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Author

Craig, Cynthia C.

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ENCHANTMENT AND DISENCHANTMENT: A STUDY OF MAGIC IN THE *ORLANDO FURIOSO* AND THE *GERUSALEMME LIBERATA*

Cynthia C. Craig

Magic, enchantment, and illusion infect the loci, the characters, and the narrative movement of both the *Orlando Furioso* and the *Gerusalemme Liberata*.¹ From fantastic means of transportation—vessels, chariots, beasts—to the lures of sorcerers and enchantresses which snare a ready prey, to conjured castles, woods, islands, the essential character of magic is that of deceit and disguise, deriving its powers in large part from a fundamental human predisposition to fall victim to sorcerers and their machinations. Like one of its more persistent devices, the mirror, magic has its opposite image as well. Magic in both poems will not only create seductive prisons but provide the means to breach their defenses. It can strip off or render vain armor and weapons but also infuse virility and invincibility. And it will be within this realm that the most telling differences between the treatment of magic and illusion in the poems will emerge. For while Tasso's characters will ultimately arm themselves against magic with the weapon of magically-inspired knowledge, Ariosto and his fictional characters will hesitate before magic that provides knowledge, preferring the world of illusion, whether of enchantment or ignorance.²

It cannot fail to strike even the most casual of readers that surface similarities between the enchantment of Ruggiero by Alcina in the *Orlando Furioso* and of Rinaldo by Armida in the *Gerusalemme Liberata* abound. Recurrent devices such as the shield; recurrent settings, such as the labyrinthine enchanted island; recurrent themes, such as the emasculation of the protagonist, deception and fraud, the straying from one's destiny, and the return to the true self are obvious. Likewise bearing surface similarities are the characters of the Circean sorceresses who create enchantments, and certain narrative parallels: the escape of the hero, the Dido-like lament of the abandoned woman. But the striking links between the Ruggiero-Alcina and Rinaldo-Armida pairings also serve to set up equally striking dis-

similarities in treatment, purpose, and psychology. Tasso and Ariosto have taken the essential mythological material deriving from the seductive and transformational enchantments of Circe and those of the Sirens which lure and threaten destruction, and each has converted this material into a distinct vision.³

Ariosto's treatment of the entire scene of the breaking of Alcina's enchantment is very curiously treated, full of redundancies and repetitions and apparent lapses in logic, and with an interesting layering of magic upon magic (as if magic itself must be reinforced in order to maintain its strength against the author's own forthcoming attack upon its motivational power). Magic and reason are here at odds not only in the characters but in Ariosto's narration as well, and in the end he retreats and has recourse to the traditional magical device, faltering before his own yet germinating desire to show psychological motivation as the generative force behind action. It will be left to Tasso some fifty years later, as we will see, to complete this task.

It is layering of magic upon magic which in the first place leads Ruggiero to Alcina's island. For it is not Alcina's magic which lures Ruggiero, but Atlante's, and Atlante enchants Alcina as well. To reinforce her spells, Atlante causes Alcina to reciprocate Ruggiero's infatuation with her, so that both loves are the result of artifice and deceit. Atlante's magic generates Alcina's, and thus it is fitting, symmetrical, that her magic will only be dissolved by the layering of magic upon magic, when Melissa the sorceress will impersonate Atlante the sorcerer. One magician disguised as another serves to reinforce the credibility and strength of Melissa's powers:

e preso avea d'Atlante di Carena
la forma, per trovar meglio credenza. (VII. 67.4-5)⁴

Thus in a series of parallels, Melissa fights magic with magic, falsehood with falsehood, love with love (Alcina / Bradamante). Even the image of the sterile trees—Alcina's transformations of her former lovers—is contrasted with the fruitful tree of descendants which Ruggiero will generate:

. . . tante e tante
anime belle aver dovesson pondo,
che chiare, illustri, inclite, invitte e sante
son per fiorir da l'arbor tuo fecondo. (VII.62.3-4)⁵

Most interesting of all, though Melissa has fought Alcina's enchantment with persuasion, that is, with speech, she falters when facing a test of the strength of her words, offering Ruggiero the magic ring which will break

the spell. Ariosto has her do this in spite of the fact that, at this point in the poem, it would appear to be redundant, for Ruggiero is already demonstrating the shame which could induce him to resist the enchantment:

Ruggero si stava vergognoso e muto
mirando in terra, e mal sapea che dire. (VII.65.1-2)⁶

The insertion of this psychological element is not casual, for, after Ruggiero has been given the ring, Ariosto repeats the description of his embarrassment:

Di tanto scorno si vide assalire,
ch'esser vorria sotterra mille braccia,
ch'alcun veder non lo potesse in faccia. (VII.65.6-8).⁷

Now he is not only mute, and cannot look Melissa in the face, but cannot bear to be looked upon, and no longer merely looks down at the earth, but wishes to be buried in it. So the effects of Melissa's speech differ, it would seem, only in intensity from the effects of the ring. Yet it is not the weight of shame which has caused the transformation, despite the textual insistence upon it. It is rather the ring itself:

. . . la Maga nel dito minuto
pose l'anello, e lo fe' risentire.
Come Ruggero in sè fu rivenuto. (VII.65.3-5)⁸

The twin descriptions of Ruggiero's shame which, like a book's covers, bind the mention of the ring, diminish through their redundancy the motivational power of the mental state. And the ring's function vis-à-vis narrative is conversely strengthened by this passage which links it metaphorically to literature:

Ma l'annel venne a interpretar le carte,
che già molti anni avean celato il vero. (VII.74.3-4)⁹

Ruggiero has returned to himself. He has not been transformed or altered in any way by the experience; he does not appear wiser, merely remorseful. In fact, he is still fraudulent, capable of deceit, willing to feign continued infatuation with Alcina in order to ensure his escape from the island. Though magic is strong enough to defeat the fraud of enchantment, ordinary human deception is immune to it. But most significantly, it was the ring which caused him to return to himself, and neither the words of Melissa, nor his shame, were powerful enough to do more than prepare him for the breaking of the enchantment with a magical instrument.

Ultimately magic must be defeated by magic, and not by reason, not by shame, not by knowledge.

It is at precisely this moment that we also witness the double-edged effect of the magic ring. It reverses all the various fraudulent incarnations, for just as it returns Ruggiero to his senses, and will destroy Alcina's disguise, it reverses Melissa's impersonation of Atlante, and Ruggiero sees her as she is for the first time. Or is it the ring? A curious vagueness in the text leads one to wonder if Ariosto is unsure or uneasy about the ring's effect, for he seems to imply that Melissa, in a separate act, voluntarily returns to her original form, as her deception is now superfluous:

Ne la sua prima forma in uno istante,
così parlando, la Maga rivenne;
nè bisognava più quella d'Atlante,
seguitone l'effetto perchè venne. (VII.66.1-4)¹⁰

Certainly, Ariosto does not directly attribute her transformation to the ring, and this carelessness is not characteristic, for earlier he has cautioned that Melissa could not wear the ring, for fear of breaking the spell of the magic horse she has conjured up to transport her to Alcina's island. In fact, his meticulousness regarding the ring's double effect, and his insistence, through constant repetition, upon its powers and qualities, is striking, if not tedious, in the text.¹¹

We find further evidence of his uneasiness about the ring as he reiterates the description of the breaking of Alcina's spell, complete with the same two elements employed earlier by Melissa—negotiation first, and the device second:

et usò modo e termine migliore
che si convegna a messaggiera accorta;
et in quell'odio Alcina a Ruggier pose
in che sogliansi aver l'orribil cose. (VII.69.4-8)¹²

Speech seems to have served its purpose amply, making the ring seem superfluous. For if Ruggiero already hates Alcina, comparing her to "horrible things," then why does he need the ring? And yet Ariosto insists upon both elements, as if Ruggiero's emotional conviction in itself were not sufficient:

In odio gli la pose, ancor che tanto
l'amasse dianzi; e non vi paia strano,
quando il suo amor per forza era d'incanto,
ch'essendovi l'annel, rimase vano. (VII.70.1-4)¹³

Ariosto insists on the ring's role as reinforcer in the next line: "Fece l'annel palese ancor (the ring also made plain)" (VII.70.5). Octave 72 repeats this theme one more time; *made* by Melissa ("poi che Melissa fece") to return to Alcina, *with* the ring which renders enchantment vain ("con quell'anello inanzi a cui non lece . . . usare opra incantata").

