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SOME EFFECTS OF SEPARATED DIRECT SPEECH IN TASSO'S
«GERUSALEMME LIBERATA»

Some studies of *Gerusalemme liberata*¹ have clarified that Torquato Tasso actively uses direct speech throughout the poem. According to Anna Laura Lepschy, more than 5,700 lines of the poem's approximately 15,000 lines are written in direct speech² (over a third of the epic), which is a quantity that is noticeable to the reader. My own analysis found that *Liberata* contains 484 instances of direct speech,³ which corresponds to approximately 25% of the poem's stanzas; that is, Tasso uses one instance of direct speech for every four stanzas.⁴ Meanwhile, the frequencies for Boiardo and Ariosto are as follows:⁵ about 20% for Matteo Maria Boiardo's *L'inamoramento de Orlando*⁶ and 13% for Ludovico Ariosto's *Orlando furioso*.⁷ While scholars have examined this critical component of Tasso's poetry in terms of rhetorical devices and characterization,⁸ some formal elements are yet to be explored.

1 The edition from which I will quote in this paper is TORQUATO TASSO, *Gerusalemme liberata*, edited by Lanfranco Caretti, Milano, Mondadori, 1979.

2 ANNA LAURA LEPSCHY, *Varietà linguistiche e pluralità di codici nel Rinascimento*, Firenze, Olschki, 1996, p. 175. My investigation indicated that direct speech accounts for approximately 38.5% of all the lines of *Liberata*, 27.6% of *L'inamoramento de Orlando*, and 33.1% of *Orlando furioso*. For details of the data, see YUJI MURASE, *Gerusalemme Liberata no tyokusetu wahou (Statistical analysis of direct narrations in «Gerusalemme liberata»)* in *Kyoto Daigaku Bungaku-bu Kenkyuu Kiyuu*, 2017, pp. 59-84.

3 The number of direct speech includes a few written messages such as letters or inscriptions, which are also often introduced by the verb *dire*.

4 *Ivi*, pp. 61-65.

5 There are approximately 870 occurrences of direct speech in *Inamoramento* and 620 in *Furioso* (*ivi*, pp. 62-65).

6 The edition I used was MATTEO MARIA BOIARDO, *L'inamoramento de Orlando*, ed. Antonia Tissoni Benvenuti and Cristina Montagnani, Milano-Napoli, Riccardo Ricciardi editore, 1999.

7 I used the following edition: LUDOVICO ARIOSTO, *Orlando furioso*, edited by Santorre Debenedetti and Cesare Segre, Bologna, Commissione per i testi di lingua, 1960.

8 For example, Hermann Grosser analyses some speeches of Dio, Goffredo, Argante, Solimano and others, in order to examine the rhetorical devices of «magnificenza» and «gravità» in Tasso's epic (cfr. HERMANN GROSSER, *La felicità del comporre: il laboratorio stilistico tassiano*, Modena, Franco Cosimo Panini Editore, 2004, pp. 69-75, pp. 143-147). Also, Jacopo Grosser investigates some important instances of direct speech in *Liberata* from a rhetorical point of view (cfr. JACOPO GROSSER, *Geometrie stilistiche nei discorsi diretti della «Gerusalemme Liberata»*, in «Versants», LIX/2, 2012, pp. 165-188). Luisa Mulas points to the notable quantity of Armida's use of direct speech and suggests that her words reflect the duality of Hell and Heaven (cfr. LUISA MULAS, *La voce di Armida*, in the collection of essays *Ricerche tassiane*, edited by Roberto Puggioni, Roma, Bulzoni, 2009, pp. 75-100). Arnaldo Soldani makes a partial but important reference to the placement of direct speech in relation to a type of the stanza structure (cfr. ARNALDO

In Tasso's poem, direct speech is clearly delineated by its length and position in the 'stanza' and is usually accompanied by a reporting verb or verbal expression, such as «dice», «rispose», «grida», and so forth. Usually, reporting verbs or verbal expressions are placed before the text in direct speech or inserted midway. In the case of the latter, the reporting verb interrupts or separates the narration into two parts; in this paper, I will refer to this type of direct speech as *separated speech*. For example,

«Morrà,» dicea «non andrà l'ira a vòto,
ne la strage comune il ladro ignoto.⁹
(GL II, XI, 7-8)

In *Liberata*, separated speech has the following notable feature: many reporting verbs are placed immediately after the first word in direct speech (e.g., «dicea»). This interrupted placement not only emphasizes the beginning portions of the direct speech text, but it also produces other unique literary effects, such as intimate characterization and the expression of overtones of gravity. This paper, therefore, examines the reporting verbs and verbal expressions that Tasso uses in *Liberata*, particularly his pattern of using reporting expressions to programmatically interrupt instances of direct speech in the poem, as well as the literary effects of this technique.

This paper is composed of three sections. First, quantitative data regarding separated speech in *Liberata* are examined in comparison with *Inamoramento* and *Furioso*, demonstrating the frequency and formal characteristics of its use in Tasso's poem. Second, the effects of this technique are discussed, namely, how this way of isolating a word or phrase using direct speech can emphasize the first word spoken by a character and sometimes also accentuate the words/phrases following the insertion. Finally, the paper highlights two additional literary effects that result from the stumbling flow of lines in which Tasso separates direct speech: intimacy with the speaker and the «gravità» of the contents of the speeches. The research will illustrate that Tasso achieves a dynamic, emphatic, realistic representation of speech in his narrative with his peculiar manner.

1.1 Number, frequency, and length

SOLDANI, *Attraverso l'ottava*, Lucca, Maria Pacini Fazzi editore, 1999, pp.317-320). Regarding direct speech in some Italian Renaissance romances, Annalisa Izzo has edited a collection of essays («D'un parlar ne l'altro»: *aspetti dell'enunciazione dal romanzo arturiano alla «Gerusalemme liberata»*, Pisa, Edizioni ETS, 2013), in which one finds Georges Güntert's study on the roles of the Speaker in cantos I-III of Tasso's epic (GEORGES GÜNTERT, *L'antagonismo dei discorsi e le visioni dall'alto nella «Gerusalemme liberata»*, in *ivi*, pp. 141-152).

⁹ In the block quotations in this paper, direct speech is indicated with marks «», but when it appears in another character's speech it is indicated with marks “”.

Tasso's epic contains 139 instances of interrupted or separated direct speech (see Appendix 1),¹⁰ which corresponds to 7.2% of the total number of stanzas. By comparison, in *L'inamoramento*, there are 151 examples of this kind of speech (3.4% of all stanzas) and 210 in *Furioso* (4.3%).¹¹ Therefore, Tasso uses separated direct speech in his epic more actively than the other two poets.

Table 1 provides a breakdown of the occurrences of separated direct speech in the three poems; it indicates the position within a stanza where the separated type of speech occurs: that is, in which line of the ottava rima the separated type of direct speech begins and ends. In ottava rima, direct speech tends to begin on an odd-numbered line (especially line 1) and finish on an even-numbered line (often line 8). As Table 1 illustrates, this tendency can be more or less observed in the instances of separated speech in all three poems. With respect to *Liberata*, however, there is a dispersion of the position of the beginning of the separated speech. It has a relationship with a tendency of the length of the instances, as will be demonstrated in the following paragraph. To supplement some data that do not appear in the Table, most of the instances of separated speech begin at the head of the line (86.3% in *Liberata*, 94.7% in *Inamoramento*, and 95.2% in *Furioso*)¹² and end at the close of the line (95.0% in *Liberata*, 100.0% in *Inamoramento*, and *Furioso*).¹³ This tendency of the beginning of separated speech will be critical in examining the emphatic effects.

