

SOCIETY OF ITALIAN STUDIES BIENNIAL CONFERENCE
OXFORD, 28-30 SEPTEMBER 2015
RARE BOOK DISPLAY, VOLTAIRE ROOM, TAYLOR INSTITUTION

The Faculty of Modern Languages, University of Oxford, has an established tradition of using original library materials not only for research but also for teaching at all levels. In supporting this, the Taylor Institution Library has not sought to acquire books of an extremely precious nature, unsuitable for regular consultation; rather, acquisitions have focused on content, for use by academics and students alike. However, it has accumulated a number of quite rare holdings relating to European languages and cultures.

We present a small selection of Italian works held by two Oxford Libraries: the Taylor Institution Library and the Sackler Library's Wind Room. We also mark some recent/upcoming anniversaries in the history of Italian writing and publishing, and of Italy itself: the birth of Dante (1265); the death of Aldo Manuzio (1515); publication of the first edition of Ariosto's *Orlando Furioso* (1516); Italy's entry into World War I (1915) and the connection with Futurism and Fascism; Edgar Wind's appointment as Professor of the History of Art (1955); and the death of Italo Calvino (1985). These works will be on display for the duration of the conference and (for regular readers at the Taylor Institution Library) into October.

WORKS FROM THE TAYLOR INSTITUTION LIBRARY

The Taylor Institution, its Library and its Italian Collections: A Brief History

The Taylor Institution (or Taylorian) owes its name and existence to Sir Robert Taylor (1714-1788), architect of the Bank of England as well as many fine town and country houses. Ultimately, his large fortune passed to the University of Oxford for the purpose of "establishing a foundation for the teaching and improving the European languages".



Left: William Miller(?) *Sir Robert Taylor* (ca. 1782/1783) Taylor Institution, Oxford (Image credit: BBC Your Paintings)

In 1839, the University decided to combine establishment of this centre of learning with its plan to transfer the University's art collections to a new location, and an architectural competition to design two buildings internally distinct but externally viewable as a coherent unit was launched. The winning design, completed in 1844 by C.R. Cockerell (1788-1863), resulted in what is now known as the Ashmolean Museum in one part and, in the East Wing, the Taylor Institution.



Above: Taylor Institution, Oxford (1841-1845; architect: C.R. Cockerel)

The Taylorian wing had several lecture-rooms and an impressive library space (the Research Collection's Main Reading Room). Statues of major literary figures representing France, Germany, Italy and Spain were erected on the building's façade: Selected for Italy were Dante, Guicciardini and Tasso.

In 1855, the Taylorian's first Italian language teacher was appointed. This was the exiled Italian nationalist and follower of Mazzini, Count Aurelio Saffi (1819-1890); Saffi returned to Italy following Unification.

Two Italian-related collections antedated the Library and were transferred there in the first year. The **Taylor Collection** comprises Sir Robert Taylor's books on architecture, many of them published in Italy; among these is a magnificent 17 volume set of Piranesi etchings of Rome and including his *Carceri d'invenzione* (too large to display on this occasion).

The **Finch Collection** was assembled by Robert Finch (1783-1830), who had spent much of his life in Italy and had assembled a collection of more than 5,000 books. The Library's first published catalogue (1861) listed some 6,000 titles of which about 3,500 had belonged to Finch and were mostly Italian or French publications. Based on the collection's holdings, Finch's Italian literature interests appear to have concentrated on Dante, Tasso, Battista Guarini and Foscolo.



Left: James Northcote, *Robert Poole Finch* (1791)
Taylor Institution, Oxford (Image credit: BBC Your Paintings)

The **Guarini Collection** originated with 33 editions of the 16th-century pastoral tragi-comedy by Battista Guarini, *Il pastor fido* (1st ed., 1590), owned by Robert Finch. Of this text's more than 450 editions, reprints, translations and adaptations the Taylorian now possesses approaching 200 versions.

In 1939, the Library received the **Moore Collection**, deposited by The Queen's College. Comprising 800-900 volumes by and about Dante, it was formed by Edward Moore (1835-1916), Taylorian Lecturer in Dante (1895-1908) and a founder of the Oxford Dante Society (1876). Publications range in date from the 16th to the 19th centuries.