Why are both necessary? The effects of ring and persuasion seem to operate in separate areas of Ruggiero's enchantment, clearly and appropriately divided. Melissa's speech brings on hate, that is, an emotional or intellectual distaste: "et usò modo e termine migliore . . . et in quell'odio Alcina a Ruggier pose . . . (and used the manner and words that best befit . . . and made Ruggiero have as much hatred for Alcina)" (VII.69.5-7). The ring, however, brings sight, visual recognition, though only of the altered Alcina, not of himself, and it is this sight which then results in Ruggiero's rejection of Alcina:

fece l'annel palese ancor, che quanto
di beltà Alcina avea, tutto era estrano (VII.70.5-6)¹⁴

The visual element linked to its mirror image, blindness, can now lead us to consider another magical device present in this episode, which will recur to a different purpose in Tasso's *Gerusalemme Liberata*: the shield. And this instrument, too, reveals in the *Orlando Furioso* the inconsistencies and oscillations characteristic of the magic ring, and notably adds the element of acceptance/rejection of the fantastic element which will become the final magical image of the poem. This shield, left at the saddle of the hippogryph by the sorcerer Atlante, has the power to defeat enemies by stunning them with its brilliance: "il lume, over a ferir negli occhi venne (as soon as it came to strike their eyes)" (VII.11.3). That is, it operates specifically on the eyes, by depriving victims of sight—"fattosel cader cieco davante (made it fall blinded before him)" (VI.67.6). Tasso's magic shield, on the other hand, will provide vision, a panorama of the future and a mirroring of the true self.

Ruggiero's use of the shield to defeat Armida's pursuing forces reverses his earlier rejection of its power, for in VI.67.7-8 he has disdained such a device as fraud in favor of the more virtuous conventional combat:

e forse ben, che disprezzo quel modo,
perchè virtude usar volse e non frodo.¹⁵

Now, in VIII.10, it seems instead an error ("troppo falle") to use his sword, and better (not to mention the practical value of being briefer and more efficacious) to use the shield:

meglio e più breve è dunque che gli scopra
lo scudo che d'Atlante era stato opra.¹⁶

The enemy is not worthy of the use of a noble weapon such as the sword, but only of the ignoble magic device:

Contra un servo senza arme, e contra un cane
gli par ch'a usar la spada troppo falle. (VIII.10.5-6)¹⁷

It would seem, then, that magic has been redeemed by the author, where first it was rejected. And in fact, the use of magic here is linked directly to honor. The need for alacrity does not derive from a lack of courage but from a heightened desire to resolve the episode—efficacy and haste being perhaps necessary in Ruggiero's mind to redeem his earlier laziness, effeminacy, and inaction:¹⁸

Vede Ruggiero il disonore e il danno
che gli avverrà, se più tardar lo fanno. (VIII.9.7-8).¹⁹

Here we are faced, however, with what appears to be Ariosto's characteristic inconsistency on the subject of magic. For if the present enemy is so base as to be worthy only of magic and not of the sword, so was the earlier foe against whom Ruggiero chose the sword over magic:

Non fu veduta mai piu strana torma,
più monstruosi volti e peggì o fatti. (VI.61.1-2)²⁰

This apparent inconsistency can be explained in the specific linking now of magic to a noble end. Yet can we say that magic has been truly redeemed? Ruggiero himself will ultimately reject the magic shield and the easy victories it ensures in battle, even honorable battle, just as at the end of the *Furioso* Ariosto's Rinaldo will refuse the magic cup, even though drinking from it will bring knowledge. Ruggiero's rejection of the shield is full of shame at past victories marred by the use of magic, and of concern for his warrior's image, and it is significant here that he has not chosen to use the shield in battle against Grifon and Aquilante. By now the shield has become a sort of hidden psychological crutch. Ariosto tells us that Ruggiero only uses it when absolutely necessary, as a last resort:

A cui Ruggier per l'ultimo soccorso
nei più gravi perigli avea ricorso. (XXII.81.7-8)²¹

Yet nevertheless he keeps it within easy reach:

Lo tenea sotto un velo in modo ascoso,
ch'a discoprirlo esser potea ben presto. (XXII.83.2-4)²²

The shield is only accidentally uncovered during the fight, when Ruggiero had no intention of employing it. He therefore feels deeply ashamed, which certainly indicates a deepening and focusing of his earlier ambiguous attitude towards the use of magic weapons. In a symbolic act of expiation and renunciation he throws the shield into a deep well, his shame sinking with it:

E dice: costà giù statti sepulto,
e teco stia sempre il mio opprobrio occulto. (XXII.92.7-8)²³

The burying beneath water of the physical weight of the shield and the psychic weight of his shame is given a reinforcing rhythm and finality through the double alliteration of *statti sepulto*, *stia sempre*, *opprobrio occulto*. Through the ritualistic act and prayer-like language the hidden shame is linked to the hidden shield, now forever covered.

Or is it? Equally characteristic of Ariosto, we find the finality of the image, so insisted upon, dissolving before our eyes as rumors of the shield's existence engender a lengthy quest to uncover it, as if it were the Grail or the Sepulcher, rather than a profane object. Its resurfacing remains a perpetual, threatening possibility, adding a certain nightmare quality familiar to anyone who hopes to bury a secret shame. And we may be permitted, as well, to regard Ruggiero's conversion away from magic with a hint of skepticism. After all, his rejection of the shield comes after his victory, not before, and therefore we are never to know if in that battle as an "ultimo soccorso" he would have resorted to using it. Moreover, in the poem's final battle, when Ruggiero defeats Rodomonte, he shows no hesitation whatever in using magic arms, although Rodomonte himself is without his own magic armor. This confirmation of the supremacy of magic and the reinsertion of magic as a weapon in a just cause bring the narrative to closure, but render impotent the narrative tension Ariosto has tried to insert at the beginning of the battle, when in a lengthy and eloquent passage "women and maidens with pale faces . . . [and] all the people and . . . the larger part of the barons" fear that Ruggiero might lose the fight because Rodomonte is the better warrior.