10 These numbers include a few instances of direct speech that are introduced by the two expressions of reporting, such as: «il qual, come lui vede, alza la voce: / "Guelfo," dicendo "a punto or te richiedo,» (GL V, 53, 5-6). The other examples in *Liberata* are as follows: VIII. 21. 6, X. 68. 1 and XVII. 89. 3. It is worth pointing out that the last instance is exceptional in the placement because the second introductory expression is inserted in the first line of the next stanza (XVII, 90, 1) as if it resumes the direct speech from the beginning of the stanza. The same pattern is observed in the other two poems, especially in Boiardo's work: *Furioso*, XXIII, 73. 1; *Inamoramento*, II, III. 67. 1, v. 35. 1 and XII. 44. 1.

11 The proportion of occurrences of separated speech to the total number of instances of direct speech in the texts are about 28.7% in *Liberata*, 17.4% in *Inamoramento*, and 33.9% in *Furioso*.

12 Instances of interrupted direct speech that begin halfway through the line are as follows: GL II. 90. 6, III. 26. 7, V. 82. 7, VI. 36. 3, VII. 47. 7, 49. 6, 84. 3, IX. 80. 5, XI. 79. 7, XII. 10. 7, 61. 6, 96. 6, XIII. 42. 1, XIV. 7. 1, XV. 2. 7, 37. 1, XVIII. 104. 1, XIX. 84. 5, and 103. 8; *Inamoramento* I. vi. 27. 5, VIII. 22. 6, II. III. 66. 8, v. 34. 8, VIII. 52. 5, XII. 43. 8, XIII. 33. 6, and XVIII. 23. 4; and *Furioso* V. 23. 1, XV. 42. 4, XVII. 39. 3, XVIII. 79. 3, XX. 132. 1, XXIII. 72. 8, XXIV. 40. 1, XXVIII. 38. 6, XLI. 53. 1, and XLVI. 58. 7.

13 In *Liberata*, the closing of a quotation in the middle of the line is only observed in seven instances where separated speech is employed: (their ending line) GL, III. 53. 5, VII. 51. 5, IX. 80. 7, XII. 53. 2, XIII. 68. 7, XIX. 65. 3, and XX. 3. 8; meanwhile, this construction is not found anywhere in *Inamoramento* or *Furioso*. The tendency to finish a direct speech at the end of a line is not limited to the separated type, but is observed in the whole of the direct speeches in the three poems.

Table 2 presents the length (as the number of lines) of the instances of separated speech in all three poems classified into nine categories, from a single line to nine or more. As the data demonstrate, *Liberata* has a larger percentage of short speeches, ranging from one to three lines, than the other two poems,¹⁴ many of which reflect the speakers' emotions such as rage, impatience or anxiety. Arguably, drawing attention to these emotions is what Tasso intends to highlight stylistically using this technique of separated speech.

1.2 *The position of the reporting expression's insertion*

The location within a stanza or line of a reporting expression's insertion separating an instance of direct speech determines not only the length of the isolated first phrase but also its part of speech and grammatical relation to the phrase that follows.

Let us compare the following examples:

«Si dunque impenetrabile è costui,»
fra sé dicea «che forza ostil non cura?»
(*GL XX*, LXVI, 1-2)

«Signor,» dicea «membrando il vostro vanto
l'anima mia pote scemar la pena,
(*GL XIX*, LXX, 5-6)

In the former, the expression of reporting «fra sé dicea» occurs at the beginning of the second line with the result that the first part of the quotation forms a clause composed of a subject and a verb. In the latter, the gerund in direct speech «membrando» comes after the interrupting expression of reporting and is isolated from the vocative address, «Signor». Thus, a reporting expression inserted near the beginning of a character's speech can isolate a brief phrase, such as an interjection, noun of address, and so forth.

Tasso often interrupts the first line of direct speech by inserting reporting expressions in this way. In *Liberata*, there are 118 cases of this placement (including 84.9% of all instances of separated speech), whereas in *Inamoramento* and *Furioso* it is found only in 109 (72.2% of the total instances of separated speech) and 149 (71.0%) examples of the separated type, respectively. Additionally, Tasso tends to place the reporting expression immediately after the first

¹⁴ Overall, short instances of direct speech tend to be dispersed in a range of lines of the ottava rima. Therefore, Tasso's tendency to use short instances of separated direct speech (especially two lines long) is considered one of the reasons for the variation of their starting points, as illustrated in Table 1.

word in direct speech. This insertion position is found in 64 cases in *Liberata*, or in 46.0% of all instances of separated speech, whereas in *Inamoramento* and *Furioso* it is limited to 39 (25.8%) and 35 (16.7%) instances, respectively (see Appendix 2). Furthermore, the reporting expressions that Tasso inserts after the first word in separated speech tend to be very brief. He uses reporting words consisting of only two syllables in 27 out of 64 cases and those of three syllables in 14 examples.¹⁵ There are only two instances when Tasso gives the reporting expressions at the end of the line.¹⁶ Therefore, these data indicate that a large number of interruptions at the beginning of direct speech resume in the middle of the same line.

2.1 Effect on the first word

The insertion of reporting expressions as explained above emphasizes the first part of a character's speech by preposing and isolating it in a prominent position within a line. Consider the following example:

Fu stupor, fu vaghezza, e fu diletto,
 s'amor non fu, che mosse il cor villano.
 «Narra» ei le dice «il tutto; ecco, io cometto
 che non s'offenda il popol tuo cristiano.»
 (GL II, XXI, 1-4)

The King of Jerusalem's first word «Narra» is spoken suddenly, following Tasso's description of him, and is accentuated by its isolated placement at the beginning of the line and immediately grabs the reader's attention.¹⁷

Let us now turn to an examination of the grammatical forms of the words that Tasso isolates in separated speech. Table 3 illustrates how he most frequently uses verbs in the imperative mood to begin an instance of separated speech (31.3%). That is to say, the poet effectively emphasizes expressions that already make a strong impact on the reader. However, Tasso only uses exclamations such as «ah», «oime» – another declarative grammatical form – in four instances (6.3%), whereas Boiardo and Ariosto have a high frequency

15 The reporting words of two syllables are as follows: «dicea» (10), «dice» (7), «grida» (5), «disse» (4), «gridò» (1). Those of three syllables: «risponde» (6), «dicendo», «diceva», «disse poi», «gli dice», «poi dice», «ne grida», «rispose», «soggiunse» (1, respectively).

16 GL XII. 96. 6 and XV. 29. 1.

17 Furthermore, in the manuscripts and printed books of Tasso's period, blank spaces were usually placed between stanzas, visually separating them on the page. These blanks, therefore, can further emphasize the beginning of a stanza, so the emphasis on the first word of a line becomes even stronger when it begins from the outset of the stanza.

of isolating exclamations at the beginning of lines in direct speech¹⁸ (20.5% and 22.9%, respectively).¹⁹ Although an exclamation directly expresses the speaker's emotions, Tasso more often employs the indicative mood (20.3%) and adverbs (18.8%), many of which are not intense in and of themselves but nevertheless produce an intense response in the context.

First, let us consider some examples of adverbs. When Tancredi, who is imprisoned in Armida's castle, recollects the duel to which he challenged Argante, he says:

Poi gli sovien d'Argante, e più s'attrista
e: «Troppo» dice «al mio dover mancai;
(GL VII, XLIX, 5-6)

Here, the ordinary adverb «troppo» is emphasized by its separation from the remainder of the quotation; it clearly expresses Tancredi's remorse. In the same scene, a disembodied voice then resounds around Tancredi:

Ben con robusta man la porta scosse,
ma fur le sue fatiche indarno sparte,
e voce intanto udi che: «Indarno» grida
«uscir procuri, o prigionier d'Armida.
(GL VII, XLVII, 5-8)

Here, the isolated adverb «indarno» strongly underscores the fact that Tancredi cannot escape. Tasso emphasizes this word by repeating it in the two lines and by placing the second at the head of the direct speech.²⁰ In this way, the poet

18 It seems that the high frequency of exclamations in the two romances results, not only from their impact, but also because, grammatically, they can exist independently and so are easy to isolate at the head of the direct speech.

