

time repeatedly postponed them, was particularly popular in the belated nation of Italy is therefore not really convincing. One would also have liked the book to have a summarizing chapter in which the complex argumentation would once again have been carefully presented; the short “Nachwort” cannot do this. Notwithstanding these objections, *Italien im Heiligen Land* is an intelligent book, suitable not only for students of Renaissance literature but also historians of the late Middle Ages and the early modern period.

Thomas Frank, *Università di Pavia*
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The Enemy in Italian Renaissance Epic: Images of Hostility from Dante to Tasso.
Andrea Moudarres.

The Early Modern Exchange. Newark: University of Delaware Press, 2019. xii + 250 pp. \$35.

In this era of ever-narrower academic specialization, fewer young scholars of Italian are daring to take on wide-ranging research topics that involve more than one or two major works. The chief obstacle relates to the amount of bibliographic mastery required, for example, to be a Dante scholar or an expert in Ariosto. Either of those tasks can prove extremely daunting. Therefore, when it comes to researching the rich Italian medieval and Renaissance epic tradition, it is rare to encounter a graduate student, at least in the United States, who is desirous to follow in the footsteps of such legends of scholarship as Robert Durling and Barlett Giammati or, more recently, David Quint and Jo Ann Cavallo.

Enter Andrea Moudarres, winner of the 2018 Modern Language Association Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies. Mentored by Piero Boitani at Rome’s “La Sapienza” and by Giuseppe Mazzotta at Yale, Moudarres took on the task of writing authoritatively not only about four eminent Italian epic poets (Dante, Pulci, Ariosto, and Tasso) but also about the influence of Homer, Lucan, and Virgil on the Italian epic tradition as it relates to images of hostility. Begun as a doctoral dissertation, *The Enemy in Italian Renaissance Epic* has evolved into an introduction, four well-researched and well-argued chapters, and an epilogue. The endnotes comprise over fifty pages and contain a plethora of valuable information; a lengthy bibliography of primary and secondary sources and a helpful index close out the handsomely printed monograph.

The introduction sets forth the book’s central argument, which is based on a form of cosmopolitanism: “all forms of hostility—even those conventionally considered external, such as the conflicts between Christian and Islamic forces in the Middle Ages and Renaissance—[are] predominantly internal” (2). In taking this position, Moudarres is arguing against Carl Schmitt’s long-accepted theory, adduced in the 1930s, that “the

political enemy is ‘the other, the stranger’” (3). Chapter 1, “Between Fathers and Sons: Sowers of Enmity in *Inferno* 28,” illustrates Moudarres’s view by the way he interprets Dante’s depiction in the *Inferno*’s ninth *bolgia* of the sowers of discord. Muhammad, for example, is seen as an apostate Christian, a religious schismatic who broke with the Catholic Church by rejecting the doctrine of the Trinity, “the central source of doctrinal dissent between Islam and Christianity throughout the Middle Ages” (17). Likewise, other schismatics, such as Pier da Medicina, Curio, and Mosca de’ Lamberti, also illustrate internal dissent because they “exemplify the dangers of enmity within kingdoms or cities” (18).

In chapter 2, “The Enemy within the Walls: Treachery, Pride, and Civil Strife in Pulci’s *Morgante*,” Moudarres records that Pulci’s epic tells of “340 traitors and betrayals” (44), and that the poem “exposes the primary vulnerability that lies within every community: the internal rivalries that may eventually consume its political body” (45). The author draws a convincing parallel between the giant Morgante and the Greek hero Hercules, noting that both “are killed through treacherous acts of vengeance” (54). The third chapter, “The Enemy as the Self: Madness and Tyranny in Ariosto’s *Orlando Furioso*,” argues that Orlando’s madness results from a bad case “of *psychomachia*, or battle within the soul” (75). Mourdarres also explores more intriguing interpretations, such as the possibility that the paladin’s madness is meant to suggest lycanthropy and that the parallels between Orlando and Hercules are not only in “relation to Seneca’s tragedy *Hercules Furens* . . . but also in relation to Virgil’s *Aeneid*” (77), where the theme of *furor* seems to be a “constant presence” (93).

The final chapter, “The Geography of the Enemy: Christian and Islamic Empires from the Fall of Constantinople to Tasso’s *Gerusalemme Liberata*,” struck this reviewer as being the most provocative and speculative. The author posits that in relation to “Erminia’s and Armida’s alleged conversions . . . neither character actually embraces Christianity,” and that Tasso’s poem as a whole “does not unequivocally sustain a universalist ideology of Catholic imperialism” (108). Whether or not one agrees with such conclusions, an open-minded reader will find much to ponder in highly nuanced and close readings of the Ferrarese poet’s epic, not to mention the other three Italian epics under discussion.

Madison U. Sowell, *Brigham Young University, emeritus*
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Minding Animals in the Old and New Worlds: A Cognitive and Historical Analysis. Steven Wagschal.

Toronto Iberic 36. Toronto: University of Toronto Press, 2018. x + 348 pp. \$75.

A specialist in literature, Wagschal explores how Spanish authors’ expectations, associations, and modes of interaction with fauna shaped contemporary beliefs about animal