Donne e donzelle con pallida faccia
timide a guisa di columbe stanno,
che da' granosi paschi ai nidi caccia
con tuoni e lampi, e 'l nero aer minaccia
grandine e pioggia, e a' campi strage danno:
timide stanno per Ruggier; che male
a quel fiero Pagan lor parea uguale. (XLVI.111.7-8)²⁴

Ariosto hints that suspense in his narrative is subject to two masters: the invincibility of magic and the invincibility of divine justice. Though Bradamante's fear for Ruggiero's life is even greater than that of the on-lookers so vividly evoked earlier, her fear springs only and illogically from love, not from a belief in his essential vulnerability:

. . . non ch'ella credesse
 che'l Saracin di forza, e del valore
 che vien dal cor, più di Ruggier potesse;
 né che ragion, che spesso dà l'onore
 a chi l'ha seco, Rodomonte avesse:
 pur stare ella non può senza sospetto;
 che di temere, amando, ha degno effetto. (XLVI.113.2-8)²⁵

Indeed, the conflict Bradamante feels between emotion and reason reflects the uneasiness of the poet himself as he uses the psychological component of fear to try to inject tension into a description of a battle whose conclusion is never really in doubt. This uncomfortable vacillation is notable in the opposition of lines such as "quella pugna incerta" (XLVI.114.2) and "Ruggier ch'a ragion vincer dovea" (XLVI.127.5)²⁶

Having seen how Ariosto has hovered, tempted but uncertain, at the edge of showing internal or psychological motivation as a cause for action, and has, at the last moment, withdrawn to rely on conventional magic as the determining narrational force, let us now turn to Tasso. How has he recreated this same ancient myth and its surrounding trappings of enchantment, seduction, and deception?

The first step is to persuade the reader to be drawn in by the fraud; that is, to create a convincing atmosphere in spite of the magical components, since it will be the psychological realm within which enchantment will operate and by which it will ultimately be defeated. And certainly, in the *Gerusalemme Liberata*, magic has a decidedly diminished physical aspect, and a decidedly increased psychological aspect. That we are entering the realm of doubt and divergence, of confusion and transition, of loss and recovery of self, is signalled by the poet in the key passage which describes Carlo and Ubaldo's entrance to the garden:

Qual Meandro fra rive oblique e incerte
 scherza e con dubbio corso or cala or monta,
 queste acque a i fonti e quelle al mar converte,
 e mentre ei vien, sè che ritorna affronta,
 tali e più inestricabili conserte
 son queste vie, ma il libro in sè le impronta

(il libro, don del mago) e d'esse in modo
parla che le risolve, e spiega il nodo. (XVI.8)²⁷

In these metaphor-laden lines we can clearly discern the "doubtful course" of the spiritually lost Rinaldo who will "meet himself," that is, his reflection, in the magic shield as he "wanders whimsically." More interesting, however, is the maze motif of tangled paths.²⁸ Their mystery, which combines physical and psychological disorientation, will be penetrated by the combined forces of literature and magic; that is, the magic book.²⁹

Where Ariosto constructed a realistic landscape which served as a backdrop for the separate fantastic elements such as giantesses riding wolves, Tasso instead, in his subtle recreation of nature, weaves together a complex tissue of the false and the true, giving birth to nature that somehow hides its own artifice:

E, quel che il bello e caro accresce a l'opre,
l'arte, che tutto fa, nulla si scopre. (XVI.9.7-8)³⁰

In fact, artifice succeeds in being judged natural:

stimì (sì misto il culto è col negletto)
sol naturali e gli ornamenti e i siti. (XVI.10.1-2)³¹

This is possible psychologically even though the evidence to the eyes is of fraud: trees in the same season bud, blossom, and bear fruit both mature and unripe, apples both green and golden. Even speech, the essential component of psychological fraud and deception, is a present illusory force, both persuading of reality (it is bird's song), and hinting of magic, marvelously imitating the human voice:

. . . e parte
la voce sì, ch'assembra il sermon nostro.
Questi ivi allor continovò con arte
tanto il parlar, che fu mirabil mostro. (XVI.13.3-6)³²

Thus we find entwined the marvelous and the natural, which creates the subtle psychological drama of Tasso's fabric. The poet insists on the necessity of the joint presence and interpenetration of these two disparate elements in his *Discourses on the Heroic Poem*:

Let us conclude, then, that no poem is to be praised that is excessively full of prodigies, but that sorcerers and necromancers may be introduced with a degree of verisimilitude . . . one same action can then be both marvellous and verisimilar: marvellous when regarded in itself and confined

within natural limits; verisimilar when considered apart from these limits in terms of its cause, which is a powerful supernatural force. . . .³³

To further emphasize the complex relationship between nature and art we find these two forces imitating each other, reflecting each other in a quadruple mirroring. Tasso's poem (art) mirrors nature (the events of the First Crusade); but in Armida's garden, nature mirrors art, or magic:

Di natura arte par, che per diletto
l'imitatrice sua scherzando imiti. (XVI.10.3-4)³⁴

Yet this magic art is verisimilar in the extreme. Armida's enchantment, already a close imitation of nature, has inspired nature to imitate its art. Or only appears to have—"par"—for Tasso slips in a reminder that what we see is fraudulent. Even the air itself, he reminds us, has been conjured up by Armida, and so pervasive, contagious, is her sorcery that its effects multiply:

L'aura, non ch'altro, è de la maga effetto,
l'aura che rende gli alberi fioriti. (XVI.10.5-6)³⁵

This intricate construction sets the scene for a play of fraud and veracity, of true and false mirroring which foretells the role of the mirror in freeing Rinaldo from Armida's spell.

The very arrival of Rinaldo in Armida's maze is the mirror-image of the true pilgrimage from which he has been diverted: she sucks kisses from his lips, and his sighs make one think that his soul has left him and made a pilgrimage into her:

ed in quel punto ei sospirar si sente
profondo sì che pensi: "or l'alma fugge
e 'n lei trapassa peregrina." (XVI.19.5-7)

And in XVI.26.8 Rinaldo is the "romito amante," the hermit lover; in this oxymoron we find expressed the instability of his character, oscillating between two identities in a moment of impending crisis. Furthermore, the garden itself is a false sepulcher, a mirror image of the sepulcher of Christ which represents the true goal of the crusaders.³⁶

We are here confronted by the mirroring of mirrors, which are either false or true, reflecting images of either illusion or reality. For Rinaldo already has a mirror, in anticipation of the shield/mirror which Carlo and Ubaldo will bring to the maze/garden. This mirror is itself mirrored or doubled: Armida makes a mirror for Rinaldo out of glass, as Rinaldo makes a mirror of Armida's eyes:

Dal fianco de l'amante (estranio arnese)
 un cristallo pendea lucido e netto.
 Sorse, e quel fra le mani a lui sospese
 ai misteri d'Amor ministro eletto.
 Con luci ella ridenti, ei con accese,
 mirano in vari oggetti un solo oggetto:
 ella del vetro a sè fa specchio, ed egli
 gli occhi di lei sereni a sè fa spegli. (XVI.20)³⁷

In fact, this doubled image now becomes a triple one, as Rinaldo himself then acts as a further mirror, telling Armida that she can see her own true portrait in him:

che son, se tu no 'l sai, ritratto vero
 de le bellezze tue gli incendi miei;
 la forma lor, la meraviglia a pieno
 più che cristallo tuo mostra il mio seno. (XVI.21.5-8)³⁸

Man, he has declared, is a better mirror than crystal, which, he then goes on to claim, is incapable of reflecting adequately an object so sublime as Armida; nature itself is now the only mirror worthy of her. Thus nature is seen as mirroring better than artifice:

Non può specchio ritrar sì dolce imago
 nè in picciol vetro è in paradiso accolto:
 specchio t'è degno il cielo, e ne le stelle
 puoi riguardar le tue sembianze belle. (XVI.22.5-8)³⁹

We find prefigured here the ultimate victory of Rinaldo himself over artifice, as well as the superiority of natural forces over conjured ones, which will form the essence of Armida's powers and occasion her own ultimate transformation from sorceress to woman. All of these mirrors, however, mirror the false, deceptive, narcissistic love, the only love of which Rinaldo and Armida are thus far capable. The mirror-image of this mirror now makes its appearance to mirror the truth, to provide deeper vision and wisdom, where Ruggiero's mirror blinded the sight and stunned the senses.