Clare Hills-Nova, Italian Literature and Language Librarian, Taylor Institution Library, Bodleian Libraries
James Legg, Taylor Librarian, Taylor Institution Library; Head of Humanities, Bodleian Libraries
Martin McLaughlin, Agnelli-Serena Professor of Italian Studies, Faculty of Medieval and Modern Languages
Michael Subialka, Powys Roberts Fellow in European Literature, St. Hugh's College

ARIOSTO AND CALVINO: TWO ANNIVERSARIES

This case highlights two anniversaries which are united by Ariosto's great poem. The first edition of the *Furioso* was published in 1516, so next year (2016) will see a number of events celebrating the fifth centenary of the poem's first appearance. One of the most prominent recent enthusiasts of the *Furioso* was the Italian novelist Italo Calvino, who died 30 years ago this month (20 September 1985): Calvino was not just a celebrated reader of the poem but also a great writer who found modern inspiration in the *Furioso* for his narrative rewritings of Ariosto's text in works such as *Il cavaliere inesistente* (1959) and *Il castello dei destini incrociati* (1973).

Ludovico Ariosto, *Orlando furioso secondo la princeps del 1516*, edizione critica a cura di Marco Dorigatti; con la collaborazione di Gerarda Stimato (Florence: Olschki, 2006)

The first modern critical edition of the 1516 version of the *Furioso* appeared nearly ten years ago, in a beautiful, scholarly edition meticulously prepared by Oxford scholar Marco Dorigatti. Here we see the opening page which on the left reproduces the device (bees emanating from a smoking hive) and the enigmatic motto (*Pro bono malum*) chosen by the poet himself. On the right we see that the famous opening line of the poem (in the definitive 1532 edition: *Le donne, i cavallier, l'arme, gli amori*) was originally written in a slightly less intricate form: *Di donne e cavallier li antiqui amori*.

***Orlando Furioso di messer Ludovico Ariosto*, a cura di Italo Calvino, con le voci di Albertazzi, Foà, Lupo, Sbragia. Regia di Nanni de Stefani, Collana Letteraria Documento Cetra, 1967**

The great Italian writer Italo Calvino (1923-1985) claimed on many occasions that Ariosto's *Orlando furioso* was one of his favourite texts. The post-modern novelist found constant inspiration in the sixteenth-century poem throughout his writing career. As we see here, he also collaborated on a project to have RAI broadcast radio readings of selections of the poem chosen by Calvino himself and read by great contemporary actors such as Giorgio Albertazzi, Arnaldo Foà, Alberto Lupo and Giancarlo Sbragia. Calvino then wrote a prose narrative to connect the passages to be read out by the actors. The booklet above containing just the connecting narrative accompanied the box-set of records of the broadcasts, issued in 1967: the cover was based on the parchment copy of the 1532 edition owned by Ariosto's patron, Cardinal Ippolito d'Este. Calvino's prose narrative was later put together with the verse passages that had been read out on the radio in an Einaudi edition first published in 1970: *Orlando Furioso di Ludovico Ariosto, raccontato da Italo Calvino, con una scelta del poema* (Turin: 1970, Einaudi).

Works on Display

Corner Case 1

Dante, *Commedia* (Venice: Bartholomeo de Zanni da Portese, 1507)

This 1507 Venetian edition of Dante's *Comedy* contains the poem along with the famous commentary by the Florentine Cristoforo Landino and copies of engravings based on illustrations by Sandro Botticelli (first published, Florence, 1481, in the first illustrated edition of the poem). This 1507 exemplar is said to be quite rare, though the woodcut illustrations are from the 1491 and later editions. Here we see on the right the first lines of the *Inferno*, with Landino's commentary surrounding it, and on the left the illustration shows Dante in the dark wood, his way blocked by the three beasts and Virgil appearing to escort him to safety.

