MARIO D'ALESSANDRO

TYPE, ANTITYPE, FIGURE AND *EXEMPLUM*:
DREAM AND VISION IN TASSO'S EPIC POETRY

Although commentators of Tasso have pointed out that Goffredo's dream in Canto 14 of the *Gerusalemme Liberata* is closely modeled after the *Dream of Scipio* from Macrobius's *Commentary on the Dream of Scipio*, these same critics have ignored the fact that Argillano's dream in Canto 8 follows Macrobius's description of the nightmare and incubus in Book 1 of his *Commentary*.¹ Indeed, as I intend to show, there is much to suggest that Tasso had Macrobius's classification of dreams very much in mind when he came to design Argillano's dream and the events surrounding it.

I begin by summarizing Macrobius's five main categories of dreams:

All dreams may be classified under five main types: there is the enigmatic dream, in Greek *oneiros*, in Latin *somnium*; second, there is the prophetic vision, in Greek *horama*, in Latin *visio*; third, there is the oracular dream, in Greek *chrematismos*, in Latin *oraculum*; fourth, there is the nightmare, in Greek *enypnion*, in Latin *insomnium*; and last, the apparition, in Greek *phantasma*, which Cicero, when he has occasion to use the word, calls *visum*. (87-88).²

Of these five, only the first three have prophetic value; the last two, the nightmare and the apparition, "are not worth interpreting since they have no significance" (88). The causes of these last two kinds of dreams, moreover, are wholly material, and grounded fully in the concerns of this world.

The nightmare, Macrobius writes, is caused by one of three things: physical distress, mental distress, or anxiety about the future. Examples of physical distress have to do with the extremes of over-indulgence or near total deprivation. These kinds of dreams are best illustrated either by the person "who has overindulged in eating or drinking and dreams that he is either choking with food or unburdening himself," or by the person who "has been suffering from hunger or thirst and dreams that he is craving and searching for food or drink or has found it" (88). Macrobius points out the "lover who dreams of possessing his sweetheart or of losing her" (88) as an example of a dreamer subject to mental distress. A second and more sig-

nificant example of a dreamer subject to mental distress is that of the "man who fears the plots or might of an enemy and is confronted with him in his dream or seems to be fleeing him" (88). Equally important for our purposes is the nightmare of the man who, because of anxiety about the future, "dream[s] that he is gaining a prominent position or office as he hoped or that he is being deprived of it as he feared" (88-89). Importantly, Macrobius argues that dreams stemming from such causes, causes "that [irritate] a man during the day and consequently [disturb] him when he falls asleep," vanish into thin air as soon as the person awakes (89). They are thus false dreams insofar as they have no importance or meaning once they are gone.

The last type of dream categorized by Macrobius is the *phantasma* or *visum*, the apparition. This type of dream, he writes, "comes upon one in the moment between wakefulness and slumber, in the so called 'first cloud of sleep'" (89). Significantly, the dreamer in this condition "thinks that he is still fully awake and imagines that he sees specters rushing at him or wandering vaguely about" (89). Macrobius, finally, places the incubus among these kinds of dreams, asserting once again that neither the *insomnium* nor the *visum* offers any assistance in foretelling the future.

Macrobius's treatment of these last two classes of dreams forms the basis of Tasso's treatment not only of Argillano's dream but also of his character and his mental disposition. Our first encounter with Argillano comes in a night sequence in Canto 8 of the *Liberata*. While everyone else falls into oblivious asleep, Argillano alone is kept awake by his agitated and disturbed thoughts:³

Sorgea la notte intanto, e sotto l'ali
ricopriva del cielo i campi immensi;
e 'l sonno, ozio de l'alme, oblio de' mali,
lusingando sopia le cure e i sensi.
Tu sol punto, Argillan, d'acuti strali
D'aspro dolor, volgi gran cose e pensi,
né l'agitato sen né gli occhi ponno
la quïete raccôrre o 'l molle sonno. (8.57)⁴

(Meanwhile the night arose, hiding beneath
its wings the boundless space of the sky;
and sleep, which charms all cares and lulls all souls,
silently soothed all senses and all aches.
Argillan, you alone, are brooding low
with bitter darts of anguish in your mind.
Your eyes are still wide open, and your breast
is too perturbed to know the calm of rest.)

The cause of Argillano's agitation is the great pain he feels for the death of Rinaldo, the supreme martial hero of the Christian army supposedly done away with by Goffredo his captain. Unable to sleep most of the night, Argillano at dawn falls finally into a confused and anxiety-ridden slumber:

Al fin questi [Argillano] su l'alba i lumi chiuse;
né già fu sonno il suo queto e soave,
ma fu stupor ch'Alecto al cor gl'infuse,
non men che morte sia profondo e grave. (8.59.1-4)

(At last, toward dawn, he closed his weary eyes,
but his was not a quiet, soothing sleep—
it was Alecto's stupor in his heart,
as deep and dark as quietude of death.)

