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Comitatus: A Journal of Medieval and Renaissance Studies

Title

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Permalink

<https://escholarship.org/uc/item/946639gp>

Journal

Comitatus: A Journal of Medieval and Renaissance Studies, 18(1)

ISSN

0069-6412

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Publication Date

1987-10-01

Peer reviewed

RINALDO AND HIS ARMS IN THE *GERUSALEMME LIBERATA*

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If we compare Rinaldo to the other protagonists of the *Gerusalemme liberata*, we could at first consider him as a superficial and unchanging character. Next to Tancredi, for example, he appears particularly "light" and merely taken by juvenile enthusiasm in facing his adventurous life. Tancredi's experience, in fact, bears the mark of anguish and remorse as when he is taken prisoner in Armida's castle:

misero! i' perdo, e non so già se mai
in loco tornerò che l'alma trista
si rassereni agli amorosi rai."
Poi gli sovien d'Argante, e più s'attrista
e: "Troppo-dice-al mio dover mancai;
ed è ragion ch'ei mi dispreggi e scherna!
O mia gran colpa! O mia vergogna eterna!"

(I lose, and do not know if I shall walk
back once again where my afflicted soul
will see her lovely glance, and find its peace."

His sadness growing, he recalled Argante,
and moaned: "Too much my duty I forgot,
and he has every right to scorn my fame.
O my great fault! O my eternal shame!")¹

The mind of Tancredi is often torn by the two opposite feelings of duty as a Christian soldier and of passion that draws him away from the crusaders' camp in pursuit of Clorinda. This torment is explicitly described by Tasso (VIII. 50.1-2) thus giving the character a lively interior life. Later on, when Tancredi kills Clorinda, the poet spends a few lines describing his state of mind (XII.75 and following). Tancredi is an openly tormented character whose emotions are clearly recognizable to the reader.

Goffredo goes through an inner evolution as well. According to Chiappelli, his crisis is symbolized by the rejection of the arms with which he is accustomed to fighting in order to wear a light armor more suited to a footsoldier than to a commander.² Not only the fact that he changes his attire, but also his attitude is a sign of his new state of mind. As it has already been stated by Chiappelli, Goffredo is not silent and passive as he used to be, but he is talkative and eager to fight in person under the walls of Jerusalem in order to gain personal and earthly glory (L., *ibid.*). He completely forgets at this moment that, on the contrary, he has to be the executor of the divine will.

Rinaldo, even if compared to the pattern appearing in the *Rinaldo*, does not seem to undergo any inner crisis or process of maturation. Already in the *Rinaldo* he is described as a young warrior "acceso dentro d'onorato sdegno (burning inside with honorable indignation)" where often growing impatience is combined with sudden and temporary fury. We can take the combat against Clarice's escort as an example: "a Rinaldo il gran furor tremendo / fugge da l'alma in un medesimo tratto (the great, terrible fury / suddenly escapes from Rinaldo's soul)" (R. IV.39.5-6). Furthermore, his craving for glory marks him from the start. Tasso mentions it from the first octave:

Canto i felici affanni e i primi ardori
che giovinetto ancor soffrì Rinaldo,
e come il trasse in perigliosi errori
desir di gloria ed amoroso caldo.

(I sing the lucky labors and the first ardors
that Rinaldo suffered when he was young,
and how his craving for glory and the heat of love
brought him to make dangerous mistakes.) R. I.1.1-4

The character of Rinaldo slides through adventures without caring too much. Battle and duels are only a means to increase his personal glory; he burns with the yearning to obtain eternal fame among men (R. I.35.3-4).

In the *Liberata* as well, Rinaldo is a young boy looking forward to glory and action. We can see him in the first canto when from heaven God surveys the crusaders' troops and:

Scorge in Rinaldo e animo guerriero
e spirti di riposo impazienti;
non cupidigia in lui d'oro o d'impero
ma d'onor brame immoderate, ardenti.