Dante *Commedia* (Venice: Iacob del Burgofranco, 1529)

Another edition of the *Comedy*, again with Landino's commentary and the same engravings as in the 1491 and later editions. What is striking about this title page is that though printed in Venice, the Florentine lily appears at the bottom of the page since the edition was published on behalf of a Florentine printer, a member of the Giunta family who had issued a famous edition of the poem in 1506 (see Corner Case 2). Also remarkable are the heads of famous poets that adorn the margin: these show the aspiration to turn Dante's poem into a classic. Down the left hand margin we see not just Dante's great model Virgil but also Horace, Ovid, Lucretius and Terence; in the right hand margin are Florence's 'Three Crowns' (Dante, Petrarch and Boccaccio) but also, more surprisingly, two contemporary poets from the early sixteenth century: Pietro Aretino and the court poet Bernardo Accolti, known as L'Unico Aretino. These two Aretine poets are appropriate for an edition published for a Florentine printer, and there is an attempt to turn these contemporary poets also into classics (Aretino even has a laurel crown).

Dante, *Commedia* (Venice: Giovambattista & Melchior Sessa fratelli, 1564)

This edition of the *Comedy* from the mid-Cinquecento was edited by the polygraph Francesco Sansovino who combined here two of the most important Renaissance commentaries on the poem (those of Landino and Vellutello). It also had the most distinctive illustrations to the poem since Botticelli's in the first Landino edition. This copy belonged to the Oxford collector Robert Finch. Here we see three diagrams for some of the early canti of the *Inferno*: at top left there is an overview of the landscape of *Inferno* 3, where the souls of the undecided (*Sciagurati*) are punished, and Charon is depicted sailing his boat across the river Acheron while crowds of dead souls wait to be ferried over; bottom left shows a diagram to accompany *Inferno* 4, where Dante and Virgil enter Limbo and meet the four great poets of the classical world (Homer, Horace, Ovid, Lucan); the top right diagram illustrates *Inferno* 5, with Minos top right assigning the dead souls to the appropriate circle of Hell, while in the centre Dante and Virgil are surrounded by the souls of the lustful, including Paolo and Francesca. At the bottom of each diagram is the measurement of the diminishing diameter of the three circles that Dante and Virgil descend through (moving from 315 miles to 280 then to 245 miles).

Works on Display: Corner Case 2

Petrarch, *Trionfi* (Milan: Ioanne Angelo Scinzenzeler, 1512)

Petrarch's vision-poem the *Trionfi* was in the early years of printing as popular as his collection of lyrics, the *Canzoniere*. Like Dante's poem, the visual element made it suitable for illustration. Here we see the first triumph, *The Triumph of Love*, where the poet and his unnamed guide watch at upper right the blind god of Love leading a chariot surrounded by all his famous victims. Amongst the victims (bottom left) are Julius Caesar and Cleopatra, Augustus and Livia and others. As with Dante's poem, the *Trionfi* was surrounded by a learned commentary (by Bernardo Illicino), thus suggesting that this text too had acquired classic status.

Antonio Manetti, *Dialogo [...] circa al sito, forma, et misure dello inferno di Dante Alighieri* (Florence: Giunta, 1506)

This dialogue on the exact measurements of the *Inferno* was originally printed along with an important 1506 edition of the poem published by the Florentine printer, Filippo Giunta. Like Landino's 1481 edition, this was an attempt by the Florentines to reclaim their own poet, after Pietro Bembo's philologically improved edition of the *Comedy* had been published by Aldus in Venice, 1502. Manetti was a Florentine mathematician and cosmographer and he was the first to show an interest in the precise dimensions of Hell and Earth, though some of his findings were disputed by later commentators such as Vellutello (see the 1564 edition in Case 1).

Dante, *Commedia* (Venice: Aldus Manutius, 1515)

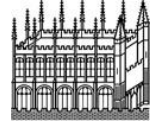
Above Manetti's *Dialogo* we see the Aldine press's 1515 edition of the poem. This was a reaction to the Florentine Giunta 1506 imprint of the *Comedy* with its interest in the site, shape and dimensions of the Inferno and its circles. Aldus himself had died in February, but in August 1515 this important edition of Dante was published: based on Bembo's 1502 edition of the poem with no commentary material, it opened with a Dedicatory Letter from Aldus' partner Andrea di Asola to Vittoria Colonna, and ended with a detailed map of the 'Valley of Hell' with its dimensions (here), then a map of the circles of Hell, plus an outline of the structure of Purgatory.