The fury Alecto thus infuses Argillano's heart with stupor precisely at the moment when sleep is troubled or uncertain, at that moment when the mental and perceptual faculties ("le interne sue virtù") of the warrior, are "deluse / e riposo dormendo anco non have" (8.59.5-6) ("His inner valor through that sleep was stirred, / and could find no peace and know no rest."⁵) Moreover, Alecto presents herself to Argillano as a ghost or specter, the kind of unnatural vision characteristic of the incubus:

Gli *figura* un gran busto, ond'è diviso
il capo e de la destra il braccio è mozzo,
e sostiene con la manca il teschio inciso,
di sangue e di pallor livido e sozzo. [*italics mine*] (8.60.1-4)

(She showed him a man's torso with the head
severed and with no hand on its right arm;
in its left hand it held a bleeding skull,
livid and soiled and pale and dripping blood.)

Tasso thus describes Alecto as "figuring" to Argillano the headless bust⁶ of the supposedly wrongfully murdered Rinaldo. The use of the verb "figure," it should be noted, suggests that Rinaldo's ghost is a sort of shadow or idol which, as Tasso points out in his dialogue *Il Cataneo overo degli idoli* (*Cataneo, or On Erotic Disputations*), the human mind subject to the appetites or to worldly ambition tends to paint for itself.⁷ That Argillano is subject to worldly ambition, to the kinds of ambition that Macrobius cites as one of the causes of nightmares, is clear from the following passages. Argillano is first of all described by Tasso as a native of Ascoli Piceno,⁸ a city known for its internecine strife and civil wars:

Costui pronto di man, di lingua ardito,
impetuoso e fervido d'ingegno,
nacque in riva del Tronto e fu nutrito
ne le risse civil d'odio e di sdegno. (8.58.1-4)

(Agile of hand, improvident of tongue,
and with a seething tempest in his brain,
this man was born upon the Tronto's banks,
and reared in civil feuds of hate and rage.)

Tasso also describes Argillano as a figure responsible for much of the bloodshed and depredation of his homeland. He is thus an exile who has joined the crusade almost as a last resort:⁹

poscia in essiglio spinto, i colli e 'l lito
empié di sangue e depredò quel regno,
sin che ne l'Asia a guerreggiar se 'n venne
e per fama miglior chiaro divenne. (8.58.5-8)

(Exiled from his own land, he seized a throne,
and stained with blood the mountains and the shores,
until he came to join the Asian fight
whereby he gave his name a better light.)

Argillano, then, is clearly characterized as a man predisposed toward anxiety about political matters, about matters regarding his future place in the world. When he addresses his fellow Italian soldiers the morning after his dream, his emphasis falls squarely upon the spoils and honours of war due to the Italian contingent. Not only does he remind them about the death of the greatest Italian hero Rinaldo, killed apparently by the barbaric and supposedly fraudulent Goffredo, but he emphasizes the martial achievements of Tancredi, the benefits of which have thus far gone only to the French:

Taccio che fu da l'arme e da l'ingegno
del buon Tancredi la Cilicia doma,
e ch'ora il Franco a tradigion la gode,
e i premi usurpa del valor la frode. (8.64.5-8)

(I will not mention to you it was Tancred
who tamed Cilicia with his mind and might,
and yet this French enjoys it by his treason,
usurping all, with fraud his only reason.)

His fear—the very fear he seeks to instill in his troop—is that all future honours and spoils of war will also go alone to the barbarous and tyrannous French soldier, “che non prezza ragion, che fé non serba” (“who listens to no reason and no faith”) (8.63.5-6):

quando le palme poi, quando le prede
 si dispensan ne l'ozio e ne la pace,
 nostri in parte non son, ma tutti loro
 i trionfi, gli onor, le terre e l'oro. (8.65.5-8)

(... but when the booty and the prize are cut
 after the fight, in idleness and rest,
 we always get the most appalling shares,
 for lands, gold, honor, triumph ? all is theirs.)

As witness to the justice of his claims, Argillano calls upon the authority of God—"il Cielo" (literally heaven)—who has spoken to him in a dream. For Argillano, rhetoric and reasoned argument are not sufficient; sleep is the medium through which God in the language of dreams reveals His most profound truths:

Ma che cerco argomenti? Il Cielo io giuro
 (il Ciel che n'ode e ch'ingannar non lice),
 ch'allor che si rischiara il mondo oscuro,
 spirito errante il [Rinaldo] vidi ed infelice. (8.68.1-4)

(But why speak further? Here I swear by God
 [God Who now hears and cannot be betrayed]
 that, as a dawn peeped faint on this dark earth,
 I saw Rinaldo's erring, helpless ghost.)