19 The percentages do not include adjectives, adverbs, or nouns that assume a nuance similar to exclamation in the context. These expressions, called secondary exclamation, are sometimes found in *Inamoramento* and *Furioso* (for example, all the four instances of the adjective «lasso», «lassa» in the two poems are used practically as exclamation; see *Inamoramento* I. II. 23. 1 and II. XXVII. 9. 6; *Furioso* XXVIII. 18. 5 and XXX. 32. 1). For details of the two types of exclamations, see LUCA SERIANNI, *Grammatica italiana*, Torino, UTET, 1989, pp. 367-375.

20 The repetition of a first isolated word of direct speech occurs also in the same speech. For example: «*Vive*» dice «Rinaldo, e l'altre sono / arti e bugie di feminil inganno. / *Vive*, e la vita giovanetta acerba / a più mature glorie il Ciel riserba.» (GL X. 74. 5-8). Arnaldo Soldani mentions this repetition as an example of the uniform structure of the second half of the stanza (cf. SOLDANI, *Attraversol'ottava*, cit., pp. 328-329).

elevates the everyday adverbs «troppo» and «indarno» to a special expression of pathos.

In addition, verbs in the otherwise ordinary indicative mood are invested in *Liberata* with a dramatic force of considerable textual significance when Tasso isolates them in separated speech. This can be seen in the quarrel between Tancredi and Argante during their final duel:

Poscia lui dice: «Or qual pensier t'ha preso?
 pensi ch'è giunta l'ora a te prescritta?
 S'antivedendo ciò timido stai,
 è 'l tuo timore intempestivo omai.»
 «Penso» risponde «a la città del regno
 di Giudea antichissima regina,
 che vinta or cade, e indarno esser sostegno
 io procurai de la fatal ruina,
 (GL XIX, IX, 5-8 - X, 1-4)

In this exchange, Argante's response is directly connected with Tancredi's speech because of the insertion of the introductory verb,²¹ which accentuates the dramatic confrontation between the two rivals. The first word of Argante's reply «penso», which is placed at the beginning of the stanza, heightens the tension between the two rivals because the verb is the response to Tancredi's provocative question: «pensi ch'è...?». And the first person «penso» refers to Argante describing himself, so it has the effect of allowing the reader to imagine the pagan warrior reflecting profoundly on his city that is falling.²²

Next, let us examine an instance of a pronoun that conveys the effect of the vivid description of the situation. The passage below is a direct narration of Carlo, the sole survivor knight of Svenno's troops, in which another direct speech uttered by a hermit occurs:

Mentre io le piaghe sue lavo co 'l pianto,
 né però sfogo il duol che l'alma accora,
 gli aprì la chiusa destra il vecchio santo,
 e 'l ferro che stringea trattone fora:
 “Questa” a me disse “ch'oggi sparso ha tanto
 sangue nemico, e n'è vermiglia ancora,
 (GL VIII, XXXIV, 1-6)

21 The direct connection with the preceding speech is one of the effects of the separated type.

22 Fredi Chiappelli notes on the stanza in question: «è questo l'unico momento nel poema in cui si esprime l'intimità di Argante» (TASSO, *Gerusalemme liberata*, Milano, Rusconi, 1982, p. 765n). Franco Tomasi points out that Argante undergoes «un momento di sospesa malinconia» (TASSO, *Gerusalemme liberata*, Milano, Rizzoli, 2009, p. 1143n) adding that Tasso did not seem to be satisfied with his description of Argante's meditative digression.

Tasso emphatically places «Questa» at the beginning of a line.²³ Accentuation of the demonstrative pronoun makes the sword that the hermit has just pulled out from the hand of the slain prince appear before the reader's eyes. Moreover, Tasso's use of the demonstrative pronoun here, which is usually used to indicate something that is near the speaker, makes the reader feel close to the scene. This pronoun's use is effective given the instance being quoted in the knight's narration,²⁴ for it vividly recreates a scene that took place in a time that is distant from the present narration.²⁵ In addition, the use will be even more significant, when we take into consideration a key role that the sword has in the plot of *Liberata*.²⁶

As illustrated by the above examples, at the beginning of the phrases utilizing separated speech, Tasso places not only intense expressions but also common, everyday words to produce a variety of effects that correspond to the situation unfolding in the narrative.

2.2 Effect on the following words

Tasso's separated speech often brings the reader's attention, not only to the first word of a character's speech, but also to the expressions that follow the interruption. Some of the words that Tasso isolates at the beginning of a speech do not have a complete meaning by themselves, and they require auxiliaries. For example:

“Seguiam” ne grida “que’ compagni forti
 ch’al Ciel lunge da i laghi averni e stigi
 n’han segnati co ’l sangue alti vestigi.”
 (GL VIII, XXI, 6-8)

The reporting expression «ne grida» interrupts the relationship between the

23 In *Liberata* there is another example of the isolation of «questa», which is a non-demonstrative pronoun but a demonstrative adjective (XIX, 16, 5). This adjective used in the scene of the final battle of Tancredi and Argante also describes a dramatic moment.

24 According to my survey, *Liberata* contains 33 instances of direct speech within direct speech. Among them there are eight examples of the separated type, five of which insert the reporting expression after the first word (VIII. 21. 6, 34. 5, 40. 1, XII. 39. 5 and XIX. 96. 4).

25 The same effect is observed in the «Qui» of the first line of another separated direct speech of the same hermit in Carlo's narration (VIII, 40, 1).

26 The sword has the function of connecting Svenno's episode with the main theme of the epic: the «destinata spada» is bequeathed to Rinaldo, who avenges Svenno's death by killing Solimano with it in the decisive battle. Interestingly, in the sword episode there are some important changes between the initial drafts and the text of the popular edition. For Tasso's modification of the episode and the change of its role in the plot development, see GUIDO BALDASSARRI *Dalla "crociata" al "martirio". L'ipotesi alternativa di Svenno*, in *Sul Tasso: studi di filologia e letteratura italiana offerti a Luigi Poma*, edited by Franco Gavazzeni, Roma-Padova, Antenore, 2003, pp. 107-121.

transitive verb «seguiam» and its object «compagni». The suspension after «seguiam» draws the reader's attention to the words that follow. Tasso arranges the direct object «compagni» in the second half of the line, highlighting the final word «forti» with rhyme. This pattern is also observed in the next instance of direct speech, which begins with an intransitive verb:

Ratto ei vèr lei si move, ed a l'insegna
 tosto Rambaldo il riconosce, e grida
 che ricerchi fra loro e perché vegna.
 «Vengo» risponde «a seguirarne Armida,
 (GL V, LXXXI, 1-4)

The verb «vengo» only makes sense when we read its complement «a seguirarne Armida», which stresses an important character's name, «Armida», at the end of the line. This placement of objects or complements can also be observed in some instances of separated speech in *Furioso*,²⁷ whereas the placement of the object to close the sentence in the middle of the line immediately after the expression of reporting is characteristic of Tasso's epic. In *Furioso* and *Inamoramento*, only one case of such placement has been found;²⁸ meanwhile, there are seven examples in *Liberata*. For instance:

«Narra» ei le dice «il tutto; ecco, io commetto
 che non s'offenda il popol tuo cristiano.»
 (GL II, XXI, 3-4)

«Credasi» dice «ad ambo; e quella e questi
 vinca, e la palma sia qual si conviene.»
 (II, XXXII, 3-4)

«Recami» grida «l'arme» al suo scudiero,
 (VII, LI, 5)

«Saprai» rispose «il tutto, or (te 'l comando
 come medica tua) taci e riposa.
 (XIX, CXIV, 5-6)

«Dà» grida «il segno, invitto duce» e freme.
 (XX, III, 8)

27 For example, *Furioso* XIV. 75. 5, XXV. 20. 1, XXVIII. 45. 5, 59. 4, XL. 52. 5, and XLVI. 105. 3.

28 *Inamoramento* I. xxxv. 35. 4 and *Furioso* XXVI. 5. 1.