Ariosto, *Orlando Furioso* (Venice: Gabriele Giolito, 1555)

By the mid-1550s Italy had other classics than those of the fourteenth century (Dante, Petrarch and Boccaccio). Ariosto's *Orlando Furioso* had first been published in 1516, then in 1521 before the definitive 1532 edition. The poem enjoyed huge popular success, but its status as an epic was disputed in intellectual circles particularly because of its lack of plot unity at a time when Aristotle's ideas on the unities of time, place and plot dominated literary theories. This edition, by the great Venetian printer Gioliti, shows Ariosto's own original motto for the 1516 edition (*Pro bono malum*). It also contains the additional *Cinque canti* written by the poet. The poem's claim to classic status is bolstered by the inclusion of an explanation of over 500 difficult words in the poem as well as Ludovico Dolce's comparison of a number of passages of the text with their classical sources.

Torquato Tasso, *Gerusalemme Liberata* (Genoa: G. Pavoni, 1617)

Tasso's brilliant epic (first published 1581) was much more in line with Aristotelian ideas of unity than Ariosto's *Furioso*, and it met with such success that erudite readers were divided into two camps of the *Ariostisti* and *Tassisti*. On the right is a handsome illustration to the opening of canto two of the *Liberata*, where the female warrior Clorinda rides into Jerusalem to save the Christians Sofronia and Olindo who are tied at the stake and about to be burned for admitting to a crime of sacrilege that neither had committed. The backdrop of harmonious buildings makes this street in Jerusalem look more like Via Garibaldi, the famous palazzo-lined street in Genoa: it is no surprise to learn that this edition was printed in that maritime city.



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WORKS FROM THE FUTURIST COLLECTION, TAYLOR INSTITUTION LIBRARY

The **Futurist Collection** consists of around 100 Futurist-era publications, some of which are specifically by Futurist authors while others derive from the political/artistic environment of the period. These were acquired mostly during the 1960s; some are in very poor condition. Many of these books were the subject of a recent Taylor Institution Library display, held 29 April 2015 in commemoration of Italy's entrance into World War I a hundred years earlier – first with the secret Treaty of London, 26 April 1915, and then in the open declaration of war on Austria-Hungary, 23 May 1915.



Above: Futurist Books, Taylor Institution Library (Photo Credit: Oliver Johnston-Watt)

While they have long been appreciated for their avant-garde artistic production, the Futurists have also undergone a more recent critical re-evaluation. Scholars have placed particular focus on the role they played in the complex cultural developments linked to Italy's involvement in the two World Wars and the rise and propagation of Fascist ideology. On display here is a selection of texts from multiple moments of Italian Futurism, spanning from their graphically-innovative manifestoes – designed to foster a spirit of Futurist rebellion and violent artistic activity in the Italian populace – to collections of poetry (including the graphic-formal innovation of the *parole in libertà*), Futurist and Futurist-influenced novels, artistic and intellectual journals affiliated with the movement (sometimes more closely than others), and scripts and set designs from Futurist theatre. Likewise, while the movement gravitated around the intellectual and financial direction of F.T. Marinetti, the books on display also represent the wide array of writers contributing to the movement in its various phases, from the anarchic contributions of the early years after the movement's foundation in 1909, to the Fascist-aligned production of Second Futurism in the interwar years.

Works on Display

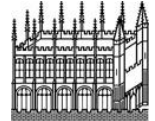
Dino Alfieri, Luigi Freddi, Partito nazionale fascista
Mostra della rivoluzione fascista: guida storica
(Roma, 1932-1934) (Bergamo: Officine dell'Istituto Italiano d'Arti Grafiche, 1933)

Enrico Cavacchioli *Le ranocchie turchine* (Milano: Edizioni futuriste di Poesia, 1909)

Enrico Cavacchioli *Cavalcando il sole: versi liberi*
(Milano: Edizioni futuriste di Poesia, 1914)

Primo Conti *Imbottigliature* ([Firenze]: L'Italia futurista, 1917)