Yet it is in this very claim to divine authority through dream that Argillano betrays the falseness of his vision. It is also here that Tasso most clearly draws upon Macrobius's commentary and makes implicit use of it to suggest the extent of the falseness of Argillano's vision. Macrobius claims that the person subject to the incubus believes that he is fully awake and not dreaming when he sees a ghost or specter (89). Argillano makes precisely this claim to his fellow Italian troops, arguing that the "spettacolo" (sight) he has just seen is real and not a dream:

Che spettacolo, oimè, crudele e duro!
 Quai frode di Goffredo a noi predice!
 Io 'l vidi, e non fu sogno; e ovunque or miri,
 par che dinanzi a gli occhi miei s'aggiri. (8.68.5-8)

(Ah, what a cruel and heart-rending sight!
 What frauds of Godfrey's did he come to tell?
 I saw him, wide awake, and now, wherever
 I look, before my eyes he is forever.)

Argillano's false vision of the supposedly dead Rinaldo is thus the culminating point of his rhetoric, the most certain proof that Goffredo is a

fraudulent tyrant. From here Argillano moves to the peroration of his speech of rebellion and sedition, a peroration requiring no less than two and a half stanzas (8.69-71). Yet the concluding verses of Argillano's speech are not without importance, for they recall the concluding hortatory words spoken to Argillano by Rinaldo's headless ghost. In his speech to the troops Argillano speaks of "valore" (8.71.1), that same "valore" (valour) which is an essential aspect of the heroic identity of Virgil's Aeneas or Ariosto's Ruggiero. If Argillano gives emphasis to that valour which is the distinguishing characteristic of the traditional epic warrior, then Rinaldo's ghost does no less when it claims that it will be Argillano's minister of arms and ire, of strength and courage, in his rebellion against Goffredo:

... Io sarò teco, ombra di ferro e d'ira
ministra, e t'armerò la destra e il seno. (8.62.1-2)

(A battling ghost, a ministrant of wrath,
I shall be near to arm your hand and heart.)

Strength and courage ("la destra e il seno") are valour in its most concrete manifestations. Argillano's false dream no less than his false rhetoric is thus founded upon traditional notions of epic and chivalric heroism, upon the kind of heroism of strength, to echo Northrop Frye's *The Secular Scripture*,¹⁰ embodied by Achilles, Aeneas, Ruggiero.

As most every commentator of Tasso has pointed out, Goffredo's dream in Canto 14 of the *Gerusalemme Liberata* is clearly modeled after *Scipio's Dream*. Goffredo like Scipio has a vision of the heavens, he learns of the insignificance of the earth, and is told of his future place in the celestial city. All the defining elements of Macrobius's first three classes of dreams, moreover, are present: Goffredo's dream is oracular insofar as the Christian leader encounters the revered Ugone, former captain of the French forces; the dream is prophetic insofar as it predicts the fall of Jerusalem and the successful outcome of the war; finally, the dream is enigmatic because Ugone predicts in somewhat veiled language the union of Goffredo's house, the House of Lorraine, with Rinaldo's house, the House of Este.

The truthfulness of Goffredo's dream, moreover, is marked by the fact that it comes to him during a calm sleep ("un cheto sogno"). Calm sleep is also a precondition for the truthful dreams of Tancredi and of Arsete, Clorinda's guardian, in Canto 12.¹¹ Argillano's incubus, therefore, is the antithesis of Goffredo's truthful vision of the heavens, the earth, the future outcome of the war, and his own personal destiny.

Yet the contrast between these two dreams points to something much deeper at work in the universe of Tasso's epic masterpiece. It is highly iron-

ic, for example, that Alecto in the guise of Rinaldo's headless ghost promises to arm the right hand ("la destra") of Argillano, for when Goffredo arrives on the scene to quell the insurrection he is, significantly, unarmed.¹² His face and hands are naked and he carries only a sceptre:

Ha la corazza indosso, e nobil veste
riccamente l'adorna oltra 'l costume.
Nudo è le mani e 'l volto, e di celeste
maestà vi risplende un novo lume:
scote l'aurato scettro, e sol con queste
arme acquetar quegli impeti presume. (8.78.1-6)

(He had his hauberk on, which a bright robe,
richly embroidered, seemed to make more bright.
His hands were bare, and bare his face was, too,
which shone with light of majesty divine.
He shook his golden scepter, and with that
weapon alone he braved the ardent rage.)