A similar pattern comprising verbs and subjects can also be observed:

«Vinca» al fin disse «il fato, e questa mia
fuga il trofeo di sua vittoria sia.
(GL IX, xcviII, 7-8)

«Vive» dice «Rinaldo, e l'altre sono
arti e bugie di femminile inganno.
(GL X, Lxxiv, 5-6)

These objects or subjects are accentuated, not only by the interruption of their grammatical relationship to the verb but also by being placed in an emphatic position: that is, the second starting point after the expression of reporting. In addition, all these expressions following an interruption in direct speech are found in the sixth or fourth syllable of an ottava rima verse and are often emphasized with an ictus.

3.1 *Intimate portraits*

Insertion of a reporting expression interrupts the flow of direct speech at the syntactic or semantic level. As mentioned earlier, if a reporting expression is inserted a few lines later in a speech, then the phrase that is isolated by the insertion may be long enough to stand alone as its own sentence with a syntax that flows smoothly until it reaches the reporting expression. Conversely, an insertion of a reporting expression immediately following the first word of a character's speech cuts off the speech before it becomes a syntactic or semantic unit and sometimes creates an impression that the speaker is faltering or stumbling.

Tasso uses this sort of interruption of direct speech in some dramatic situations throughout the epic. For instance, this device can be seen in the passage below, where Solimano decides to retreat from the battle field after hesitation.

Come sentissi tal, ristette in atto
d'uom che fra due sia dubbio, e in sé discorre
se morir debba, e di sì illustre fatto
con le sue mani altrui la gloria tòrre,
o pur, sopravanzando al suo disfatto
campo, la vita in sicurezza porre.
«Vinca» al fin disse «il fato, e questa mia
fuga il trofeo di sua vittoria sia.
(GL IX, xcviII)

The suspension that occurs at the beginning of this speech due to the interrupting reporting expression «al fin disse»,²⁹ accentuates Solimano's first words «vinca il fato» and conveys to the reader an image of the warrior who expresses his decision unwillingly or brokenly. The same overtones are also observed in the following words that Raimondo was almost uttering:

Ma però ch'egli disarmata vede
 la man nemica, si riman sospeso,
 ché stima ignobil palma e vili spoglie
 quelle ch'altrui con tal vantaggio toglie.
 «Prendi» volea già dirgli «un'altra spada»,
 (GL VII, xciv 5-8 - xc v 1)

A similar effect is also found in the passage in which the Egyptian general's wife laments the departure of her husband, Altamoro, for battle:

Né te, Altamoro, entro al pudico letto
 potuto ha ritener la sposa amata.
 Pianse, percosse il biondo crine e 'l petto
 per distornar la tua fatale andata:
 «Dunque,» dicea «crudel, più che 'l mio aspetto,
 del mar l'orrida faccia a te fia grata?
 (GL XVII, xxvi, 1-6)

The separation of the two fragmentary words «Dunque»³⁰ and «crudel», which do not make sense in and of themselves creates an image of the wife who is stumbling for her deep emotion;³¹ at the precise moment when she breaks into tears, Tasso lets her speak in a manner appropriate to her state.

Let us consider one more example:

L'uno di servitù, l'altra d'impero
 si gloria, ella in se stessa ed egli in lei.
 «Volgi,» dicea «deh volgi» il cavaliere

29 The flow of the beginning of the speech is considered to slow down metrically for the concentration of the accentual words («vinca», «fin», «disse», «fato») and the two synaloephas («vinca al», «disse il»). For the delay of the flow of verse caused by a synaloepha or collision of vowels, see ANDREA AFRIBO, *Teoria e prassi della "gravitas" nel Cinquecento*, Firenze, Franco Cesati Editore, 2001, pp. 76-95, especially pp. 84-86). Tasso himself mentions this rhetoric (TORQUATO TASSO, *Discorsi del poema eroico*, in *Discorsi dell'arte poetica e del poema eroico*, edited by Luigi Poma, Bari, Laterza, 1964, pp. 203-204).

30 In *Liberata* there is another instance of the isolation of the same word (XV, 29, 1), in which Ubaldo asks Fortune about the religious doubt he held while speaking with her on the unknown New World.

31 In this case the first two words of the direct speech seem isolated for lack of synaloepha. Especially the second word has a caesura that follows the ictus on the 6th syllable.

«a me quegli occhi onde beata bèi,
(GL XVI, XXI, 1-4)

At the beginning of Rinaldo's speech directed to Armida, Tasso repeats the same transitive verb «volgi» before and after the reporting expression «dicea»; he also divides the reporting phrase, «dicea il cavalliero», again interrupting the speech. This double separation conveys a sense of the speaker's inner state, and the tardy movement of the first part of the speech brings into sharp relief an image of the moment that Rinaldo starts to implore. In this way, Tasso's unique use of separated speech provides a vivid description of his dramatis personae at crucial moments at the beginning of an utterance. Tasso says in his *Discorsi dell'arte poetica*:

Stando che lo stile sia un instrumento co 'l quale imita il poeta quelle cose che d'imitare si ha proposte, necessaria è in lui l'energia, la quale sì con parole pone inanzi a gli occhi la cosa che pare altrui non di udirla, ma di vederla. E tanto più nell'epopeia è necessaria questa virtù che nella tragedia, quanto che quella è priva dell'aiuto e de gli istrioni e della scena. Nasce questa virtù da una accurata diligenza di descrivere la cosa minutamente, alla quale però è quasi inetta la nostra lingua;³²

To create a dramatic epic Tasso endeavours to describe each scene in detail in his work, but thinks that the Tuscan language is not very suitable for the purpose. His characteristic interruption of direct speech immediately following the character's first word could be regarded as one of the devices for this realistic description.

3.2 Gravity

Tasso sometimes uses his distinct form of separated speech when relaying important messages from supernatural beings, such as a sacred spirit or an angel. For example, in the narration of Clorinda's surrogate parent Arsete, Tasso describes how Saint George appeared in his dream and warned of Clorinda's death and her conversion to Christianity:

Ier poi su l'alba, a la mia mente oppressa
d'alta quiete e simile a la morte,
nel sonno s'offeri l'imago stessa,
ma in più turbata vista e in suon più forte:
“Ecco,” dicea “fellow, l'ora s'appressa

32 TASSO, *Discorsi dell'arte poetica*, in *Discorsi dell'arte poetica e del poema eroico*, cit., p. 47.

che dée cangiar Clorinda e vita e sorte:
 mia sarà mal tuo grado, e tuo fia il duolo.”
 Ciò disse, e poi n'andò per l'aria a volo.
 (GL XII, xxxix)

Similarly, there is another instance of separated speech in the poem with «ecco» at the beginning.³³

«Ecco,» disse «Goffredo, è giunta l'ora
 ch'esca Sìon di servitù crudele.
 (GL XVIII, xcii, 5-6)

