortune ſhall him guide, That to the plants, herbs, spring, and cave he ſay, Lo[n]g may the ſunne & moone, maintaine your pride, And the faire crew of Nymphs, make ſuch purueyance, As hither come no herds to your annoya[n]ce.
110 Era scritto in arabico, che 'l conte intendea così ben come latino: fra molte lingue e molte ch'avea pronte, prontissima avea quella il paladino; e gli schivò più volte e danni et onte, chei' si trovò tra il popul saracino: - ma non si vanti, se già n'ebbe frutto; ch'un danno or n'ha, che può scontargli il tutto.	85 It written was there in th'Arabian toung, Which toong *Orlando* perfect vnderſtood, As hauing learnt it when he was but young, And oft the ſkill thereof had done him good, But at this time it him ſo deeply ſtoung, It had bin well that he it neuer coud, And yet we ſee, to know men ſtill are glad, And yet we ſee much knowledge makes men mad.
111 Tre volte e quattro e sei lesse lo scritto quello infelice, e pur cercando invano che non vi fosse quel che v'era scritto; e sempre lo vedea più chiaro e piano: et ogni volta in mezzo il petto afllitto stringersi il cor sentia con fredda mano. Rimase al fin con gli occhi e con la mente fissi nel sasso, al sasso indifferente.	86 Twiſe, thriſe, yea five times he doth reade the time, And though he ſaw and knew the meaning plaine, Yet, that this loue was guiltie of ſuch crime, He will not let it ſinke into his braine, Oft he peruled it, and eu'ry time It doth increaſe his ſharp tormenting paine, And ay the more he on the matter muſed, The more his wits and ſenſes were confuſed.
112 Fu allora per uscir del sentimento, sì tutto in preda del dolor si lassa. Credete a chi n'ha fatto esperimento, che questo è 'l duol che tutti gli altri passa. Caduto gli era sopra il petto il mento, la fronte priva di baldanza e bassa; né poté aver (che 'l duol l'occupò tanto) alle querele voce, o umore al pianto.	87 Eu'n then was he of wit wellny beſtraught, So quite he was giu'n ouer vnto griefe, (And ſure if we beleeue as proofe hath taught, This torture is of all the reſt the chiefe) His prite was dead, his courage quaild with thought, He doth deſpaire and looke for no reliefe; And ſorrow did his ſenses ſo ſurprise, That words his toong, and teares forſooke his eyes.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
109.	And, that each Lord and cavalier, I pray, And damſels, lovers all, and ev'ry one, Or natives here, or travellers this way, By their own will, or fortune, here brought on, That to your graſs, ſhade, cave, ſtream, plants they'd ſay, Benignant may you find both ſun and moon ; And that the choir of nymphs may ſtill take heed, No ſhepherd e'er his flock to you may lead.	Lords, knights, and dames, that know the ſweets of love, Each traveller, or hind of low degree, Whom choice or fortune leads this place to ſee ; Till all ſhall cry – Thou ſun ! thou moon, attend ! This fountain, grotto, mead, and ſhade defend ! Guard them, ye choir of nymphs ! nor let the ſwain With flocks or herds the ſacred haunts profane !
110.	'Twas wrote in Arabic, tongue underſtood By th' Count, as well as it had Latin been : 'Mongſt many tongues, wherein h' 'ad knowledge good, In this moſt ready was the Paladin : And oft hereby he ſhame and wrong withſtood, When travelling amongſt the Saracin ; But boaſt he not, this did to good amount ; For one ill, now, does all the reſt diſcount.	Theſe verses, in Arabian written, drew The knight's attention, who their idiom knew. To him full well was many a language known, But chiefly this, familiar as his own : Such knowledge ſav'd him oft, in distant lands, From wrong and ſhame amid the Pagan bands. But, ah ! no more th' advantage ſhall he boaſt, That in one fatal hour ſo dearly coſt !
111.	The writing o'er and o'er, to read addreſs'd The hapleſs wretch, and ſtill he ſought in vain, That what was written, was not as expreſs'd, And ſtill diſcover'd it more clear and plain ; And ev'ry time, 'midſt his afflicted breaſt, He feels, as 'twere, cold hand his heart reſtrain ; With mind and eyes at laſt remains intent Fix'd on the ſtone : from ſtone not different.	Three times he reads, as oft he reads again The cruel lines ; as oft he strives, in vain, To give each ſenſe the lye, and fondly tries To diſbelieve the witneſs of his eyes ; While at each word he feels the jealous ſmart, And ſudden coldneſs freezing at his heart: Fix'd on the ſtone, in ſtiffening gaze, that prov'd His ſecret pangs, he ſtood with looks unmov'd,
112.	He's ready now to go out of his mind, Himſelf he leaves ſo fully prey to woe : Let him, who has made trial, credence find, That this is grief, all other does outgo : His chin upon his breaſt was quite declin'd ; That front, depriv'd of courage, now ſunk low; Nor could he have, ſo overwhelm'd with grief, Voice for his plaints, or tears for his relief.	A ſeeming ſtatue ! while the godlike light Of reaſon nearly ſeem'd eclips'd in night. Confide in him, who by experience knows, This is the woe ſurpaſſing other woes ! From his ſad brow the wanted cheer is fled, Low on his breaſt declines his drooping head ; Nor can he find (while grief each ſenſe o'erbears) Voice for his plaints, or moiſture for his tears.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
113 L'impetuosa doglia entro rimase, che volea tutta uscir con troppa fretta. Così veggian restar l'acqua nel vase, che largo il ventre e la bocca abbia stretta; che nel voltar che si fa in su la base, l'umor che vorria uscir, tanto s'affretta, e ne l'angusta via tanto s'intrica, ch'a goccia a goccia fuore esce a fatica.	88 The raging pang remained ſtill within, That would haue burſt out all at once too faſt: Eu'n ſo we ſee the water tarry in A bottle little mouthd, and big in waſt, That though you topſie tur y turne the brim, The liquor bides behind with too much haſt, And with the ſtriuing oft is in ſuch taking, As ſcant a man can get it out with ſhaking.
114 Poi ritorna in sé alquanto, e pensa come possa esser che non sia la cosa vera: che voglia alcun così infamare il nome de la sua donna e crede e brama e spera o gravar lui d'insoportabil some tanto di gelosia, che se ne pera; et abbia quel, sia chi si voglia stato, molto la man di lei bene imitato.	89 At laſt he coms vnto him ſelfe a new, And in his minde an other way doth frame, That that, which there was written was not trew, But writ of ſpite his Lady to defame, Or to that end, that he the ſame might vew, And ſo his heart with iealouſie inflame: Well be't who liſt (quoth he) I ſee this clearely, He hath her hand reſembled paſſing nearely.
115 In così poca, in così debol speme sveglia gli spirti e gli rifranca un poco, indi al suo Brigliadoro il dosso preme, dando già il sole alla sorella loco. Non molto va, che da le vie supreme dei tetti uscir vede il vapor del fuoco, sente cani abbaiar, muggiare armento: viene alla villa, e piglia alloggiamento.	90 With this ſmall hope, with this poore litle ſparke, He doth ſome deale revive his troubled ſprit, And for it was now late, and waxed darke, He ſeeks ſome place where he may lye that night, At laſt he heares a noyſe of doggs that barke, He ſmells ſome ſmoke, and ſees ſome candle light, He takes his Inne, with will to ſleepe, not eat, Filled with griefe, and with none other meat.
116 Languido smonta, e lascia Brigliadoro a un discreto garzon che n'abbia cura; altri il disarma, altri gli sproni d'oro gli leva, altri a forbir va l'armatura. Era questa la casa ove Medoro giacque ferito, e v'ebbe alta avventura. Corcarsi Orlando e non cenar domanda, di dolor sazio e non d'altra vivanda.	91 But lo his hap was at that houſe to hoſt, Where as *Angellyca* had layne before, And where her name on eu'ry doore and poſt, With true loue knots was ioyned to *Medore*, That knot his name whom he detested moſt, Was in his eye and thought ſtill euermore: He dares not aske, nor once the matter tuch, For knowing more of that he knows to much.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
113. The grief impetuous within him ſtays, As it would issue at too haſty rate : So, we ſee, water tarries in the vaſe, Which a large belly has, and mouth that's ſtraight. For, in the turning uppermoſt the baſe, The liquor, which ſo preſſes, out to get, Does in the narrow paſſage ſo much ſtop, That out it dribbles, ſcarcely, drop by drop.	Impatient ſorrow ſeeks its way to force, But with too eager haſte retards the courſe. As when a full-brimm'd vaſe with ample waiſt And ſlender entrance form'd, is downward plac'd, And ſtands revers'd, the ruſhing waters pent, All crowd at once to iſſue at the vent : The narrow vent the ſtruggling tide reſtrains, And ſcarcely drop by drop the bubbling liquor drains.
114. Some time reflecting then, does ruminate, That it may be, all this was falſities, That ſome with infamy the name would treat Of his dear nymph ; his wiſh ſuch thought ſupplies : Or load him with intolerable weight Of ſo much jealousy, by which he dies ; And that he, howſoe'er the caſe might ſtand, Of her had imitated well the hand.	He wiſhes-hopes- believes ſome foe might frame A falſehood to defile his fair-one's name ; Or with dire malice, by the tainting breath Of jealous rage, to work his certain death. Yet he, whoe'er the foe, his ſkill had prov'd In feigning well the characters belov'd.
115. With ſo minute a hope, ſo very ſlight, His ſpirits lie awakes, and ſomewhat frees ; Thence on his Brigliador again does light, What time before his ſiſter Phoebus flees : Not far he goes, ere from the houſes height A ſmoke, that iſſues from the fires, he ſees ; Hears the dogs barking, and the herd that lows ; Comes to a vill', and to get lodgment goes.	When now the ſun had to his ſiſter's reign Reſign'd the ſkies, Orlando mounts again His Brigliadoro's back, and ſoon eſpies The curling ſmoke from neighbouring hamlets riſe : The herds are heard to low, the dogs to bay ; And to the village now his lonely way
116. Languid dismounts, and leaves his Brigliador To youth diſcreet, who might of him take care : Some him diſarm, ſome the gold ſpurs he wore Pull off, to clean his armour ſome prepare : This was the very houſe, wherein Medor Lay wounded, and had his adventure rare. To reſt, Orland requir'd, and not to eat ; With grief, and not with other food, replete.	Orlando takes, there pale and languid leaves His Brigliadoro, where a youth receives The generous courſer ; while, with ready haſte, One from the champion has his mail unbrac'd : One takes his ſpurs of gold ; and one from ruſt His armour ſcours and cleanſes from the duſt. Lo! this the cot, where feeble with his wound, Medoro lay, where wondrous chance he found. No nouriſhment the warrior here deſir'd, On grief he fed, nor other food requir'd.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
117 Quanto più cerca ritrovar quiete, tanto ritrova piu` travaglio e pena; ogni uscio, ogni finestra vede piena; Chieder ne vuol: poi tien le labra chete; che teme non si far troppo serena troppo chiara la cosa che di nebbia cerca offuscar, perché men nuocer debbia.	92 But vaine it was himſelfe ſo to beguile, For why his hoſt vnasked by and by, Seing his gueſt ſit there ſo ſad the while, thinks Thinking to put him from his dumps thereby, Plainely begins without all fraud or guile, Without concealing truth or adding lye, To tell that tale to him without regard, Which diuerſe had before with pleaſure hard.
118 Poco gli giova usar fraude a se stesso; che senza domandarne, è chi ne parla. Il pastor che lo vede così oppresso da sua tristizia, e che voria levarla, l'istoria nota a sé, che dicea spesso di quei duo amanti a chi volea ascoltarla, ch'a molti dilettevole fu a udire, gl'incominciò senza rispetto a dire:	
119 come esso a' prieghi d'Angelica bella portato avea Medoro alla sua villa, ch'era ferito gravemente; e ch'ella curò la piaga, e in pochi dì guarilla: ma che nel cor d'una maggior di quella lei ferì Amor; e di poca scintilla, l'accese tanto e sì cocente fuoco, che n'ardea tutta, e non trovava loco.	93 Namely how at *Angelicas* requeſt He holpe vnto his houſe to bring *Medore*, Who then was ſorely wounded in his breſt, And ſhe with ſurgerie did heale his ſore: But while with her owne hands the wound ſhe dreſt, Blind *Cupid* wounded her as much or more, That when her ſkill & herbs, had cur'd her patient, Her cureleſſe wound in loue made her vnpatient.
120 e sanza aver rispetto ch'ella fusse figlia del maggior re ch'abbia il Levante, da troppo amor costretta si condusse a farsi moglie d'un povero fante. All' ultimo l'istoria si ridusse, che 'l pastor fe' portar la gemma inante, ch'alla sua dipartenza, per mercede del buono albergo, Angelica gli diede.	94 So that, admit ſhe were the greateſt Queene Of ſame, and liuing in thoſe Eaſter parts, Yet ſo with fanſie ſhe was ouerſeene, To marrie with a page of meane deſarts; Thus loue (quoth he) will haue his godhead ſeene, In famous Queens, and higheſt Princes harts: This ſaid (to end the tale) he ſhewd the iewell That ſhe had giu'n him, which *Orlando* knew well.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
117. By how much he contrives to find repoſe, So much he more finds toil and misery ; For ev’ry wall the hateful writing ſhows, He ev’ry door, each window fill’d, does ſee : He would enquire ; but then his lips keeps cloſe, Fearing he ‘ll gain but ſmall tranquillity : Too clear the case, o’er which a cloud he’d throw To darken it, that it leſs hurt may do.	He ſought to reſt, but, ah ! the more he ſought, New pangs were added to his troubled thought : Where’er he turn’d his ſight, he ſtill deſcry’d The hated words inſcrib’d on every ſide. He would have ſpoke, but held his peace in fear To know the truth he dreaded moſt to hear.
118. Him little helps, fraud tow’rds himſelf to uſe ; For, without aſking, one does it declare : The ſhepherd, who him thus dejected views With his distreſs, which off from him he’d bear, The ſtory, known to him, which oft he ſhews Of theſe two lovers, to whoe’er would hear, As hearing it, to many gave delight, Without reſerve, began now to recite :	The gentle ſwain, who mark’d his ſecret grief, With cheerful ſpeech to give his pains relief, Told all th’ adventure that the pair befel, Which oft before his tongue was wont to tell To every gueſt that gave a willing ear, For many a gueſt was pleas’d the tale to hear.
119. How he, at fair Angelica’s requeſt; Unto his manſion had convey’d Medor, Who sorely wounded was ; and how ſhe dress’d The wound, and, in few days, did him reſtore But that with greater far than that impreſs’d, Love ſmote her heart, which ſtill increaſing more, From a ſmall ſpark ſuch ſcorching fire became, It kept no bounds, and ſhe was all in flame.	He told, how to his cot the virgin brought Medoro wounded : how his cure ſhe wrought, While in her boſom Love’s impoiſon’d dart With deeper wound transfix’d her bleeding heart :
120. And having no regard, ſhe daughter was, Throughout the whole Levant, o’ th’ greateſt King, By too much love conſtrain’d, came to ſuch paſs, Herſelf to poor foot-ſoldier marrying : At laſt the ſtory this concluſion has, The ſhepherd causes them, the jewels bring, Giv’n for reward, what time ſhe went away, For her good lodgment by Angelica.	Hence, mindleſs of her birth, a princess bred Rich India’s heir, ſhe deign’d, by paſſion led, A friendleſs youth of low eſtate to wed. In witneſs of his tale, the peaſant ſhow’d The bracelet by Angelica beſtow’d, Departing thence, her token of regard His hoſpitable welcome to reward.

3.3 Translation Comparison: Canto XXIII

Italian	Harington
121 Questa conclusion fu la secure che ’l capo a un colpo gli levò dal collo, poi che d’innumerabil battiture si vide il manigoldo Amor satollo. Celar si studia Orlando il duolo; e pure quel gli fa forza, e male asconder pollo: per lacrime e suspir da bocca e d’occhi convien, voglia o non voglia, al fin che scocchi.	95 This tale, and chiefly this ſame laſt concluſion, Was eu’n a hatchet to cut of all hope, When loue had after many a vaine colluſion, Now for his farewell lent him ſuch a rope, To hang him ſelfe, and drowne him in confuſion, Yet faine he would denie his ſorrow ſcope, And though a while to ſhew it he forbears, It breaketh out at laſt in ſighs and tears.
122 Poi ch’allargare il freno al dolor puote (che resta solo e senza altrui rispetto), giù dagli occhi rigando per le gote sparge un fiume di lacrime sul petto: sospira e geme, e va con spesse ruote di qua di là tutto cercando il letto; e più duro ch’un sasso, e più pungente che se fosse d’urtica, se lo sente.	96 And as it were enforſt he giues the raine To raging griefe, lying his bed alone, His eyes do ſhed a verie ſhowre of raine, With many a ſcalding ſigh and bitter grone, He ſlept as much, as if he then had laine Vpon a bed of thornes and ſtuft with ſtone. And as he lay thereon and could not reſt him, The bed it ſelfe gaue matter to moleſt him.
123 In tanto aspro travaglio gli soccorre che nel medesmo letto in che giaceva, l’ingrata donna venutasi a porre col suo drudo più volte esser doveva. Non altrimenti or quella piuma abborre, né con minor prestezza se nel leva, che de l’erba il villan che s’era messo per chiuder gli occhi, e vegga il serpe appresso.	97 Wretch that I am (thus to him ſelfe he ſed) Shall I once hope to take repoſe and reſt me In that ſame houſe? yea eu’n in that ſame bed, Where my vngratefull loue ſo leudly truſted me? Nay, let me firſt an hundred times be ded, Firſt wolues deuoure and vultures ſhall digest me. Straight vp he ſtarts, and on he puts his cloths, And leaues the houſe, ſo much the bed he loaths.