The figurative importance of the visual element is in fact well-prepared textually, with actual physical sight preceding internal sight or self-recognition. Anticipating Pavlov, Tasso notes how an aged war-horse (like the faithless Rinaldo, "lascivo marito in vil riposo"—wanton husband in a vile repose) will neigh and long for a return to the lists when he hears the sound of trumpets or sees the glint of steel.⁴⁰ In the same way, the striking of

Rinaldo's eyes by the glitter of weapons awakens his sleeping spirit and restores its warlike nature:

tal si fece il garzon, quando repente
de l'arme il lampo gli occhi suoi percosse. (XVI.29.1-2)⁴¹

He immediately looks into the shield, and sees reflected not Armida as she really is, but himself as he has become. Even that ubiquitous metaphor of virility, the sword, has changed its appearance and become emasculated. It mirrors, a coy synecdoche, the now-effeminate warrior.⁴² And the language itself reflects the mirror motif, with the emphatic repetition of *ferro/ferro/fero*:

Egli al lucido scudo il guardo gira,
onde si specchia in lui qual siasi e quanto
con delicato culto adorno; spira
tutto odori e lascivie il crine e 'l manto,
e 'l ferro, il ferro aver, non ch'altro, mira
dal troppo lusso effeminato a canto:
guernito è sì ch'inutile ornamento
sembra, non militar fero instrumento. (XVI.30)⁴³

This loss of potency is also alluded to by Ariosto when describing the enchantment of Ruggiero, though, significantly, Ruggiero himself never realizes it; the description is never internalized but remains only the observation of the narrator.⁴⁴

What is the purpose of this series of mirrors which dominates the landscape of Armida's enchanted garden, seeming to reflect each others' images into infinity? They prepare the way appropriately from the magical maze of deception, confusion, and narcissism to vision, self-knowledge, and a return to the true object of selfless love, the crusade.⁴⁵ For what more fitting metaphor than a mirror to elicit at once the opposite images of self-knowledge and deception, of nature and artifice, of vision and blindness, of fraud and veracity, which dominate this canto?

And therefore, appropriately as well, the mirror will be the instrument by which the enchantment of Rinaldo will be broken. As Ariosto's magic mirror blinds and stuns, this magic mirror shows truly, reflecting the inner self. Unlike Ariosto's magic ring, by means of which Ruggiero sees Alcina's true incarnation, the hideous witch, Armida and her allures remain unchanged by the shield, awaiting a future transformation of her own. It is not knowledge of another, but knowledge of the self, that provides an antidote to enchantment and frees Rinaldo. And because Rinaldo has in

the process of recovering become spiritually stronger, he is now immune to Armida's lures, as earlier the stronger Goffredo had shown himself to be. Tasso's shield is not even truly a magic device, for it has done nothing more than a mirror normally would: it has performed no spells, broken no incantations. It has simply, as a true mirror, reflected Rinaldo as he is. And Rinaldo's resulting strength is greater than Ruggiero's, truer if you will; for while Ruggiero continues to require enchanted weapons against Alcina's forces, Rinaldo is able to return to speak with compassion and yet unwavering righteousness to the still-beautiful Armida. Armida herself acknowledges his new strength and ability to withstand her pleas:

“. . . che temi, empio, se resti?
Potrai negar, poi che fuggir potesti.” (XVI.40.7-8)⁴⁶

Ubaldo does likewise, even urging Rinaldo to speak to Armida:

“Qual più forte di te se le sirene,
vedendo ed ascoltando a vincer t'usi?” (XVI.41.1-6)⁴⁷

Rinaldo is stronger now than even Ulysses, who had to bind himself to the mast to resist the sirens' songs. Ruggiero, on the other hand, has no need of such strength, since he is doubly protected: even if he did not have the magic shield, Alcina could not tempt him, since she has become physically repugnant to him.

In an ironic symmetry, one last mirroring, one last case of blindness, closes Armida's pleas. She herself offers to alter her beautiful appearance: to cut her hair; to be *shown* by Rinaldo as his despised slave (“mostrando me sprezzata ancella a dito,” XVI.48.8);⁴⁸ to become Rinaldo's shield or shield bearer, with its link to the mirror motif, as earlier her eyes were his mirror, as earlier they bore mirrors before each other (“sarò qual più vorrai, scudiero o scudo,” XVI.50.1). But Rinaldo has no further use for such imagery. The shield will now provide him with visions of the future, not of narcissistic love.

Armida, however, remains for the moment trapped within the earlier metaphors of her enchanted island, mirrors and reflections, slaves and masters. She remains as yet unchanged, blind to Rinaldo's true nature, for a fortuitous faint prevents her from seeing his tears of compassion:

Apri, misera, gli occhi; il pianto amaro
ne gli occhi al tuo nemico or ché non miri? (XVI.61.3-4)⁴⁹

This exhortation leads the reader to anticipate the opening of Armida's eyes to true vision. It is now Armida who unquestionably becomes the

more interesting character, for the future transformation will be hers. While Alcina's transformation was an exterior one, from beauty to ugliness, Armida's will be internal, from *maga*, sorceress, to *donna*, woman. And we can contrast further the systems of magic in these two poems by examining the figures of their sorceresses, Alcina and Armida.

A comparison of the descriptions of these two women reveals that Ariosto has attributed to Alcina the traits of geometric and architectural linearity, staticity, and an association with durable materials such as stone, metal, and pearl.⁵⁰ This tendency towards the use of concrete imagery and exaggerated perfection and symmetry emphasize through contrast the essential nature of Alcina, which is deception, illusion. In order to show that her beauty is the result of artifice, rather than nature, Ariosto even goes so far as to point out that her mouth is beneath her nose, and her brows above her eyes—her two eyes. This fixity reinforces the inability of Alcina to change her essence. She can only change her artificial exterior, for she contains only one essence—that of duplicitous evil. Endowing one woman with two sets of characteristics would not only make her a more complex and vital figure but also give her the potential to change from one to the other. But Ariosto has created three separate figures, each of which contains an immutable essence: the three sisters, Logistilla (good), and Alcina and Morgante (evil).⁵¹

Armida, on the other hand, has two essences, and is therefore capable of oscillation, inconsistency, and ultimately, of change. The essential traits of her appearance are mutability, *sfumatura*, instability.⁵² Tasso describes her as outwardly young and beautiful yet inwardly gray-haired and wise, with a manly heart:

. . . O diletta mia, che sotti biondi
capelli e fra sì tenere sembianze
canuto senno e cor virile ascondi. (IV.24.1-2)⁵³

These two identities, sorceress and woman, are the sources of her two weapons: magic and seduction. On the other hand, Ariosto has drawn a distinction between the supernatural powers of sorcerers and the human ones of mere mortals who use deception and fraud to attract:

