ramente comprende quelli della Divina Provvidenza. L'ironia dell'Ariosto avvolge tutti i progetti umani di fronte alle molteplici confusioni della vita: ma si tratta di confusioni solo apparenti, reali solo per l'uomo che ignora i disegni, i piani, la sincronia delle cose stabilite dalla Provvidenza. Nel momento in cui Rodomonte sembra sul punto di distruggere Parigi, il Cristianesimo e l'Impero, in Oriente Astolfo porta avanti la sua missione che si concluderà con la sconfitta dei Mussulmani ed ascolta le lodi di Carlo V, un imperatore che reggerà quell'Impero molti anni più tardi, estendendolo fino all'America sconosciuta ai tempi di Carlomagno. In tal modo l'Ariosto avvicina tre momenti fondamentali della storia dell'Impero, quello delle sue origini con Enea, quello carolingio e quello contemporaneo, riaffermando la natura provvidenziale dell'antica istituzione destinata a mantenere l'ordine e la civiltà nel mondo: conferma emblematica, questo avvicinamento, degli impulsi storici e sociali che alimentano l'arte dell'Ariosto e la poesia del *Furioso*.

Certo molte cose si potrebbero aggiungere all'indagine del Marinelli, come anche alcune altre non risultano del tutto convincenti o dovrebbero almeno essere approfondite e chiarite. Ma a parte tali riserve di scarsa importanza, non c'è dubbio che questo volume rappresenti un punto di partenza fondamentale per l'esame dei rapporti fra i due poemi e meriti la massima attenzione per gli stimoli e gli spunti che offre ad ulteriori ricerche in questo campo.

ANTONIO FRANCESCHETTI

University of Toronto, Scarborough Campus

Bernardino Ochino. *Seven Dialogues*. Translated with an introduction and notes by Rita Belladonna. Ottawa: Dovehouse, 1988 (Centre for Reformation and Renaissance Studies, University of Toronto, Translation Series 3). Pp. xlviii + 96.

The *Dialogi Sette* of Bernardino Ochino (1487–1564) occupy a special place in his writings. They were completed in the fateful year 1542, when he fled Italy in face of the Inquisition to become Protestant and protester, a “hunted heretic” (Roland Bainton). Few of his pre-exilic works are extant, giving the *Dialogues* import as bearers of his early thought, as he learned to preach “Christ in a mask” and finally to drop the pretence completely.

Ochino was a successful and prestigious member of the Franciscan Order, becoming Definitor General of the Observants in 1532, and in 1538 General of the new Capuchins. He was regarded as the greatest preacher of his generation, dear to nobility and papacy as well as common folk. The influence of Franciscan ascetics, mystics and Spirituals, emphasizing christocentrism and meditation on the cross, was reinforced by that of Juan de Valdés whom he met while preaching in Naples in 1536. His friend and companion in exile, Pietro Martire Vermigli, also belonged to the Valdesian circle, and wrestled with the question of Nicodemism before the necessity of flight seized them both.

Belladonna's finely tuned Introduction notes this wealth of background and influence. She is particularly helpful in her sensitivity to “the fluctuating ambiguity of Italian Evangelism” (vii). The hopeful years of the reforming Cardinals who produced

the *Consilium . . . de emendanda ecclesia* of 1536 and prepared for Ratisbon 1541 gave place quickly to the oppressive climate of Inquisition. The Dialogues supplement two collections of early sermons to unveil the doctrine and spirituality which informed Ochino before 1542.

Ochino is remembered more for his later apologetic, polemical and exegetical writings, and for his life as outcast, one step ahead of Catholic, Lutheran or Calvinist persecutor: Geneva, Augsburg, London, Zurich, and then the final brief trek to Poland and Moravia. But the earlier Dialogues are precious vignettes of the charismatic preacher and teacher of Italian Evangelism. He is the star of his dialogues, successfully convincing another—the Duchess of Camerino, a pupil, a soul—to reform, to believe, to love.

The first two dialogues feature the Duchess (Caterina Cybo) seeking how to love God, and how to achieve happiness. Friar Bernardino echoes Bonaventure (and therefore Plato) in describing the ladder of love from creation to the Highest. But love is “not based on our likes,” so contempt for the world results from the spiritual love of God and contemplation of his qualities. A heavy theological agenda is recommended—“the ideas in God’s mind and what they are; how it is possible for God to foresee future contingent events” for instance. But speculation is surpassed by “practical knowledge that leads to love” (11).

The third dialogue was printed as early as 1536. It reflects Valdés *Alfabeto Cristiano* and deals with how best to govern oneself. The soul “is like a kingdom in which the will is the queen” (29); the dynamics of will and reason are understood in Thomist fashion, as a dialectic in which intellect judges and will follows. The fourth (the subject of a 1985 article by Dr. Belladonna) concerns the good thief on the cross. We are justified by faith, being called to contemplate and imitate the spectacle of Christ and the thieves. Belladonna calls this “one of the jewels of Italian Evangelism.” In the fifth, on “the need to be converted early,” Christ persuades a soul to surrender and follow him. The sixth opens with a pilgrim soul lamenting “I know that this is not my fatherland” and seeking the way to heaven. A guardian angel offers the example of Christ and teaches the way of renunciation, the true askesis.

The last dialogue, originally dated 1536, examines “the divine profession of faith” and offers a spiritual Testament. It echoes the dialogical theme of union with Christ achieved through ascetic pilgrimage, with little emphasis on the church or the merit of human works. Together the seven pieces display the creative imagination of a remarkable preacher and counsellor, who mines the wealth of a noble tradition of ascetic spirituality in addressing the seeking soul. We are much in Dr. Belladonna’s debt for a little book containing so much information, historical and bibliographic, along with a translation of elegance and verve.

JOSEPH C. MCLELLAND
McGill University

Robert Tofte. *Discourse to the Bishop of London*. Ed. Robert C. Melzi. Geneva: Slatkine, 1989 (Biblioteca del Viaggio in Italia, Testi, 33). Pp. lix + 148.

The continued appearance of valuable texts concerning the history of travel to and in Italy produced by the *Centro Interuniversitario di Ricerche sul “Viaggio in Italia”* has