Archangel Michael utters these words when he tells Goffredo that the time for liberating the Holy Sepulcher has come. The two direct speeches are identical not only in the prophetic message, but also in the construction of their beginning: «ecco» and a noun signifying the addressee. In both cases, the particular separation is considered to underscore the grave tone suitable for the dignity of the speakers and the dramatic seriousness of the prophecies that are about to be delivered, by interrupting the flow at the beginning of the speeches.³⁴

A similar gravity effect is also found in instances of direct speech that begin with a form of the verb *essere*. In *Liberata*, there are three instances of direct speech that isolate this verb at the beginning of a character's speech. Two of them concern the pagan plot to wear the crusaders' uniform and launch a covert attack on Goffredo:

Or apparecchia pur l'arme mentite,
 ché 'l girono omai de la battaglia è presso.»
 «Son» rispose «già preste.» E qui, fornite
 queste parole, e 'l duce tacque ed esso.
 (GL XIX, lxxv, 1-4)

Allor colei de la congiura ordita
 l'iniqua tela a lui dispiega e stende.
 «Son» gli divisa «otto guerrier di corte,
 tra' quali il più famoso è Ormondo il forte.
 (XIX, lxxxvi, 5-8)

33 In total, there are four separated instances of «ecco» in *Liberata* (XII. 39. 5, XVIII. 92. 5, XX. 45. 5, and 113. 5, of which the last two also are in a grave and serious tone). Only one case is found in *Furioso* (XXXIII. 31. 1), and none in *Inamoramento*.

34 Interestingly enough, Tasso does not use the separated type for God's direct speech. All the three cases (I. 12. 1, IX. 58. 5, and XIII. 73. 1) begin in an ordinary mode and are preceded by a reporting expression, as if a human device is unsuitable for God's utterance. For the gravity of God's direct speech, see GROSSER, *La felicità del comporre*, cit., pp. 72-74.

Here, in both cases, the separated «son» at the beginning of the speeches slows down the unfolding of Goffredo's assassination plan with gravity.

In his *Lezione sopra un sonetto di monsignor Della Casa*, Tasso mentions how interrupting the flow of verse with a run-on line adds «gravità» to the tone:

e vediamo se nella composizione delle parole si trovano le condizioni richieste a la magnifica forma di parlare: e riguardisi primieramente, che le parole di questo sonetto sono in modo congiunte, che non v'è quasi verso che non passi l'uno nell'altro; il qual rompimento de' versi, come da tutti gli maestri è insegnato, apporta grandissima gravità: e la ragione è, che 'l rompimento de' versi ritiene il corso dell'orazione, ed è cagione di tardità, e la tardità è propria della gravità: però s'attribuisce a i magnanimi, che son gravissimi, la tardità così de' moti come delle parole.³⁵

According to Tasso, the interruption makes the phrase stumble and lends heaviness to the line. This view that tardiness brings about gravity is also arguably applicable to direct speech that is interrupted by the insertion of a reporting expression, although to a smaller degree.

The other example of the isolation of *essere* takes place during Tasso's description of Goffredo's dream, in which he is in Paradise talking with Ugone, who has already been received there:

Onde rispose: «Poi ch'a Dio non piace
dal mio carcer terreno anco disciorme,
prego che del camin, ch'è men fallace
fra gli errori del mondo, or tu m'informe.»
«È» replicogli Ugon «la via verace
questa che tieni; indi non torcer l'orme:
(GL XIV, 12, 1-6)

In this dialogue, the suspension of direct speech caused by the separation of the verb «È» brings out the gravity of the heavenly spirit's teachings.³⁶ In this scene we can observe one more instance of the separation of a seemingly inconsequential word in direct speech when Ugone says:

«Quando ciò fia?» rispose «il mortal laccio

35 TASSO, *Lezione recitata nell'academia ferrarese sopra il sonetto «Questa vita mortal», ec. Di monsignor Della Casa*, in *Le prose diverse di Torquato Tasso*, II, Firenze, Le Monnier, 1875, p. 125. For some typical division patterns of the enjambement and their examples in *Liberata*, see MAURIZIO VITALE, *L'officina linguistica del Tasso epico*, Milano, LED, 2007, pp. 161-172.

36 Tomasi notes the significance of Ugone's message, pointing out Dante's influence on the expression «la via verace» that «è sintagma dantesco (cf. *Inf.* I, 12: «che la verace via abbandonai», postillato da Tasso) la cui menzione da parte di T. pare particolarmente significativa per le ricadute allegoriche» (TASSO, *Gerusalemme liberata*, edited by Franco Tomasi, cit., p. 869n).

sciolgasi omai, s'al restar qui m'è impaccio.»
 «Ben» replicogli Ugon «tosto raccolto
 ne la gloria sarai de' trionfanti»;³⁷
 (GL XIV, VII-VIII, 1-2)

Interestingly, a few lines later, this speech contains one more reporting expression:

« [...]»
 e 'n angeliche tempore odi le dive
 sirene e 'l suon di lor celeste lira.
 China» poi disse (e gli additò la terra)
 «gli occhi a ciò che quel globo ultimo serra.
 (GL XIV, IX, 5-8)

Again, Tasso isolates the verb «China» at the head of the line, then inserts the description «gli additò la terra» after the reporting verb «disse». This insertion considerably lengthens the distance between the verb «China» and its object «gli occhi», again slowing down the flow of the speech and accentuating the graveness of the spirit's teachings and gestures.

In this paradise scene, Ugone speaks five times to Goffredo.³⁸ Three of these speeches contain an interrupting reporting expression, which in two cases, is placed immediately after the first word of the speech. Goffredo, meanwhile, speaks four times to Ugone.³⁹ Only one of these speeches is interrupted by a reporting expression; the remaining three are preceded by reporting expressions and read smoothly. The specific syntax of the speech interrupted by a reporting expression used by Ugone when he speaks to Goffredo can then be considered to contribute to Tasso's differentiation of the heavenly from the earthly, emphasizing the dignity of the former in comparison with the latter.

As can be observed from the examples above, Tasso's unique use of interruption in direct speech also has the function of lending a grave tone to the lines, appropriate to the seriousness of the speeches' contents as well as the dignity befitting celestial beings.

37 In the note of the passage in question, Chiappelli suggests Tasso's intention to give solemnity to Ugone's words by the separation of «bentosto» (TASSO, *Gerusalemme liberata*, ed. Fredi Chiappelli, cit., pp. 568-569n).

38 *Liberata*, XIV. 5. 7, 7. 1, 8. 1, 12. 5, and 16. 1.

39 *Liberata*, XIV. 6. 1, 7. 7, 12. 1, and 15. 1.

Conclusion

This paper analysed instances of separated direct speech in Tasso's *Gerusalemme liberata*. As we have seen, a close examination of these constructions in the epic has revealed Tasso's tendency to insert a reporting expression just after the first word presented in direct speech. This separation technique can accentuate the first word or expression isolated by the interrupting reporting expression as well as the words or phrases that follow; thus, creating literary effects that correspond to and heighten the speech's context. Furthermore, by interrupting the flow of the beginning of a character's speech, the poet is able to highlight the emotional state or nature of the character who is speaking and lend a sense of gravity to either the message being delivered or the holy messenger.

Tasso's characteristic use of separated direct speech, which is not found frequently in either Boiardo's *L'inamoramento de Orlando* or Ariosto's *Orlando furioso*, enables his poem to achieve an effective representation of human and divine utterances, extending the expressive possibilities of ottava rima. Ultimately, this close examination of Tasso's unique form of separated direct speech, although not exhaustive, contributes to the scholarly understanding of Tasso's grave and realistic epic style.