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
121.	This ſad conclusion did the hatchet prove, That, at one ſtroke, did head from neck divide When is the executioner, fell love, With ſtrokes innumerable, ſatisfy'd ? Orlando, to conceal his ſorrow, ſtrove, Yet it ſo forc'd him, ill he it could hide ; By ſighs and tears out from his mouth and eyes, Whether he would or not, at length it flies.	This fatal proof, his well-known preſent, left Of every gleam of hope his ſoul bereft : Love, that had tortur'd long his wretched thrall, With this concluding vtroke determin'd all. At length, from every view retir'd apart, He gives full vent to his o'erlabour'd heart : Now from his eyes the ſtreaming ſhower releas'd,
122.	Soon as he could give freedom to his woe, Being alone, and no one now to heed, From out his eyes, and down his cheeks, did flow Of tears a river, which his breaſt o'erſpread : He ſighs, he groans, and wheels round to and fro, This ſide and that, rumaging o'er his bed, More hard than ſtone, and of more pungent kind Than if of nettles made, he it does find.	Stains his pale cheek, and wanders down his breaſt ; Deeply he groans, and, ſtaggering with his woes, On the lone bed his liſtleſs body throws, But revts no more than if in wilds forlorn, Stretch'd on the naked rock or pointed thorn.
123.	In this ſore trouble, to his mind it came, That in the ſelf-ſame bed, on which he lay, Many a time muſt his ungrateful dame With her galant herſelf to reſt convey : Now he abhors this couch, in way the ſame, Nor with leſs haſte does from it ſtart away, Than from the graſs, the hind, who does apply To cloſe his eyes, and ſees a ſerpent nigh.	While thus he lay, he ſudden call'd to mind, That on the couch, where then his limbs reclin'd, His faithleſs mistreſs, and her paramour, Had oft with love beguil'd the amorous hour : Stung with the thought, the hated down he flies : Not ſwifter from the turf is ſeen to riſe The ſwain, who, courting grateful ſleep, perceives A ſerpent darting through the ruſtling leaves. Each object now is loathſome to his ſight ;

3.3 Translation Comparison: Canto XXIII

Italian	Harington
124 Quel letto, quella casa, quel pastore immantinente in tant’odio gli casca, che senza aspettar luna, o che l’albore che va dinanzi al nuovo giorno nasca, piglia l’arme e il destriero, et esce fuore per mezzo il bosco alla più oscura frasca; e quando poi gli è aviso d’esser solo, con gridi et urli apre le porte al duolo.	98 He leaues his hoſt, nor once doth take his leaue, He farde ſo ill, he bids them not farewell, He leaues the towne, his ſeruants he doth leaue, He rides, but where he rides he cannot tell. And when alone him ſelfe he doth perceaue To weepe and waile, nay eu’n to houle and yell. He doth not ceaſe, to giue his griefe a vent, That inwardly ſo ſore did him torment.
125 Di pianger mai, mai di gridar non resta, né la notte né ’l dì si dà mai pace. Fugge cittadi e borghi, e alla foresta sul terren duro al discoperto giace. Di sé si maraviglia ch’abbia in testa una fontana d’acqua sì vivace , e come sospirar possa mai tanto; e spesso dice a sé così nel pianto:	99 The day the night to him were both aleeke, Abrode vpon the cold bare earth he lyes, No ſleep, no food, he takes, nor none would ſeeke, All ſuſtenance he to him ſelfe denyes. Thus he began, and ended halfe the weeke, And he him ſelfe doth maruell, whence his eyes Are fed ſo long with ſuch a ſpring of water, And to him ſelfe thus reasons on the matter.
126 Queste non son più lacrime, che fuore stillo dagli occhi con sì larga vena. Non suppliron le lacrime al dolore: finir, ch’a mezzo era il dolore a pena. Dal- fuoco spinto ora il vitale umore fugge per quella via ch’agli occhi mena; et è quel che si versa, e trarrà insieme e ’l dolore ed la vita all’ore estreme.	100 No, no; theſe be no tears that now I ſhed, Theſe be no tears, nor can tears run ſo rife, But fire of frenzie, drawth vp to my head, My vitall humor that ſhould keepe my life; This ſtreame will neuer cease till I be ded, Then welcome death, and end my fatall ſtrife: No comfort in this life my wo can miniſh, But thou, who canſt both life and ſorrow finiſh.
127 Questi ch’indizio fan del mio tormento, sospir non sono, né i sospir son tali. Quelli han triegua talora; io mai non sento che ‘l petto mio men la sua pena esali. Amor che m’arde il cor, fa questo vento, mentre dibatte intorno al fuoco l’ali Amor, con che miracolo lo fai, che ’n fuoco il tenghi, e nol consumi mai?	101 Theſe are not sighs, for sighs ſome reſpite haue, My gripes, my pangs, no reſpite do permit, The blindfold boy made me a ſeeing ſlaue, When from her eyes, my heart he firſt did hit. Now all inflam’d, I burne, I rage and raue, And in the midſt of flame consume no whit: Loue, sitting in my heart a maſters crewell, Blowes with his wings, feeds with his will the fewel.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
124. This bed, this houſe, this ſhepherd, inſtantly To him become now objects of ſuch hate, That neither moon, nor dawning in the ſky, Which ſprings before new day, he will await : He takes his arms, his ſteed, and out does fly Thoro' the wood, to the moſt dark retreat ; And, ſoon as he perceives himſelf alone, With howling cries gives op'ning to his moan.	The bed-the cot-the swain-he heeds no light To guide his sſeps, not Dian's ſilver ray, Nor cheerful dawn, the harbinger of day. He takes his armour, and his ſteed he takes, And through ſurrounding gloom impatient makes His darkling way, there vents his woes alone, In many as dreadful plaint and dreary groan.
125. From grieving never reſts with ceaſeleſs cries, Nor ever comfort takes he, night or day : From city, town, he to the foreſt flies ; On the hard ground, expos'd to th' air, does lay : At himſelf wonders, how his head ſupplies A fountain, which ſo lively ſtream does play, And how he ſuch continuous groans can vent ; And this way to himſelf does oft lament :	Unceaſing ſtill he weeps, unceaſing mourns ; Alike to him the night, the day returns ; Cities and towns he ſhuns ; in woods he lies, His bed the earth, his canopy the ſkies. He wonders oft what fountain can ſupply His floods of grief ; how ſigh ſucceeds to ſigh.
126. Theſe are no longer tears, I suffer flow From forth my eyes, with ſo immenſe a vein ; Nor would my tears ſuffice to end my woe ; For ſcarce mid-way is riſen yet my pain : The vital juice, which fire now forth does throw, Flies by this way ; paſs thro' my eyes does gain ; And this 'tis pours, and with it will convey, In my laſt moments, grief and life away.	Theſe are not tears (he cry'd) that ceaſeleſs flow; Far other ſigns are theſe that ſpeak my woe. Before the fire my vital moiſture flies, And now, exhaling, iſſues at my eyes : Lo! thus it ſtreams, and that ſhall ever ſpend, Till with its courſe my life and ſorrows end.
127. Theſe, that give tokens of my tortur'd mind, By no means ſighs are ; ſighs are no ſuch thing : Thoſe have a pauſe, ſometimes ; that I ne'er find : For my breaſt leſſens ne'er it's ſuffering. Love, that burns up my heart, raiſes ſuch wind, While round the fire he beats about his wing : O Love ! what miracle doſt thou prepare ; In flame to hold it, and conſume it ne'er ?	Theſe are not ſighs that thus my torments ſhow ; Sighs have a pauſe, but theſe no reſpite know. Love burns my heart ! theſe are the gales he makes, As round the flame his fanning wings he ſhakes. How canſt thou, wondrous Love! ſurround with fire, Yet, unconſum'd, preſerve my heart entire ?

3.3 Translation Comparison: Canto XXIII

Italian	Harington
128 Non son, non sono io quel che paio in viso: quel ch’era Orlando è morto et è sotterra; la sua donna ingratissima l’ha ucciso: sì, mancando di fé, gli ha fatto guerra. Io son lo spirto suo da lui diviso, ch’in questo inferno tormentandosi erra, acciò con l’ombra sia, che sola avanza, esempio a chi in Amor pone speranza.	102 I am not I, the man that erſt I was, *Orlando*, he is buried and ded, His moſt vngratefull loue (ah fooliſh laſſe) Hath killd *Orlando*, and cut off his head: I am his ghost, that vp and downe muſt paſſe, In this tormenting hell, for euer led, To be a fearfull ſample and a iuſt, To all ſuch fooles, as put in loue their truſted.
129 Pel bosco errò tutta la notte il conte; e allo spuntar de la diurna fiamma lo tornò il suo destin sopra la fonte dove Medoro insculse l’epigramma. Veder l’ingiuria sua scritta nel monte l’accese sì,ch’in lui non restò dramma che non fosse odio, rabbia, ira e furore; né più indugiò, che trasse il brando fuore.	103 Thus wandring ſtill in wayes that haue no way, He hapt againe to light upon the caue, Where (in remembrance of their pleaſant play) *Medoro* did that epigram engraue. To ſee the ſtones againe, his woes diſplay, And her ill name, and his ill hap depraue, Did on the ſudden all his ſence enrage, With hate, with furie, with reuenge and rage.
130 Tagliò lo scritto e ‘l sasso, e sin al cielo a volo alzar fe’ le minute schegge. in cui Medoro e Angelica si legge! Così restar quel dì, ch’ombra né gielo a pastor mai non daran più, né a gregge: e quella fonte, già sì chiara e pura, da cotanta ira fu poco sicura;	104 Straight he draweth forth his fatall blade, And hewes the ſtones, to heau’n the ſhiuers flee, Accurſed was that fountaine, caue and ſhade, The arbor, and the floures and eu’rie tree: *Orlando* of all places hauocke made, Where he thoſe names together ioynd may ſee, Yea to the ſpring he did perpetuall hurt, By filling it with leaues, boughs, ſtones and durt.
131 che rami e ceppi e tronchi e sassi e zolle non cessò di gittar ne le bell’onde, fin che da sommo ad imo sì turbolle, che non furo mai più chiare né monde. E stanco al fin, e al fin di sudor molle, poi che la lena vinta non risponde allo sdegno, al grave odio, all’ardente ira, cade sul prato, e verso il ciel sospira.	

3.3 Translation Comparison: Canto XXIII

	Huggins	Hoole
128.	I'm not, I am not, what my look does feign : What was Orland is dead, in earth is lay'd : His moſt ungrateful lady him has ſlain, Who, void of faith, againſt him war has made. I am his ſpirit, which is from him ta'en In this infernal, which in torments ſtray'd : That with my ghost thus I alone may prove Sample to him, who puts his hope in love.	I am not he, the man my looks proclaim, The man that lately bore Orlando's name ; He, by his fair one's cruel falſehood, dies ; And now, interr'd, her hapleſs victim lies. I am his ſpirit freed from mortal chains, Doom'd in this hell to rove with endleſs pains ; A wretched warning here on earth to prove For all henceforth who put their truſt in love.
129.	Along the wood wander'd all night the Count And, at the ſtart of the diurnal flame, His destiny conduits him to the font Where had Medoro grav'd the epigram ; To ſee his injury, wrote on the mount, Enflames him ſo, in him is not a drachm, Which was not anger, fury, rage, and ſtate, That he to draw his ſword no more does wait.	Through the ſtill night, the earl from ſhade to ſhade Thus lonely rov'd, and when the day diſplay'd Its twilight gleam, chance to the fountain led His wandering courſe, where firſt his fate he read In fond Medoro's sfrains- the fight awakes His torpid ſenſe, each patient thought forſakes His maddening breaſt, that rage and hatred breathes, And from his ſide he ſwift the ſword unſheaths.
130.	The ſtone and writing hews, and mount he made To heav'n each fragment ſmall, as wings it bore. Hapleſs this cave, each tree, whereon you read The names of Angelic, and of Medor, Which ſo remain'd that day, it cooling ſhade To ſhepherd or his flock ſhall ne'er give more: And this ſame fountain, once ſo bright and pure, From ſuch vaſt ire but little was ſecure.	He hews the rock, he makes the letters fly; The ſhatter'd fragments mount into the ſky : Haplevs the cave, whoſe stones, the trees, whoſe rind Bear with Angelica Medoro join'd ; From that curs'd day no longer to receive, And flocks or ſwains with cooling ſhade relieve ; While that fair fountain, late ſo ſilvery pure, Remain'd as little from his arm ſecure :
131.	For boughs, and ſtumps, and ſticks, and turf, and ſtone, He ceaseleſs caſt into the waters fair, From top to bottom put in motion, So, that they never more were neat and clear : And, tir'd at last, at length-with ſweat o'er-run, As now his breath, quite sfpent, could hold no ſhare With his diſdain, vaſt hate, and burning ire, On earth he falls, and does tow'rds heav'n ſuspire.	Together boughs and earthen clods he drew, Crags, ſtones, and trunks, and in the waters threw Deep to its bed, with ooze and mud he ſpoil'd The murmuring current, and its ſpring defil'd. His limbs now moſt'ten'd with a briny tide, When ſtrength no more his ſenseleſs wrath ſupply'd, Prone on the turf he ſunk, unnerv'd and ſpent, All motionleſs, his looks on heav'n intent,

3.3 Translation Comparison: Canto XXIII

Italian	Harington
132 Afilitto e stanco al fin cade ‘ne l’erba, e ficca gli occhi al cielo, e non fa motto. Senza cibo e dormir così si serba, che ’l sole esce tre volte e torna sotto. Di crescer non cessò la pena acerba, che fuor del senno al fin l’ebbe condotto Il quarto dì, da gran furor commosso, e maglie e piastre si stracciò di dosso.	105 And hauing done this fooliſh franticke feate, He layes him downe all wearie on the ground, Diſtemperd in his bodie with much heate, In mind with paines that no toung can expound, Three dayes he doth not ſleepe, nor drinke, nor eate, But lay with open eyes as in a ſound. The fourth with rage, and not with reaſon waked, He rents his cloths, and runs about ſtarke naked.
133 Qui riman l’elmo, e là riman lo scudo, lontan gli arnesi, e più lontan l’usbergo: l’arme sue tutte, in somma vi concludo, avean pel bosco differente albergo. E poi si squarciò i panni, e mostrò ignudo l’ispido ventre e tutto ’l petto e ’l tergo; e cominciò la gran follia, sì orrenda, che de la più non sarà mai ch’intenda.	106 His helmet here he flings, his poulderns theare; He caſts away his curats and his ſhield: His ſword he throws away, he cares not wheare, He ſcatters all his armor in the field: No ragge about his bodie he doth beare, As might fro[m] cold or might from ſhame him ſhield, And ſaue he left behind his fatall blade, No doubt he had therwith great hauocke made.
134 In tanta rabbia, in tanto furor venne, che rimase offuscato in ogni senso. Di tor la spada in man non gli sovenne; che fatte avria mirabil cose, penso. Ma né quella, né scure, né bipenne era bisogno al suo vigore immenso. Quivi fe’ ben de le sue prove eccelse, ch’un alto pino al primo crollo svelse:	
135 e svelse dopo il primo altri parecchi, come fosser finocchi, ebuli o aneti; e fe’ il simil di querce e d’olmi vecchi, di faggi e d’orni e d’illici e d’abeti. Quel ch’un ucellator che s’apparecchi il campo mondo, fa, per por le reti, dei giunchi e de le stoppie e de l’urtiche, facea de cerri e d’altre piante antiche.	107 But his ſurpaſſing force did ſo exceed, All common men, that neither ſword nor bill, Nor anie other weapon he did need, Meere ſtrength ſuffiſd him to do what he will, He roots vp trees as one would root a weed: And eu’n as birders laying nets with ſkill, Pare ſlender thornes away with eaſie ſtrokes, So he did play with aſhes, elmes and okes.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
132. Tir'd and afflicted, on the graſs now lain, He fix'd his eyes to heav'n, nor word he ſaid ; Without or food or ſleep does thus remain, Till Sol three times came forth, thrice hid his head : Nor to increaſe forbore his bitter pain, Which him, at laſt, from out his ſenses led : On the fourth day, mov'd by his fury vaſt, His armour torn from off his back he caſt.	Stretch'd without food or ſleep; while thrice the ſun Had ſtay'd, and thrice his daily courſe had run. The fourth dire morn, with frantic rage poſſeſs'd, He rends the armour from his back and breaſt :
133. Here lay his helmet, there his buckler lay, Far off his trappings, corſet yet more far ; Each part of armour, finally I ſay, Did thro' the foreſt diff'rent quarters ſhare : And then he tears his cloaths, and does diſplay His briſtled belly, back and breaſt quite bare, And ſuch great, horrid madneſs 'gan to ſhow, The greateſt part no one ſhall ever know.	Here lies the helmet, there the boſſy ſhield, Cuiſhes and cuiraſs further ſpread the field ; And all his other arms, at random ſtrow'd, In divers parts he ſcatters through the wood ; Then from his body ſtrips the covering veſt, And bares his ſinewy limbs and hairy cheſt ;
134. Into ſuch rage, ſuch fury vaſt he got, That darken'd he remain'd in ev'ry ſenſe : To take his ſword in hand he never thought, Or acts h' 'ad done of wond'rous violence But that, or axe or hatchet needed not, Where vigour was already ſo immenſe : Here he gave inſtance of his proweſs rare, At firſt craſh lofty pine he up did tear :	And now begins ſuch feats of boundleſs rage, As far and near th' aſtoniſh'd world engage. His ſword he left, elſe had his dreadful hand With blood and horror fill'd each waſted land : But little, pole-ax, ſword, or mace he needs T' aſſiſt his ſtrength, that every ſtrength exceeds. Firſt his huge graſp a lofty pine up-tears Sheer by the roots ; the like another fares
135. And, after that, numbers of others tears, As they were fennel, dill, dwarf-elder, each ; So does with oaks and elms, immenſe with years, With fir-trees, cheſnuts, and the holm and beech. That which the fowler does, when he prepares To clear away the field, his nets to ſtretch, With furze and nettles, and with ruſhes ſlight, He did with trees of ancient growth and height.	Of equal growth ; as eaſy round him strow'd, As lowly weeds, or ſhrubs, or dwarfiſh wood. Vaſt oaks and elms before his fury fall ; The ſtately fir, tough aſh, and cedar tall. As when a fowler for the field prepares His ſylvan warfare ; ere he ſpreads his ſnares, From ſtubble, reeds, and furze, th' obſtructed land Around he clears : no leſs Orlando's hand Levels the trees that long had tower'd above, For rolling years the glory of the grove !

3.3 Translation Comparison: Canto XXIII

Italian	Harington
136	108
I pastor che sentito hanno il fracasso,	The heardmen and the ſhepherds that did heare,
lasciando il gregge sparso alla foresta,	The hideous noiſe and vnacquainted ſound,
chi di qua, chi di là, tutti a gran passo	With feare and wonder great approched neare,
vi vengon a veder che cosa è questa.	To ſee, and know, what was hereof the ground
Ma son giunto a quel segno il qual s'io passo	But now I muſt cut off this treatiſe heare,
vi potria la mia istoria esser molesta;	Leſt this my booke do grow beyond his bound;
et io la vo' più tosto diferire,	And if you take ſome pleaſure in this text,
che v'abbia per lunghezza a fastidire.	I will go forward with it in the next.

3.3 Translation Comparison: Canto XXIII

Huggins	Hoole
136. The ſhepherds, who had heard the ruin vaſt, Leaving their flocks about the foreſt free, From this ſide and from that, in utmoſt haſte, Come thither, what the matter is, to ſee. But to the point I'm come, which if 'tis paſs'd, Irkſome to you may prove my hiſtory; And rather to poſtpone it I deſire, Than, by the length, be likely you to tire.	 The ruſtic ſwains that mid the woodland ſhade Heard the loud craſh, forsook their flocks that ſtray'd Without a ſhepherd, while their maſters flew To learn the tumult and the wonder view. Thus far I've reach'd, but further to extend The preſent ſtory might, perchance, offend ; And rather would I here defer the reſt, Than with a tedious tale your ear moleſt.