(in Rinaldo saw a dauntless soul
and a brave heart impatient of repose,
with neither greed for gold or for command
but only a burning, boundless thirst for fame.) I.10.3-6

Or after he has fled the camp because he killed Gernando in a duel:

Parte, e porta un desio d'eterna ed alma
gloria, ch'a nobil core è sferza e sprone;
a magnanime imprese intent'ha l'alma,
ed insolite cose oprar dispone:
gir frai nemici; ivi cipresso o palma
acquistar per la fede ond è campione.

(He leaves, and with him goes that fierce desire
for lasting fame which spurs his noble heart.
His soul still dreaming of bright deeds of fame,
he wants to do the most uncommon things:
to fight the Pagans, and to win or die
in honor of the faith which he defends.) V.52.1-6

After having been freed from Armida's enchantment: "e s'arma frettoloso, e con la speme / già la vittoria usurpa e la previene (Arms! Arms at once! His dreams began to fare / so fast, he grabbed Victory by the hair)" (XVII.82.7-8). The adventures he experiences never modify the direction of his feelings and desires. He is indignant when he discovers that Goffredo has decided to punish him for the death of Gernando and again after he has seen his reflection in the shield shown to him by Ubaldo and Carlo.

Indignation, haste, craving for heroic exploits and glory are the main traits of Rinaldo. Yet, every adventure seems to slide off of him like a drop of oil on a clean surface. Tasso, however, has given a clue that allows us to trace the evolution of this hero in the *Gerusalemme liberata*, a key to understanding his character. If Rinaldo is one of the protagonists of the poem, he must then differ from other characters in "something" that the others do not have or that they possess in some minor way. Rinaldo must have his personal trait. I believe that the "qualification différentielle," as Hamon defines it,⁴ of Rinaldo is his arms and specifically the fact that he loses and regains them in the course of the poem. Goffredo's crisis as well is marked by his change of armor. Tasso combines this action with explicit hints about the feelings of the crusaders' commander. This does not happen in the case of Rinaldo. Since the feature that strikes us most in Rinaldo

is that he is a warrior, we can try to trace his story through the vicissitudes of his arms.⁵

Rinaldo is a young man burning with warlike fervor. When he is wearing his suit of armor, ready to fight: “*se l miri fulminar ne l’arme avolto, / Marte lo stimi; Amor se scopre il volto* (If you should hear thunder, clad in steel, you’d deem him Mars; Love, with the face revealed)” (I.58.7–8). From the first canto we notice the dominant patterns of his behavior. When he is dressed up in armor, he is a fierce warrior (Mars himself!); but when he lifts the sallet and shows his face, which is something that will happen to him later as well, he does not express fierceness or strength, but a youth that makes everyone fall in love with him.

Rinaldo is presented as the “champion” of the crusaders. Some of his features are constantly present in the poem and they appear and disappear according to the physical and psychological situations which he experiences. From the top of the tower of Jerusalem, Erminia recognizes Rinaldo through the “bianco augello (the white eagle)” (III.37.5), the symbol of the Estense family that shines on the hero’s breastplate. The use of the color white is symbolic of the character at this point in the adventure. Rinaldo’s whiteness is also related to the purity of the defender of the Christian faith who has “*nel pregio de la spada eguali / pochi o, nessuno* (few men can match his sword’s stupendous art)” (III.38.1–2). In addition to the “bianco augello,” the other parts of Rinaldo’s arms that recur most frequently in the descriptions are the sword and the right hand that holds it: “*Rinaldo ha nome; e la sua destra irata* (Rinaldo is his name; his wrathful hand)” (III.39.1). During the duel against Gernando, Rinaldo is seen “*nudo ne la destra il ferro stringe* (with his naked sword in his right hand)” (V.26.8) and “*la fulminea spada in cerchio gira* (whirling his sword about, as fast as lightning)” (V.29.6). Further on, at the eighteenth canto, he faces the enchanted wood with “*stringe il ferro ignudo* (his sword un-sheathed)” (XVIII.33.8). Once more, in the nineteenth canto, while he makes the assault on Jerusalem with the others, “*la fera spada il generoso estolle* (the brave knight whirled his quick, ferocious sword)” (XIX.31.5) and we read of the “*invitta mano* (unvanquished hand)” (XIX.50.1).