Goffredo succeeds in quelling the rebellion with a speech that lasts exactly two and a half octaves or twenty verses, slightly less than one-third the length of Argillano's 64-verse oration to his fellow insurgents. The unarmed Goffredo, therefore, is a much more effective warrior than the fully armed and fully eloquent Argillano.

Yet Goffredo is also armed symbolically with a "novo lume," a new light which Fredi Chiappelli calls "eccezionale, mai prima vista su di lui" (exceptional, never before seen on him) (367). Chiappelli also points out that in this episode the "aureola cristiana si sovrappone alla figura epica tradizionale del guerriero a capo e mano ignuda" (the Christian aureola is superimposed on the traditional epic figure with bare head and hands) (367). Moreover, Tasso reports that a winged angel armed with a shield—"un alato guerrier[o]"—was present to protect Goffredo from any danger:

È fama che fu visto in volto crudo
ed in atto feroce e minacciante
un alato guerrier tener lo scudo
de la difesa al pio Buglion davante,
e vibrar fulminando il ferro ignudo
che di sangue vedeasi ancor stillante. (8.84.1-6)

(They say everyone saw, when Godfrey spoke,
in a ferocious, unforgiving act,
a winged warrior, standing by his side
and covering his body with a shield.)

He like a lightening whirled his naked sword,
which seemed still dripping with some recent blood.)

The unarmed Goffredo represents here the new Christian heroic ideal in contrast with the traditional epic warrior of Homer and Virgil decayed to its lowest level in Argillano.

This decay is fully illustrated by Tasso's description of Argillano's entry into battle in Canto 9. Having been imprisoned by Goffredo for his insurgency, Argillano breaks free in order to join the Christian soldiers in battle against the powerful forces of Solimano. This episode is interesting for two reasons. First, Tasso uses the simile of the "destriero" or war-horse that has broken free from its stall and goes running unfettered to its favorite river:

Come destrier che da le regie stalle,
ove a l'uso de l'arme si riserba,
fugge, e libero al fin per largo calle
va tra gli armenti o al fiume usato o a l'erba:
scherzan su 'l collo i crini, e su le spalle
si scote la cervice alta e superba,
suonano i piè nel corso e par ch'avampi,
di sonori nitriti empiendo i campi ... (9.75)

(Just as a steed out of the royal stalls,
where he is kept for future needs of war,
breaks loose and, free on the free road at last,
prances through the herds, and sees old rills and grass;
the breezes touch and fondle his long mane,
and new pride shows in his majestic head;
his hoofs resound in the wild course, ablaze,
and all the fields are filled with joyous neighs ...)

The same simile is used not only by Homer to describe Paris's return to battle against the Greeks in Book 6 of the *Iliad* (6.506ff), but also by Virgil to describe Turnus's entry into battle against Aeneas and his Trojans in Book 11 of the *Aeneid* (11.492ff). Yet, if Argillano's action is meant to recall the tragic fate of Turnus and the terrible destruction of Troy, it also points out just how far it falls short of its classical predecessors. In his description of Paris's return to battle, Homer is careful to make reference to the glorious armour of Helen's lover:

And Paris did not dally long in his high house, but once he had put on his glorious armour of intricate bronze, he dashed through the city, sure of the speed of his legs.¹³

In Book 11 of the *Aeneid* (11.486-491) Virgil is even more detailed in his description of Turnus's arming himself for battle:

As for Turnus, he, with emulous fury, girds himself for the fray. And now he has donned his flashing breastplate and bristles with brazen scales; his legs he had sheathed in gold, his temples are yet bare, and his sword he had buckled to his side. Glittering in gold, he runs down from the fortress height; he exults in courage, and in hope even now seizes the foe. (Fairclough 267-268)

The two classical intertexts are thus clear about one specific point: Paris and Turnus each dresses in his own glorious armour. It is no accident then if, before entering battle in Canto 9 of the *Liberata*, Argillano dresses in the "uncertain arms" which fate or chance offers to him then and there:

e d'arme incerte il frettoloso avolto,
quali il caso gli offerse o triste o buone ... (9.74.3-6)

(In his impulsive haste he dons the first
armor he sees, takes the first sword he finds ...)

Argillano's dressing himself in unfamiliar arms thus indicates the extent of the gap which Tasso seeks to establish between himself and his classical forerunners. Indeed, Tasso's description of Argillano's return to battle reads much like a parody of the classical models. We get a very strong sense that Argillano unlike Paris or Turnus enters the battle not fully or properly armed, and that this fact is meant to recall subtly the image of the unarmed Goffredo who quashes the insurrection in his own camp.