Oh quante sono incantatrici, oh quanti
incantator tra noi, che non si fanno!
Che con lor arti uomini e donne amanti
di sè, cangiando il viso lor, fatto hanno.
non con spirti constretti tali incanti,

nè con osservazione di stelle fanno;
 ma con simulazione, menzogne e frodi
 legano i cor d'indissolubil nodi. (VIII.1)⁵⁴

Tasso, however, has combined these two forces—magic and seductive fraud—in one person, Armida. Interestingly enough, the metaphor of the chain recurs in a description of Armida, with the added physical link to the mouth, and hence to the power of her speech—that most human of qualities—to enchant. Moreover, in this passage Tasso has chosen to refer to her as *donna* and not *maga*:

Or che non può di bella donna il pianto,
 ed in lingua amorosa i dolci detti?
 Escce da vaghe labra aurea catena
 che l'alme a suo voler prende ed affrena. (IV.83.5-8)⁵⁵

A distinction is drawn between her two forces of seduction and magic, and seduction—the psychological force—is inevitably regarded as the stronger of the two. For when the evil sorcerer Idraote dispatches Armida to the Christian camp, he knows that “well-known to her are the subtleties and the most hidden frauds that witch or woman can practise (le più occulte frodi/ch'usi o femina o maga a lei son note)” (IV.23.5-6), and he explicitly tells her to use seduction:

“Vanne al campo nemico: ivi s'impieghi
 ogn'arte feminil ch'amore alletti.
 Bagna di pianto e fa' melati i preghi,
 tronca e confondi co'sospiri i detti: . . .” (IV.25.1-4)⁵⁶

And when seduction fails, as when the least suggestible of the crusaders, Goffredo, Tancredi, and Gernando, prove immune to her wiles, Armida does not resort to magic. Yet when her magic fails her, as when Rinaldo is fleeing the garden, Armida turns to feminine powers in the hope that they will prove stronger:⁵⁷

Lascia gli incanti, e vuol provar se vaga
 e suplice beltà sia miglior maga. (XVI.37)⁵⁸

Armida's most powerful weapons are psychological. In this way, she is more *donna* than *maga*, for what are her weapons? The arsenal of human psychology; mirrored opposites, changeability, volatility—as is the composition of her essential character, and her destiny: modesty, wantonness; the bridle, the whip; smiles, sorrow, joy; silence, disdain; honey, gall; fire,

ice; hope, fear.⁵⁹ And their effect too is psychological: she infuses self-doubt ("inforza ogni suo stato," IV.93.3). Armida's weapons are internal ones, and must be countered by internal forces. Alcina's are external, and therefore vulnerable to external attack, i.e. by the magic ring. And where Alcina's body was veiled from view, so that not even Argos could penetrate the coverings, Argos's vision could have penetrated Armida's draperies.⁶⁰ It is her eyes which are cast down and veiled, because Armida is vulnerable psychologically; the mind can penetrate her secrets like water through crystal.⁶¹

Since her essence is of mutability, as Alcina's is of fixity, Armida will die a series of symbolic deaths, beginning with the faint we have already witnessed.⁶² By the end of the poem she will become the most transformed of its characters, when, upon awakening from a second faint, she declares to Rinaldo in terms which echo Mary's response to the annunciation and thus hint of a future conversion to Christianity: "Ecco l'ancilla tua" (XX.136.7).⁶³

Textual links between this final scene and the scene of Armida's enchanted maze, beginning, as we have noted, with her faint, reveal certain patent reversals or mirrorings of specific motifs and images associated with that earlier false love. These reversals point to renunciation, to the possibility of a genuine transformation on Armida's part, rather than to merely another deception of this adaptable figure.⁶⁴ We must keep in mind that our point of reference which renders these textual clues credible is Rinaldo's earlier reconciliation to Christian duty. This fact sets up a series of oppositions. Armida's magic girdle in the garden is replaced with the new "cinto" of Rinaldo's arms with which he encircles her: "ei rilegolla e cinse" (XX.130.4).⁶⁵ The reversal of their respective roles is signalled by the fact that in the garden it was she who turned from enemy to lover ("e di nemica ella divenne amante," XIV.67.8), and her narcissistic love enchanted Rinaldo, but now it is Rinaldo who rejects fraud and whose pure love will influence Armida:

Armida, il cor turbato omai tranquilla:
non a gli scherni, al regno io ti riservo;
nemico no, ma tuo campione e servo. (XX.134.6-8)⁶⁶

This declaration of Rinaldo's brings about the completion of a process of transformation begun in the garden, metaphorically described in terms of the melting of snow and ice. Armida's heart, formerly not only frozen but harder than diamonds, here is described more yielding as snow, which in turn dissolves.⁶⁷ And where earlier Rinaldo had offered himself

as a mirror for her, reflecting her false image, he now claims that the truth can be seen in his eyes, rejects the potentially fraudulent faculty of speech, and suggests a further dissolution—here in Christian terms:

Mira ne gli occhi miei, s'al dir non vuoi
 fede prestar, de la mie fede il zelo.
 Nel soglio, ove regnar gli avoli tuoi,
 riporti giuro; ed oh piacesse al Cielo
 ch'a la tua mente alcun de' raggi suoi
 del paganesmo disolvesse il velo. (XX.135.1-6)⁶⁸

Here, as well, the remembered promise to Armida can be contrasted with the earlier neglect of his vows as a crusader. In this final pairing of Rinaldo and Armida we have seen how change engendered in Rinaldo through self-knowledge has in turn generated change in the character of Armida. Acknowledging the futility of all other remedies, she turns away from pagan incantations and invokes Heaven.⁶⁹ Both Rinaldo and Armida have now followed a similar path of error associated with susceptibility to or immersion in magic followed by a moment of self-recognition or change.

In the *Gerusalemme Liberata*, magic acquires the aspect of a weapon in the arsenal of psychological warfare, striking the most vulnerable spiritually. And the antidote to its contagion which at times infects nearly the whole of the Christian camp is not found in magic rings or books or incantations, but in a crisis of the spirit, which once experienced, provides the character with the spiritual strength to overcome manifestations of past weaknesses and sins, as Rinaldo's transformation shows. This crisis of self-recognition is not imposed or ordained, but comes from within, generated by events which have convincing psychological coherence.

Conclusions about magic in the *Orlando Furioso* are much more elusive. As might be imagined, Ariosto provides characteristically contradictory attitudes towards magic as he closes his poem. Magic as a narrative device is accepted, to bring to dramatic closure in Manichaean terms the battle between Christians and pagans. But magic's insinuation into the realm of human psychology is refused.