The last recurring detail in the description of Rinaldo’s character is the head or helm. When in the third canto he wants to revenge Dudone: “*ché nulla teme la sicura testa / o di sasso o di strai nembro o tempesta* (with his head covered / tempests of stone and darts he does not dread)” (III.51.7–8). When Armida, thirsty for vengeance against Rinaldo, asks her champions for satisfaction, she wants the head of her former lover: “*al barbaro inumano tronchi il capo odioso e me ’l presenti* (present to me the hateful head of that inhuman beast)” (XVII. 47.5–6). Moreover,

Rinaldo takes off his helm very frequently (e.g. XIV.59 and following) or is invited to do so (XVIII, 32, 5). In the end, it is interesting to point out that the Estense is always surrounded by a halo of shining metal. Rinaldo is a blazing character: "come folgore suol, ne l'arme splende (in all his armor instantly he shines)" (V.44.6). Thus Rinaldo appears as hand/sword, head/helm, eagle/color/blaze. We will follow all these elements throughout the poem and try to trace Rinaldo's evolution taking them as its signs.

Rinaldo is initially the most valiant warrior together with Tancredi and Goffredo. He does not retreat from danger and strikes his enemies with cruelty. When the crusaders' camp has been contaminated by Armida, he is pushed by Eustazio to put forward his candidacy as the leader of the "avventurieri." Gernando, envious of his valor and wishing to become leader himself, defies Rinaldo and is killed by him in a duel. Goffredo decides that the Estense should be punished and the latter, in order to avoid punishment, leaves the camp. This is the first scene in which the warrior wears his suit of armor and takes up his arms. Up until now Tasso has provided swift glimpses of parts of Rinaldo's arms, but now he shows him as he dresses himself from top to bottom. Rinaldo goes away indignant and adds to the many desertions which the crusaders' camp is experiencing. Tasso, however, has not wasted a single verse to describe the "clothing" procedure of the other warriors fleeing the camp. Rinaldo's armor, on the contrary, marks an important turning point in the crusaders' adventure. The right arm of the Christian army, the leading warrior, goes away:

Ciò detto, l'armi chiede; e 'l e 'l busto
 di finissimo acciaio adorno rende
 e fa del grande scudo il braccio onusto,
 e la fatale spada al fianco appende,
 e in sembante magnanimo ed augusto,
 come folgore suol, ne l'arme splende.
 Marte, e' rassembra te qualor dal quinto
 cielo di ferro scendi e d'orror cinto.

(This said, he wants his arms, and soon puts on helmet and armor of the finest steel.

Then he uplifts his great and weighty shield,
 and then hands on his side his fatal sword.

Now with the majestic glory on his face
 in all his armor instantly he shines.

You he resembles, when from the fifth heaven,

with horror crowned, O Mars, to earth you're driven.) V.44.1-8

Here are all the qualitative elements of Rinaldo: the helm, the sword, the blaze, and the shield. This putting on of arms, though, has altogether a negative value. Rinaldo leaves the camp with "core insuperbito (his tumid spirit and ferocious heart)" (V.45.1-2). It is not by accident that Tancredi, trying to convince him not to leave, advises him to put aside his fierce pride (V.47.1-2). With this act of pride Rinaldo refuses the responsibility that his guiltiness entails and, as a consequence, the duty to fight the Holy War. After Rinaldo's departure the camp appears "scemo / quasi corpo cui tronco è braccio o mano (empty / a body with an arm or hand cut off)" (V.50.5-6). The crusaders' body has lost its right arm. The first crisis of Rinaldo is therefore expressed by his taking up arms driven by pride and wrath. It is stated in the word of Goffredo: "or vado errando (Let him now wander far)" (V.59.5) where "errare" has the double meaning of making a mistake and wandering.