And this brings us to our second point, for the contrast between the dream of Argillano and the dream of Goffredo goes even further: if Goffredo's effectiveness as leader derives from heaven, from the "alato guerrier" or armed angel, Argillano himself claims during the fighting in Canto 9 that his fate rests fully with heaven: "— Di mia sorte / curi il Ciel,—" (9.80.5-6), he says to Ariadino, a pagan soldier he has just killed. Not only does Argillano's return to battle prove to be a parody of its classical models, but his wearing "arme incerte" proves to be an ironic parallel to Goffredo's unarmed strength and command. Argillano's strength and courage, his "destra" and his "seno," are thus the antithesis of the new Christian heroism that Goffredo embodies and most fully symbolizes in his unprotected hands and face. And if in his action to extinguish the rebellion Goffredo is filled with a "novo lume" (a light of majesty divine), so too Argillano in breaking free of prison and entering the field of battle hopes to make amends for "gli errori / novi con novi meriti e novi onori" (his recent shame / with recent deeds of honor and of fame) (9.74.7-8)]. Yet

Argillano's desire for redemption leads nowhere. He is killed by Solimano as revenge for the treacherous killing of Lesbino and is never heard from again. With him Tasso appears to bury the last vestiges of the traditional or classical warrior, the warrior motivated above all by ire and relying wholly upon the strength of his arms for success. If Argillano's false dream is the perfect antithesis of Goffredo's true vision, then the kind of heroism he seeks to embody also proves to be antithetical to the new heroism represented above all by Goffredo.

Yet it is not altogether correct to say that Argillano alone represents the last vestiges of the traditional heroic warrior, for a more positive example of its disappearance may actually be found in the figure of Clorinda,¹⁴ a figure whose heroism is best summed up by Arsete's description of her youthful development: "Crescesti, e in arme valorosa e ardita / vincesti il sesso e la natura assai" (And you grew up and, bold and brave, / outvanquished Nature and your own fair sex) (12.38.3-4)]. But, if Clorinda's traditional heroism leads to a transformation "in an upward direction"¹⁵ to her ascension into heaven and her beatification following her death at the hands of Tancredi in Canto 12, Argillano's desired redemption leads to a downward metamorphosis into mere earth—as his very name suggests—¹⁶ and a final symbolic association with death. Tasso's description of Solimano's reaction of insane fury to the sight of Argillano's corpse is highly significant:

Né di ciò ben contento, al corpo morto
smontato del destriero anco fa guerra,
quasi mastin che 'l sasso, ond'a lui porto
fu duro colpo, infellonito afferra.
Oh d'immenso dolor vano conforto
incrudelir ne l'insensibil terra! (9.88.1-6)

(Not sated with all this, he now dismounts,
and on the fallen body still makes war—
an irritated mastiff biting hard
the very stone by which he has been struck.
O empty comfort of a boundless pain,
to rage against a dull, insentient clod!)

Argillano fails where Clorinda succeeds precisely because he seeks redemption according to the dictates and principles of the traditional heroism embodied by Paris and Turnus. The very fact that redemption is impossible based upon these terms suggests the extent to which the traditional heroic virtues¹⁷ are void of any real moral content. The upward direction of Clorinda's metamorphosis finds itself upon the significance of her

last-minute baptism. This baptism represents a shift from a concern with the traditional heroic virtues to a concern with the Christian or theological virtues, the most important of which is *carità* or charity:

Ella, mentre cadea, la voce afflitta
movendo, disse le parole estreme;
parole ch'a lei novo un spirto ditta,
spirto di fé, di carità, di speme:
virtù ch'or Dio le infonde, e se rubella
in vita fu, la vuole in morte ancella. (12.65,3-8)

(She, as she falls, in sad and feeble tones
says her last words, which a new spirit moves ?
a spirit of faith and charity and hope,
a virtue God instills now in her heart.
He wants the one whose life denied His love
to find in death His pardoning arms above.)

At the very moment of baptism Clorinda leaves behind the old heroic virtues and takes on the "new" virtue of *carità*. Argillano too had sought "novi meriti" and "novi onori," but not in those same terms which the "novo spirto" dictates to Clorinda.¹⁸ If for Argillano the classical virtues remain the most fundamental and real aspect of his heroic identity, for Clorinda they become the mere shadow of that virtue which issues forth from the "novo spirto." Clorinda thus undergoes a transformation that involves a shift from type to antitype, from the traditionally positive heroic virtues of pagan culture to the highest expression of virtuous heroism possible within Christian culture. Argillano, meanwhile, by adhering strictly to the traditional pagan or gentile virtues, has no hope of transcending his condition as type, of becoming the antitype of his former self and thus rising above the world of human history.