3.4 TRANSLATION COMPARISON: CANTO XXXIV

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
1 Oh famelice, inique e fiere arpie ch'all'accecata Italia e d'error piena, per punir forse antique colpe rie, in ogni mensa alto giudicio mena! Innocenti fanciulli e madri pie cascan di fame, e veggon ch'una cena di questi mostri rei tutto divora ciò che del viver lor sostegno fora.	1 OH foule Harpias, greedie, hunger ſtarued, Whom wrath diuine, for iuſt reuenge hath ſent To blinded Italie, that hath deſerued For ſins both old & late, ſo to be ſhent. The ſuſtena[n]ce that ſhould for food haue ſerued, For widowes poore and Orphans innocent, Theſe filthy monſters do conſume and waſt it Oft at one meale, before the owners taſt it.
2 Troppo fallò chi le spelonche aperse, che già molt'anni erano ſtate chiuse; onde il fetore e l'ingordigia emerse, ch'ad ammorbare Italia si diffuse. Il bel vivere allora si summerse; e la quiete in tal modo s'escluse, ch'in guerre, in povertà sempre e in affanni è dopo stata, et è per star molt'anni:	2 Doubtleſſe he guiltie is of grevious ſoone, That firſt ſet open that long cloſed caue, From which all filth and greedineſſe came in To Italie, and it infected haue; Then ended good, then did bad dayes begin, And diſcord foule ſo farre off all peace drave, That now in warres, in pouertie and paine, It long hath taride, and ſhall long remaine.
3 fin ch'ella un giorno ai neghitosi figli scuota la chioma, e cacci fuor di Lete, gridando lor: - Non fia chi rassimigli alla virtù di Calai e di Zete? che le mense dal puzzo e dagli artigli liberi, e torni a lor mondizia liete, come essi già quelle di Fineo, e dopo fe' il paladin quelle del re etiopo. –	3 Vntill ſhe can her ſlouthfull ſonnes awake, From drowſie ſleepe, that now themſelues forget, And ſay to them, for ſhame example take, Let others valiant deeds your courage whet: Why ſhould not you the like acts vndertake, As in time paſt did *Calai* and *Zet*? That erſt like aid to *Phineas* did bring, As did *Aſtolfo* th' Ethiopian king.
4 Il paladin col suono orribil venne le brutte arpie cacciando in fuga e in rotta, tanto ch'a piè d'un monte si ritenne, ove esse erano entrate in una grotta. L'orecchie attente allo spiraglio tenne, e l'aria ne sentì percossa e rotta da pianti e d'urli e da lamento eterno segno evidente quivi esser lo 'nferno.	4 Who hauing driu'n away theſe monſters fell, From blind *Senapos* boord, as erſt I told, And chaſed them ſo farre, vntill they fell Into the caue moſt fearfull to behold; That fearfull caue that was the mouth of hell, To harken at the ſame he waxed bold, And heard moſt wofull mourning, plaints & cries, Such as from hell were likely to ariſe.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
1 O Harpies hungry, wicked, peſtilent Whom throughtout corrupted blind Italy, Peraphs of former crimes for puniſhment, To e'vry board conducts juſt judgements high : Mother diſtreſs'd, and children innocent With hunger ſink, and ſee in luxury Theſe horrid monſters at one feaſt devour What to ſupport them their whole lives had pow'r.	INSATIATE harpies ! foul, deteſted band ! The ſcourge of juſtice on a ſinful land, The righteous puniſhment by Heaven aſſign'd For Italy, with tenfold error blind ! Where harmleſs infants, tender mothers die With meager want; for while a vain ſupply Each day prepares, they ſee their destin'd food At once devour'd by this infernal brood.
2. Too much he err'd who did theſe caves diſclose, Which, for ſo many years, recluſe had been, From whence theſe foetid glutton beaſts aroſe, Which, to pollute all Italy, are ſeen : Of life all comfort this quite overthrows, And ſo excludes tranquillity ſerene ; That ſtill in woes, in poverty, and war, It ſince has been, and muſt be many' a year.	Ill chance betide who firſt unclos'd the cave, (Which years had ſhut) and thus a paſſage gave Whence gluttony and all uncleanneſs ſpread O'er Italy, their venom'd bane have ſhed. Fair Virtue then was baniſh'd from mankind, And peace and temp'rance from the world disjoin'd ; Whence pain, and poverty, and impious ſtrife Have vex'd, and long ſhall vex the ſweets of life,
3. Till of her ſlothful ſons one day the hair She well ſhall ſhake, and them from Lethe beat; To them exclaiming, Does none likeneſs bear To Zethe's and Calais' valour great ? Who will from filth and claws the tables clear, And them reſtore to joy and cleanly ſtate ; As they did whilom thoſe of Phineus clean, And thoſe of AEthiop's King ſince did the Paladin ?	Till time ſhall come, when thus with 'wakening cries Our country bids her ſons from Lethe riſe. "Is there not one that dares the worth unfold "Which Calaïs and Zetes ſhow'd of old ; "To many a houſe his ſaving hand afford, "And free from filth and ſpoil the genial board "As thoſe could help to aged Phineas bring, "And ſince Aſtolpho to the Nubian king ?"
4. The Paladin preſs'd on with clangor dread, Driving the Harpies foul in flight and rout, Till at a mountains foot himſelf he ſtay'd, Where ſuddenly they enter'd in a grot : His ear attentive to the hole he laid, And th' air diſtinguiſh'd, broken was and ſmote, With plaints, with howlings, and eternal moan, Clear ſign, there was th' infernal dungeon.	With dreadful ſound the Paladin had chac'd The brutal harpies through th' aërial waſte, Till at a mountain's foot his flight he ſtay'd, Where in a gaping cavern's fearful ſhade The monſters enter'd—Hence with wondering ears Laments and groans the liſtening warrior hears, That reach'd through winding vaults the upper air ; Sure ſign of Hell and endleſs torments there.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
5 Astolfo si pensò d’entrarvi dentro, e veder quei c’hanno perduto il giorno, e penetrar la terra fin al centro, e le bolgie infernal cercare intorno. - Di che debbo temer - dicea - s’io v’entro, che mi posso aiutar sempre col corno? Farò fuggir Plutone e Satanasso, e ’l can trifauce leverò dal passo. –	5 *Aſtolfo* minds into the place to enter, And viſit thoſe that haue forgon this light, And pierce the earth eu’nto the middle center, To ſee if ought may there be worth the ſight; For why he thought what need I feare to enter, Hauing this horne, with which I can affright Sathan and Cerberus with trebble chaps, And ſafely keepe my ſelfe from all miſhaps?
6 De l’alato destrier presto discese, e lo lasciò legato a un arbuscello; poi si calò ne l’antro; e prima prese il corno, avendo ogni sua speme in quello. Non andò molto inanzi, che gli offese il naso e gli occhi un fumo oscuro e fello, più che di pece grave e che di zolfo: non sta d’andar per questo inanzi Astolfo.	6 He ties his flying beaſt faſt by the raines, Minding to hell it ſelfe to bid defiance, His horne faſt tyde about his necke remaines, In which more then his ſword, he puts affiance: Eu’n at his verie entrance he complaines Of that ſame ſmoke that bred him much annoyance, That ſauord ſtrong of brimſton and of pitch, Yet ſtill *Aſtolfo* goeth thorough stitch.
7 Ma quanto va più inanzi, più s’ingrossa il fumo e la caligine, e gli pare ch’andare inanzi più troppo non possa; che sarà forza a dietro ritornare. Ecco, non sa che sia, vede far mossa da la volta di sopra, come fare il cadavero appesol al vento suole, che molti di sia stato all’acqua e al sole.	7 But ſtill the farder that he forward goes, He feeles the ſmoke more noiſome & more thick, That in him ſelfe, he gan now to ſuppoſe, If furder he ſhould wade he ſhould be sicke; When lo a ſhadow ſeemed to diſcloſe It ſelfe to him, of ſomewhat that was quicke, And to his thinking, hither wau’d and thether, Much like a carkaſſe hanged long in the wether.
8 Sì poco, e quasi nulla era di luce in quella affumicata e nera strada, che non comprende e non discerne il duce chi questo sia che sì per l’aria vada; e per notizia averne si conduce a dargli uno o duo colpi de la spada. Stima poi ch’uno spirto esser quel debbia; che gli par di ferir sopra la nebbia.	8 The English Duke that had deſire to know, Whether he ſaw a bodie or a viſion, Strake with his ſword thereat ſo fierce a blow, As would indeed thereof haue made diviſion, If it had bin as it did ſeeme in ſhow: But when he ſaw his ſword made no inciſion, He gueſſed that it was (by that blows giuing) A paſſed ſpirit, not a bodie liuing.