YUJI MURASE

Table 1 Start and end line of the separated direct speeches in the three poems

<i>Liberata:</i> all direct speeches	line	1	2	3	4	5	6	7	8	total
Beginning	the number	165	27	75	13	81	21	81	21	484
	(%)	34.1	5.6	15.5	2.7	16.7	4.3	16.7	4.3	100.0
End	the number	6	44	4	92	14	48	25	251	484
	(%)	1.2	9.1	0.8	19.0	2.9	9.9	5.2	51.9	100.0
<i>Liberata:</i> separated type	line	1	2	3	4	5	6	7	8	total
Beginning	the number	32	0	29	3	35	8	29	3	139
	(%)	23.0	0.0	20.9	2.2	25.2	5.8	20.9	2.2	100.0
End	the number	2	10	1	19	2	18	7	80	139
	(%)	1.4	7.2	0.7	13.7	1.4	12.9	5.0	57.6	100.0
<i>Inamoramento:</i> separated type										
Beginning	the number	62	4	16	8	25	10	17	9	151
	(%)	41.1	2.6	10.6	5.3	16.6	6.6	11.3	6.0	100.0
End	the number	0	13	5	18	2	8	5	100	151
	(%)	0.0	8.6	3.3	11.9	1.3	5.3	3.3	66.2	100.0
<i>Furioso:</i> separated type	line	1	2	3	4	5	6	7	8	total
Beginning	the number	91	4	33	3	55	5	17	2	210
	(%)	43.3	1.9	15.7	1.4	26.2	2.4	8.1	1.0	100.0
End	the number	0	8	2	43	2	15	3	137	210
	(%)	0.0	3.8	1.0	20.5	1.0	7.1	1.4	65.2	100.0

Table 2 Length of the separated direct speeches in the three poems (in line numbers)

	<i>Liberata</i>		<i>Inamoramento</i>		<i>Furioso</i>	
length (line):	number	(%)	number	(%)	number	(%)
1	7	5.0	7	4.6	6	2.9
2	30	21.6	24	15.9	23	11.0
3	12	8.6	12	7.9	7	3.3
4	20	14.4	21	13.9	41	19.5
5	3	2.2	5	3.3	2	1.0
6	16	11.5	10	6.6	9	4.3
7	1	0.7	0	0.0	3	1.4
8	7	5.0	26	17.2	34	16.2
9 or more	43	30.9	46	30.5	85	40.5
total	139	100.0	151	100.0	210	100.0

Table 3 Parts of speech of the first separated word

	<i>Liberata</i>		<i>Inamoramento</i>		<i>Furioso</i>	
Part of speech:	number	%	number	%	number	%
imperative mood	20	31.3	4	10.3	9	25.7
indicative modo:	13	20.3	2	5.1	9	25.7
(present form)	(11)	(17.2)	(2)	(5.1)	(9)	(25.7)
(future forme)	(2)	(3.1)				
adverb	12	18.8	6	15.4	1	2.9
noun	10	15.6	16	41.0	2	5.7
(vocative)	(10)	(15.6)	(14)	(35.9)	(1)	(2.9)
(normal)			(2)	(5.1)	(1)	(2.9)
exclamation	4	6.3	8	20.5	8	22.9
conjunction	2	3.1	1	2.6	1	2.9
pronoun:	2	3.1			1	2.9
(personal)	(1)	(1.6)			(1)	(2.9)
(demonstrative)	(1)	(1.6)				
adjective	1	1.6	2	5.1	2	5.7
(demonstrative)	(1)	(1.6)				
(qualificative)			(2)	(5.1)	(2)	(5.7)
subjunctive mood					1	2.9
conditional mood					1	2.9
Total	64	100	39	100.0	35	100.0

APPENDIX 1

Interrupted direct speech in the three poems (initial line):

Liberata:

I.86.1, II.3.1, 11.7, 19.5, 21.3, 23.1, 23.5, 24.3, 32.3, 46.1, 52.5, 90.6, III.13.7, 26.7, 27.3, 53.3, 61.7, 73.7, IV.39.1, 49.5, 82.5, V.39.3, 42.3, 45.3, 53.6, 72.7, 81.4, 82.7, VI.12.5, 14.6, 17.5, 20.1, 25.3, 28.3, 33.1, 33.7, 36.3, 51.5, 95.7, VII.7.5, 8.5, 29.3, 47.7, 49.6, 51.5, 54.1, 84.3, 85.7, 95.1, VIII.5.5, 21.6, 34.5, 40.1, IX.9.1, 47.3, 80.5, 98.7, X.9.5, 10.1, 13.5, 14.7, 30.5, 37.1, 49.1, 52.7, 68.1, 74.5, XI.3.3, 21.3, 79.7, XII.7.3, 8.3, 10.7, 12.7, 39.5, 53.1, 61.6, 96.6, XIII.42.1, 68.3, XIV.7.1, 7.7, 8.1, 12.5, 25.5, 49.7, XV.1.5, 2.7, 6.1, 29.1, 29.5, 37.1, 44.1, XVI.14.1, 21.3, 63.3, 73.1, XVII.26.5, 39.3, 43.1, 49.3, 50.5, 59.7, 83.4, 85.1, 89.3 (cfr. n. 10), XVIII.51.7, 65.8, 73.3, 92.5, 99.3, 104.1, XIX.6.1, 10.1, 16.5, 40.3, 41.1, 64.5, 65.3, 70.5, 82.7, 84.5, 86.7, 90.7, 96.4, 103.8, 110.3, 114.5, 120.7, 126.6, XX.3.8, 4.5, 25.7, 45.5, 66.1, 74.7, 113.5, 123.5, and 136.7.

Inamoramento:

I. i.30.1, ii.23.1, 47.5, iii.15.5, 25.6, 47.3, 49.3, 80.1, 81.1, v.36.5, 48.1, 59.1, vi.14.5, 18.1, 19.4, 27.5, 29.1, vii.54.1, 55.1, viii.22.6, 27.1, ix.4.8, 5.1, 35.4, 51.7, 55.5, 59.5, 62.1, 64.1, 69.5, x.18.1, 25.5, xi.3.1, xii.19.1, 44.5, 69.1, xviii.9.7, 24.3, 36.3, 39.4, xix.8.3, 18.5, 50.5, xx.12.1, 25.7, 34.6, xxi.34.4, 42.1, 43.2, xxii.35.7, 43.7, xxiii.29.1, xxv.20.1, 32.1, 41.1, 49.1, xxvi.16.2, 59.1, xxvii.16.1, 49.1, xxviii.53.4, xxix.4.1; II. i.39.1, 45.1, 60.7, 65.3, 68.1, ii.8.1, 9.1, iii.31.3, 55.6, 66.8, iv.20.5, 31.3, v.34.8, 42.2, 43.5, vi.4.1, 9.8, vii.14.1, 50.7, viii.52.5, ix.15.1, xi.12.7, xii.10.5, 17.4, 37.5, 42.1, 43.8, 46.1, 48.2, xiii.33.6, 42.7, xiv.36.6, 48.1, xv.8.7, 36.3, xvi.35.1, 43.3, 52.1, xvii.42.1, xviii.23.4, xix.26.7, xxi.26.1, 47.3, 51.3, xxii.49.1, xxiii.50.4, 54.8, xxiv.29.1, 36.7, 53.8, xxvi.5.1, 9.1, 9.5, 23.5, 54.1, xxvii.9.6, 10.5, 27.1, xxviii.16.1, xxix.7.6, 42.1, 55.1, 62.3, xxx.30.5, xxxi.8.3; III. i.8.1, 42.1, 57.7, ii.43.5, iii.17.7, 24.7, 37.8, iv.34.5, 44.7, 55.1, vii.3.5, 4.1, 15.6, 19.1, 37.8, 39.3, 43.1, 59.1, viii.16.5, 19.3, 55.1, 60.6, 64.7, AND IX.13.1.