For Tasso the supreme heroic act remains Christ's sacrifice; all previous notions or concepts of heroism and heroic virtue remain mere shadows or figures of this supreme event in human history. If Christ's sacrifice is the supreme act of *carità*, then *carità* becomes the foundation of that heroism which is the antitype of all preceding forms of heroism. Christ's heroic *carità*, finally, is the supreme *exemplum* which all subsequent heroes or concepts of heroism must imitate and follow, as Tasso writes in the *Discorso della virtù eroica e della carità*:

Ma così la gentile, come l'Ebreja carità furono carità imperfette, perciocchè ad imperfetto obietto furono dirizzate; e la gentile massimamente, che si fermò negli amici, o nella patria, o nel padre: perchè l'Ebreja pure in alcun modo a Dio si rivolgeva; ma non vi si fermando, a lui, come a

donatore de' beni temporali, principalmente si rivolgeva: l'una, e l'altra nondimeno furono ombra, e figura della Cristiana Carità, la quale nel nascimento di Cristo cominciò, ed in Cristo ebbe la sua perfezione, quando per risquoter l'umana generazione dalle mani del Diavolo volle volontariamente sopportare la morte, e ad esempio della sua carità molti, che con lui vissero, e molti, che dopo l'hanno imitato, furono ripieni di eccessiva carità. (178-179)¹⁹

(But both Gentile and Hebrew charity were imperfect forms of charity, for they were directed toward imperfect objects; and Gentile charity most of all, which stopped at friends, or nation, or the father: because Hebrew charity was even in some way directed toward God; but it did not stop there, with Him, for as a giver of earthly goods principally it directed itself to Him. The one and the other nevertheless were the shadow and the figure of Christian charity, which began with the birth of Christ, and in Christ had its perfection, when, in order to save humankind from the hands of the Devil, it voluntarily withstood death; and the many who lived with him, following the example of his charity, and the many who afterward have imitated him, were full of excessive charity.²⁰)

Tasso's use of the dream in the *Liberata*, therefore, is linked to the desire to define the identity of the true Christian hero and along with it the shape or form of the ideal Christian epic. Tasso uses dreaming in the *Liberata* in such a way as to connect it to the fundamental problem of invention—²¹ “invention” in rhetorical relationship between traditional heroism, no longer relevant within a Christian context, and “true” Christian heroism founded upon *carità*. For Tasso the solution seems to involve a kind of typological rhetoric,²² a rhetoric in which the old heroism is redefined as the type of which the new “charitable” heroism is the antitype. The fundamental antithesis of the dreams of Argillano and Goffredo thus points to the subordinate status of all heroic virtues not directly founded upon the supreme Christian virtue of *carità*. By linking the traditional virtues of strength and courage to the nightmare and incubus, Tasso points to their inherent incompleteness within a Christian context. Clorinda's upward metamorphosis, the transcendence of her former self, indicates Tasso's need to give expression to a new notion of heroism, one which imitates the most pressing belief of his time and of his society—Christ's martyrdom, death and resurrection.²³ Within this perspective, Argillano's dream and his final metamorphosis into inanimate and inarticulate earth marks the end not only of the traditional heroic ideal, but also the end of one literary tradition and the emergence of another.

NOTES

¹Another work of oneirocriticism which Tasso knew is Synesius's *De somniis* (see Carini 102, 106). Antonio Garzya provides a recent Italian translation of Synesius.

²According to Stahl, the bulk of Macrobius's classification of dreams "bears striking resemblances to the classification given by Artemidorus at the opening of his *Onirocriticon* and at times would serve as a free translation of the Greek work" (88n). See Robert J. White's translation of Artemidorus's *The Interpretation of Dreams*.

³Throughout this paper I cite Fredi Chiappelli's edition of the *Liberata*. I rely on Joseph Tusiani's edition for the English translations.

⁴Nardi and Caretti, in their editions of the *Liberata*, are in agreement with Chiappelli's view that the model for this passage is the stanza in Ariosto's *Orlando Furioso* which describes Orlando's insomnia:

Già in ogni parte gli animanti lassi
davan riposo ai travagliati spirti,
chi su le piume, e chi sui duri sassi,
e chi su l'erbe, e chi su faggi o mirti:
tu le palpèbre, Orlando, a pena abbassi,
punto da' tuoi pensieri acuti et irti;
né quel sì breve e fuggitivo sonno
godere in pace anco lasciar ti ponno. (OF 8.79)

(All creatures on the earth to rest their bones,
Or to refresh their souls, now took their ease,
Some on soft beds and others on hard stones,
Some on the grass, still others in the trees;
But you, Orlando, amid tears and groans,
Your eyelids scarce have closed to gain release.
Those irksome, goading thoughts give no respite,
Not in your sleep, so fitful and so light.)