From this moment until his encounter with Armida in the enchanted garden, Rinaldo is consigned to the periphery of the story. He nonetheless influences the actions of the crusaders when they are confronted with his arms or the ones that are destined for him. This is illustrated by the episode of the sword of Sveno, a dead knight whose weapon is promised to the Estense. The only survivor of the massacre of the squad of Sveno speaks in this way:

Resta che sappia tu [Goffredo] chi sia colui
 che deve de la spada esser erede.
 Questi è Rinaldo, il giovenetto a cui
 il pregio di fortezza ogn'altro cede.
 A lui la porgi, e di' che sol da lui
 l'alta vendetta il Cielo e 'l mondo chiede.

(And one more thing: I want you now to know
 who the great heir to this great sword will be.
 Rinaldo is his name—the brave young knight
 whose dauntless soul no other man can match.
 Give it to him, and say that heaven and earth
 expect the great revenge from him alone.) VIII.38.1-6

Handing the sword over to Rinaldo is not only a gesture to honor his valor, but a ritual act, an investiture of a knight by God. Rinaldo is the knight "par excellence." He is the arbiter of the victories and defeats of the Christian army, but he is not at the camp at present.

Rinaldo's continuing influence is further seen when a squad which had gone out to make a raid finds a decapitated body wearing Rinaldo's armor. When they arrive back at the camp carrying the arms of Rinaldo, the crusaders are plunged into consternation:

Corre il vulgo dolente a le novelle
 del guerriero e de l'arme, e vuol vedelle.
 Vede, e conosce ben l'immensa mole
 del grand' usbergo e 'l folgorar del lume,
 e l'arme tutte ove è l' augel ch' al sole
 prova i suoi figli e mal crede a le piume;
 ché di vederle già primiere o sole
 ne le imprese piu grandi ebbe in costume,
 ed or non senza alta pietate ed ira
 rotte e sanguigne ivi giacer le mira.

(In sorrow, at such tidings of the lad,
 to view those weapons every warrior sped.
 At once they recognized the bulky weight
 of the great breastplate and its dazzling light,
 with a sweet tiny fledgling painted on,
 attempting its first flight unto the sun.
 Whether alone or first, those arms had been
 a most familiar sight in every strife.
 With boundless pity, and with rage profound,
 they saw them broken, bloodied, on the ground.)

VIII.48.7-8, 49.1-8

The arms of the hero brought back to the camp are empty, but they have retained all the identification marks of the character that, as a consequence, Rinaldo no longer possesses: the blaze, the whiteness of the eagle, the helm (VIII.52.7-8, 53.1, 3-4). In order to understand this episode one must jump forward in time and take the tenth canto into consideration. At that point the "avventurieri," freed by Rinaldo from Armida's prison, tell that the Estense killed Armida's pagan escort that guarded them and abandoned his broken and blood-stained arms (X.72.7-8). Further on the Wizard of Ascalona explains in detail to Ubaldo and Carlo the adventures of Rinaldo:

egli avendo l'arme sue deposto,
 indosso quelle d' un pagan si pose;

forse perché bramava irsene ascosto
sotto insegne men note e men famose.