Furioso:

I.41.1, 57.1, 67.1, 73.1, 80.1, II.4.1, 16.1, 29.5, 46.1, 46.5, III.23.1, 66.5, IV.7.1, 9.1, 9.7, 29.1, 56.5, V.23.1, 27.5, 29.1, 31.1, 39.1, 45.6, 53.5, VI.10.1, 29.7, VII.47.1, VIII.73.3, IX.34.1, X.41.1, 46.1, 111.3, XI.8.1, 56.5, XII.41.1, 43.1, 63.5, XIII.3.1, 48.1, 51.1, 56.1, XIV.29.3, 40.1, 75.5, XV.19.1, 42.4, 46.3, 48.3, 62.3, 86.5, XVI.86.3, XVII.14.3, 39.3, 39.5, 50.5, 52.1, 127.3, XVIII.43.1, 49.5, 79.3, 88.3, 102.8, 129.1, 147.7, 189.5, XIX.4.5, 59.7, 67.1, 90.5, 100.1, XX.4.7,

70.3, 77.1, 122.5, 125.1, 129.7, 132.1, 138.1, 140.5, XXI.6.7, 7.3, 22.1, 27.1, 30.3, 32.1, 39.7, 45.1, XXII.35.7, 38.5, 47.1, 60.3, 61.1, 64.3, 73.5, 77.5, XXIII.7.4, 35.1, 35.5, 58.1, 58.3, 72.8, 75.1, 76.7, 91.6, XXIV.40.1, 77.3, 78.1, XXV.20.1, 22.1, 30.5, 34.3, 61.5, 67.7, 90.1, XXVI.4.5, 5.1, 6.5, 38.3, 48.7, 58.1, 80.3, 103.5, 107.5, 109.1, 114.3, XXVII.59.5, 62.5, 66.1, 66.3, 77.1, 98.1, 117.5, XXVIII.7.1, 13.3, 18.5, 35.5, 38.6, 45.1, 45.5, 50.5, 57.5, 59.4, 60.2, 61.1, 61.5, 67.1, 69. 1, XXIX.13.5, XXX.5.7, 20.5, 32.1, 61.1, 81.5, XXXI.46.1, XXXII.18.1, 56.3, 70.5, 86.3, 89.7, XXXIII.31.1, 38.1, 72.1, XXXIV.5.5, 80.3, XXXV.6.1, 36.1, 39.1, 50.3, 59.1, XXXVI.35.2, 45.2, 83.1, XXXVII.44.5, 63.1, XXXIX.47.3, XL.43.6, 47.7, 52.1, 52.5, 53.1, 53.5, XLI.6.1, 39.1, 53.1, XLII.62.5, 90.2, 94.5, XLIII.27.5, 51.5, 55.1, 60.6, 71.3, 91.1, 94.3, 109.5, 160.1, XLIV.69.5, 70.1, XLV.16.1, 31.7, 83.5, 87.1, 92.5, 97.1, 108.5, XLVI.23.1, 34.1, 58.7, 90.5, and 105.3.

APPENDIX 2

All the instances of direct speech in which an expression of reporting is inserted after the first word:

Liberata:

I.86.1, II.3.1, 11.7, 21.3, 32.3, III.53.3, 73.7, IV.82.5, V.53.6, 81.4, VI.14.6, 17.5, 20.1, 25.3, 33.1, 36.3, VII.7.5, 8.5, 47.7, 49.6, 51.5, 85.7, 95.1, VIII.5.5, 21.6, 34.5, 40.1, IX.9.1, 98.7, X.13.5, 52.7, 74.5, XI.3.3, XII.12.7, 39.5, 96.6, XIV.8.1, 12.5, XV.1.5, 6.1, 29.1, 29.5, 44.1, XVI.21.3, XVII.26.5, 83.4, XVIII.65.8, 92.5, XIX.10.1, 16.5, 40.3, 65.3, 70.5, 82.7, 86.7, 96.4, 103.8, 114.5, 120.7, 126.6, XX.3.8, 25.7, 45.5, and 113.5.

Inamoramento:

I. II.23.1, III.25.6, IX.4.8, 35.4, 55.5, 69.5, XVIII.9.7, XX.34.6, XXI.34.4, XXII.35.7, XXV.32.1, XXVI.16.2, XXVII.49.1; II. I.45.1, 65.3, 68.1, III.55.6, IV.20.5, 31.3, V.42.2, XI.12.7, XII.37.5, XIII.42.7, XIV.36.6, XVI.35.1, XVIII.23.4, XIX.26.7, XXI.47.3, 51.3, XXIV.36.7, XXVI.9.5, XXVII.9.6, XXIX.42.1, 55.1; III. III.24.7, 37.8, VII.37.8, 39.3, and VIII.64.7.

Furioso:

I.41.1, 67.1, II.46.1, IV.56.5, V.31.1, X.46.1, XII.41.1, 43.1, XIV.29.3, 75.5, XVII.39.3, 39.5, XVIII.43.1, 79.3, XIX.59.7, XX.70.3, XXI.22.1, XXIII.76.7, XXV.20.1, 90.1, XXVI.5.1, XXVIII.7.1, 18.5, 45.5, 59.4, 60.2, 69.1, XXX.32.1, 61.1, XXXIII.31.1, 38.1, XXXVI.35.2, XL.52.5, XLV.83.5, and XLVI.105.3.

A B S T R A C T E K E Y W O R D S

MASSIMO COLELLA, *Torquato Tasso e il «De fuga saeculi» di Sant’Ambrogio. Una nuova fonte (e altro) per il «Monte Oliveto»* [Premio Tasso 2020]

Abstract: The present paper aims at tracing a correct semantic decoding of the *Monte Oliveto* (a poem on a sacred subject belonging to the last phase of Torquato Tasso’s literary production), almost always obtained through the acknowledgment of intertextual referents, and providing a large series of clarifications useful for the interpretation of the text.

The essay identifies with absolute certainty an important source underlying the texture of the poem (and, in particular, of a long section of it), the *De fuga saeculi* by Saint Ambrose: a truly decisive source which, despite its conspicuous importance in the economics of the *Monte Oliveto*, has so far remained hidden in the history of studies.

Once unveiled, the patristic model allows us to enter the poet’s intertextual workshop, evaluating the strategies and methods of re-elaboration, and to better understand the *lictera* itself of the taxian text.

The essay demonstrates, in a broader perspective, the absolute need to relate the poem to its sources, be they biblical, patristic or hagiographic (with reference, for this latter point, to the biographies of Bernardo Tolomei, founder of the Olivetan Congregation).

Keywords: *Monte Oliveto*, Saint Ambrose, *De fuga saeculi*, patristics, intertextuality

YUJI MURASE, *Some effects of separated direct speech in Tasso’s «Gerusalemme liberata»* [Premio Tasso 2020]

Abstract: Torquato Tasso uses direct narrations actively and effectively in his *Gerusalemme liberata*. A direct speech is generally accompanied by an expression of reporting (e. g. “he said”) which precedes the speech or is inserted in it. Tasso makes a skillful use of the insertion of reporting expression, creating various effects in his epic. This essay examines instances of the direct speech separated by the insertion of reporting expression in *Gerusalemme liberata*, making a statistical comparison with those of Boiardo’s *L’Innamoramento de Orlando* and Ariosto’s *Orlando furioso*. The data reveals that Tasso has a tendency to insert the reporting expression immediately after the first word of the speech. This characteristic separation has a function of emphasizing a word or a phrase following the insertion of reporting, as well as the first isolated word. Furthermore, it contributes to making a vivid depiction of the speaker in dramatic situation by interrupting

his speech at its beginning. It also gives a tone of graveness to some supernatural beings who say an important message. The study concludes that Tasso uses his particular type of direct speech to create a realistic epic like the works of Vergil or Homer.