The English translation of this passage from the *Orlando Furioso* is by Barbara Reynolds. In his edition of the *Liberata*, Luigi Russo points to a sonnet "Al sonno" by Della Casa as a possible model (161).

⁵Tusiani translation.

⁶Caretti, Nardi and Chiappelli, along with Cianculo and Gentili in their edition of the *Liberata*, agree in pointing out that this image recalls that of Bertran de Born from Canto 28 of the *Inferno*. David Quint too points out that "the dream vision of Alecto in the guise of the mutilated Rinaldo is drawn from Dante's headless figure of Bertran de Born" (4).

⁷In "Il Cataneo overo de gli idoli" Tasso, under the guise of the Forestiero Napoletano, argues as follows: "E ciascun di questi appetiti, i' dico l'amore, la cupidità d'avere e l'ambizione, si divide in molti altri; e tutti si volgono ad un

oggetto particolare il qual s'imprime ne la fantasia: dunque l'anima affettuosa è quasi un tempio d'idolatria; e la nostra immaginazione è la pittura ne la quale sono impressi gli idoli e adorati non altramente che fosser dei terreni" (192). (And each of these appetites, I mean love, the desire to possess, and ambition, is divided into many others; and all are directed toward a particular object which impresses itself upon the imagination: the appetitive soul, then, is like a temple of idolatry, and our imagination is the paint in which the idols are impressed and adored no differently than if they were earthly gods [translation mine].)

⁸While most commentators claim that Argillano is an imaginary character, Cianculo and Gentili seem to think that he was a real person (358). Quint argues that "Tasso may have modelled Argillano upon a particular historical bandit, Mariano Parisani, who was active around Ascoli in the 1560s" (8).

⁹Quint argues that the bandit Mariano Parisani, after terrifying the territory of Ascoli Piceno for five years, "left the region altogether and served as an honored mercenary in the employ of the dukes of Savoy and Tuscany." He adds: "Parisani's career is strikingly parallel to that of Tasso's Argillano, the bandit who turns his powers to a better military cause" (8).

¹⁰On the distinction between strength and fraud, *forza* and *froda*, Northrop Frye writes: "*Forza* and *froda* being the two essential elements of sin, it follows that they must be the two cardinal virtues of human life as such. Machiavelli personified them as the lion and the fox, the force and cunning which together make up the strong prince. So it is not surprising that European literature should begin with the celebration of these two mighty powers of humanity, of the *forza* of the *Iliad*, the story of the wrath (*menis*) of Achilles, of *froda* in the *Odyssey*, the story of the guile (*dolos*) of Ulysses" (*Secular Scripture*, 65-66).

¹¹St. George appears to Arsete twice in dreams. He appears the first time to admonish him for not having baptized Clorinda, and this occurs "quando / tutte in alto silenzio eran le cose" ("when silence deeply veiled all things on earth") (12.36.2). The second time, the night before Clorinda's death, he appears when Arsete's mind is "oppressa / d'alta quiete e simile a la morte" ("deep plunged in that deep peace resembling death") (12.39.2). After her death, Clorinda appears to Tancredi in a dream only after sleep has taken him: "Al fin co 'l novo dì rinchiude alquanto / i lumi, e 'l sonno in lor serpe fra 'l pianto" ("At last, as the new dawn's first shimmer shows, / a peaceful slumber grants his eyes repose") (12.90.7-8).

¹²Cianculo and Gentili refer to a similar scene in Book 12 of the *Aeneid* (12.311-312) in which the unarmed Aeneas recalls his troops from battle: "But good Aeneas, with head bared, was stretching forth his unarmed hand, and calling loudly to his men" (Fairclough 321).

¹³See Hamond's translation of the *Iliad* 141.

¹⁴For Quint "Argillano is a mirror-figure of the poem's central hero, Rinaldo, in whose name he leads his revolt. He repeats Rinaldo's own earlier act of insubordination against Goffredo: Rinaldo's refusal to submit to Goffredo's judgement in Canto 5 (42-44) after he has killed the insulting Norwegian prince Gernando

... Argillano's rebellion thus inflicts the civil strife and wounds on the Christian body politic which Rinaldo had been on the point of inflicting himself. Conversely, Rinaldo's eventual decision to leave the Crusader camp in exile is much like the schismatic departure from Jerusalem that Argillano will later urge upon his followers" (10-11).

¹⁵This passage is used by Frye in chapter 4 of *The Great Code*, "Typology I," to describe the kind of "future metamorphosis of nature" characteristic of the Bible (97).