(There, having tossed all of his arms aside,
he had put on a Pagan's uniform,
hoping perhaps he might unnoticed go,
wearing a common, inconspicuous suit.) XIV.53.1-4⁶

The fact that Rinaldo gives up the arms which he had worn when he left the camp confirms that the first "clothing" had been a temporary one, motivated by pride and, for this reason, making him deviated from his task as a warrior. The second "clothing," when he wears the arms of a heathen, is the sign of his persistence in wrongdoing. When Rinaldo takes off his suit of armor he expresses his interior crisis. He is his arms. Without them, he is no longer a warrior, his main function in the poem. His mental aberration and his crisis are automatically passed on to the crusaders. Right under the arms of Rinaldo, believed dead, Argillano and his comrades meet in order to organize a revolt against Goffredo.⁷ The armor has become the symbol of deviation because it has been abandoned by Rinaldo who is now carrying the arms of a heathen soldier.⁸

The progressive "undressing" of Rinaldo can be followed in detail. He has already left behind the arms marked with the eagle of the Estensi in order to wear the unmarked ones of another. Then, in front of Armida's boat, he leaves his squires, further abandoning his arms and warlike attributes. In the end, at the peak of his crisis "disarma la fronte e la ristaura / al soave spirar di placid' aura (his forehead he disarmed / which by sweet breezes was caressed and charmed)" (XIV.59.7-8). With this simple and natural gesture he waves aside all the worries and fatigue of the soldier.

If Rinaldo is his arms and the arms are Rinaldo, at this point he is no longer himself. He is covered with flowers instead of wearing armor (XIV.68.1-5). In the magic Armidia's garden Rinaldo is no more a soldier but a young man dealing with a fascinating woman. He offers himself to the pleasures of love and forgets his role as a combatant. He turns from knight to young man and cherishes his escape from everyday life. Rinaldo has finally entered a world from which he had always been excluded by duty. Baldassarri notices the dispersive power that love has in regard to the Holy War (B., 68). Getto distinguishes two areas in the *Liberata*: the one dominated by the roaring of the arms and the other remote from battle (G., 9). Rinaldo is now in the second area which does not belong to the warlike universe but to the one of love.

It is therefore logical that in the enchanted garden of Armida the objects that belong to Rinaldo's personality as a soldier become useless or are transformed:

Dal fianco de l'amante (estranio arnese)
 un cristallo pendea lucido e netto.
 Sorse, e quel fra le mani a lui sospese
 a i misteri d'Amor ministro eletto.
 Con luci ella ridenti, ei con accese,
 mirano in vari oggetti un solo oggetto:
 ella del vetro a sé fa specchio, ed egli
 gli occhi di lei sereni a sé fa spegli.
 (A bright and spotless crystal (what is that?)
 hangs from the lover's side. She raises now,
 and, holding it aloft with both hands,
 he ministers the mysteries of Love.
 She with gay glances, he with flaming gaze,
 through many an object only one they view:
 herself she mirrors in the glass, and he
 uses her eyes to mirror his own glee.) XVI.20.1-8

At Rinaldo's side a sword does not hang anymore, but a mirror, or rather, a crystal. This word not only gives the idea of reflecting images, but also of fragility and futility. Such an object has nothing to do in a soldier's sword sheath. In the blaze of Armida's garden, Rinaldo gives into the egotistical pleasure of love. As Chiappelli states the mirror is a diaphragm that separates them and does not tie them (L., note 20, 645). Each one sees only the self in the other. Armida looks in the mirror and Rinaldo looks at the reflection of himself in Armida's eyes.

The arrival of Ubaldo and Carlo "pomposament armati" creates an element of disturbance in the enchanted place. the presence of these two soldiers is not in tune with what surrounds them. Ubaldo and Carlo have come to recall the Estense to his duty. They bring with them some magic ritual paraphernalia that has the power to save them and Rinaldo from the spell of the enchantress. One of these objects is a shield that they have been given by the Wizard of Ascalona:

e d'adamante
 un scudo ch' io vi darò gli alziate al volto,
 sì ch' egli vi si specchi, e 'l suo sembante

veggia e l'abito molle onde fu involto,
 ch' a tal vista potrà vergogna e sdegno
 scacciar dal petto suo l'amor indegno.