3.4 Translation Comparison: Canto XXXIV

	Huggins	Hoole
5.	Aſtolf to enter in does ruminate, And ſee thoſe people there recluſe from day, And earth unto the centre penetrate, And the infernal gulfs around ſurvey. What need I fear, ſays he, if in I get? For with my horn I ſtill can force my way : Satan and Pluto, I'll, to fly me, make, And from the paſs I Cerberus will take.	Aſtolpho now resolves t' explore the way, And viſit beings loſt to che'erful day, To earth's deep center undiſmay'd to go, And ſearch the ſecrets of the world below. Why ſhould I doubt to enter here (he cries) When ſuch defence my truſty horn ſupplies, Whoſe ſound can Pluto's ſelf and Satan quell, And from his poſt the three-mouth'd dog repel ?
6.	From his wing'd palfrey down he ſudden goes, But to a tree, before he leaves him, ties, Then to the cave deſcends, firſt grasping cloſe His horn, which him with his whole hope ſupplies : Ere far he forward went, offends his noſe A ſmoke obscure, and hurtful to his eyes, Than pitch or ſulphur a more filthy ſcent : Aſtolf ſtops not for this, but farther went.	He ſaid; and lighting from his ſeat with ſpeed, Ty'd to a neighbouring tree his feather'd ſteed, Then graſp'd his horn, his every hope and aid, And fearleſs plung'd amid the murky ſhade. Ere far he reach'd, thick wreaths of noiſome ſmoke And ſteams of ſulphur on his senses broke: His ſight and ſmell the ſtifling fumes confeſs'd, Yet onward ſtill th' embolden'd hero preſs'd ;
7.	As onward he ad'vanc'd, more thick does prove The ſmoke and ſoot, and' thence did to him ſhow, That, to get farther on, in vain he ſtrove; And will compell'd be, back again to go : He ſaw now, what, he knew not, that did move About the roof above, as ſtill will do A carcaſs hung, before the wind which plays, Expos'd to rain and ſun for many days.	But as he preſs'd, the darkneſs deeper ſpread, And groſſer vapours noxious poiſons ſhed. When, lo ! as if ſuspended from above, He ſees an object, ſcarce distinguiſh'd, move, Move, as by winds ſome wretched corſe is blown, Long time expos'd to rains and parching ſun ;
8.	So little light there was, or rather none, In that fumigated, duſky way, The Duke could not diſcern, nor had he known, What this might be, which in the air did play : But, to gain knowledge of it, he ſtepp'd on, And with his blade did a few ſtrokes convey ; After, conceiv'd it need muſt be a ſpright, For he ſeem'd only on a cloud to ſmite.	ſo faint the ſtraggling beams of wandering light In theſe dire realms of ſmoke and dreary night. In vain the duke explores with heedful care What mocks his eyes, and ſeems to flit in air : Then from the ſheath his ſhining ſword he drew, And thrice he ſtruck, when ſoon the warrior knew The ſeeming image but an empty ſhade, That like a cloud deceiv'd his mortal blade.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
9 Allor sentì parlar con voce mesta: - Deh, senza fare altrui danno, giù cala Pur troppo il negro fumo mi molesta, che dal fuoco infernal qui tutto esala. - Il duca stupefatto allor s’arresta, e dice all’ombra: - Se Dio tronchi ogni ala al fumo, sì ch’a te più non ascenda, non ti dispiaccia che ‘l tuo stato intenda.	9 Then heard he how thus wofully it ſayd, Oh you that to theſe lower parts deſcend, Bring us no hurt, though you can bring no aid, And be not ſo to thoſe whom none can frend. The Duke amaſd, both hands and footſteps ſtayd, And ſayd vnto the ghost, ſo God thee ſend Speedie redreſſe of this thy painfull ſmart, As thou wilt deine to tell me who thou art.
10 E se vuoi che di te porti novella nel mondo sul, per satisfarti sono. - L’ombra rispose: - Alla luce alma e bella tornar per fama ancor sì mi par buono, che le parole è forza che mi svella il gran desir c’ho d’aver poi tal dono, e che ’l mio nome e l’esser mio ti dica, ben che ’l parlar mi sia noia e fatica.	10 And if to worke your good lay in my lot, Here or aboue I ſhould be glad to do it. Ah (ſaid the ghost) my plague with ſuch a knot Is tide, as mortall ſtrength can not vndo it, Yet your requeſt denie you will I knot, Becauſe you haue ſo great a mynd vnto it, I will declare to you my ſtocke and name, And eke the cauſe why to this place I came.
11 E cominciò: - Signor, Lidia sono io, del re di Lidia in grande altezza nata, qui dal giudicio altissimo di Dio al fumo eternamente condannata, per esser stata al fido amante mio, mentre io vissi, spiacevole et ingrata. D’altre infinite è questa grotta piena, poste per simil fallo in simil pena.	11 My name is *Lydia*, borne of princely birth, And bred in all pompe, and ſolaces delightfull, Though now, in place excluded from all mirth, I lie condemnd by Gods high doome & rightfull, Because while I did liue aboue on earth, Vnto my loue I ſhewd my ſelfe ſo ſpitefull; And manie more be here for like offences, As he that all doth rule, their plague diſpences.
12 Sta la cruda Anassarete più al basso, ove è maggiore il fumo e più martire. Restò converso al mondo il corpo in sasso, e l’anima qua giù venne a patire, poi che veder per lei l’afflitto e lasso suo amante appeso poté sofferire. Qui presso è Dafne, ch’or s’avvede quanto errasse a far Apollo correr tanto.	12 Here lies that faire, but cruell *Anaxaritee*, Whoſe corps a ſtone, diuine reuenge did make, Her ghoſt in ſmoke that no light ay ſhall clarifie, Doth moſt ſeuere, but moſt iuſt penance take, Becauſe ſhe could without all ſence of charitie, Behold her louer hanging for her ſake: Here *Daphne* lies, that now repents her ſhunning Of *Phaebus*, whom ſhe ſcapt with ouerunning.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
9. Then one he heard, who with voice mournful ſpoke; Ah ! without doing others wrong, retire; Too much does me moleſt this ſooty ſmoke, Which here exhales from the infernal fire : The Duke then ſtopp'd, and, with aſtonish'd look, Says to the ſhade, Heav'n cauſe may not tranſpire The ſmoke, that it- may more to hurt you mount : Be pleas'd to give me of your ſtate account.	Then thus he heard a female voice complain : Ah ! come not here to work me further pain ! Suffice— this ſmoke torments my wretched ghoſt, This ſmoke that riſes from the burning coaſt. The duke, with terror ſeiz'd, his ſtep repreſs'd, And in theſe words the hapleſs ſhade addreſs'd : So may high Heaven theſe ſtifling fumes repel, As thou ſhalt deign thy mournful ſtate to tell ;
10. And if you wiſh I news of you ſhould bear, To th' upper world, I'll do what you require : The ſhade reply'd, To light ſerene and fair, To me ſeems good, tho' but by fame, t' aſpire; That words from me, by violence does tear, From you ſuch gift to have, my ſtrong deſire, And that my name and being I relate, Tho' ſpeech gives to me toil and torment great.	Thy tidings to our living world I bear, If this can aught avail to ſoothe thy care. The ghoſt reply'd — To viſit but in name The cheerful realms of light from which I came, So grateful ſeems, that gladly I diſclose, For ſuch reward, the ſtory of my woes ; Elſe ſhould I now with lips unwilling tell My name, and earthly stare from which I fell.
11. And ſhe began : Lydia, Sir, am I, Of Lydia's King born, in condition great ; Here, by the ſentence of the Gods moſt high, Condemn'd to this eternal ſmoky ſtate ; For being to my love's fidelity, When living I, diſpleaſing and ingrate : Of others infinite is full this grot, To the like ſuffering fix'd, for the like fault.	Once was I Lydia call'd, of royal ſtrain, (Whoſe ſire o'er Lydia held his wide domain) By God's eternal judgment here exspos'd To endleſs pains, with poiſonous ſmoke enclos'd ; Who, while alive, ſuch ſcorn and hatred ſhow'd To one, whoſe heart with love's affection glow'd. Unnumber'd others fill this dreary gloom, Whom to like penance like offences doom.
12. Cruel Anaxaret is lower down, Where greater is the ſmoke, ſharper the woe ; I' th' world her body's turn'd into a ſtone, Her ſoul is come to ſuffer here below ; ſince ſhe could fee, for her, oppress'd with moan, Her lover hang'd, and that could undergo. Hard by is Daphne, who too late does know Her fault, Apollo forcing to purſue her ſo.	Here cruel Anaxarete in woe, Encompaſs'd round with denſer fumes below Is deeper plac'd ; on earth her body turns To harden'd ſtone, while here her ſpirit mourn s: Unfeeling maid ! who view'd in ſhameful death Her pendant lover yield his wretched breath. Daphne is here, who now regrets the pace That held Apollo once ſo long in chace.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
13 Lungo saria se gl'infelici spirti de le femine ingrate, che qui stanno, volesse ad uno ad uno riferirti; che tanti son, ch'in infinito vanno. Più lungo ancor saria gli uomini dirti, a' quai l'essere ingrato ha fatto danno, e che puniti sono in peggior loco, ove il fumo gli accieca, e cuoce il fuoco.	13 To tedious it would be for me to tell, The seu'rall names of eu'rie female ſpirit, That for reward of their hard hearts, in hell Appointed are ſuch portions to inherit: Yet farre more are the men that there do dwell, For like offence, who for their euill merit Are placed much more low, though ſomewhat nigh, Where ſume doth ſmother the[m], and flame doth fry them,
14 Perché le donne più facili e prone a creder son, di più supplicio è degno chi lor fa inganno. Il sa Teseo e Iasone e chi turbò a Latin l'antiquo regno; sallo ch'incontra sé il frate Absalone per Tamar trasse a sanguinoso sdegno; et altri et altre: che sono infiniti, che lasciato han chi moglie e chi mariti.	14 And reaſon good, for ſith our ſexe is weake, The greater ſinne it is vs to deceaue, As *Theseus* and *Iason* well can ſpeake, And he that Latin did of rule bereaue, With him, on whom faire *Absolon* did wreake The wrong, that rauisht *Thamar* did receaue, With diuerſe, that of tone and tother gender, Left or refuſd their loues for cauſes ſlender.
15 Ma per narrar di me più che d'altrui, e palesar l'error che qui mi trasse, bella, ma altiera più, sì in vita fui, che non so s'altra mai mi s'aguagliasse: né ti saprei ben dir, di questi dui, s'in me l'orgoglio o la beltà avanzasse; quantunque il fasto e l'alterezza nacque da la beltà ch'a tutti gli occhi piacque.	15 But that I may particularly tuch The cauſe, that brought me to this endleſſe paine, My beautie while I liu'd, and pride was ſuch, As none or few did to the like attaine, And both of them in me exceld ſo much, As none could iudge which greater was of twaine; But this I know full well my proud mind grew, Out of the conceit of my well pleaſing hew.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
13. Tedious ’t would be, of each unhappy ſpright Of the ungrateful women, in this place, If one by one I would to you endite ; For they’re too many, number ’twould ſurpaſs. And longer yet, the men to you recite, Who, for ingrates, ſuſtain their woeful case, And who are puniſh’d in ſeverer poſt, Where the ſmoke blinds them, and the fire does roaſt.	’Twere hard to tell th’ unbodied female train That here for black ingratitude remain ; Or ſpeak the crimes of every dame or maid, Where countleſs numbers fill the mournful ſhade ; But harder ſtill each man ingrate to name, Whoſe deeds on earth here equal vengeance claim, Where each in death severer judgment mourns, The vapour ſmokes him, and the furnace burns.
14. Since women are more facile and more prone To truſt, they merit greater puniſhment W’ho cheat them: this knows ‘Theſeus and Jaſone, And he, who ſhock’d th’ old Latin government : By Abſalom, for Tamar, it is known, Who did with blood his ſister’s wrongs reſent, As well by men, as women infinite, ſome, who did wives, others their huſbands, quit.	Since dames are form’d more eaſy to believe, Man merits heavier pains who ſhall deceive Their weaker Vex—this Jason has confeſt, This Theseus finds, and he, the wandering gueſt, Whoſe arms the Latian’s ancient realm oppreſs’d. This well he knows, who could for Tamar’s love His brother Absalom to hatred move. Here ſhades on ſhades lament their former lives, Their huſbands ſome, and ſome betray’d their wives.
15. But of myſelf, ’fore others, to relate, And to reveal the fault, me hither drew; Fair was I, but more proud, when in life’s ſtate, I know not if my equal e’er did ſhew : Nor know I of thoſe two to calculate, Whether my beauty did my pride outdo : So much my pride and haughtiness did rise From beauty, which was pleaſing to all eyes.	Now of myſelf above the reſt I tell, And ſhow the crime that doom’d me here to dwell, Great was my beauty when this deathleſs mind Was cloath’d in fleſh, and though of womankind None match’d my form, I know not which was moſt, My person’s charms, or pride thoſe charms to boaſt.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
16 Era in quel tempo in Tracia un cavalliero estimato il miglior del mondo in arme, il qual da più d'un testimonio vero di singular beltà sentì lodarme; di volere il suo amor tutto donarme, stimando meritar per suo valore, che caro aver di lui dovessi il core.	16 It happend that a valiant knight of Thrace, In ſtate and liuing of the better ſort, Hearing ſuch praiſe of my praise-worthy face, Confirmed oft by more then one report, He purpoſd, and performd it in ſhort ſpace, Vnto my fathers kingdome to resort, Only that he might ſue to me, and ſerue me, In hope by his great value to deſerue me.
17 In Lidia venne e di un laccio più forte vinto restò, poi che veduta m'ebbe Con gli altri cavallier si messe in corte del padre mio, dove in gran fama crebbe. L'alto valore e le più di una sorte Prodezze che mostrò, lungo sarebbe a raccontarti, e il suo merto infinito, quando egli avesse a più grato uom servito.	17 In gallant ſort when he to Lydia came, And ſaw with eye, what he had heard with eare, He calleth ſcant report, and niggard fame, That did to him ſo barren tidings beare: And rauiſht with my looke, he ſtraight doth frame Him ſelfe to waite in court, and tarrie there, Shewing ſuch worth, and vſing ſuch behauour, As iuſtly might deserue my fathers fauour.
18 Panfilia e Caria e il regno de' Cilici per opra di costui mio padre vinse; che l'esercito mai contra i nimici, se non quanto volea costui, non spinse. Costui, poi che gli parve i benefici suoi meritarlo, un dì col re si strinse a domandargli in premio de le spoglie tante arrecate, ch'io fossi sua moglie.	18 Infinite was his seruice and deſart, If to a gratefull prince it had bin done, So perfectly he had of warre the art, That for my ſire, by his conduct he wonne All Caria, and of Cilicia part, After which great exploits, he then begun, For recompence of theſe his merits riſe, To pray my father I might be his wife.
19 Fu repulso dal re, ch'in grande stato maritar disegnava la figliuola, non a costui che cavallier privato altro non tien che la virtude sola: e 'l padre mio troppo al guadagno dato, e all'avarizia, d'ogni vizio scuola, tanto apprezza costumi, o virtù ammira, quanto l'asino fa il suon de la lira.	19 My father him repulſt with anſwer ſowre, Because to match me higher wiſe his will, Not to a priuat knight, whoſe chiefest dowre Was vertue, of whoſe worth he could not ſkill, His greedy thoughts did nought but gaine deuoure, And couetiſe, the branch and roote of ill, Made him no more regard his vertuous ſire, Then doth an aſſe the ſound of ſweeteſt lute.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
16. That time, in Thrace, there was a cavalier, Eſteem'd, in the whole world, in arms the beſt, Who, from a many evidences clear, Had heard, for beauty rare, my praise expreſs'd : So that he willing did his thoughts prepare, That all his love ſhould be to me addreſs'd, Thinking to merit, by his valour rare, I of his heart might hold the conqueſt dear.	 A knight there was in Thrace, whoſe noble name For martial proweſs ſtood the firſt in fame, Who oft had heard from foreign tongues declare My blooming grace, the fairest of the fair : Fir'd with my praiſe, to me th' enamour'd youth Decreed the tender of his love and truth ; Nor thought, ſuch merit pleading on his ſide, To find his heart refus'd, his suit deny'd.
17. He came to Lydia, and by ſtronger chain Was faſten'd, ſoon as e'er he me does view: Now in my father's court he did remain, With other knights, where in vaſt fame he grew : The lofty valour, and the ſtrength amain, Of diff'rent ſorts he ſhew'd, would weary you, Should I relate, how highly he deſerv'd, Had it ſo been, more grateful man he ſerv'd.	 To Lydia then he came, where when he view'd My every grace, he found his ſoul ſubdu'd. Awhile reſiding at my father's court Amidſt the knights that thither made reſort, His honours grew, and oft in fight ſo well His ſword prevail'd ; that now 'twere long to tell, What deeds he wrought for one whoſe thankleſs mind But ill deserv'd ſuch matchleſs worth to find.
18. Pamphylia, Caria, and Cilicia's ſtate, Were by his proweſs conqueſt'd for my ſire, Who ne'er his force, his en'my to defeat, Preſs'd on, but when it was at his deſire : He, when it ſeem'd to him his 'service great Might claim, one day did with the King retire, And, in reward, for ſpoils ſo many brought, That I might be his confort, him beſought.	 By him my ſire Cilicia's kingdom won, And Caria and Pamphilia's land o'er-run. Without his counſel never would he ſhow The martial troops array'd againſt a foe. The knight, who deem'd his ſervice well might claim The royal favour, to the monarch came, And begg'd, for all his hard-earn'd glorious ſpoils, My hand in marriage to reward his toils.
19. Repuls'd was by the King : who, in high ſphere, To wed his daughter had intention, Not to this man, a private cavalier, Who nought poſseſs'd, but virtue ſelf alone: And this my ſire too much tow'rds gain did bear, And av'rice, ſchool where ev'ry vice is ſhown, Manners and valour did as much admire, As does the aſs the muſik of the lyre.	 His ſuit the king refus'd, who ſought to join His daughter to ſome prince's nobler line, Not to a knight, to whom the fates afford No wealth or power, ſave honour and his ſword. So much, alas ! could gold my ſire entice, Deteſted avarice ! nurſe of every vice ! To worth or virtue he inclines his ears, As the dull aſs the heavenly minſtrel hears.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
20 Alceste, il cavallier di ch’io ti parlo (che così nome avea), poi che si vede repulso da chi più gratificarlo era più debitor, commiato chiede; e lo minaccia, nel partir, di farlo pentir che la figliuola non gli diede. Se n’andò al re d’Armenia, emulo antico del re di Lidia e capital nimico;	20 *Alceste* (ſo was nam’d the worthie knight) Tooke this ſo foule repulſe in great diſdaine, Comming from one, from who[m] he ought of right Expect great recompence for his great paine; Wherefore he parted thence in great despight, Vowing reuenge, nor was his vow in vaine. Vnto th’ Armenian king he thence doth go, My fathers emulous and auncient foe.
21 e tanto stimulò, che lo dispose a pigliar l’arme e far guerra a mio padre. Esso per l’opre sue chiare e famose fu fatto capitan di quelle squadre. Pel re d’Armenia tutte l’altre cose disse ch’acquisteria: sol le leggiadre e belle membra mie volea per frutto de l’opra sua, vinto ch’avesse il tutto.	21 Him, readie to accept each light occaſion, He ſoone perſwades, without all intermiſſion, To make vpon my father fierce invaſion. And make him chiefe Liu’tenant by commiſſion: And hauing wonne him thereto by perſwasion, Thus they agreed of ſpoiles to make partition, Namely, that all the townes he wonne ſhould be The kings, and for him ſelfe he aſkt but me.
22 Io non ti potre’ esprimere il gran danno che Alceste al padre mio fa in quella guerra Quattro eserciti rompe, e in men d’un anno lo mena a tal, che non gli lascia terra, fuor ch’un castel ch’alte pendici fanno fortissimo; e là dentro il re si serra con la famiglia che più gli era accetta, e col tesor che trar vi puote in fretta.	22 This legue thus made, what woes my ſire he wrought, I know not how in ſpeaches to expreſſe, Foure royall armies quickly came to nought, Dead or diſperſt in halfe a yeare and leſſe; In fine *Alceste* by his vallew brought My father and his frends to ſuch distreſſe, They tooke the[m] to a fort with ſuch ſmall treaſure, As in ſo Scarbrow warning they had leaſure.
23 Quivi assedionne Alceste; et in non molto Termine a tal disperazion ne trasse, che per buon patto avria mio padre tolto che moglie e serva ancor me gli lasciasse con la metà del regno, s’indi assolto restar d’ogni altro danno si sperasse. Vedersi in breve de l’avanzo privo era ben certo, e poi morir captivo.	23 Here when a while he vs beſieged had, To ſuch diſpayre he then my father draue, To yeeld me vp he would haue bin full glad, To be his wife, yea eu’n to be his ſlaue; Nor would my ſire haue thought the bargain bad, If halfe the Realme with me for dowre he gaue, So ſore he feard, ear long he ſhould leeſe it all, And dye in wofull bands a captiue thrail.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
20. This knight, Alceſt, of whom I ſpeak to you, So was he nam'd, ſoon as he did perceive Himſelf repuls'd, by him, from whom 'twas due To gratify him moſt, then takes his leave ; And, parting, threatens, he would make him rue, That him his daughter he refus'd to give : T'Armenia's King, old rival, then did go, Of Lydia's King, and the invet'rate foe.	When now the knight (Alceſtes was his name) Found that withheld, to which he urg'd his claim Of juſt deſert, he left us with a threat The king hereafter ſhould too late regret My hand deny'd : Armenia then he gain'd, Whoſe king with Lydia's King long ſtrife maintain'd, And late with grief had ſeen more powerful grow The hated empire of his deadly foe.
21. And by his converſe him he did incite To take up arms, with war my ſire t' invade. He, by his actions famous and ſo bright, Now of the ſquadrons was the gen'ral made Of the Armenian King: All for his right He would acquire, and that he'd have, he ſaid, My perſon fair alone, the premium Of his performance, when had all o'ercome.	Him ſoon Alceſtes urges to prepare His bands, and on my ſire renew the war : Himselfl ſo fam'd in battle, at their head, Againſt the Lydian realm the forces led. He vow'd to conquer in Armenia's right Whate'er he won, ſave only to requite His glorious ſervice, he reſerv'd my charms Of all the ſpoils that crown'd the victor's arms.
22. I cannot to you the vaſt loſs declare, Alceſt, in this war,'gain ſt my father wrought; Four armies routed, in leſs than a year, That him no land he left, ſo low he's brought, Except one fort, which a ſteep cliff did bear And made moſt ſtrong: herein my father got, With thoſe he priz'd moſt of his family, And treaſure, he could get off ſuddenly.	How ſhall I tell when my ſtern lover fought, What woes, what ruin on my ſire he brought ! His armies thrice he broke, and ere the ſun One year had circled, all his towns he won ; All, ſave a caſtle, ſtrongly built, that roſe On hanging cliffs ; here from th' exulting foes The king retir'd, and here with fearful haſte, His nearest friends and choiceſt treasure plac'd.
23. Alceſtes here lay'd siege, and, in ſmall ſpace, Things into ſuch a deſperation drew, My ſire would deem good contract to embrace, If wife and ſervants, me he yielded too, And half his kingdom, if, with a releaſe, He hope might have, more loſſes to eſchew : Himſelf of all depriv'd, ſoon to deſcry He certain is, and then a captive die.	But now ſo cloſe the siege Alceſtes preſs'd, That ſoon my wretched father, ſore distreſst, Had gladly made me with a kingdom's dower His wife, the ſlave or vaſſal of his power, T' avert the greater ill—for well he knows This fort at length muſt yield before the foes, And he his life in cruel bondage cloſe.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
24 Tentar, prima ch'accada, si dispone ogni rimedio che possibil sia; e me, che d'ogni male era cagione, fuor de la rocca, ov'era Alceste invia. Io vo ad Alceste con intenzione di dargli in preda la persona mia, e pregar che la parte che vuol tolga . del regno nostro, e l'ira in pace volga.	24 Wherefore in ſeason to preuent the worſt, Me, that had beene the cause of all this ill, He minds to offer to *Alcesté* furſt, To win thereby his fauor and good will: I went (for why none other do I durſt) Minding herein my ſires minde to fulfill, And offer mine owne ſelfe at his deuotion, With halfe the Realme, if he accept the motion.
25 Come ode Alceste ch'io vo a ritrovarlo, mi viene incontra pallido e tremante: di vinto e di prigione, a riguardarlo, più che di vincitore, have sembiante. Io che conosco ch'arde, non gli parlo sì come avea già disegnato inante: vista l'occasion, fo pensier nuovo conveniente al grado in ch'io lo trovo.	25 *Alcesté* hearing I came him to looke, Againſt me forth he comes, all pale and trembling, Not like a conquerour was then his looke, But rather a captiued man reſembling; Which when I found, my firſt plot I forſooke, For well I ſaw that this wiſe not diſſembling, With lowring looke, I held my peace awhile, Then fit for his eſtate I framd my ſtile.
26 A maledir comincio l'amor d'esso, e di sua crudeltà troppo a dolermi, ch'iniquamente abbia mio padre oppresso, É e che per forza abbia cercato avermi; che con più grazia gli saria successo indi a non molti dì, se tener fermi saputo avesse i modi cominciati, ch'al re et a tutti noi sì furon grati.	26 I waxed bold, the more I ſaw him faint, And firſt I curſed his vnluckie loue, And of his crueltie I made complaint, Which harmd my frends, and chiefe that he would proue Againſt my will to haue me by conſtraint, I further did moſt ſharply him reproue, That he ſo parted with the firſt deniall, And neuer ſought to make new frendly triall.
27 E se ben da principio il padre mio gli avea negata la domanda onesta (però che di natura è un poco rio, né mai si piega alla prima richiesta), farsi per ciò di ben servir restio non doveva egli', e aver l'ira sì presta; anzi, ognor meglio oprando, tener certo venire in breve al desiato merto.	27 I told him that his manners were to fierce, That though my father his iuſt ſuit denyed, Becauſe perhaps his nature is peruerſe, And would not at the firſt attempt be plyed, He ſhould not though, all his good deeds reuerſe, But rather ought with conſtancie haue tryed, By patient ſuffring, and by painfull ſeruing, To come vnto reward of well deſeruing.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
24. To try, ere this fell-out, inclines his will, Each fit and poſſible experiment ; And me, who was the cauſe of ev’ry ill, From out the fort, where was Alceſtes, sent. I to Alceſtes go, this to fulfil : My perſon, as his captive, to preſent, And pray him take ſuch part as he ſhould pleaſe Of our domain, and turn his ire to peace.	Now every means of ſafety to purſue In ſuch extreme, he fix’d on me, who drew Such ruin down, to quit this laſt retreat, And in his camp incens’d Alceſtes meet. To him (ſo bade my ſire) I took my way, My captive perſon at his feet to lay, And beg him at our prayer his wrath to ceaſe, T’accept our proffer’d terms, and grant the peace.
25. Then Alceſt heard, I to ſeek him, betook, He came to meet me, pale,o’er1whelm’d with fear, As vanquiſh’d, and a pris’ner, in his look, More than a conqueror, he did appear. I, who perciev’d his flame , not to him ſpoke As I before did my deſign prepare ; Seeing occaſion, form’d my thought anew, Suiting the ſtation, in which him I view,	Alceſtes, when my near approach he heard, With eager haſte to meet my ſteps appear’d : Pale in my ſight the trembling lover ſtood, And leſs my victor than my priſoner ſhow’d. I ſaw big passion ſtruggling in his breaſt, And for new wiles my purpos’d ſpeech ſuppress’d ;
26. Then ’gainſt his love my curses I exprſs’d, And griev’d for this his too great cruelty, That he unjuſtly had my ſire oppreſs’d, And violence us’d for the obtaining me; That he with more ſucceſs might have addreſs’d, A few days after; to hold ſteadily Had he but known the means he did begin, Which grateful to the King, and all, had been.	Then took the fair occaſion to reprove The dire effects of his diſaſtrous love ; I curs’d a love that thus oppreſs’d my ſire, And ſought by force t’ accomplish its deſire ; That waited not till time with ſtealing pace (Ere many days) had crown’d with better grace His fondeſt wiſh, but fully’d thus the fame Which once with king and peers his deeds might claim.
27. And tho’, at his firſt overture, my ſire Did his ſo juſt demand to him deny, As he’s by nature ſome what prone to ire, Nor with the firſt requeſt does e’er comply ; From his good ſervice he ought not retire For this, and into wrath ſo ſudden fly : Rather, ſtill better acting, ſure remain, His wiſh’d reward, in a ſhort time, to gain.	Though Lydia’s ſovereign might his ſuit deny, As one, whom nature fram’d not to comply With firſt demands, ill suited the pretence (I cry’d) to break his faith for ſuch offence.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
28 E quando anco mio padre a lui ritroso stato fosse, io l'avrei tanto pregato, ch'avria l'amante mio fatto mio sposo. Pur, se veduto io l'avessi ostinato, avrei fatto tal opra di nascoso, che di me Alceste si saria lodato. Ma poi ch'a lui tentar parve altro modo, io di mai non l'amar fisso avea il chiodo.	28 And if my father would not haue been wonne, I would (I ſaid) his fauour haue procured, And would haue prayd him, to make him his ſonne If I had found his loue to me had dured; Or elſe in ſecret I would that haue donne, By which of me he ſhould haue been aſſured; But ſith he needs would trie an other meane, I told him plaine, my loue was alterd cleane.
29 E se ben era a lui venuta, mossa da la pietà ch'al mio padre portava, sia certo che non molto fruir possa il piacer ch'al dispetto mio gli dava; ch'era per far di me la terra rossa, tosto ch'io avessi alla sua voglia prava con questa mia persona satisfatto di quel che tutto a forza saria fatto.	29 And though I now came in this humble ſort, To yeeld my body, as the price of peace, Because my father, whom he held ſo ſhort, Entreated me to ſew for his releaſe; Yet did I vow to mar his hoped ſport, And if to offer force he would not ceaſe, I vowd that I ear long my ſelfe would kill, Rather then graunt ſuch ioyes againſt my will.
30 Queste parole e simili altre usai, poi che potere in lui mi vidi tanto; e 'l più pentito lo rendei, che mai si trovasse ne l'eremo alcun santo. Mi cadde a' piedi, e supplicommi assai, che col coltel che si levò da canto (e volea in ogni modo ch'io 'l pigliassi) di tanto fallo suo mi vendicassi.	30 Theſe, and such words as theſe to him I ſpake, Finding my powre was ouer him ſo great, Wherewith I did him as repentaunt make, As ear was ſaint, in Hermits deſert ſeat: He fell down at my feet, and prayd me take His naked dagger, and did me intreat, To ſtabb him with the ſame into his heart, To take iuſt vengaunce of his lewd deſart.
31 Poi ch'io lo trovo tale, io fo disegno la gran vittoria insin al fin seguire gli do speranza di farlo anco degno che la persona mia potrà fruire, s'emendando il suo error, l'antiquo regno al padre mio farà restituire; e nel tempo a venir vorrà acquistarme servendo, amando, et non mai più per arme.	31 Now when I ſaw him at this paſſe, I thought To follow this great conqueſt to his end, And ſtraight a little hope to him I brought, Of fauour, if his errour he would mend, And if my fathers freedome might be wrought, And ſtate reſtord, and he continuew frend, And not attempt hereafter to conſtraine me, But with his ſeruiceable loue to gaine me.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
28. And if my father ſtill to him had ſhown Averſe, I had not fail'd, him to intreat, That he my lover would have made my own ; But, if I ſtill had ſeen him obſtinate, I ſhould, in ſecret, this affair have done, So that Alceſtes me ſhould celebrate ; But, ſince he other means thinks fit to try, Ne'er more to love him, clench'd my heart have I.	Should ſtill my father with determin'd mind Refuse my hand, my prayers a way might find To bend his will, or if they fail'd to bend, Who knew what next my boſom would intend ? But ſince he fought far other means to prove, My ſoul was fix'd to ſpurn his hated love ;
29. And tho', I'm to him come, as me does guide The pity, which I to my father bear, That he ſha'nt long enjoy, be certify'd The pleaſure he, in my' deſpite, would ſhare ; For with my blood I'll cauſe the land be dy'd, Soon as I've given this his will ſevere, With this my perſon, ſatiſfaction ; The which ſhall with all violence be done.	And though I came, compell'd by cruel fate, In dear compaſſion for a parent's ſtate, Yet little tranſport could attend thoſe charms Which force, not choice, had yielded to his arms. Soon might this hand the purple current ſpill Of loathſome life, thus offer'd to fulfil The cruel wiſhes of ungovern'd will.
30. Theſe words I us'd, and others of ſuch rate, Seeing I ſo much pow'r o'er him eſpy'd, And him did greater penitent create, Than holy hermit ever was deſcry'd : At my feet falling, he did much intreat, That, with his blade, which he drew from his ſide, And, by all means, to take it, me beſought, I would revenge me for his grievous fault.	In words like theſe I ſpoke, for well I view'd one His haughty ſpirit by my looks ſubdu'd. I ſaw his face with ſudden grief o'ercaſt ; So mourn ſequester'd ſaints offences paſt. Low at my knees he bent, and humbly pray'd, While from his ſide he drew the ſhining blade, The murderous weapon at his hand to take, And for his fault his life an offering make.
31. Soon as I find him ſuch I undertake My conqueſt great to th' end to carry on : I give him hope himſelf to worthy make, That of me he might have poſſeſſion , If he, by mending of his late miſtake, Reſtor'd my father to his ancient throne : And, for the future, me he would obtain, Serving in love, and ne'er by arms again.	He thus diſpos'd, I deem'd the conqueſt won, And to complete the work ſo well begun, I gave him fraudful hopes he yet might prove By future deeds deſerving of my love ; If, former guilt aton'd, his arm once more Would to his ancient ſeat my ſire reſtore, And ſeek henceforth to win a miſtreſs' charms By gentle ſervice, not by force of arms.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