- Bruno Corra *Battaglie* 2nd ed. (Milano: Facchi, 1920)
- Bruno Corra *I matrimoni gialli* (Milano: Alpes, 1928)
- Bruno Corra *Sanya, la moglie egiziana: il romanzo dell'Oriente moderno* (Milano: Alpes, 1927)
- Ettore Cozzani *Il poema del mare* (Milano: L'Eroica, 1928)
- Luciano Folgore *Novellieri allo specchio: parodie di D'Annunzio, Pirandello [etc.] ...* (Milano: Ceschina, 1935)
- Il Futurismo*, n. 6 (Milano [etc.]: Direzione del movimento futurista, 1923)
- Maria Sara Goretti, F. T. Marinetti *La donna e il Futurismo* (Verona: La Scaligera, 1941)
- Corrado Govoni *Poesie elettriche* 2nd ed. (Ferrara: A Taddei, 1920)
- Istituto Luce, Benito Mussolini *L'Italia fascista in cammino: 516 fotografie* (Roma: [Istituto poligrafico dello Stato, 1932])
- Lacerba* Anno 1, n. 23. (Firenze, 1913)
- Gian Pietro Lucini, F. T. Marinetti *Revolverte* (Milano: Edizioni di Poesia, 1909)
- F.T. Marinetti *L'aeroplano del Papa: romanzo profetico in versi liberi* (Milano: Edizioni futuriste di Poesia, 1914)
- F.T. Marinetti *La bataille de Tripoli (26 octobre 1911)* (Milano: Edizioni di Poesia, 1912)
- F.T. Marinetti *Distruzione: poema futurista* (Milano: Sonzogno, 1911)
- F.T. Marinetti *Elettricità sessuale* (Milano: Facchi, 1920)
- F.T. Marinetti *Fondazione e manifesto del Futurismo* (Firenze: Edizioni di Lacerba, 1914)
- F.T. Marinetti *Mafarka le futuriste: roman africain* (Paris: E. Sansot, 1909)
- F.T. Marinetti *Manifesto tecnico della letteratura futurista* (Milano: Direzione del movimento futurista, [1912?])
- F. T. Marinetti *Novelle colle labbra tinte* ([Milano]: A. Mondadori, 1930)
- F. T. Marinetti *I poeti futuristi* (Milano: Edizioni futuriste di Poesia, 1912)
- F.T. Marinetti *Prigionieri e vulcani: con scene dinamiche* (Milano: Vecchi, 1927)
- F. T. Marinetti *Il tamburo di fuoco: dramma africano di calore, colore, rumori, odori* (Milano: Sonzogno [1922?])
- F.T. Marinetti, Bruno Corra *Come si seducono le donne* 2nd ed. ([Rocca S. Casciano: Cappelli, 1918])
- F. T. Marinetti, Ivo Pannaggi, Carlo Alberto Petrucci *Scatole d'amore in conserva* (Roma: Fauno, 1927)
- F. T. Marinetti, Emilio Settimelli, Mario Carli *Che cos'è il futurismo: nozioni elementari* (Milano: Direzione del movimento futurista, [1915?])
- Armando Mazza *Firmamento* (Milano: Edizioni futuriste di Poesia, 1920)
- Gaetano Pattarozzi *Inghilterra, fogna di passatismo* (Roma: Unione editorial d'Italia, [1941])
- Pitigrilli *Le grandi firme: quindicinale di novelle dei massimi scrittori* (Torino: C. Mulatero e A. Perrero, 1925)
- Premio letterario Viareggio anno MCMXXXI, IX dell'era fascista* ([Roma: Grafia S.A., 1931])
- Emilio Settimelli *Mascherate futuriste: travestimenti lirici* (Firenze: L'Italia futurista, 1917)
- Emilio Settimelli *Nuovo modo d'amare* (Rocca S. Casciano: Cappelli, 1918)
- Ardengo Soffici *BIF & ZF + 18: Simultaneità e chimismi lirici* (Firenze: Vallecchi, [1919])
- Tato, F.T. Marinetti *Tato raccontato da Tato (20 anni di futurismo): con scritti poetici di F. T. Marinetti, Nello Quilici, Paolo Orano, Giuseppe Galassi, Pio Gardenghi, Minos, Bino Binazzi, ecc.* (Milano: O. Zucchi [1941])



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WORKS FROM THE WIND ROOM, SACKLER LIBRARY

The Wind Room, its History and its Italian Collections

The Wind Room is named for Edgar Wind (1900-1971), Oxford's first Professor of the History of Art (1955-1967). This year marks the 60th anniversary of his appointment. Trained in the Warburgian tradition (he studied with Ernst Cassirer and then Erwin Panofsky), in the 1930s Wind played a part in ensuring the transfer of the Warburg Library from Hamburg to London.