Like Tasso's Rinaldo, Ruggiero will acquire a measure of self-knowledge through a mirror's reflection, but not as a means to escape from an enchantment or to create any narrative movement. Indeed, this moment will come almost as an afterthought, oddly tacked on at an anticlimactic moment. Having left the weeping Alcina, Ruggiero arrives at the castle of Logistilla, which is constructed of gems that act as mirrors to reflect the souls of those who gaze into them, making them immune to praise:

. . . e che mirandosi in esse,
 l'uom sin in mezzo all'anima si vede;
 vede suoi vizii e sue virtude espresse
 sì, che a lusinghe poi si sè non crede,
 nè a chi dar biasmo a torto gli volesse.
 Fassi, mirando allo specchio lucente
 se stesso conoscendosi, prudente. (X.59)⁷⁰

Why now, we might ask? Ruggiero did not escape Alcina's magic by means of self-knowledge, but by means of magic itself. The poet does, though, recognize the value of self-knowledge and has sought to insert it in a logical moment in psychological terms, for Ruggiero's shame and recovery of self, just prior to his arrival at the castle, could easily have prepared the way for such knowledge. However, he has backed away from using it to motivate Ruggiero, as if unsure of its strength or utility. And even the psychological power granted by the castle's mirrored walls is withdrawn, just as the rejection of the magic shield is withdrawn. For immediately after, Ruggiero must have recourse to the magic shield to rescue Angelica, and then, forgetting Bradamante and his quest, forgetting the wisdom he has acquired, he attempts to make love to Angelica. The noble and newly-virtuous warrior appears ridiculous in the extreme, as he frantically embraces the air, seeking the vanished Angelica. She has used the ring to trick him, so, unlike Rinaldo, he is not immune to magic. In fact, he is blind once more, just like the victims of his shield:

Brancolando n'andava come cieco.
 Oh quante volte abbracciò l'aria vana,
 sperando la donzella abbracciar seco. (XI.9.2-4)⁷¹

So the psychological change wrought by magic is rendered vain, and vanishes.

The defense Ariosto offers against illusion is reason, whose power is likened to that of the magic ring which permits the penetration of the deceiver's disguise:

Chi l'anello d'Angelica, o più tosto
 chi avesse quel de la ragion, potria
 veder a tutti il viso che nascosto
 da finzione e d'arte non saria. (VIII.2.1-4)⁷²

Yet ultimately, in Ariosto's view, human nature will prefer deception to truth, rejecting even this weapon. Ariosto will come to reverse his definition of reason. Rather than being used to uncover the truth, reason will

lead a wise man to reject knowledge and accept illusion. A bitter diatribe against avarice in the proem to canto XLIII leads directly to the revelation that Ariosto's Rinaldo has refused the magic cup which will tell him whether his wife is faithful or not. And the poet cryptically alludes to a link between avarice and an excessive desire for knowledge:

Intendami chi può, ché m'intend'io.
Né però di proposito mi toglío,
né la materia del mio canto oblio. . . . (XLIII.5.2-4)⁷³

The affinity of the two is highlighted by a series of linked metaphors. Avarice is described as an avid hunger for riches ("ingorda fama d'averè," XLIII.1.1-2); Rinaldo's rejection of knowledge as an absence of thirst for wine ("sete non n'ho," XLIII.7.6), and Adam's transgression against God's limits as, of course, the eating of the apple ("poi che gustò del pomo," XLIII.8.1).

Rinaldo is not refusing magic; he is accepting illusion. Magic is not deprived of power or overcome, but simply backed away from. Indeed, its power persists unchecked until the final image of the poem. Reason can provide man with the means to control the world of illusion, yet Ariosto's final definition of "ragion" is not the seeking of knowledge but a refusal to know.

Cynthia C. Craig, a Ph.D. Candidate in Romance Linguistics and Literature at UCLA, is currently completing a dissertation on the narrative structure and literary devices of the memoirs of Giacomo Casanova. For the past two years she has been a Lecturer in UCLA's Department of Italian, teaching courses in language and in Italian cinema. She has accepted a position teaching language and literature in the Department of French and Italian at the University of Iowa for the coming academic year.

NOTES

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1. The choice of these various terms is not casual but serves to illustrate the extent in breadth and depth to which the world of magic penetrates these works. I have tried to adhere, though not strictly, to the following definitions: I regard magic in its narrow meaning as the use of devices and mechanisms (cups, books, rings, shields); enchantment as the creation or alteration of a character's physical or psychological aspect, a sort of spiritual or physical imprisonment, as well as the alteration of concrete objects, plants, or animals (such as boats, horses, trees); and illusion to be the element of disguise, error, or false perception. Magic is therefore an operative device, enchantment an operative force, and illusion a metaphysical one. For a discussion of the typology and definition of magic, see B. T. Sozzi, *Studi sul Tasso* (Pisa, 1954), 303-336. Sozzi refers the reader to E. de Martino, *Il mondo magico* (Turin, 1948).

2. Giorgio Padoan, "L'*Orlando Furioso* e la crisi del Rinascimento italiano," in *Ariosto 1974 in America: Atti del Congresso Ariostesco—Dicembre 1974*, Casa Italiana della Columbia University, a cura di Aldo Scaglione (Ravenna, 1976), 9: "Gli accostamenti di osservazione realistica e racconto fantasioso, di evento storico e mondo magico, di aggettivo e fittizio, approdano alla dimostrazione che l'uomo non solo è vittima dell'illusione, ma preferisce cedere all'illusione, rinunciando con troppa facilità alla Ragione . . . esso nasce anzitutto da attenta e non illusa considerazione della natura umana."

3. Studies of the authors' various sources, whether classical, Carolingian, or contemporary, abound. See Remo Ceserani, "Due modelli culturali e narrativi nel l'*Orlando Furioso*," in *Giornale Storico di Letteratura Italiana*, 161 (1984) 481-506; Fredi Chiappelli, *Studi sul linguaggio del Tasso epico* (Florence, 1957); Daniela Delcorno Branca, "L'Ariosto e la tradizione del romanzo medievale," in *Convegno Internazionale Ludovico Ariosto*, Atti dei convegni lincei, 6 (Rome, 1975); Giocacchino Maruffi, *La Divina Commedia considerata quale fonte dell'Orlando Furioso e della Gerusalemme Liberata* (Naples, 1903); S. Multineddu, *Le fonti della Gerusalemme Liberata* (Torino, 1985); E. de Maldè, *Le fonti della Gerusalemme Liberata* (Parma, 1910); Pio Rajna, *Le fonti dell'Orlando Furioso* (1900; rpt. Florence, 1975; Sozzi, *Studi sul Tasso*; and Vincenzo Vivaldi, *La Gerusalemme Liberata studiata nelle sue fonti (azione principale del poema)* (Trani, 1901).

4. Ludovico Ariosto, *Orlando Furioso*, ed. Lanfranco Caretti (Turin, 1971). All quotations from the poem will be taken from this edition. As with later quotations from the *Gerusalemme Liberata*, Roman numerals refer to the canto, while Arabic numerals refer to octave and verse. All English translations of the *Orlando Furioso*, included in the notes as a convenience to the reader, will be taken from the prose translation by Allan Gilbert (New York, 1954). Gilbert translates VII.67.4-5 as: "and to be better believed she had taken the form of Atlas of Carena."

5. "The many and many beautiful souls that, famous splendid, renowned unconquered and holy, are to flower from your fruitful tree."

6. "Ruggiero stood abashed and silent, looking on the ground, and did not know what to say."

7. "He was attacked by such great shame that he wished to be a thousand leagues under the earth, that no one might be able to look him in the face."

8. "The magician put the ring on his little finger and made him return to his senses."

9. "But the ring came to interpret the pages that had for many years before concealed the truth." Cf. Petrarch, sonnet 4: "venendo in terra a illuminar le carte, Che avean molt'anni già celato il vero." This reference is pointed out in Pietro Papini's edition of the *Furioso* (Florence, 1964), 79. Provenzal notes that this is an allusion to the prophecies contained the Bible (Francesco Petrarca, *Il Canzoniere*, a cura di Dino Provenzal [Milan, 1954], 13). For a similar allusion in the *Gerusalemme Liberata*, see note 29 below.