32 Così far mi promesse, e ne la rocca intatta mi mandò, come a lui venni, né di baciarmi pur s'ardì la bocca: vedi s'al collo il giogo ben gli tenni; vedi se bene Amor per me lo tocca, se convien che per lui più strali impenni. Al re d'Armenia andò, di cui dovea esser per patto ciò che si prendea:	32 He promiſed hereof he would not miſſe, And backe vnto my ſire, me ſafe did ſend, Nor once preſumed he my mouth to kiſſe, Thinke you, how he vnto my yoke did bend; I thinke that loue playd well his part in this, And needed not for him, more arrowes ſpend; Hence ſtraight vnto th' Armenian king he went, Whoſe all the winnings ſhould be, by conſent.
33 e con quel miglior modo ch'usar puote, lo priega ch'al mio padre il regno lassi, del qual le terre ha depredate e vote, et a goder l'antiqua Armenia passi. Quel re, d'ira infiammando ambe le gote, disse ad Alceste che non vi pensassi; che non si volea tor da quella guerra, fm che mio padre avea palmo di terra.	33 And in the myldeſt manner that he could, He prayeth him to graunt his good aſſent, That my poore ſire might Lydia quiet hold, And he would with Armenia be content. The king *Alcesté* ſharply then controld, And in plaine termes, he told him that he ment, Neuer to cease that warre at any hand, While that my father had a foot of land.
34 E s'Alceste è mutato alle parole d'una vil feminella, abbiasi il danno Già a' prieghi esso di lui perder non vuole quel ch'a fatica ha preso in tutto un anno. Di nuovo Alceste il priega, e poi si duole che secol effetto i prieghi suoi non fanno. All'ultimo s'adira, e lo minaccia. che vuol, per forza o per amor, lo faccia.	34 What if (ſaid he) *Alcestes* wau'ring brayne, Is turnd with womans words? his damage be it: Shall I therefore looſe all a whole yeares gayn At his requeſt? I neuer will agree it: Againe *Alcesté* prayes him, and agayn But all in vaine, he ſees it will not be yet; And laſt he waxed angrie, and did ſweare, That he ſhould do it, or for loue or feare.
35 L'ira multiplicò sì, che li spinse da le male parole ai peggior fatti. Alceste contra il re la spada strinse fra mille ch'in suo aiuto s'eran tratti, e mal grado lor tutti, ivi l'estinse; e quel dì ancor gli Armeni ebbe disfatti, con l'aiuto de' Cilici e de' Traci che pagava egli, e d'altri suoi seguaci.	35 Thus wrath engendred many a bitter word, And bitter words, did breed more bloudy blowes, *Alceste* in that furie drew his ſword. Straight the kings guard on each ſide him incloſe, But he among them, ſo him ſelfe beſturd, He ſlew the king, and by the helpe of thoſe Of Thrace, and of Cilicia in his pay, Th'Armenians all, he put to flight that day.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
32. So promis'd he to do: as I came there, Untouch'd, me to the caſtle, he convey'd, Nor to ſalute my lips did even dare : See on his neck if well the yoak I lay'd, See if for me love's touches potent were, If ſuits, for him, more darts be feathered: T'Armenia's King he went, with whom 'twere need, That, which he undertook ſhould be agreed.	His faith now pledg'd, he to the fort again Reſtor'd me free and guiltleſs of a ſtain ; Nor aſk'd one kiſs his ſufferings to requite— Judge if he felt affection's burthen light ! Judge if for me Love fill'd not all his heart ; If Love for me employ'd not every dart. Armenia's king he fought, to whoſe domain His lips had vow'd whate'er his ſword might gain ;
33. And with moſt fitting means, he could purſue, The kingdom to my ſire he'd leave, did pray, Whoſe land he plunde'd had, and ruin'd too, And paſs t' enjoy his own Armenia : The King his face enflam'd with ire did ſhew, Think not of this, did to Alceſtes ſay ; For that he would not from this war retire, 'While he a foot of land had left my ſire.	And urg'd him cloſe, with every bland addreſs, To let my ſire again his realms poſſeſs, To him reſign each conquer'd Lydian town, And bound his empire with Armenia's crown. The king, whoſe cheek with wrath indignant burn'd, To young Alceſtes anſwer proud return'd ; And vow'd no more his army to diſband, While yet my father held a foot of land ;
34. And if Alceſt, by words, now alter'd ſhows, Of a ſlight wench, himſelf the loſs ſustain; But, for the pray'rs of him, he will not loſe, What he, by toil, in a whole year, did gain. Anew Alceſtes begs, and then he woes That his intreaties with him turn out vain ; At laſt enrag'd, with menaces, does ſtorm, That this, by love, or force, he ſhall perform.	But ſince a worthleſs woman's words could turn Alceſtes' purpoſe, let Alceſtes mourn Such fickle change, 'twas not for him to loſe, At his requeſt, a victor's glorious dues. Again Alceſtes urg'd, again he pray'd ; Not prayer, nor reasons could the king perſuade. At length, incens'd, he ſwore in threatening ſtrain That force ſhould win what mildneſs fail'd to gain.
35. Their rage increas'd, and caus'd, they onward flew. From evil word, unto more evil deed : Alceſtes, 'gainſt the King, his weapon drew, 'Mongst thouſands, who to his aſſiſtance ſpeed, And, ſpite of all of them, him there he ſlew, And that day made th' Armenians routed bleed, With the Cilician's, and the Thracian's aid, And others, whom his followers he paid.	Rage kindling rage with many a wrathful word, Againſt the king Alceſtes bar'd his ſword, And ſlew him, ſpite of each surrounding friend, Who with drawn weapon would his prince defend. That day th'Armenians fled before his hand, And his brave followers aided with a band Of Thracians and Cilicians by his pay maintain'd.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
36 Seguitò la vittoria, et a sue spese, senza dispendio alcun del padre mio, ne rendé tutto il regno in men d'un mese. Poi per ricompensarne il danno rio, oltr'alle spoglie che ne diede, prese in parte, e gravò in parte di gran fio Armenia e Capadocia che confina e scorse Ircania fin su la marina.	36 And then his happie victorie purſuing, Firſt he my fathers frends did all enlarge, And next the Realme wi[th]in one month enſuing, He gat againe, without my fathers charge; And for the better ſhunning and eſchuing, Of all vnkindneſſe, with amends moſt large, For recompence of all harmes he had donne, He gaue him all the ſpoiles that he had wonn.
37 In luogo di trionfo, al suo ritorno, facemmo noi pensier dargli la morte. Restammo poi, per non ricever scorno; che lo veggian troppo d'amici forte. Fingo d'amarlo, e più di giorno in giorno gli do speranza d'essergli consorte; ma prima contra altri nimici nostri dico voler che sua virtù dimostri.	37 Yea fully to content him to his asking, In all the countries that did neare confine, He raiſd ſuch ſummes of coyne, by curſed taſking, As made them grieue, and greatly to repine. The while my hate, in loues fayre vizer maſking, In outward ſhow, I ſeemd to him incline; Yet ſecretlie I ſtudied to annoy him, And many wayes deuised to deſtroy him.
38 E quando sol, quando con poca gente lo mando a strane imprese e perigliose, da farne morir mille agevolmente: ma lui successer ben tutte le cose; che tornò con vittoria, e fu sovente con orribil persone e monstruose, con Giganti a battaglia e Lestrigoni, ch'erano infesti a nostre regioni.	38 In ſteed of triumph by a priuie traine, At his returne to kill him we intended, But from ſuch fact, feare forſt vs to refraine, Becauſe we found he was ſo strongly frended; I ſeemed of his comming glad and fayne, And promiſt when our troubles all were ended, That I his faithfull yokefellow would be, In wo or weale, to take ſuch part as he.
39 Non fu da Euristeo mai, non fu mai tanto da la matrigna esercitato Alcide in Lerna, in Nemea, in Tracia, in Erimanto, alle valli d'Etolia, alle Numide, sul Tevre, su l'Ibero e altrove; quanto con prieghi finti e con voglie omicide esercitato fu da me il mio amante, cercando io pur di torlomi davante.	39 Wherefore I prayd him firſt that for my ſake, He would ſubdue ſome of our priuat foes, And he each hard exploit doth vndertake, And now alone, and then with few he goes, And ſafe returnes, yet oft I did him make, To fight with cruell Giants, and with thoſe That paſt his stre[n]gth oft with som mo[n]strous beaſt, Or Dragon fell, that did our Realme moleſt.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
36. The vict'ry he purſu'd and, at his coſt, Without my father's being at expence, Within a month, reſtores his kingdom loſt : Then him, for th' damage ſad to recompence, Beſides the ſpoils he gave him, he engroſs'd For him, and partly loads with fine immenſe Armenia, Capadoce, which does confine, And views Hyrcania to the coaſt marine.	Nor fail'd the knight his fortune to purſue, Yet from my ſire no ſmalleſt ſtipend drew T' aſſiſt the war ; but in a month reſtor'd The Lydian kingdom to its ancient lord. For all the loſs that Lydia's crown ſuſtain'd, Beſide the riches which in battle gain'd He gave my ſire, he to his empire joins The lands ſubdu'd, and levies heavy fines Through all Armenia, Cappadocia's reign, And rude Hircania to the diſtant main.
37. On his returning, in his triumph's place, We thought which way to kill him might be try'd ; Then ſtopt; that we might not receive diſgrace, As him, with friends too pow'rful, we deſcry'd : I feign to love him; and for many days, I give him hope, that I will be his bride; But firſt of all, againſt our other foes, I ſaid I will'd, that he his valour ſhows.	Inſtead of triumph his return to greet We fain with death the victor chief would meet, But fear withheld us, ſince we knew full well He, ſtrong in friends, could every force repel : Hence, feigning love, I gave him, day by day, Such flattering hope as better might betray ; But, ere our nuptials, wiſh'd him for my ſake On other foes his proof of arms to make.
38. And now alone, now with ſmall company, Him to ſtrange enterpriſe and dang'rous ſent, Which might with eaſe a thouſand cauſe to die ; But all to him had fortunate event ; For ever he return'd with victory, And oft 'gainſt monſtrous dreadful perſons went, To fight the giants, and the Leſtrigons, Who were infeſters of our regions.	Now ſingly, now attended by a few, I ſent him ſtrange adventures to purſue ; To ſeeming death I ſent—but ſtill I found With glorious conqueſt all his labours crown'd. Whene'er he went—the fight he victor wag'd ; Full oft with monſters front to front engag'd, Giants and Leſtrigons, whoſe ſavage band With brutal force infeſted Lydia land.
39. Ne'er by Euriſtheus, ne'er, at ſuch a rate, Was, by ſtep-mother, exercis'd Alcide, In Lerna, Nemea, Erimanth' elate, Thrace, or th' Etolian vales, or in Numide, On Tiber, Ebro, or in other ſtate, As, with feign'd pray'rs, and orders homicide, My lover was by me to labours brought, While I to take him from my preſence ſought.	Not ſo Alcides, by his ſtep-dame's wiles And fierce Euryſtheus, was expos'd to toils, In Lerna's lake, in Thrace, Nemea's wood, Etolia's vallies, near Iberus' flood ; In Erymanthus' groves, along the ſtrand Of winding Tyber, or Numidia's ſand ; As this brave youth, on whom my art had wrought With Feign'd endearments, while each murderous thought On every trial urg'd his dauntleſs might, To drive a hated lover from my ſight.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
	40 Neuer was *Hercles* by his cruell Aunt, Nor by the hard *Euristeus*, was ſo wrought, In Lerna, Thraſe, in Nemea Eremaunt, Numid, Etolia, Tebrus where he fought, Not Spaine, nor no where elſe, as I might vaunt, With mild perſwasio[n], but with murdring thought, I made my louer ſtill to put in ure, Hoping hereby his ruine to procure.
40 Né potendo venire al primo intento, vengone ad un di non minore effetto: gli fo quei tutti ingiuria, ch'io sento che per lui sono, e a tutti in odio il metto. Egli che non sentia maggior contento che d'ubbidirmi, senza alcun rispetto le mani ai cenni miei sempre avria pronte senza guardare un più d'un altro in fronte.	41 But as the Palme, the more the top is preſt, The thicker do the vnder braunches grow, Eu'n ſo the more his vertue was oppreſt, By hard attempts, the brighter it did ſhow: Which when I found, forthwith I thought it beſt, An other way to worke his ouerthrow, A way, by which indeed I wrought the feat, Which yet I ſhame and ſorrow to repeat.
41 Poi che mi fu, per questo mezzo, aviso spento aver del mio padre ogni nimico, e per lui stesso Alceste aver conquiso, che non si avea, per noi, lasciato amico; quel ch'io gli avea con simulato viso celato fin allor, chiaro gli esplico che grave e capitale odio gli porto, e pur tuttavia cerco che sia morto.	42 Againſt all ſuch as bare him beſt affection, I ſecretly did ſtill his minde incenſe, And euer one and one, by my direction, I made him wrong, till all were driu'n fro[m] thence: So was his heart and ſoule in my ſubiection, So had my bewtie blinded all his ſence, Had I but winkt, or vp my finger hild, He had not car'd whom he had hurt or kild.
42 Considerando poi, s'io lo facessi, ch'in publica ignominia ne verrei (sapeasi troppo quanto io gli dovessi, e crudel detta sempre ne sarei) mi parve fare assai ch'io gli togliessi di mai venir più inanzi agli occhi miei. Né veder né parlar mai più gli volsi, né messo udii, né lettera ne tolsi.	43 Now when I thus had foyld my fathers foes, And by *Alceste*, had *Alcesté* wonne, And made him for my ſake, forſake all thoſe, That for his ſake no high attempt would ſhunne; I then began my ſelfe plaine to diſclose, And let him know what was threed he had ſponne With bitter ſpitefull words, I all to rated him, And told him plaine, that in my heart I hated him.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
40. T' arrive unable to my firſt intent, I come to one of more minute effect : I cauſe him all his friends to detriment, And 'gainſt them all his hatred I direct : He, who could never feel more full content, Than in obeying me, did none reſpect ; His hands ſtill ready at my beck I had, He no regard to one or other paid.	My aim deceiv'd—another ſcheme I try'd, From thoſe he lov'd his friendſhip to divide. What ſhall I ſay ? The empreſs of his ſoul, My word, my nod could every deed control : To me he ſacrific'd each deareſt name, The ties of amity and calls of fame,
41. So ſoon as I had, by this method, known, Of all my father's foes was made an end ; And, by himſelf, Alceſtes was o'erthrown, That, by our means, had not one ſingle friend ; That look diſſembled, I to him put on, Until this hour, I clear to him explain'd, That him I bore immenſe and grievous hate, And ſought all ways how he might meet his fate.	Till all my fathers foes remov'd I view'd, And raſh Alceſtes by himſelf ſubdu'd. Loſt were his friends—and what till then conceal'd I kept, now undiſguis'd my tongue reveal'd. I own'd what hatred had my boſom fir'd, And own'd I every way his death deſir'd.
42. Reflecting after, if I this ſhould do, I ſhould in publick ignominy fall ; Too well was known how much I him did owe, And they, for ever, me would cruel call ; It ſeem'd enough, if I caus'd him forego Coming before my eyes again at all : Nor ſee him would I more, nor to him ſpeak, Nor message hear, nor letter from him take.	Yet pondering what I wiſh'd, too well I knew That public odium would the deed purſue Which reach'd his life ; his worth to all diſplay'd Would move their rage for ſervice ſo repaid. Hence (all I could) I doom'd the hapleſs knight To live for ever baniſh'd from my ſight : To every plaint I turn'd a deafen'd ear, Nor letters would receive, nor meſſage hear.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
43 Questa mia ingratitudine gli diede tanto martir, ch'al fin dal dolor vinto, e dopo un lungo domandar mercede, infermo cadde, e ne rimase estinto. Per pena ch'al fallir mio si richiede, or gli occhi ho lacrimosi, e il viso tinto del negro fumo: e così avrò in eterno; che nulla redenzione è ne l'inferno.	44 And that I wiſht his life and dayes were ended, And would haue killd him, if I could for ſhame, Saue then I ſhould of all men be condemned, Becauſe his high deſerts were of ſuch fame; Yet him and them I vtterly contemned, And loathd to ſee his face, or heare his name, And ſware I would wiſh him thenceforth no better, Nor heare his meſſage, nor receaue his letter.
	45 At this my cruell vſage and vngrate, He tooke ſuch griefe that in a while he died; Now for this ſinne, he that all ſinne doth hate, Condemns me here in this ſmoke to be tyed, Where I in vayne repent my ſelfe too late, That I his ſuite ſo cauſleſlie denyed, For which, in ſmoke eternall I muſt dwell, Sith no redemption can be had from hell.
44 Poi che non parla più Lidia infelice, va il duca per saper s'altri vi stanzi ma la caligine alta ch'era ultrice de l'opre ingrate, sì gl'ingrossa inanzi, ch'andare un palmo sol più non gli lice; anzi a forza tornar gli conviene, anzi, perché la vita non gli sia intercetta dal fumo, i passi accelerar con fretta.	46 Here *Lidia* this her wofull tale doth end, And faded the[n]ce; now when her ſpeech did ceaſe, The Duke a farther paſſage did intend, But the tormenting ſmoke did ſo increaſe, That fayne he was backward his ſteps to bend, For vitall ſprites alreadie did decreaſe, Wherefore the ſmoke to ſhunne, and life to saue, He clamerd to the top of that ſame caue.
45 Il mutar spesso de le piante ha vista di corso, e non di chi passeggia o trotta Tanto, salendo inverso l'erta, acquista, che vede dove aperta era la grotta; e l'aria, già caliginosa e trista, dal lume cominciava ad esser rotta. Al fin con molto affanno e grave ambascia esce de l'antro, e dietro il fumo lascia.	47 And leaſt thoſe woman faced monſters fell, Might after come from out that lothsome ledge, He digd vp stones, and great trees downe did fell, (His ſword ſuffiſing both for axe and ſledge) He hewd and brake, and labourd it ſo well, That gainſt the caue, he made a thicke ſtrong hedge, So ſtopt with ſtones, and many a ragged rafter, As kept th'Harpias in, a great while after.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
43. This my ingratitude occaſion'd him Such torture that, at lasſ, oppreſs'd with woe, And, after begging pity for long time, He fell in ſickneſs, and to death did go. For puniſhment, due juſtly to my crime, Now weeping eyes I have, face tinged ſo With this black ſmoak, and ſo ſhall ever have, For no redemption in th' eternal cave.	Struck with my baſe ingratitude, he pin'd With ſecret anguiſh, till his health declin'd From bad to worſe, and while in vain he ſtrove With many a prayer my ſtubborn heart to move, On his ſick bed in agonizing throes He found a period to his life and woes. Lo ! here the judgment that my ſin purſues With ſtifling fumes, while tears my eyes ſuffuse ; And here in ſorrow muſt I ever dwell, Since no redemption can be found in Hell.
44. Soon as th' unhappy Lydia ceas'd to ſpeak, The Duke, to learn if here were others, goes ; But the thick ſmoke, which here did vengeance take Of works ingrate, before him was ſo groſs, That he muſt not one foot more forward make, Rather, by force, to turn, it ſuiting ſhows, Lest that his life ſhould intercepted be By th' ſmoak, to haſte his footſteps ſpeedily.	When wretched Lydia thus had ceas'd to ſpeak, The fearleſs duke preſs'd on, reſolv'd to ſeek What other ſhades might there in pains reſide ; But deeper darkneſs further paſs deny'd. The ſmoke whoſe wreaths th' offending ghoſts encloſe In vaporous torment, denſe and denſer grows. And now the warrior turn'd his eager feet With backward tread, in ſafety to retreat, Leſt life, with vapours clogg'd, ſhould quit her weary ſeat ;
45. By often changing of his ſteps, he hies, With ſwifteſt pace, from out this ſmoaky ſpot ; So mounting up the craggy cliff does riſe, That now he ſees where open was the grot : The air now ſooty, hurtful to his eyes, By th' rays of light was ſeparated got. With heavy toil and much fatigue, at laſt Goes out the den, and from the ſmoak he paſs'd.	Now with light ſtep the dreary path he preſs'd The rock quick ſounding as his ſpeed increas'd, Aſcending ſtill, till ſhot from upper day He ſees through mournful nigh a trembling ray ; At length the realms of woe and pain he leaves, And iſſuing to our world new light and life receives.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
46 E perché del tornar la via sia tronca a quelle bestie c'han sì ingorde l'epe, raguna sassi, e molti arbori tronca, che v'eran qual d'amomo e qual di pepe; e come può, dinanzi alla spelonca fabrica di sua man quasi una siepe: e gli succede così ben quell'opra, che più l'arpie non torneran di sopra.	
47 Il negro fumo de la scura pece, mentre egli fu ne la caverna tetra, non macchiò sol quel ch'apparia, et infece, ma sotto i panni ancora entra e penetra; sì che per trovare acqua andar lo fece . cercando un pezzo; e al fin fuor d'una pietra vide una fonte uscir ne la foresta, ne la qual si lavò dal piè alla testa.	48 But now the Duke, both with his preſent toyle, That did with dirt and duſt, him all to daſh, And with the ſmoke that earſt did him ſo foyle, As blacke as ſoot, was driu'n to ſeeke ſome plaſh, Where he him ſelfe might of his cloths diſpoyle, And both his rayment, and his armour waſh, For why the ſmoke, without and eak within, Tainted his clothes, his armour, and his ſkin.
48 Poi monta il volatore, e in aria s'alza per giunger di quel monte in su la cima, che non lontan con la superna balza dal cerchio de la luna esser si stima. Tanto è il desir che di veder lo 'ncalza, ch'al cielo aspira, e la terra non stima. De l'aria più e più sempre guadagna, tanto ch'al giogo va de la montagna.	49 Soone after he a chriſtall ſtreame eſpying, From foote to head he waſht him ſelfe therein, Then vp he gets him on his courſer flying, And of the ayre he more and more doth win, Affecting heau'n, all earthly thoughts defying: As fiſhes cut the liquid ſtreame with fin, So curreth he the ayre, and doth not ſtop, Till he was come vnto that mountaines top.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
46. And that he might, of paſſage out, deprive Theſe beaſts, that have ſuch greedy maws immenſe, He heap'd up ſtones, and many trees did rive, As ſpicy trees he ready had from thence ; And ſo, before the cave, he did contrive To build, with his own hand, as 'twere a fence : And this his work turn'd to ſo good account, No more from thence thoſe Harpies could remount.	Againſt thoſe ravenous fiends the paſs to cloſe, And back to earth their fearful courſe oppoſe, Huge ſtones he heaves, and with his trenchant blade Hews many a tree of thick and odorous ſhade : Then to the work his noble hands he bends, And with strong fence the dreary mouth defends. Where long, high heap'd, the crags and trunks remain, And Hell's dire harpies in their cave reſtrain.
47. The ſooty ſmoak from out the pitch obſcure, While in the gloomy cavern he had ſtay'd, His dreſs not only ſtain'd, and made impure, But pierc'd his cloaths, and in, itſelf convey'd, That now it caus'd him water to procure : Searching a while, at length a rock ſurvey'd, Whence, to the foreſt, fountain iſſu'd out, In which he waſh'd himſelf from head to foot.	But while Aſtolpho in th' infernal womb Remain'd in ſmoke and ſubterraneous gloom, His burniſh'd arms the pitchy fumes confeſs'd, That, deep pervading, pierc'd the covering veſt : And now he ſeeks to cleanſe each ſully'd limb ; When iſſuing from a rock he finds a ſtream That forms an ample lake, where plung'd he laves From head to foot in limpid cleanſing waves.
48. Mounts his wing'd ſteed, makes in air his flight, To riſe up to the ſummit of this mount ; That he not far, by leap of ſo great height, From circle of the moon to be, does count : ſo his deſire enforc'd him for ſuch ſight, He ſprings for heav'n, and earth does mean account ; Still more and more he gains upon the air, 'Till to the mountain's top he does repair.	His courſer then he mounts, and upward ſprings To reach the mountain's top with daring wings ; And view thoſe feats by fame reported near The ſilver circle of the lunar ſphere. Such ardent wiſhes in his boſom glow, He pants for Heaven and ſpurns the world below, Aſcending till with rapid ſteady flight He gains the manſions of ſupernal light.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
49 Zafir, rubini, oro, topazi e perle, e diamanti e crisoliti e iacinti potriano i fiori assimigliar, che per le liete piaggie v'avea l'aura dipinti: sì verdi l'erbe, che possendo averle qua giù, ne foran gli smeraldi vinti; né men belle degli arbori le frondi, e di frutti e di fior sempre fecondi.	50 This hill nye toucht the circle of the Moone, The top wiſe all a fruitfull pleaſant feeld, And light at night, as ours is here at noone, The ſweeteſt place that euer man beheeld; (There would I dwell if God gaue me my boone) The ſoyle thereof moſt fragrant floures did yeeld, Like rubies, gold, perls, ſaphyrs, topas, ſtones, Criſolits, diamonds, iacints for the nones.
50 Cantan fra i rami gli augelletti vaghi azzurri e bianchi e verdi e rossi e gialli. Murmuranti ruscelli e cheti laghi di limpidezza vincono il cristalli. Una dolce aura che ti par che vaghi a un modo sempre e dal suo stil non falli, facea si l'aria tremolar d'intorno, che non potea noiar calor del giorno:	51 The trees that there did grow were euer green, The fruits that thereon grew, were neuer fading, The ſundry cullerd birds did ſit between, (Singing moſt ſweet) the fruitfull boughs them ſhading: Riuers more cleare the[n] criſtall to be ſeene, The fragrant ſmell; the ſence and ſoule inuading, With ayre ſo temperat and ſo delightſome, As all the place beſide, was cleare and lightſome.
51 e quella ai fiori, ai pomi e alla verzura gli odor diversi depredando giva, e di tutti faceva una mistura che di soavità l'alma notriva. Surgea un palazzo in mezzo alla pianura, ch'acceso esser parea di fiamma viva: tanto splendore intorno e tanto lume raggiava, fuor d'ogni mortal costume.	52 Amid the plaine, a pallace paſſing fayre There ſtood, aboue conceit of mortall men, Built of great height into the cleareſt ayre, And was in circuit twentie mile and ten, To this fayre place the Duke did ſtraight repayre, And vewing all that goodly countrie then, He thought this world, co[m]pared with that pallace, A dunghill vile, or priſon voyd of ſollace.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
49. Of ſaphir, ruby, topaz, pearl, and gold, And diamond, hyacinth, and chryſolite, The flowers here the ſemblance did unfold, By th' air depicted in thoſe regions bright : Such verdant herbage could we here but hold, With us the em'rald would be vanquiſh'd quite ; Nor is the foliage of the trees leſs fair, Which fertile ever fruit and flowers bear.	Not emerald here ſo bright a verdure yields As the fair turf of thoſe celeſtial fields, O'er whoſe glad face the balmy ſeaſon pours The vernal beauties of a thouſand flowers. He ſees the meads one intermingled blaze, Where pearls and diamonds dart their trembling rays With endleſs tints : he marks the ruby's hue, The yellow topaz, and the sapphire blue. At once the trees with leaves unfading grow ; The fruits are ripen'd and the bloſſoms blow ;
50. Amid the boughs the birds delicious ſing, Yellow, and red, and green, and blue, and white ; The gloſsy lakes, and riv'lets murmuring, In luſtre overcome the chryſtal bright: A fragrant breeze, that ſeems with ſportive wing, To give, in never-ceaſing wave, delight, Made the air trem'lous verberate around, From heat of day could no annoy be found :	While frolic birds, gay-plum'd, of various wing Amid the boughs in notes melodious ſing. Still lakes and murmuring ſtreams, with waters clear, Charm the fix'd eye and lull the liſtening ear. A ſoftening genial air, that ever ſeems In even tenor, cools the ſolar beams
51. And this, from flow'r, and fruit, and verdant blade, The divers odours depredating, went, And, from the whole, ſo rich a mixture made, As gave the ſoul, with ſweetness, nouriſhment: Amid the plain, a palace rear'd it's head, Which light of living flame did repreſent : So vaſt a ſplendour round, ſo vaſt a blaze Glitter'd, exceeding far all mortal ways.	With fanning breeze, while from th' enamell'd field Whate'er the fruits, the plants, the bloſſoms yield Of grateful ſmell, the ſtealing gales diſpense The blended ſweets to feed th' immortal ſenſe. Amid the plain a palace dazzling bright, Like living flame, emits a ſtreamy light, And wrapt in ſplendors of refulgent day, Outſhines the ſtrength of every mortal ray.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
52 Astolfo il suo destrier verso il palagio che più di trenta miglia intorno aggira, a passo lento fa muovere ad agio, e quinci e quindi il bel paese ammira; e giudica, appo quel, brutto e malvagio, e che sia al cielo et a natura in ira questo ch’abitian noi fetido mondo: tanto è soave quel, chiaro e giocondo,	
53 Come egli è presso al luminoso tetto attonito riman di maraviglia; che tutto d’una gemma è ‘l muro schietto, più che carbonchio ’l lucida e vermiglia. O stupenda opra, o Dedalo architetto! Qual fabrica tra noi le rassimiglia? Taccia qualunque le mirabil sette moli del mondo in tanta gloria mette.	53 But when as nearer to the place he came, He was amazed at the wondrous ſight, The wall was all one precious ſtone, the ſame, And then the carbuncle more ſanguin bright; O workman rare, o moſt ſtupendious frame, What *Dedalus*, of this had ouerſight? Peace ye that wont to prayſe the wonders ſeau’n Thoſe earthly kings made, this the king of heau’n.
54 Nel lucente vestibulo di quella felice casa un vecchio al duca occorre, che ‘l manto ha rosso, e bianca la gonnella, che l’un può al latte, e l’altro al minio opporre. I crini ha bianchi, e bianca la mascella di folta barba ch’al petto discorre; et è sì venerabile nel viso, ch’un degli eletti par del paradiso.	54 Now while the Duke his eyes with wonder fed, Behold a faire old man in th’entrie ſtood, Whoſe gown was white, but yet his iacket red, The tone as ſnow, the tother lookt as blood, His beard was long and white, ſo was his head, His count’naunce was ſo grave, his grace ſo good, A man thereby might at firſt ſight ſuſpect, He was a Saint, and one of Gods elect.
55 Costui con lieta faccia al paladino, che riverente era d’arcion disceso, disse: - O baron, che per voler divino sei nel terrestre paradiso asceso; come che né la causa del camino, né il fin del tuo desir da te sia inteso, pur credi che non senza alto misterio venuto sei da l’artico emisperio.	55 He comming to the Duke with chearefull face, Who now alighted was for reu’rence ſake, Bold Baron (ſaid he) by Gods ſpeciall grace, Permitted waſt this voyage ſtraunge to make, And to arriue at this moſt bleſſed place, Not knowing why thou didſt this iourney take, Yet know that not without the will celeſtiall, Thou commeſt here to Paradiſe terreſtriall.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
52. Aſtolfo, tow'rds the palace, now his ſteed, (Of more than thirty miles circumference) With gentle ſteps and ſoftly, caus'd proceed : This ſide, and that, admires the plan immenſe ; The foul and ſhocking place conſidered, And judg'd this heav'n and nature, in offence Had caus'd us in our ſtinking world to dwell, So bright, ſo pleasing this, ſo ſweet of ſmell.	Aſtolpho gently now directs his ſteed To where the ſpacious pile enfolds the mead In circuit wide, and views with raptur'd eyes Each nameleſs charm that happy ſoil ſupplies. With this compar'd, he deems our world below A dreary deſert and a ſeat of woe, By Heaven and Nature from their wrath beſtow'd In evil hour for man's unbleſt abode.
53. The building luminous, as he's more near, He, with aſtonishment, ſtands to admire ; The poliſh'd walls did of one gem appear, More red, more lucid, than carbuncle's fire. Stupendous work! Dedalian ſtructurer, With us, what fabrick can to this aſpire ? Peace, ye, the ſeven wond'rous piles ſo vaſt, Who, of our world, have in ſuch glory plac'd.	Near and more near the ſtately walls he drew In ſteadfaſt gaze, tranſported at the view : One gem intire they ſeem'd, of purer red Than deepening gleams tranſparent rubies ſhed , Such walls as no Dedalean art could raiſe, Stupendous work tranſcending mortal praiſe. No more let man the boaſted ſeven proclaim, Thoſe wonders of the world ſo chronicled by Fame !
54. At ſhining entrance of this manſion So blest, to meet the Duke, an old man goes, Who wore a mantle red, and a white gown, This might the milk, vermilion that, oppoſe ; Hair he had white, and white his cheeks were ſhown With the thick beard, which to his boſom flows : And he ſo venerable was in look, For an elect of Paradiſe he might be took.	Before the palace, at the ſhining gate A ſage appears the duke's approach to wait, Whoſe aged limbs a veſt and mantle hide, This milky hu'd, and that with crimſon dy'd : Adown his breaſt a length of beard he wears All ſilvery white, and ſilvery white his hairs : His mien beſpeaks th' elect of heavenly grace, And Paradiſe ſeems open'd in his face.
55. With chearful face, he, to the Paladin, Who from his ſaddle rev'rent did deſcend, Said, Baron, who, by ordinance divine, To this terrestrial Paradise aſcend, As neither cauſe of journey this of thine To you is known, nor of your with the end ; Believe not, yet, that you arriv'd are here, Without high myſtery, from th'Artic hemiſphere.	Then to the champion, who his ſeat forſook With reverend awe, he with benignant look Theſe words addreſs'd — O thou ! by GOD's high will Alone conducted to this holy hill ; While little yet thou ſeeſt the mighty cauſe That to this place thy mystic journey draws : Without a miracle thou could'st not ſteer So high above the Arctic hemiſphere,