Left: Unknown photographer *Edgar Marcel Wind*
(© Warburg Institute, London)

Wind's research and teaching interests were extremely wide-ranging: from the survival of the classical tradition (especially in Italy), to 18th-century England, to modern and contemporary art. It was he who established the History of Art Department's Library (now incorporated into the Sackler Library) and directed its purchasing programme, focusing particularly (albeit by no means exclusively) on Renaissance Humanism, Classics, Christianity and Iconography. Acquisitions were not limited to recent publications; early and modern texts were collected in parallel. Books continued to arrive after Wind's death, through the Wind Benefaction; and, over time, materials selected by other academics and librarians were added.

Wind also formed a personal library along similar lines. Collecting continued under his widow, Margaret Wind, and this library's books were bequeathed to a variety of individuals and libraries following her death. A number of titles came to the Sackler Library and the Taylor Institution Library; most of these are housed in the Wind Room.

The Wind Room was established in 2001, when the Sackler Library opened. It now also functions as a dedicated space for teaching, using materials held by the Sackler. The works on display reflect Professor Wind's strong collecting interest in early Italian printed books.

Works on Display: Wind Room, Sackler Library

Left hand case

Ovid *Fasti* (Venice: Ioannis Tacuini de Tridino, 1498)

This is an incunabulum of Ovid's *Fasti*, a Latin poem about the myths behind the ancient Roman calendar. The title page illustration places Ovid in the centre as though he were an early Renaissance university teacher with Antonio Costanzo and Paolo Marso (whose commentaries are included in the edition) sitting at desks on either side as though they were his students, again showing how Renaissance culture was connected to the classical tradition.

Alciati *Emblematum libellus* (Paris: Christianus Wechelus, 1542)

The Milanese Alciati's book of emblems was one of the most popular books of the time (this edition was printed in Paris). On the left is a mythological image of Bellerophon's battle with the chimaera (the Latin motto argues that prudence and virtue help overcome the strong and deceitful). On the right, a geographical image commemorates the death of Milan's greatest ruler, Gian Galeazzo Visconti (d. 1402), claiming he was superior to any of contemporary Italy's rulers and to the 'barbarians' who had invaded the peninsula during the Italian wars.

Vitruvius, *De architectura*, ed. Fra Giovanni Giocondo (Florence: Giunta, 1522)

The humanist architect/engineer Fra Giovanni Giocondo (d. 1515) produced an edition of Vitruvius' *De architectura* in 1511 that was the first attempt at a critical edition. It was also noticeable visually: whereas the *editio princeps* (late 1480s) had only a single diagram (a circle), Giocondo introduced 136 woodcut figures, thus facilitating the revival of ancient architecture for practising architects.

Right hand case

Niccolò Machiavelli, *Historie* (Geneva: Pietro Chouët, 1550)

This opening is striking since it places together a Pope (Clement VII) and Machiavelli in a volume containing fiercely anticlerical passages. The left hand page shows Clement granting copyright to the work he had commissioned from the Florentine Secretary, the *History of Florence* (1526). Despite the title-page mentioning this historical work, the volume contains the main political works (including *The Prince* and *The Discourses*, which strongly criticize the Church), as well as his literary works (including his comedy *La mandragola*, also fiercely anti-clerical).

Bembo, *Asolani* (Florence: Filippo di Giunta, 1515)

The great scholar Pietro Bembo wrote this dialogue on the nature of love (set in Asolo near the court of Caterina Cornaro), dedicating it to his lover at the court of Ferrara, Lucrezia Borgia. The *Asolani* was first published in 1505 by Aldo Manuzio and later revised for a second edition (1530). The dialogue is also significant in that Bembo displays here for the first time his ideal of using the language of Boccaccio for prose and of Petrarch for poetry.

Ariosto, *Orlando Furioso* (Lyon: Guillaume Rouillé, 1570)

Rouillé was one of the most prominent humanist printers in sixteenth-century Lyon. He invented the pocket-book format called the *sextodecimo*, half the size of an octavo. The first six lines of Canto 27. 37 were scored out by a reader who was presumably outraged because here Ariosto describes how the goddess of discord (*Discordia*) is usually found amongst friars, causing them to throw breviaries at each other! The same reader had scored out a similar allusion to discord amongst the religious in an earlier canto (Canto 18. 26. 5-8).