10. "So speaking, the magician returned to her earlier shape in an instant, nor did she any longer need that of Atlas, having brought about the effect for which she came."

11. In canto VII alone, see 47, 48, 49, 50, 65, 68, 70, 72, 74.

12. "And used the manner and words that best befit a prudent messenger, and made Ruggiero have as much hatred for Alcina as is usually felt for horrible things."

13. "She made him hate her just as much as he had loved her before; and that should not appear strange to you, since his love was the result of incantation, which was void when the ring was there."

14. "The ring also made plain that however much beauty Alcina had it was all external."

15. "But it may well be that he despised that means because he wished to use strength and not deception."

16. "It is, then, better and shorter for him to uncover the shield that Atlas made."

17. "It seems to him too great an error to use his sword against a servant without arms and against a dog."

18. This struggle against a tendency toward delay and inaction is central to Ruggiero's character. So strongly does he resist it that he even interrupts his marriage celebrations with Bradamante to fight Rodomonte (XLVI.109.1-4). It resonates in the poem's final image of Ruggiero: "Ma il giovane s'accorse de l'errore / in quale potea cader, per differire / di far quell'empio Saracin morire (But the youth was aware of the error into which he might fall by delaying to make that cruel Saracen die)" (XLVI.139.6-8).

19. "Ruggiero sees the dishonor and damage that will come to him if they make him stop longer."

20. "Never was there seen a troop more strange, visages more monstrous and worse-made."

21. "To which Ruggiero had recourse as his last help in the severest perils."

22. "He always kept it hidden under a veil, hidden in such a way that he could uncover it very quickly."

23. "Saying, 'stay buried down there, and with you may my disgrace be always hidden.'"

24. "Women and maidens with pale faces stand timid like doves which the fury of the winds that come raging with thunder and lightning drives from the grainy pastures to their nests, and the darkness menaces hail and rain and to the fields havoc and damage. They are fearful for Ruggiero, for he seems to them not equal to that fierce pagan."

25. ". . . not because she believed the Saracen was stronger than Ruggiero in might and in the valor that comes from the heart, nor that Rodomont had justice with him—which often gives honor to him who has it—, yet she cannot be without apprehension, for because she loves she has good reason to fear."

26. "That uncertain fight" and "Ruggiero, who should in justice conquer."

27. Torquato Tasso, *Gerusalemme Liberata*, a cura di Fredi Chiappelli (Milan 1982). All quotations in Italian from the poem will be taken from this edition. All English translations will be taken from the prose translation by Ralph Nash (Detroit, 1987). Nash translates XVI.8 as: "Even as Maeander wanders whimsically between his banks divergent and unclear, and with doubtful course now mounts and now descends, diverts these waters toward his sources and those toward the sea, and as he is coming meets himself returning; so tangled are these passages and even more inextricable. But the book has them all printed out (the book, the gift of the wiseman), and tells about them in such fashion that it resolves them and unties the knot."

28. Michael Sherberg, in "The Virgilian Voice in Tasso's *Rinaldo*," read at the eighth annual meeting of the American Association for Italian Studies, Provo, Utah, 14–16 April 1988, has identified the maze as a metaphor for the circularity of the romance as opposed to the straight path of the epic.

Riccardo Brusagli ("Il Campo cristiano nella *Liberata*," in *La Corte e lo spazio: Ferrara estense*, ed. Giuseppe Papagno and Amedeo Quondam [Rome, 1982], 783–819) has shown that the narrative movement of the poem derives from the dialectic of epic and romance: "Ora, per quanto il Tasso non espliciti mai l'affermazione, pur qua e là serpeggiante, che ai fini del suo poema la divagazione episodica è non meno essenziale della staticità eroica, è innegabile comunque che il movimento narrativo della *Gerusalemme* è attivato in massimo grado proprio dalla dialettica mai composta fra epos e romanzo, fra scena guerriera e retroscena 'evasivo,' fra piano-sequenza eroico e montaggio romanzevole" (794). He further describes this "vaghezza romanzesca" as being imbued with "forze centrifughe" (813, emphasis my own).

This motif is reinforced by Tasso's insistence on the concentric circles of Armida's maze: "Tondo è il ricco edificio, e nel più chiuso / grembo di lui, ch'è quasi centro al giro, / un giardin v'ha . . ." (XVI.1.1–3). Fredi Chiappelli has noted that at the center of these circles we find Armida herself, encircled by her girdle. It is as if the maze, created by her magic, emanates outward from her: "Il particolare che sembra più impressionante si raggiunge al vero centro del tempio labirintico

costruito dalla maga. È un oggetto circolare in cui si schematizzano con la perfezione lineare del segno magico . . . il 'circondare,' il 'chiudere,' il 'contenere': è il *cinto* d'Armida. Esso appartiene così intimamente alla maga che ne è inscindibile: è l'unico oggetto 'che nè pur nuda ha di lasciar costume.' La cinge alla vita, ed è dunque al centro di lei, che è centro del giardino che è centro del labirinto: il punto effettuale dell'errore di Rinaldo" (*Il Conoscitore del caos: una "vis ab-dita" nel linguaggio tassesco* [Rome, 1981], 194).

29. Just as the magician's book unties the knot and guides the warriors through Armida's maze ("spiega il nodo") Tasso's poem leads us to the culminating moment of the narration of the crusade when Goffredo will "scioglie il voto (discharge his vow)" (XX.144.8).

30. "And (what increases the beauty and price of the work) the art that makes it all is nowhere revealed."

31. "You would judge (so mingled is negligence with care) both the grounds and their improvements only natural."

32. "And fluently looses his tongue, and so apports the sound that it resembles our speech. Then he continued speaking with such art that it was a marvelous prodigy."

33. Torquato Tasso, *Discourses on the Heroic Poem*, translated by M. Cavallini and I. Samuel (Oxford, 1973), 38.

34. "It seems an art of nature, that for her own pleasure playfully imitates her imitator."

35. "The very breeze (not to speak of the rest) is the work of the sorceress, the breeze that causes the trees to be in flower."

36. Chiappelli, *Il Conoscitore del caos*, 182.

37. "From the lover's side hung down (strange armor) a crystal mirror shining and clear. He rose, and held it up for her between his hands, the chosen vessel for the mysteries of Love. He with enkindled, she with laughing eyes, in varying objects gaze on one object only: she makes herself a mirror out of glass, and he makes himself mirrors of her limpid eyes."

38. "For (if you are not aware of it) my flames are the true portrait of your beauties; their shape, their marvellous qualities my breast sets forth in full, more than your mirror."

39. "So sweet an image mirror cannot copy, nor in a little glass a paradise be comprised: the heavens are the mirror worthy of you, and in the stars you can see your lovely semblance."

40. This description evokes that of the war horse in Job 39. Note particularly verses 23-25: "The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting." Interestingly enough, this passage precedes Job's admission of shame ("Behold, I am vile," 40.2) and God's exhortation to Job to "Gird up thy loins now like a man: I will demand of thee" (40.7), which parallel Rinaldo's transformation and renewed virility. I am

grateful to Prof. H. Craig of the University of California, San Diego, for bringing this passage to my attention.

41. "So the youth responded when the glitter of weapons suddenly struck his eyes."