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
56 Per imparar come soccorrer dei Carlo, e la santa fé tor di periglio, venuto meco a consigliar ti sei per così lunga via, senza consiglio. Né a tuo saper, né a tua virtù vorrei ch esser qui giunto attribuissi, o figlio; che né il tuo corno, né il cavallo alato ti valea, se da Dio non t’era dato.	56 The cauſe you come a iourney of ſuch length, Is here of me to learne what muſt be done, That *Charles* and holy Church may know at length, Be freed, that erſt were wel nye ouerrunne, Wherefore impute it not to thine own ſtrength, Nor to thy courage, nor thy wit (my ſonne) For neither could thy horne, nor winged ſteed, Without Gods helpe, ſtand thee in any steed.
57 Ragionerem più ad agio insieme poi, e ti dirò come a procedere hai: ma prima vienti a ricrear con noi; che ’l digiun lungo de’ noiarti ormai. Continuando il vecchio i detti suoi, fece maravigliare il duca assai, quando, scoprendo il nome suo, gli disse esser colui che l’evangelio scrisse:	57 But at more leyſure hereof we will reaſon, And more at large I minde with you to ſpeake, Now with ſome meat refreſh you, as is reaſon, Leſt faſting long, may make your ſtomacke weake; Our fruits (ſaid he) be neuer out of ſeaſon: The Duke reioyced much, and maruelld eake, Chiefly when by his ſpeeches and his cote, He knew twas he, that the fourth Goſpell wrote.
58 quel tanto al Redentor caro Giovanni, per cui il sermone tra i fratelli uscio, che non dovea per morte finir gli anni; sì che fu causa che il figliuol di Dio a Pietro disse: - Perché pur t’affanni, s’io vo’ che così aspetti il venir mio? - Ben che non disse: egli non de’ morire, si vede pur che così volse dire.	58 That holy *Iohn* whom Chriſt did hold ſo deare, That the reſt thought, he death ſhould neuer ſee, Though in the Goſpell it appeares not cleare, But thus he ſaid: What if it pleaſeth me, O *Peter*, that thy fellow tarie heare, Vntill my comming, what is that to thee? So though our Sauiour, not directlie ſpake it ſo, Yet sure it was, that eu’ry one did take it.
59 Quivi fu assunto, e trovò compagnia, che prima Enoch, il patriarca, v’era, eravi insieme il gran profeta Elia, che non han vista ancor l’ultima sera; e fuor de l’aria pestilente e ria si goderan l’eterna primavera, fin che dian segno l’angeli che tube, che torni Cristo in su la bianca nube.	59 Here he aſſumed was in happie howre, Whereas before E*noch* the Patriark was, And where the Prophet bides of mightie powre, That in the firie coach did thither paſſe: Theſe three, in that ſo happie ſacred bowre, In high felicitie their days did paſſe, Where in ſuch ſort, to ſtay they are allowd, Till Chriſt returne vpon the burning clowd.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
56. To learn what way you ſhould aſſiſtance lend To Charles, and th' holy faith from danger free, With me to counſel take, you hither tend, By way ſo long, without auxiliary ; I will, my ſon, that hither you aſcend, Be n't to your ſkill aſcrib'd, or bravery ; For, nor your horn, nor yet your winged ſteed, Avails, but that to you God gave good ſpeed.	Sent from afar, unconſcious, to debate With me the welfare of the Chriſtian ſtate ; How Charles with needful ſuccour to retrieve, And from its foes our hallow'd faith relieve. Not to thy wiſdom or ſuperior might, Hither, O ſon ! aſcribe thy daring flight : For know, if GOD's aſſiſting hand had fail'd, Nor horn, nor winged ſteed had aught avail'd.
57. Anon, at leiſure, we'll deliberate, And I'll inform you how you muſt proceed ; But firſt with us yourſelf come recreate ; For now muſt hurt you your long want to feed, His speech as the old man did ſtill repeat, He caus'd the Duke be much aſtonished, When new to him his name he did unfold, And that he writer was o' th' Goſpel, told.	Hereafter more at leiſure ſhall we dwell On themes ſo high ; then ſhalt thou hear me tell What Heaven deſigns ; but firſt with due repaſt Refreſh thy ſtrength, unnerv'd with length of faſt. So ſpoke the holy ſire: the duke amaz'd, With heart-felt awe and mute attention gaz'd : When now the Saint diſclos'd his ſacred name, He, from whoſe pen th' eternal goſpel came,
58. That John, to our Redeemer once ſo dear, Of whom roſe, 'mongſt the brethren, the debate, That he by death ſhould never end his year, Which was the cauſe, th' Almighty's offſpring great To Peter ſaid, Why do ye griev'd appear ? If I will ſo, my coming he ſhould wait ? Altho' he ſaid not, he ſhould never die, Yet, that he meant ſo, did his speech imply.	That holy John, who, while on earth, poſſeſs'd So dear a place in his Redeemer's breaſt : Of whom the fame among his brethren ſpread, That time ſhould ne'er conſign him to the dead : And thus we find in heavenly writ display'd, The ſon of GOD to Peter anſwer made : "Why art thou troubled? What if I decree His tarriance here my laſt return to ſee ?" Yet told he not this ſaint ſhould never die, Though what he told might well no leſs imply.
59. Here was he brought, and company did meet, For here arriv'd the Patriarch Enoch was, Elias with him was, the prophet great, Who neither yet have ſeen their final days, And, from foul noiſome air, in ſafe retreat, ſhall enjoy spring eternal in this place, Till the angelic tubes the ſignal give, And Chriſt on radiant clouds again arrive.	Lo ! hither was he borne, and here to ſhare With him in bliss, he found a heavenly pair : Here ancient Enoch, here Elias dwell'd, Who neither had the hour of death beheld. Above our air, which noxious fumes annoy, Theſe happy three unfading ſpring enjoy, Till the laſt notes th' Angelic trump ſhall ſound, And CHRIST in clouds appear with glory crown'd.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
60 Con accoglienza grata il cavalliero fu dai santi alloggiato in una stanza; fu provisto in un’altra al suo destriero di buona biada, che gli fu a bastanza. De’ frutti a lui del paradiso diero, di tal sapor, ch’a suo giudicio, sanza scusa non sono i duo primi parenti, se per quei fur sì poco ubbidienti.	60 Theſe ſaints him welcome to that ſacred ſeat, And to a ſtatelie lodging him they brought; And for his horſe likewiſe ordained meat, And the[n] the Duke him ſelfe by them was taught, The daintie fruites of Paradiſe to eat, So delicate in taſt, as ſure he thought Our firſt two parents were to be excuſed, That for ſuch fruit, obedience they refuſed.
61 Poi ch’a natura il duca aventuroso satisfece di quel che se le debbe, come col cibo, così col riposo, che tutti e tutti i commodi quivi ebbe; lasciando già l’Aurora il vecchio sposo, ch’ancor per lunga età mai non l’increbbe, si vide incontra ne l’uscir del letto il discipul da Dio tanto diletto;	61 Now when the Duke had nature ſatisfied, With meat and drinke, and with his due repoſe, (For there were lodings fayre, and all beſide That needfull for mans use man can ſuppoſe) He gets vp earlie in the morning tyde, What time with vs alow, the ſunne aroſe, But ear that he, out his lodging moued, Came that Diſciple whom our Sauiour loued.
62 che lo prese per mano, e seco scorse di molte cose di silenzio degne: e poi disse: - Figliuol, tu non sai forse che in Francia accada, ancor che tu ne vegne. Sappi che ’l vostro Orlando, perché torse dal camin dritto le commesse insegne, è punito da Dio, che più s’accende contra chi egli ama più, quando s’offende.	62 And by the hand, the Duke abroad he led, And ſaid ſome things to him, I may not name, But in the end (I thinke) my ſonne he ſed, Although that you from France ſo lately came, You litle know, how thoſe in France haue ſped, There your *Orlando*, is quite out of frame, For God his ſin moſt ſharply now rewardeth, Who moſt doth puniſh, whom he moſt regardeth.
63 Il vostro Orlando, a cui nascendo diede somma possanza Dio con sommo ardire, e fuor de l’uman uso gli concede che ferro alcun non lo può mai ferire; perché a difesa di sua santa fede così voluto l’ha constituire, come Sansone incontra a’ Filistei constituì a difesa degli Ebrei:	63 Know that the champion your *Orlando*, whom God ſo great ſtrength, and ſo great courage gaue, And ſo rare grace, that from his mothers wome, By force of ſteele, his skin no hurt might haue, To th’end that he, fighting for his own home, Thoſe that do hold the Chriſtian faith to saue; As *Sampson* earſt enabled was to ſtand, Againſt Philiſtins, for the Hebrew land.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
60. Wiith a reception kind, the cavalier, By th' holy men was lodg'd' in apartment : Proviſion for his horſe was made elſewhere, With ſpecial corn, which was to his content : To him the fruits of Paradiſe they bear, Of flavour ſuch, in his arbitrement, To our firſt parents 'twould excuſe diſpenſe For them, they ſhew'd ſo ſmall obedience.	Each ſaint with welcome comes the knight to meet, And courteous lead him to their bleſt retreat, Where, near at hand, fair ample ſtalls retain His flying courſer, fed with generous grain. Before the knight delicious fruits are plac'd ; Fruits cull'd in Paradiſe, whoſe flavorous taſte He ſurely thought might ſome forgiveneſs win For our firſt parent's diſobedient ſin.
61. To nature when the Duke adventurous Had ſatiſfy'd, with what ſhe did requeſt As well with nutriment, as with repose, As all things here commodious he poſſeſs'd Aurora leaving now her antient ſpouse, Who even by old age was ne'er diſtreſs'd, To meet him came, juſt from his bed remov'd, The good diſciple ſo by God belov'd.	When now th' adventurous duke was well ſupply'd With every need ſuch dwelling could provide ; When nature's calls refreſh'd ; when genial food, And balmy ſlumber had his ſtrength renew'd ; Aurora riſing, who with bluſhing charms, All night repos'd in old Tithonus' arms ; He left his early couch, and near him ſtood The ſage diſciple ſo belov'd of GOD,
62. Who took him by the hand, and did him ſhow A many things, fit to paſs ſilent by, And to him ſaid, Perhaps, ſon, you don't know What has fell out in France, tho' thence you hie : Know, your Orland, who from right way did go, With th' enſigns truſted to his bravery, By God is puniſh'd, who moſt ire extends To him, whom moſt he loves, when he offends.	Who graſp'd his hand, and in diſcourse reveal'd High truths in converſe long, though here conceal'd. Then thus—ſince leaving France thou mayſt not tell What to thy dear Orlando there befel ; Learn that the chief whoſe valour once in fight Maintain'd the truth, forſaking now the right, Is ſcourg'd by GOD, who when his anger moves, With heavier wrath afflicts whom moſt he loves.
63. This your Orland, on whom, at birth, beſtow'd God highest puiſſance, courage moſt profound, And, out of human uſage, had allow'd, No ſteel ſhould e'er have power, him to wound, That of his holy faith defender good, He will'd him thus be conſtituted found : The Philiſtines, as Samson, to oppoſe, He of the Hebrews the defender choſe.	Thy dear Orlando, at his favour'd birth Endow'd by Heaven above the sons of earth With nerves and courage, gifted to ſuſtain With limbs unhurt each weapon aim'd in vain : To whom ſuch virtue Heaven's Supreme had lent To guard his faith unſtain'd; as when he ſent Great Sampson forth, to ſave with mighty hand His Hebrews from the fierce Philiſtine band :