Keywords: *Gerusalemme liberata*, direct speech, reporting expression, graveness

MASSIMO COLELLA, «*Voi avete albergato le muse fra' negozi*». *La tensione desiderativa delle fughe perenni ne «Il Malpiglio secondo»*

Abstract: Torquato Tasso wrote the dialogue *Il Malpiglio secondo ovvero del fuggire la moltitudine* between 1583 and 1585, during the period of internment in the hospital of Sant'Anna.

Although the apparently anodyne nature of the title makes one think at first glance of a text in which an ancient cultural and literary *topos* is wearily repeated, the dialogue actually turns out to present numerous original aspects.

A polycentric intellectual (and existential) voyage, always open to changes of perspective and characterized by various points of view and philosophical achievements that are continually overcome, is the centrepiece of the rich analysis provided in this essay.

Keywords: *Dialoghi, Il Malpiglio secondo*, library space, *Wunderkammer*, act of reading, mnemonic system, philosophy, loneliness, multitude, voyage, escape

SERENA NARDELLA, «*Rimuovere il velo da la scena*». *Sul mutamento linguistico della «Conquistata»*

Abstract: The research has been developed with the objective of analyzing the linguistic rework of the *Gerusalemme Conquistata*, initially focusing on ideological and content differences compared to the *Liberata*, then on the linguistic modalities of the second poem in order to identify potential alterations with respect to the first. After a careful observation of the sixteenth-century polemical writings written by the Academicians of the Crusca and the defenses of Tasso and other literary men, the linguistic features discussed were isolated and their frequency was verified in parallel in the two works and in the contemporary and previous production, in order to investigate the origin of the critical interventions and of the new stylistic choices of the poet.

Keywords: Torquato Tasso; *Gerusalemme Liberata*; *Gerusalemme Conquistata*; History of the language; Accademia della Crusca

ELENA DE BORTOLI, *I libri storici dell'Antico Testamento nella «Gerusalemme conquistata»: quattro figure esemplari*

Abstract: In the rewriting of the *Gerusalemme Liberata*, the Historical Books of the Bible (especially the Pentateuch and the Books of Kings) have an important role. Tasso, in fact, uses some exemplary figures of the Old Testament to achieve his goal, that is the realization of his ideal of the epic Christian poem, where the First Crusade becomes part of the sacred history. The figures examined in this paper are David, Solomon, Moses and Joshua; all these characters are mentioned through their works (for Solomon, the construction of the Temple in Jerusalem and its furniture), their glorious actions (David who kills Goliath), their miracles (the miracle of the manna in the desert; God that stops the curse of the sun to allow Joshua to defeat the Amorite). However, Tasso also writes about their sins and vices, all punished by God (for example the lust of David for Bathsheba, punished with the death of their first son). Many of these quotes are used to provide accurate geographical indications (Tasso usually mentions specific places around Jerusalem, referring to events happened there) that not only respond to the need for a greater truthfulness of the poem but also have the essential task of giving an example and a moral teaching to the reader.

Keywords: *Gerusalemme conquistata*, David, Salomone, Mosè, Giosuè

ELENA BILANCIA, *Encomio, idolatria e purgazione nel «Cataneo ovvero de gli idoli» e nel progetto editoriale delle «Rime» di Torquato Tasso*

Abstract: The article aims to offer an interpretation of the thematic tripartition of Torquato Tasso's *Rime*, according to the order envisioned by the author at the beginning of the 1590s. Following the arguments on lyrical praise expounded in the dialogue *Il Cataneo ovvero de gli idoli* (1585) and in other theoretical considerations of those years, the paper attempts to trace in epideictic rhetoric the criterion for ordering the three books of Tasso's lyrical corpus. The macro-structural division into amorous rhymes, praises of illustrious women and men, and finally praise of "sacred things" seems to follow an ascending path towards the sacred, aimed at glorifying the poet's genius in a *crescendo* parallel to the value of the lyrical subject and at purging the language of all simulacra generated by poetic mimesis.

Keywords: Epideictic rhetoric; Lyrical theory; Idols; Poetic purgation

MARIKA INCANDELA, *Osservazioni su strutture e forme della canzone «Osanna»*

Abstract: The essay proposes a study of the songs printed in the 1591 *Osanna* edition, in order to define their metrical and stylistic physiognomy. The analysis begins with the examination of the metrical schemes used, the model from which they are taken and the number of stanzas each song consists of. In particular, the

revival of Petrarch's model is highlighted by the use of metrical schemes inspired to the *Canzoniere*. The morphology of the stanzas is then examined on the basis of the absence or presence of links between the *piedi* and the *sirma*, through processes of syntactic coordination/subordination or *enjambement*. In the end, Tasso's song *O ne l'amor che mesci* – Osanna CXLVII – is analysed with particular attention to the different strophic types alternating throughout its structure.

Keywords: Osanna songs metric, syntax, Petrarch's model

SELENE SCARSI, *A recently-discovered Addition to the Poems in Praise of Violante Visconti: an unpublished, and hitherto unknown, autograph Canzone in Bernardo Tasso's hand*

Abstract: This article brings to light, for the first time, a hitherto unknown and unpublished autograph canzone in Bernardo Tasso's hand, currently in private ownership. The 78-line poem, in five stanzas, is part of a series of twenty-seven poems written in praise of Milanese noblewoman Violante Visconti, and can be dated to the early 1520s. Signed 'Il Passonico' (Tasso's Arcadian nickname), it carries the same authentication as the majority of the other poems for Violante Visconti (Giovanni Galvani, Ferrara 1842). The paper includes the full text of the canzone as well as some critical annotations, and it hopes to offer a significant contribution to the extant scholarship on Bernardo Tasso's juvenilia.

Keywords: Bernardo Tasso; manuscript; autograph; canzone

MATTIA PERICO, *La risata Liberata. La «Gerusalemme» di Marcello tra pedagogia e umorismo*

Abstract: In the field of reinterpretations of the classics, Marcello Toninelli and his *Rinaldo: la Gerusalemme Liberata a fumetti* stand out for their irreverence and refinement.

The article explores and also explains Marcello's working method, starting from his *Dante* up to the reinterpretation of the Tasso's masterpiece. By frequently comparing tassian octaves and humorous strips, we will focus on adherence to the text, on the quotes and on the types of humor put into play by the cartoonist, as well as on his pedagogical intent.

Keywords: Marcello Toninelli, comic strip, *Gerusalemme Liberata*, reinterpretations, humor

UBERTO MOTTA, *«Che le carte non fosser come l'arene del mare». Sul corpus dei «Dialoghi»*

Abstract: From the mid-1950s to present scholars explained and interpreted Tasso's *Dialogues* from different points of view and with different

results. In 2017 at the University of Fribourg a team of researchers was established, led by the author of this paper, with the aim to produce a new edition of this work, fully annotated. In this article, data collected by the team researchers are provisionally summarized in order to propose a critical review of Tasso's work. Contrary to what has often been assumed, the coherence and originality of the corpus are largely confirmed. Our findings indicate that Tasso uses a very large set of ancient and modern sources to fix by writing the fundamental issues of his own culture and of the late-Renaissance civilization.

Keywords: Torquato Tasso; *Dialogues*; annotated edition; intertextuality; Renaissance Aristotelianism; Renaissance Platonism