42. See Chiappelli, *Il Conoscitore del caos*, 109ff. for a discussion of the motif of "disarmarsi" or disarming: "è opportuno stabilire qui che il *disarmarsi* è azione altamente significativa nel raccontare del Tasso." In "Rinaldo and His Arms in the *Gerusalemme Liberata*," *Comitatus*, 18 (1987) 21-33, Laura Croci traces the internal story of Rinaldo's crisis through the progressive loss, casting off, exchanging, and eventual retrieval of his arms: "Since the feature that strikes us most in Rinaldo is that he is a warrior, we can try to trace his story through the vicissitudes of his arms" (23-24). Croci does not, however, mention the aspect of the sword as a symbol of the loss and restoration of virility.

43. "He turns his gaze upon the shining shield, in which is mirrored for him what manner of man he is become, and how much adorned with delicate elegance: he breathes forth all perfumed, his hair and mantle wanton; and his sword, he sees his sword, (not to speak of other things) made effeminate at his side by too much luxury; it is so trimmed that it seems a useless ornament, not the fierce instrument of war."

44. See VII.53-55, and in particular, 54.3-4: "E ne l'uno e ne l'altro già virile / Braccio girava un lucido cerchietto (shining bracelets encircles his arms once so manly)."

45. Chiappelli, on page 645 of his edition of the *Liberata*, describes Armida's mirror as a diaphragm which separates rather than unites the lovers: "ciascuno, chiuso nell'egoismo del piacere, vede solo sè stesso, e lo specchio è un diaframma che li separa, non una giuntura." See also Luisa Del Giudice, "Armida: *Virgo Fingens* (The Broken Mirror)," in *Western Jerusalem*, ed. Del Giudice (New York-Norristown-Milan, 1984), 44: "the lying mirror of Armida's deceit is contrasted by the truthful mirror/shield which shocks Rinaldo into self-knowledge and finally allows him to regain his warrior pride and disdain."

46. "Impious creature, what can you fear if you pause? You will have the strength to deny, since you had the strength to flee."

47. What man is stronger than you if by seeing and hearing the Sirens you accustom yourself to overmaster them?" This octave does not appear in the 1584 Osanna edition, and Chiappelli (note to octave 40, pp. 654-55) includes it only in a footnote to preserve the numbering of the cantos, remarking: "Di fatto essa interrompe il pathos della sequenza, e disturba l'azione di Rinaldo che dev'essere spontanea, come si vedrà nella nostalgia che lo impregna nel canto XVIII." Useful here for illustrative purposes, and traditionally accepted as a part of the poem, this description of Rinaldo's sentiments by another is uncharacteristically subtle. Furthermore, it renders redundant the statement by the wiseman of Ascalona in XVII.60.5-6: "Or odi i detti miei, contrari al canto de le sirene" ("Now listen to my words, that are contrary to the Sirens' song").

48. See note 63 below.

49. "Open your eyes, poor girl; why do you not see now the bitter tear in the eyes of your enemies?"

50. Fredi Chiappelli, "Ariosto, Tasso, e la bellezza delle donne," in *Filologia e Critica (Omaggio a Lanfranco Caretti)*, X (1985), 305-325.

51. Interestingly, in rather medieval fashion, Ariosto uses clear markers to illustrate the inevitable spiritual destinies of the three sisters. For we learn in VI.38 that Alcina and Morgante, the evil sisters, were possibly (expressed with a characteristic Ariostan hint and hesitation pattern) twin sisters. Furthermore, in VI.43, we are told that Alcina and Morgante were born of an incestuous relationship and that Logistilla is the only legitimate child.

52. Chiappelli, "Ariosto, Tasso, e la bellezza delle donne," 306ff.

53. "Who under golden hair and outward beauties so delicate keep concealed a manly heart and gray-haired wisdom."

54. "Oh how many enchantresses, oh how many enchanters there are among us, who are not known! Who, changing their faces, have made men and women fall in love with them by their arts. They do not produce such incantations by means of spirits forced to obey or by observing the stars, but with simulation, falsehood and fraud they bind hearts with chains that cannot be loosed."

55. "Now what cannot be achieved by the tears of a beautiful woman, and sweet speeches on an amorous tongue? From her lovely lips depends a golden chain that captures souls and bridles them as she wills."

56. "Go to the camp; there make use of every feminine art that entices to love. Bathe your entreaties in tears and make them honied; cut off your words and mingle them with sighs. . . ."

57. Chiappelli notes on p. 653 of his edition of the poem that Rinaldo, having returned to the path willed for him by God, is immune to diabolic incantation. However, the overriding image is Armida's personal impotence: "Ma è il sentimento dell'impotenza personale che si aggiunge alle passioni di Armida."

58. "She abandons her charms and decides to make trial whether lovely and suppliant beauty can be the better sorceress."

59. See in particular IV.87-96.

60. *OF* VII.14.6; *GL* IV.29.1.

61. IV.31-32. Chiappelli, on p. 175 of his edition, notes the saturation of the text with terms which suggest these actions: trapassa, divide, parte, osa, penetrar, spazia, contempla, nara, describe.

62. "The symbolic death of the old brings about the birth of yet another Armida . . . the tragedy of Armida is that she is an existential void that perpetually seeks and sheds new forms . . . Just as there is a proliferation of Armidas, so must she suffer multiple deaths" (Del Giudice, "The Broken Mirror," 46).

63. "Behold your handmaid." Cf. Luke 1.38: "Behold the handmaid of the Lord, be it unto me according to thy word." This statement reverses Armida's earlier description of herself as "sprezzata ancella" (XVI.48.8 and 49.1) which she utters in response to Rinaldo's rejection.

64. Cf. Del Giudice who argues that "this is not to be seen as Armida's final morphic spoliation. Armida is perfecting her role toward full and more benevolent womanhood but in essence remains the 'mastra d'inganni' to the end. The closing scene seems to confirm this suspicion" ("The Broken Mirror," 48).

65. Here Armida's dissimulation: "che le fu caro forse e se n'infine" (XX.130.6) seems more within the traditional literary realm of feminine reticence than of fraud.

66. "Armida, pacify your turbulent heart. I am not preserving you for mockeries, for my rule—no enemy I, but your champion and your servant."

67. Cf. XIV.67, and XX.136.

68. "Behold in my eyes the sincerity of my faith, if you do not wish to trust my words. I swear to restore you to the royal throne where your forefathers reigned: and oh if it should please Heaven that some one of its rays should dissolve the veil of paganism from your mind. . . ."

69. "Poi ch'ogn'altro rimedio in me non buono" (XX.125.5), and "e il Ciel ne lodo" (XX.133.6). Chiappelli notes on p. 873 of his edition: "la trasformazione di Armida è tale, che ella non si riferisce più a Satana e alle potenze infernali."

70. "That which makes every other gem yield and give place to them is that, when a man looks at them, he sees to the very midst of his own soul; he sees his vices and his virtues made clear, so that he does not believe flattery of himself nor one who tries to blame him wrongly. Seeing himself in that shining mirror, knowing himself, he is made prudent."

71. "He went groping around the spring like a blind man. Oh how many times he embraced the empty air, hoping to embrace the maiden with it!"

72. "He who has the ring of Angelica, or rather he who has that of reason, will be able to see the faces of all, because they will not be concealed by pretense and art."

73. "Let him understand me who can, for I understand myself. I am not, however, getting off my subject or disregarding the matter of my canto. . . ."