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
64 renduto ha il vostro Orlando al suo Signore di tanti benefici iniquo merto; che quanto ‘aver più lo dovea in favore, n’è stato il fedel popul più deserto. Sì accecato l’avea l’incesto amore d’una pagana, ch’avea già sofferto due volte e più venire empio e crudele, per dar la morte al suo cugin fedele.	64 This your *Orlando*, hath been ſo vngrate, For ſo great grace receau’d, vnto his maker, That when his countrie was in weakeſt ſtate, And needed ſuccour moſt, he did forſake her For loue (O wofull loue that breeds Gods hate) Following a Pagan wench, to ouertake her, And to ſuch ſin this loue did him entiſe, He would haue kild his kinſman once or twiſe.
65 E Dio per questo fa ch’egli va folle E mostra nudo il ventre, il petto e il fianco; e l’intelletto sì gli offusca e tolle che non può altrui conoscere e sè manco. A questa guisa si legge che volle Nabuccodonosor Dio punir anco, che sette anni il mandò di furor pieno sì che, qual bue, pasceva l’erba e il fieno.	65 For this ſame cause doth mightie God permit Him to runne mad, with bellie bare, and breſt, And ſo to daze his reaſon and his wit, He knowes not others, and him ſelfe knows leaſt: So in times paſt our Lord did deeme it fit, To turne the king of Babell to a beaſt, In which eſtate he seau’n whole yeares did paſſe, And like an oxe, did feed on hay and graſſe.
66 Ma perch’assai minor del paladino, che di Nabucco, è stato pur l’eccesso, sol di tre mesi dal voler divino, a purgar quest’error termine è messo. Nè ad altro effetto per tanto camino salir qua su t’ha il redentor concesso, se non perchè da noi modo tu apprenda come ad Orlando il senno suo si renda.	66 But for the Palladins offence is not So great, as was the king of Babels crime, The mightie Lord of mercie doth allot, Vnto his puniſhment a ſhorter time, Onlie xij. weeks in all he ſhall remain a ſot, And for this cauſe you ſufferd were to clime, Vp to this place, hat here you may be taught, How to his wits *Orlando* may be brought.
67 Gli è ver che ti bisogna altro viaggio, far meco, e tutta abbandonar la terra. Nel cerchio de la luna a menar t’aggio, che dei pianeti a noi più prossima erra, perchè la medicina che può saggio rendere Orlando, là dentro si serra. Come la luna questa notte sia sopra noi giunta, ci porremo in via.-	67 Here you ſhall learne to worke the feat I warrant, But yet before you can be fullie ſped, Of this your great, but not forethought on arrant, You muſt with me a more ſtraunge way be led, Vp to the Planet, that of all ſtarrs errant Is neareſt vs, when ſhe coms ouer head, Then I will bring you where the medcine lyes, That you muſt haue to make *Orlando* wiſe.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
64. This your Orlando to his Lord has paid Unjuſt return, for ſo great benefit, Who more he ow'd for favours on him laid, The more he did his faithful people quit ; So blindly him inceſtuous love betray'd, For a fair Pagan, it did him admit Two or three times to cruel turn and vile, His faithful kinſman in attempt to kill.	Behold that ſame Orlando now afford An ill return to Heaven's Almighty lord! So far a Pagan damſel's form could move His hapleſs boſom to deteſted love ; That, more than once he for her beauty's ſake Prepar'd his faithful kinſman's life to take.
65. And God, for this lets run diſtract his mind, And flanks, and breaſt, and belly, naked ſhow, And ta'en away his ſenſe, now render'd blind, None others he, and leſs himſelf can know : This way, we in the ſacred ſcripture find, Nebuchadonazer God puniſh'd too, With fury ſtill'd, him ſev'n years ſent away, Like to the ox, to feed on graſs and hay.	Hence him, in juſtice, GOD's high doom aſſign'd Naked to rove, an outcaſt of mankind ; Has quench'd each ſenſe, in wretched frenzy toſt, Loſt to his friends, to all remembrance loſt. So GOD, of old, in annals pure we read, In penance for his heavy ſins, decreed A monarch ſeven long years to graze the plain, And like the brutal ox his wretched life ſustain.
66. But ſince much ſmaller of the Paladin, Than of Nebucha, has been the exceſs, Only three months, by ordinance divine, To purge this error, is the term expreſs : Nor, ſo great way, for any elſe design, Did the Redeemer grant, you here ſhould preſs, But that from me you might the method learn, How to Orland his ſenſe you may return.	But ſince the Paladin leſs guilt incurr'd, Than he, condemn'd to mingle with the herd, Three months alone, the ſage decrees of Heaven Th' allotted time to atone his fault have given. Not for leſs cauſe to this celeſtial height, Our dear Redeemer now permits thy flight ; Than from my lips ſuch counſel to receive, That loſt Orlando may his wits retrieve.
67. True 'tis, another journey you muſt need Make with me, and abandon quite this ground : To the moon's circle I have you to lead, Which, of the planets, next us wanders round ; For that the med'cin's there depoſited, With which Orlando you can render ſound : As the moon will arrive this very night Over our heads, we'll ſet ourselves for flight.	But first this globe of earth and ſea forſake, And led by me, a flight more daring take To yonder moon, that in its orbit rolls The neareſt planet to our earthly poles. Lo ! there is kept, what only can ſupply Orlando's wiſdom, once eſteem'd ſo high ; And when this night above our heads in view She wheels her courſe, our journey we'll purſue.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
68 Di questo e d’altre cose fu diffuso, il parlar de l’apostolo quel giorno. Ma poi che ’l sol s’ebbe nel mar rinchiuso E sopra lor levò la luna il corno, un carro apparecchiòssi, ch’era ad uso d’andar scorrendo per quei cieli intorno: quel già ne le montagne di Giudea de’ mortali occhi Elia levato avea.	68 Thus all that day they ſpent in diuers talke, With ſolace great, as neuer wanteth there, But when the ſunne began this earth to balke, And paſſe into the tother hemiſpheare, Then they prepard to fetch a further walke, And ſtraight the firie charret that did beare *Elyas*, when he vp to heau’n was caryd, Was readie in a triſe, and for them taryd.
69 Quattro destrier via più che fiamma rossi, al giogo il santo evangelista aggiunse; e poi che con Astolfo rassettossi, e prese il freno, inverso il ciel li punse. Ruotando il carro, per l’aria levossi, e tosto in mezzo il fuoco eterno giunse; che ’l vecchio fe’ miracolosamente, che, mentre lo passar, non era ardente.	69 Foure horſes fierce, as red as flamming fire, Th’Apoſtle doth into the charret ſet, Which when he framed had to his deſire, *Aſtolfo* in the Carre by him he ſet, Then vp they went and ſtill aſcending hyer, Aboue the firie region they did get, Whoſe nature ſo th’ Apostle then did turne, That though they went through fire, they did not burne.
70 Tutta la sfera varcano del fuoco, et indi vanno al regno de la luna. Veggon per la più parte esser quel loco come un acciar che non ha macchia alcuna; e lo trovano uguale, o minor poco di ciò ch’in questo globo si raguna, in questo ultimo globo de la terra, mettendo il mar che la circonda e serra.	70 I ſay although the fire were wondrous hot, Yet in their paſſage they no heate did feele, So that it burnd them, nor offends them not; The[n]ce to the moone he guids the run[n]ing wheele, The moone was like a glaſſe all voyd of ſpot, Or like a peece of purelie burniſht ſteele, And lookt, although to vs it ſeems ſo ſmall, Well nye as big as earth, and ſea and all.
71 Quivi ebbe Astolfo doppia maraviglia: che quel paese appresso era sì grande, il quale a un picciol tondo rassimiglia a noi che lo miriam da queste bande; e ch’aguzzar conviengli ambe le ciglia, s’indi la terra e ’l mar ch’intorno spande discerner vuole, che non avendo luce, l’imagin lor poco alta si conduce.	71 Here had *Aſtolfo* cauſe of double wonder, One, that that region ſeemeth there ſo wide, That vnto vs that are ſo far aſunder, Seems but a little circle, and beſide, That to behold the ground that him lay vnder, A man had need to haue been ſharply eide, And bend his brows, and marke all they might, It ſeemd ſo ſmall, now chiefly wanting light.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
68. Of this, and other matters, was diffuſe The ſpeech of the Apoſtle, that whole day ; But when the ſun was in the ſea recluſe, And the moon o'er them did her horn diſplay, A chariot he prepar'd, which he did uſe, To wander thorough the celeſtial way : This, whilom, from Judea's mountain's height, Had borne Elias off from mortal ſight.	Thus all the live-long day th' apoſtle mild With ſage diſcourse the flying hours beguil'd ; But when the ſun was ſunk in ocean's ſtream, And from her horns the moon her ſilver beam Above them ſhed, a wondrous car appear'd That oft through thoſe bright fields of ether ſteer'd : The ſame that where Judean mountains rise, Receiv'd Elias, rapt from mortal eyes.
69. Four horses, far than flame itſelf more red, Th' holy Evangeliſt harneſs'd and rein'd, And with Aſtolf, i' th' ſeat when ſteadied, The reins he took, and them tow'rds heaven ſtrain'd : Wheeling along the air the chariot fled, And ſoon midway the fire eternal gain'd, Which the old Saint caus'd, by mirac'lous turn, That, as they paſs'd along, it did not burn.	Four courſers, red as flame, the hallow'd ſage, The bleſt historian of the ſacred page, Join'd to the yoke ; and now the reins he held ; And, by Aſtolpho plac'd, the ſteeds impell'd To riſe aloft : ſoft roſe the wondrous car, The wheels ſmooth turning through the yielding air ; The favour'd warrior and the guiding ſeer Aſcending till they reach'd the torrid ſphere : Here fire eternal burns, but while they paſs'd, No noxious heat the raging vapours caſt.
70 The ſphere of fire ſtill mounting, on they paſs, And thence they go to th' region of the moon ; Thro' moſt parts they perceive to be this place Like unto ſteel, which blemiſh has not one, And find the ſize, or little leſs, it was Of what's contain'd in this globe of our own ; In this last globe of earth, if there we put The ſea, which, ſo ſurrounding it, does ſhut.	Through all this elemental flame they ſoar'd, And next the circle of the moon explor'd, Whoſe ſpheric face in many a part outſhin'd The poliſh'd ſteel from ſpots and ruſt refin'd : Its orb, increaſing to their nearer eyes, Swell'd like the earth, and ſeem'd an earth in ſize, Like this huge globe, whoſe wide extended ſpace Vaſt oceans with circumfluent waves embrace.
71. Here had Aſtolf double aſtoniſhment, That, near, this country ſhould be ſo immenſe, Which form of trencher ſmall does repreſent To us, who ſee it in theſe parts from hence : And that he muſt observe with eyes intent, If earth and ſea ſurrounding it, from thence He would diſcern, which rendering no light, The image is conducted but ſmall height.	Aſtolpho wondering view'd what to our ſight Appears a narrow round of ſilver light : Nor could he thence but with a ſharpen'd eye And bending brow our lands and ſeas deſcry, The land and ſeas he left, which, clad in ſhade So far remote, to viewleſs forms decay'd.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
72 Altri fiumi, altri laghi, altre campagne sono là su, che non- son qui tra noi; altri piani, altre valli, altre montagne, c'han le cittadi, hanno i castelli suoi, con case de le quai mai le più magne non vide il paladin prima né poi: e vi sono ampie e solitarie selve, ove le ninfe ognor cacciano belve.	72 Twere infinit to tell what wondrous things He ſaw, that paſſed ours not few degrees, what towns, what hils, what riuers and what ſprings, What dales, what Pallaces, what goodly trees; But to be ſhort, at laſt his guide him brings, Vnto a goodlie vallie, where he ſees A mightie maſſe of things ſtrangely confuſed, Things that on earth were loſt, or were abuſed.
73 Non stette il duca a ricercare il tutto; che là non era asceso a quello effetto. Da l'apostolo santo fu condutto in un vallon fra due montagne istretto, ove mirabilmente era ridutto ciò che si perde o per nostro difietto, o per colpa dí tempo o di Fortuna: ciò che si perde qui, là si raguna.	
74 Non pur di regni o di ricchezze parlo, ma di quel ch'in poter di tor, di darlo non ha Fortuna, intender voglio ancora. Molta fama e là su, che, come tarlo, il tempo al lungo andar qua giù divora: là su infiniti prieghi e voti stanno, che da noi peccatori a Dio si fanno.	73 A ſtore houſe ſtraunge, that what on earth is loſt, By fault, by time, by fortune, there is found, And like a marchaundiſe is there engroſt, In ſtraunger ſort then I can well expound; Not ſpeake I ſole of wealth, or things of coſt, In which blind fortunes powre doth moſt abound, But eu'n of things quite out of fortunes powre, Which wilfullie we waſt each day and houre.
75 Le lacrime e i sospiri degli amanti, l'inutil tempo che si perde a giuoco, e l'ozio lungo d'uomini ignoranti, vani disegni che non han mai loco, i vani desideri sono tanti, che la più parte ingombran di quel loco: ciò che in somma qua giù perdesti mai, là su salendo ritrovar potrai.	74 The precious time that fools miſpend in play, The vaine attempts that neuer take effect, The vows that ſinners make, and neuer pay. The counſells wiſe that careleſſe men neglect, The fond deſires that lead vs oft aſtray, The prayſes that with pride the heart infect, And all we looſe with follie and miſpending, May there be found vnto this place aſcending.