¹⁶The name Argillano derives, of course, from "argilla" or earth.

¹⁷On the heroic virtues, see Steadman 1-23.

¹⁸It is highly significant that the words "novo spirto" or "spirito novo" appear only twice in the poem, once in connection with Clorinda (12.65) and once in relation to Argillano (8.62). The "novo spirto" who dictates to Clorinda the "spirto di fé, di carità, di speme" has its parodic pre-figuration in Canto 8 when the narrator offers a description of the effects of Alecto's oration in the form of Rinaldo's ghost on Argillano: "Così gli parla, e nel parlar gli spira / spirito novo di furor ripieno" ("Alecto by these words inflamed his breast / with a new strength that seethed with a new rage") (8.62.3-4).

¹⁹Recently, Tasso scholars have pointed out the importance of this small work, written while Tasso was still at Sant'Anna. See Ardissino's article. On the question of exemplarity in Tasso, see Hampton 81-133.

²⁰The translation is mine.

²¹When in the *Discorso del poema eroico* Tasso talks of love as an appropriate subject matter for the epic, he does so in the second book on *inventio*; see Tasso's "Discorso del poema eroico," 103-108.

²²On typology, see Frye: "Typology is a figure of speech that moves in time: the type exists in the past and the antitype in the present, or the type exists in the present and the antitype in the future" (*Great Code*, 80). In reference to the Bible and in particular the relationship between the Old and New Testaments, Frye writes: "Everything that happens in the Old Testament is a 'type' or adumbration of something that happens in the New Testament ... what happens in the New Testament constitutes an 'antitype,' a realized form of something foreshadowed in the Old Testament" (*Great Code*, 79).

²³For a discussion of martyrdom as a new heroic ideal in Tasso, see Hampton 122ff.

WORKS CITED

- Ardissino, Erminia. "Eros' ed eroismo cristiano in Goffredo," *Studi tassiani* 39 (1991): 77-96.
- Ariosto, Ludovico. *Orlando Furioso*. Ed. Cesare Segre. Milan: Mondadori, 1976.
- . *Orlando Furioso*. Trans. Barbara Reynolds. Harmondsworth: Penguin, 1973.

- Artemidorus. *The Interpretation of Dreams*. Trans. Robert J. White. Park Ridge, NJ: Noyes Press, 1975.
- Carini, Anna Maria. "I postillati 'barberiani' del Tasso," *Studi tassiani* 12 (1962): 97-110.
- Frye, Northrop. *The Great Code. The Bible and Literature*. New York: Harcourt Brace Jovanovich, 1982.
- . *The Secular Scripture*. Cambridge: Harvard University Press, 1976.
- Hampton, Timothy. *Writing from History. The Rhetoric of Exemplarity in Renaissance Literature*. Ithaca and London: Cornell University Press, 1990.
- Homer. *Iliad*. Trans. Martin Hammond. Harmondsworth: Penguin, 1987.
- Macrobius. *Commentary on the Dream of Scipio*. Trans. William Harris Stahl. New York: Columbia University Press, 1952.
- Quint, David. "Political Allegory in the *Gerusalemme Liberata*," *Renaissance Quarterly* 43 (1990): 1-29.
- Sinesio di Cirene. "I sogni." *Opere*. Ed. and trans. Antonio Garzya. Turin: UTET, 1989. 1.553-607.
- Steadman, John M. *Milton and the Renaissance Hero*. Oxford: Oxford University Press, 1967.
- Tasso, Torquato. "Il Cataneo overo de gli idoli," *Opere*. Ed. Bruno Maier. Milan: Rizzoli, 1965. 5.162-200.
- . "Discorso del poema eroico," *Discorsi dell'arte poetica e del poema eroico*. Ed. Luigi Poma. Bari: Laterza, 1964.
- . *Gerusalemme liberata*. Ed. Lanfranco Caretti. Turin: UTET, 1971.
- . *Gerusalemme liberata*. Ed. Fredi Chiappelli. Milan: Rusconi, 1982.
- . *Jerusalem Delivered*. Trans. Joseph Tusiani. Rutherford, NJ: Fairleigh Dickinson University Press, 1970.
- . *La Gerusalemme liberata*. Ed. Niccolò Cianculo and Scipio Gentili. Nîmes: Michele Grande, 1764.
- . *La Gerusalemme liberata*. Ed. Luigi Russo. Milan: Giuseppe Principato, 1966.
- . *La Gerusalemme liberata*. Ed. Pietro Nardi. Milan: Mondadori, 1968.
- Virgil. *Aeneid*. Trans. H. R. Fairclough. Cambridge: Harvard University Press, 1916.