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Lucioli, Francesco. Amore punito e disarmato. Parola e immagine da Petrarca all'Arcadia

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Lucioli, Francesco.

Amore punito e disarmato. Parola e immagine da Petrarca all'Arcadia.

Collana Studi e Ricerche 9. Rome: Sapienza Università Editrice, 2013. Pp. 348 + 41 b/w and colour ill. ISBN 978-88-98533-09-1 (paperback) €22.

While undeniably a work of vast erudition and great scholarly accomplishment, supported by a rich bibliography, Lucioli's study (2013 winner of the "Premio Tesi di Dottorato," a prize established by the Sapienza Università of Rome) is perhaps hobbled by its original conception as a dissertation, a form that can tend to polycentrism and to the over-analysis of nuance at the expense of a unifying vision.

Presented in six chapters followed by an iconography section, a bibliography, and an index of names, this valuable contribution focuses on the topos of Cupid's defeat as the God is robbed (mostly by women) of his arms—imagery that proved surprisingly resonant in Italian literature from the fourteenth to the eighteenth century. This theme or, rather, mythologeme, indeed enjoyed a sustained and healthy circulation, as Lucioli amply and convincingly demonstrates.

Given the historical and geographical span of its scope, the first section of this work is difficult to summarize. Entitled "Mito e allegoria: le fonti classiche e la loro ricezione" (Myth and allegory: classical sources and their reception), it evokes the origins of the literary cliché in question. Highlighting the two original cores of the mythologeme, namely the imprisonment of Cupid and then his punishment, Lucioli surveys a panoply of texts: the *Cupido Cruciatu*s by Ausonius, the *Anthologia Graeca*, the lyric production of Anachreon, Lucian's *Dialogue of the Gods*, the *Elegies* of Tibullus and Propertius, the *Metamorphosis* of Apuleius, a poem by Modestinus, and, obviously, Ovid's love-themed works. The scholar also briefly explains how the topos was received during the Renaissance and interpreted more as a "triumph of chastity" than a "punishment of love."

The latter theme, as well as several insightful forays into the iconography and iconology of Cupid's debacle, occupy the two following chapters, titled respectively "Il Triumphus Pudicitie: modelli e rappresentazione" (*The Triumphus Pudicitie*: models and representation) and "Parola e immagine nell'età dell'Umanesimo" (Word and image in the age of Humanism). The chapters in question are the true heart of Lucioli's work: brilliantly investigating, from Petrarch's *Triumphus Pudicitie* to the poems in *ottava rima* by Luigi

Pulci and Angelo Poliziano, the evolution of what we have already called the triumph of chastity, they also discuss the presence of several iterations of the mythologeme in the standards used in Medicean jousts, as well as in other emblems and coats of arms.

Lucioli demonstrates with acuity how Petrarch's Laura takes up a new role in the fight against Cupid, marking the beginning of a new "script" whereby the virtuous woman does not simply rebuke the God of Love for his attacks, but actually strives to subjugate him. Naturally, this shift presents a number of encomiastic possibilities for poets to follow, and as Lucioli points out, Erwin Panofsky found this to be the crucial point at which the Cupid *desmôtes* begins to fully connote *Pudicitia*. Petrarch's Laura is, of course, but a forerunner of the Simonetta (Vespucci) sung by Poliziano in his *Stanze*. Here, according to Lucioli, the woman becomes the representation of yet another, perhaps subtler, concept: Anteros, as an avatar of a "moderate and reasonable" terrestrial love.

These many astute conclusions unite with the author's innovative analysis of the standards used during the Medicean joust tournaments (as well as coats of arms) to demonstrate how the theme could also be transformed into the iconographic equivalent of an act of submission, or at least of the attestation of a "non-belligerent attitude" towards the Medicean dynasty.

The last three units of the book, titled "Cataloghi di donne illustri" (Catalogue of illustrious women), "Le scritture femminili" (Women's writing), and "L'allegoria morale: dall'encomio alla satira" (Moral allegory: from the encomium to the satire) trace the evolution of the mythologeme in the sixteenth, seventeenth, and eighteenth centuries respectively. Lucioli's chapter dedicated to the "lists" of illustrious women discusses the genuinely encomiastic literary exploits of Claudio Tolomei, the poetic form of the "Temple" praising ladies of note (a form that enjoyed notable popularity in Naples), and poems and anthologies composed in the Roman and Venetian milieus. In a different vein, the chapter entitled "Le scritture femminili" is dedicated to the writings of Venetians Moderata Fonte and Lucrezia Marinelli, and to their bold reworking of the topos from a gender-aware perspective. The final chapter focuses predominantly on Jacopo Durandi and his *Amore Disarmato*, a vivid example of the new Enlightenment sensitivity and its impact on erudite poetry.

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