3.4 Translation Comparison: Canto XXXIV

	Huggins	Hoole
72	Quite other rivers, lakes, champain country, Are there above, than what here with us are ; Quite other plains and vallies, mountains high, Which cities have, and their own cauſes fair, With houſes of ſuch vaſt immenſity, To th' knight before or ſince none did appear, And many' an ample ſolitary wood, Where the nymphs daily the wild beaſts purſu'd.	Far other lakes than ours this region yields, Far other rivers, and far other fields ; Far other vallies, plains, and hills ſupplies, Where ſtately cities, towns, and caſtles rise. Here lonely woods large tracts of land embrace, Where ſylvan nymphs purſue the ſavage chace.
73.	The Duke the whole t' obſerve ne'er tarried For not to that effect he thither roſe : By the Apoſtle holy he was led Into a vale ; two mountains this encloſe ; Where, in guiſe wonderful, is carried, What either by our own defect we loſe, Or elſe by time of fortune's ſtrokes off ſpite : That, which below is loſt, does there unite.	Deep in a vale, conducted by his guide, Where roſe a mountain ſteep on either ſide, He came, and ſaw (a wonder to relate) Whate'er was waſted in our earthly ſtate Here ſafely treasur'd : each neglected good ; Time ſquander'd, or occasion ill-beVtow'd.
74	Of wealth and kingdoms only, I don't ſpeak, Which ſhe, with wheel unſtable, works upon ; But that which in its power to give and take Fortune has not, I'd alſo mention : Much fame there is, which, as the reptile weak, Time here below devours, in the long run : There vows and prayers infinite are laid, Which, by us ſinners, unto God are made.	Not only here are wealth and ſceptres found, That, ever changing, ſhift th' unsteady round : But thoſe poſſeſſions, while on earth we live, Which Fortune's hand can neither take nor give. Much fame is there, which here the creeping hours Conſume till time at length the whole devours. There vows and there unnumber'd prayers remain, Which oft to GOD the ſinner makes in vain.
75	The tears of lovers, and their woeful ſighs, The uſeleſs time away at play is thrown, The tedious idleneſs of men unwiſe, Projects abſurd, without foundation, The vain deſires to ſuch a number riſe, Of this place greateſt: part they over-run : So that, in fine, what loſs you e'er ſustain'd, By mounting hither, may once more be gain'd.	The frequent tears that lovers' eyes ſuffuſe ; The ſighs they breathe : the days that gameſters loſe. The leiſure given which fools ſo oft neglect ; The weak deſigns that never take effect. Whate'er deſires the mortal breaſt aſſail, In countleſs numbers fill th' encumber'd vale. For know whate'er is loſt by human kind, Aſcending here you treasur'd ſafe may find.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
76 Passando il paladin per quelle biche, or di questo or di quel chiede alla guida. Vide un monte di tumide vesiche, che dentro parea aver tumulti e grida; e seppe ch'eran le corone antiche e degli Assirii e de la terra lida, e de' Persi e de' Greci, che già furo incliti, et or n'è quasi il nome oscuro.	75 Now, as *Aſtolfo* by thoſe regions paſt, He asked many questions of his guide, And as he on tone ſide his eye did caſt, A wondrous hill of bladders he eſpyde; And he was told they had been in time paſt, The pompous crownes and ſcepters full of pride, Of Monarks of Aſſiria, and of Greece, Of which now ſcantlie there is left a peece.
77 Ami d'oro e d'argento appresso vede in una massa, ch'erano quei doni che si fan con speranza di mercede ai re, agli avari principi, ai patroni. Vede in ghirlande ascosi lacci; e chiede, et ode che son tutte adulazioni. Di cicale scoppiate imagine hanno versi ch'in laude dei signor si fanno.	76 He ſaw great tore of baited hookes with gold, And thoſe were gifts that foolish men prepard, To giue to Princes couetous and old, With fondeſt hope of future vaine reward: Then were there ropes all in ſweet garlands rold, And thoſe were all falſe flatteries he hard, Then hard he crickets ſongs like to the verſes, The ſeruants in his maſters prayſe reherſes.
78 Di nodi d'oro e di gemmati ceppi vede c' han forma i mal seguiti amori. V'eran d'aquile artigli; e che fur, seppi, l'autorità ch'ai suoi danno i signori. I mantici ch'intorno han pieni i greppi, sono i fumi dei principi e i favori che danno un tempo ai ganimedi suoi, che se ne van col fior degli anni poi.	77 There did he ſee fond loues, that men purſew, Looking like golden giues with ſtones all ſet, Then things like Eagles talents he did vew, Thoſe offices that fauorites do get: Then ſaw he bellows large that much wind blew, Large promiſes that Lords make, and forget, Vnto their Ganimeds in flowre of youth, But after nought but beggerie inſewth.
79 Ruine di cittadi e di castella stavan con gran tesor quivi sozzopra. Domanda, e sa che son trattati, e quella congiura che sì mal par che si cuopra. Vide serpi con faccia di donzella, di monetieri e di ladroni l'opra: poi vide boccie rotte - di più sorti, ch'era il servir de le misere corti.	78 He ſaw great Cities ſeated in fayre places, That ouerthrown quite topſie turuie ſtood, He askt and learnd, the cauſe of their defaces Was treaſon, that doth neuer turne to good: He ſaw fowle ſerpents, with fayre womens faces, Of coyners and of thieues the curſed brood, He ſaw fine glaſſes, all in peeces broken, Of ſeruice loſt in court, a wofull token.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
76 As thro’ theſe heaps the Paladin went on, Of this and that, his guide he did demand : He ſees a mountain vaſt of bladders blown, Which in them ſeem’d t’ have noiſe and tumult grand, And learn’d, that in them was each ancient crown Of the Aſſyrians, and of Lydia’s land, Of Perſians, Greeks, who once were ſo renown’d. And now their names obſcure are ſcarcely found.	The wondering Paladin the heaps admir’d, And now of theſe and now of thoſe enquir’d. Of bladders huge a mountain he beheld, That ſeem’d within by ſhouts and tumults ſwell’d, And imag’d found by theſe the crowns of yore Which Lydian and Aſſyrian monarchs wore, Which Greeks and Perſians own’d, once great in fame, And ſcarcely now remember’d but in name.
77. Of gold and ſilver, hooks were ſeen hard by, In a great maſs, and theſe the preſents were, Which, with full hope of a gratuity, To niggard King, Prince, Patron, given are. In garlands, hidden ſnares he did eſpy, And aſks, and hears, ‘tis flatteries lay there : Of burſten graſshoppers the image, had Verſes, in praiſe of lofty nobles made.	Of gold and ſilver form’d, a heapy load Of hooks he ſaw, and theſe were gifts beſtow’d By needy ſlaves, in hope of rich rewards, On greedy princes, kings, and patron lords. He ſaw in garlands many a ſnare conceal’d ; And flatteries baſe his guide in theſe reveal’d. There forms of creaking graſſhoppers he ſpy’d ; Smooth verſes theſe to fawning praiſe apply’d.
78. Some knots of gold, and fetters join’d thereto, He ſees ; loves ill purſu’d theſe figures were: There eagle’s claws were ſeen, and this he knew, Pow’r, Sovereigns on miniſters transfer. Several bellows ſcatter’d are, which ſhew The ſmoke and favours Princes do confer Upon their Ganimedes, for certain time, Which, after, vaniſh with their youthful prime.	There ſparkling chains he found and knots of gold, The ſpecious ties that ill-pair’d lovers hold. There eagles’ talons lay, which here below Are power that lords on deputies beſtow. On every cliff were numerous bellows caſt, Great princes’ favours theſe that never laſt ; Given to their minions firſt in early prime, And ſoon again reſum’d with ſtealing time.
79. Ruins of cities, and of caſtles rare, With treaſures vaſt, there topſy-turvy laid ; He aſks, and is inform’d, thoſe treaties are, And theſe, to cover what ſeems ill, give aid. Serpents he ſees, with face of damſel fair, This is the thief’s and money-coiner’s trade, Then he ſees bottles broke of many’ a ſort, This the reward was of the wretch at court.	Cities he ſaw o’erturn’d, and towers deſtroy’d, And endleſs treaſures ſcatter’d through the void : Of theſe he aſk’d ; and theſe (reply’d the ſire) Were treſons foul, and machinations dire. He ſerpents then with female faces view’d, Of coiners and of thieves the hateful brood, Of broken vials many heaps there lay ; Theſe were the ſervices that courts repay.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
80 Di versate minestre una gran massa vede, e domanda al suo dottor ch' importe. -L'elemosina è - dice - che si lassa alcun, che fatta sia dopo la morte; Di vari fiori ad un gran monte passa, ch'ebbe già buono odore, or putia forte. Questo era il dono -(se però dir lece) che Constantino al buon Silvestro fece.	79 Of mingled broth he ſaw a mightie maſſe, That to no vſe, all ſpilt on ground did lye, He askt his teacher, and he heard it was, The fruitleſſe almes that men giue whe[n] they dye: Then by a fayre green mountaine he did paſſe, That once ſmelt ſweet, but now it ſtinks perdye, This was that gift (be't ſaid without offence) That *Conſtantin* gaue *Siluester* long ſince.
81 Vide gran copia di panie con visco, ch'erano, o donne, le bellezze vostre. Lungo sarà, se tutte in verso ordisco le cose che gli fur quivi dimostre; che dopo mille e mille io non finisco, e vi son tutte l'occurrenzie nostre: sol la pazzia non v'è poca né assai; che sta qua giù, né se ne parte mai.	80 Of birdlymd rodds, he ſaw no little ſtore, And theſe (O Ladies fayre) your bewties be, I do omit ten thouſand things and more Like vnto theſe, that there the Duke did ſee: For all that here is loſt, there euermore Is kept, and thither in a triſe doth flee, Onlie not more nor leſſe there was no folly, For ſtill that here with vs remaineth wholly.
82 Quivi ad alcuni giorni e fatti sui, ch'egli già avea perduti, si converse; che se non era interprete con lui, non discernea le forme lor diverse. Poi giunse a quel che par sì averlo a nui, che mai per esso a Dio voti non ferse; io dico il senno: e n'era quivi un monte, solo assai più che l'altre cose conte.	81 He ſaw ſome of his own loſt time and deeds, But yet he knew them not to be his own, They ſeemd to him diſguiſd in ſo ſtraunge weeds, Till his inſtructer made them better known: Laſtlie, the thing which no man thinks he needs, Yet each man needeth moſt, to him was ſhown, Namely mans wit, which here we leeſe ſo faſt, As that one ſubſtance, all the other paſt.
83 Era come un liquor suttile e molle, atto a esalar, se non si tien ben chiuso; e si vedea raccolto in varie ampolle, qual più, qual men capace, atte a quell'uso. Quella è maggior di tutte, in che del folle signor d'Anglante era il gran senno infuso; e fu da l'altre conosciuta, quando avea scritto di fuor: 'Senno d'Orlando'.	82 It ſeemd to be a body moyſt and ſoft, Apt to aſcend by eu'ry exhalation, And when it hither mounted was aloft, There it was kept in potts of ſuch a faſhion, As we call Iarrs, where oyle is kept in oft: The Duke beheld with no ſmall admiration, The Iarrs of wit, amongſt which one had writ, Vpon the ſide thereof, *Orlandos wit*.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
80. Of porridge ſpilt a hugeous heap perceives, And of his teacher does th’ import enquire : This is the charity, which ſome one leaves, He ſays, to be perform’d when he expire. To a great mount of various flow’rs arrives, Which once ſmelt well, now thence does ſtench perspire : This is the preſent, with leave be it ſaid, Which Conſtantine to good Silvester made.	He ſaw a ſteaming liquid ſcatter’d round Of ſavoury food ; and from his teacher found That this was alms, which, while his laſt he breathes, A wretched ſinner to the poor bequeaths. Then to a hill of vary’d flowers they went, That ſweet before, now yields a fetid ſcent ; This (let me dare to ſpeak) that preſent ſhow’d, Which on Sylveſter Conſtantine beſtow’d.
81. He ſees of glue and birdlime plenty great ; Theſe were your num’rous charms, O Ladies fair. ’Twould tedious be of all thoſe things to treat, In verſe, that to him were diſcover’d there : For he with thouſands ſhould not all compleat, And there our own occurrences all are : Of folly there’s no part, or great or ſmall, For that ſtays here below, nor hence recedes at all.	Of bird-lime twigs he ſaw vaſt numbers there ; And theſe, O gentle dames ! your beauties were. Vain is th’ attempt in ſtory to comprize Whate’er Aſtolpho ſaw with wondering eyes : A thouſand told, ten thouſand would remain Each toil, each loſs, each chance that men ſustain, Save Folly, which alone pervades them all ; For Folly never quits this earthly ball.
82. There, to ſome days, and many an action, Which formerly h’ad loſt himſelf, he went ; Which, if not to him by ‘s explainer ſhown, Diſcern’d he had not their forms different : Then came to that, which ſeems ſo much our own, That pray’rs to God for that are never ſent ; Wiſdom I mean, which there was, in great mount, Alone far greater than all elſe I now recount.	There his paſt time miſpent, and deeds apply’d To little good, Aſtolpho ſoon eſpy’d ; Yet theſe, though clear beheld, had ne’er been known But that his guide explain’d them for his own. At length they came to that whoſe want below None e’er perceiv’d, or breath’d for this his vow ; That choiceſt gift of Heaven, by Wit expreſt, Of which each mortal deems himſelf poſſeſt. Of this Aſtolpho view’d a wondrous ſtore, Surpaſſing all his eyes had view’d before.
83. ’Twas, like a liquor, ſubtil and refin’d, Apt to exhale, if not kept well incluſe ; In various vaſe did this collected find, Some more, ſome leſs capacious, fit for th’ uſe : That biggeſt was of all, where void of mind, Of Anglants Lord was the vaſt ſenſe recluſe : And from the reſt ſhow’d clear its difference, As wrote on the outſide, Orlando’s Senſe.	It ſeem’d a fluid maſs of ſubtleſt kind, Still apt to mount, if not with care confin’d : But gather’d there he view’d it ſafely clos’d, In many a vaſe of various ſize diſpos’d. Above the reſt the veſſel’s bulk excell’d, Whoſe womb Orlando’s godlike reaſon held : This well he knew, for on its ſide were writ Theſe words in letters fair, ORLANDO’S WIT.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
84 E così tutte l'altre avean scritto anco il nome di color di chi fu il senno. Del suo gran parte vide il duca franco; ma molto più maravigliar lo fenno molti ch'egli credea che dramma manco non dovessero averne, e quivi denno chiara notizia che ne tenean poco; che molta quantità, n'era in quel loco.	83 This veſſell bigger was then all the reſt, And eu'ry veſſell had ingrau'n with art, His name, that earſt the wit therein poſſeſt: There of his own the Duke did finde a part, And much he muſd and much him ſelfe he bleſt, To ſee ſome names of men of great deſart, That thinke they haue great ſtore of wit, & boſt it, And here it playne appeard they quite had loſt it.
85 Altri in amar lo perde, altri in onori, altri in cercar, scorrendo il mar, richezze; altri ne le speranze de' signori, altri dietro alle magiche sciocchezze; altri in gemme, altri in opre di pittori, et altri in altro che più d'altro aprezze Di sofisti e d'astrologhi raccolto, e di poeti ancor ve n'era molto.	84 Some looſe their wit with loue, ſome with ambition, Some running to the ſea, great wealth to get, Some following Lords, and men of high conditio[n], Some in fayre iewells rich and coſtlie ſet: One hath deſire to proue a rare Magicion, Others with Poetrie their wit forget, Another thinks to be an Alcumiſt, Till all be ſpent, and he his number miſt.
86 Astolfo tolse il, suo; che gliel concesse lo scrittor de l'oscura Apocalisse. L'ampolla in ch'era. al naso sol si messe, e par che quello al luogo suo ne gisse: e che Turpin da indi in qua confesse ch'Astolfo lungo tempo saggio visse; ma ch'uno error che fece poi, fu quello ch'un'altra volta gli levò il cervello.	85 *Aſtolfo* takes his owne before he goes, For ſo th'Euangelist did him permit; He ſet the veſſels mouth but to his noſe, And to his place, he ſnuft vp all his wit: Long after was he liu'd as Turpin ſhows, Vntill one fault he after did commit, Namelie the loue of one fayre Northern laſſe, Sent vp his wit vnto the place it was.
87 La più capace e piena ampolla, ov'era il senno che solea far savio il conte, Astolfo tolle; e non è sì leggiera, come stimò, con l'altre essendo a monte. Prima che 'l paladin da quella sfera piena di luce alle più basse smonte, menato fu da l'apostolo santo in un palagio ov'era un fiume a canto;	86 The veſſell where *Orlandos* wit was cloſed, *Aſtolfo* tooke, and thence with him did beare, It was far heauier then he had ſuppoſed, So great a quantitie of wit was theare; But yet ear backe their iourny they diſpoſed, The holie Prophet brought *Aſtolfo*, wheare A pallace (ſeldom ſeen by mortall man) Was plaſt, by which a thicke darke riuer ran.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
84. And ſo were all the reſt inſcribed ſhown, With names of thoſe, whoſe ſenſe they did contain : The gallant Duke ſaw great part of his own, But much more him aſtoniſh’d caus’d remain, That many, who, in his opinion, Of what they ſhould have, wanted not a grain, That they but little had, gave tokens clear, As ſo great quantity detain’d was here.	Thus every vaſe in characters explain’d The names of thoſe whoſe wits the vaſe contain’d : Much of his own the noble duke amaz’d Amongſt them view’d, but wondering more he gaz’d To ſee the wits of thoſe, whom late he thought Above their earthly peers with wiſdom fraught. But who can ſuch a fleeting treaſure boaſt, From ſome new cauſe each hour, each moment loſt?
85. Which ſome in love, ſome had for honours, loſt, Others, in ſcouring o’er, for wealth, the ſea, Some, for their hopes in mighty patrons croſs’d, Some, in purſuit of magick foolery, In jewels ſome, or paintings of great coſt, Others, in things they deem’d of rarity ; Of ſchoolmen, ſtar-gazers, amaſs’d you ſee; And o’th’ poetick tribe, infinity.	One, while he loves ; one, ſeeking fame to gain ; One, wealth purſuing through the ſtormy main ; One, truſting to the hopes which great men raiſe, One, whom ſome ſcheme of magic guile betrays. Some, from their wits for fond purſuits depart, For jewels, paintings, and the works of art. Of poets’ wits, in airy viſions loſt, Great ſtore he read ; of thoſe who to their coſt The wandering maze of ſophiſtry purſu’d, And thoſe who vain preſaging planets view’d.
86. Aſtolfo took his own : as granted ‘twas, By th’ writer of th’ Apocalypſe obſcure T’ his noſe he held, where it was in, the vaſe, It ſeem’d t’ its place fit paſſage to procure And Turpin, from that time, admitted has, Aſtolfo’s wiſdom did long while endure ; But that a fault he after did commit, Was what again depriv’d him of his wit.	The vaſe that held his own Aſtolpho took, So will’d the writer of the myſtic book, Beneath his noſtril held, with quick aſcent Back to its place the wit returning went. The duke (in holy Turpin’s page is read) Long time a life of sage diſcretion led, Till one frail thought his brain again bereft Of wit, and ſent it to the place it left.
87. The moſt capacious, and the fulleſt vaſe, Where was the ſenſe which once made ſage the Count, Aſtolfo took, and what weight in the maſs He had imagin’d, found it did ſurmount. After the Paladin t’ a lower place, Did from this ſphere ſo luminous diſmount. He, by th’ Apoſtle holy was convey’d, T’a palace, by whoſe ſide a river ſtray’d.	The ampleſt veſſel fill’d above the reſt With that fam’d ſenſe which once the earl poſſeſs’d, Aſtolpho ſeiz’d, and found a heavier load Than plac’d amidſt th’ unnumber’d heap, it ſhow’d. Ere yet for earth they quit that ſphere of light, The ſage Apoſtle leads the Chriſtian knight Within a ſtately dome, where, faſt beſide A rapid river rolls its conſtant tide.

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
88 ch’ogni sua stanza avea piena di velli di lin, di seta, di coton, di lana, tinti in vari colori e brutti e belli. Nel primo chiostro una femina cana fila a un aspo traea da tutti quelli, come veggian l’estate la villana traer dai bachi le bagnate spoglie, quando la nuova seta si raccoglie.	87 Each roome therein was full of diuers fleeſis, Of woll, of lint, of ſilke, or elſe of cotten, An aged woman ſpunne the diuers peecis, Whoſe looke and hew, did ſhow her old & rotten: Not much vnlike vnto that labour, this is, By which in Sommer, new made ſilke is gotten, Where from the ſilke worme his fine garme[n]t taking They reaue him of the clothes, of his owne making.
89 V’è chi, finito un vello, rimettendo ne viene un altro, e chi ne porta altronde: un’altra de le filze va scegliendo il bel dal brutto che quella confonde. - Che lavor si fa qui, ch’io non l’intendo? - dice a Giovanni Astolfo; e quel risponde: - Le vecchie son le Parche che con tali stami filano vite a voi mortali.	88 For firſt in one large roome a woman ſpan Infinit threeds, of diuers ſtuffe and hew; An other doth with all the ſpeed ſhe can, With other ſtuffe, the diſtaues ſtill renew: The third in feature like, and pale and wan, Seuers the fayre from foule, and old from new: Who be theſe here? the Duke demands his guide, Theſe be the fatall ſiſters, he replide;
90 Quanto dura un de velli, tanto dura l’umana vita. Qui tien l’ occhio e la Morte e la Natura, per saper l’ora ch’un debba esser spento. Sceglier le belle fila ha l’altra cura, perché si tesson poi per ornamento del paradiso; e dei più brutti stami si fan per li dannati aspri legami.	89 The Parcees that the threed of life do ſpin, To mortall men, hence death and nature know When life muſt end, and when it muſt begin: Now, ſhe that doth diuide them, and beſtow The courſe from finer, and the thicke from thin, Workes to that end, that thoſe that fineſt grow, For ornaments in Paradiſe may dwell, The courſe are curſt to be conſum’d in hell.
91 Di tutti i velli ch’erano già messi in aspo, e scelti a farne altro lavoro, erano in brevi piastre i nomi impressi, altri di ferro, altri d’argento,o d’oro- e poi fatti n’avean cumuli spessi, de’ quali, senza mai farvi ristoro, portarne via non si vedea mai stanco. un vecchio, e ritornar sempre per anco.	90 Further, the Duke did in the place behold, That whe[n] the threeds were spe[n]t that had bin ſponne, Their names in braſſe, in ſiluer, or in gold, Were wrote, and ſo into great heaps were donne; From which a man that ſeemed wondrous old, With whole loads of thoſe names away did runne, And turn’d agayne as faſt, the way he went, Nor neuer werie was, nor euer ſpent.

3.4 Translation Comparison: Canto XXXIV

Huggins	Hoole
88. Which each apartment had of fleeces full, Of ſilk, of wool, of cotton, and of thread, All colours vary’d, foul and beautiful, A chrone gray-headed, in the firſt arcade, The threads from all did on a ſpindle pull : As we, in ſummer, ſee the country maid, Draw from the ſilk-worm its reach booty wet, When ſhe induſtrious the new ſilk does get.	Here heap’d with many a fleece each room he views, And ſilk and wool unwrought of various hues, Some fair, ſome foul : a beldame theſe with ſkill Selects, and whirling round the rapid reel Draws the fine thread : ſo from the reptile ſwarms Whoſe induſtry the ſilken texture forms, The village maid untwines the moiſten’d flue, When ſummer bids the pleaſing talk renew.
89. Some there, when finish’d is a fleece, diſpoſe Another ; and elſewhere ſome them convey’d: Another from the diff’rent threads ſtill choſe The fair from foul ; while one confusion made. What work’s done here, which I cannot diſcloſe ? Aſtolf ſpoke to St. John ; who anſw’ring ſaid, The Fates are thoſe old women, with ſuch thread, Who ſpin the lives you mortals are to lead.	A ſecond beldame from the firſt receives Each finiſh’d work, while in its ſtead ſhe leaves A fleece unſpun : a third, with equal care Divides, when ſpun, th’ ill-favour’d from the fair. What means this mystic ſhow ? —Aſtolpho cries To holy John—and thus the Saint replies. In yonder aged dames the Parcae know, Who weave the thread of human life below.
90. As long as laſts each fleece, ſo long does last The human life, and not a moment more : Here death and nature each their eyes hold faſt, When each muſt be extinguiſh’d to explore : Others with care chooſe threads of fineſt caſt, To weave, ſuch as in ornaments are wore, For Paradiſe; and’ of the fouleſt thread The bindings ſharp are for the damned made.	Long as the fleeces laſt, ſo long extend The days of man, but with the fleece they end. With watchful eyes ſee Death and Nature wait, And mark the hour to cloſe each mortal date. The beauteous threads ſelected from the reſt, Are types of happy ſouls amid the bleſt ; Theſe form’d for Paradiſe : the bad are thoſe Condemn’d for ſin to never-ending woes.
91. Of all the fleeces which had been convey’d Upon the ſpindle, for this labour choſe, The names were upon fillets ſmall inlaid, Of iron theſe, ſilver or gold were thoſe : And after num’rous heaps of them were made, The which, who back did them ne’er rediſpoſe, In bearing off unwearied was ſeen An old man, coming ſtill for them again.	Of all the fleeces by the beldame wrought, Of all the fleeces to the ſpindle brought, The living names were caſt in many a mold Of iron, ſilver, and reſplendent gold ; Theſe, heap’d together, form’d a mighty pile, And hence an aged ſire, with ceaſeleſs toil, Names after names within his mantle bore, And ſtill, from time to time, return’d for more:

3.4 Translation Comparison: Canto XXXIV

Italian	Harington
92	91
Era quel vecchio sì espedito e snello,	This aged man did hold his paſe ſo ſwift,
che per correr parea che fosse nato;	As though to runne, he onlie had bin borne,
e da quel monte il lembo del mantello	Or had it giu'n him as a ſpeciall gift;
portava pien del nome altrui segnato.	And in the lappet of his cloke were borne,
Ove n'andava, e perché facea quello,	The names of me[n], with which he made ſuch ſhift;
ne l'altro canto vi sarà narrato,	But now a while I craue to be forborne,
se d'averne piacer segno farete	For in the booke enſewing ſhall be ſhowed,
con quella grata udienza che solete.	How this old ſire his cariage ill beſtowed.

Huggins

92.
The old man was ſo nimble and alert,
He ſeem'd as if for running he was made,
And, from this mountain, of his robe the ſkirt
Replete wich perſons names inſcrib'd convey'd :
Whither he went, and why did him exert
Thus, in next canto to you ſhall be ſaid ;
Herein of pleaſure if you token ſhew,
With grateful audience, as you us'd to do.

Hoole

So light he ſeem'd, ſo rapid in his pace,
As from his birth inur'd to lead the race.
Whither he went, and why he cours'd ſo well,
On what deſign, th' enſuing book ſhall tell ;
If, as you ſtill were wont, with favouring ear
You ſeem intent the pleaſing tale to hear.