(The shield of adamant
 so that as in a mirror he may watch
 himself and the effeminate garb he wears:
 shame and disdain will at that sight remove
 from his young breast all his unworthy love.) XIV.77.4-8

As soon as Rinaldo faces the shield:

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

(Turning his glance to that gleaming shield,
 he in that mirror sees himself at once,
 effeminately groomed, his hair, his cloak
 beribboned, fragrant with lascivious smell.
 A sword—where is his sword? Oh, there it is:
 a useless piece of luxury, a toy,
 so daintly, it seems a futile ornament,
 and not a soldier's deadly instrument.) XVI.30.1-8

The shield shines so brightly that it surpasses the splendor of the garden. It is so polished that it allows Rinaldo to recognize his own "brightness" and to look at his reflection in it. The image returned by a shield, however, is always less perfect than one reflected by a mirror. If the shield is able to compete in perfection with the images returned by the mirror, it must have something more in order to attract Rinaldo's attention. He must be in front of a revealing object that upsets him to the point of making him lower his look in shame and think of his sword.

So far, we have seen Rinaldo's thirst for glory and his desire to be a combatant. When Tasso uses adjectives such as "fatale" or "inevitabile" (V.44.4, XVI.33.8) in referring to Rinaldo's sword, he indicates that the destiny of Rinaldo is to be a warrior. In the garden he has lost his fighting spirit and he is surrounded by things which are useless in battle. The

shield is an integral part of a knight's apparel. The importance of seeing himself in it does not reside in how clear the reflected image is, but the symbolic meaning of the act. When confronted with the shield, Rinaldo becomes aware of how useless a sword can appear in a place like the garden and how futile a mirror is in battle. Ubaldo and Carlo have come to recall Rinaldo to duty. The shield entices him as cheese does mice. It is a bait to free him from the spell.⁹ It is therefore a "metaphysical mirror" in which Rinaldo sees his potential image as a warrior.

Rinaldo has let himself go and has forgotten his duty towards the combative society he had been integrated into as a boy. Now he recovers from the crisis and offers himself to Armida as her champion, bringing his love under the rule of the knightly code.¹⁰

Anch'io in parte fallii; s' a me pietate
 negar non vuo', non fia ch' io te condanni.
 Fra le care memorie ed onorate
 mi sarai ne le gioie e ne gli affanni,
 sarò tuo cavalier quanto concede
 la guerra d' Asia e con l'onor la fede.

(I, too, in part have sinned; so I cannot
 condemn you, if you cannot pardon me.

In both the joy and sadness of my life
 you'll be perhaps my dearest memory.

I'll be your champion; but this Asian war,

my honor, and my faith, must come before.) XVI.54.2-8

At this moment Rinaldo has fully recovered himself. When he leaves Armida, Tasso again calls him "il guerrier (the knight)" (XVI.56.5). Totally himself now, Rinaldo needs new arms and finds them hanging from a tree and shining in the night under the moonlight (XVII.58.1-4).

The reintegration of Rinaldo into the confraternity of the combatants takes place through a ritual that goes from his wearing of the arms given him by the Wizard of Ascalona to regaining the color white, the original hue of his surcoat. Thus far the arms have acquired again their original blaze, but they still have to obtain whiteness, that is, purity. Ascalona advises him not only to defeat external enemies, but also internal ones by use of those arms. This means that he will have to fight the enemies of Christendom as well as his tendency to deviate from the role that he has accepted in becoming a member of a fighting society. The Wizard of Ascalona makes clear to him again the crusaders' army hierarchy: Rinaldo is the right arm and Goffredo the mind.

The ritual goes on with the delivery of the sword of Sveno. Rinaldo has found again the parts of his "armor/personality" that he had spread all over Palestine: the blazing suit of armor, the helm, Sveno's sword. When he goes to the Mount of Olives for the last ritual of confession he comes back having reacquired the last of his qualities: purity and whiteness.¹¹ The crisis of Rinaldo is over. If in the enchanted wood he is tempted to take off his helm, he does not do it (XVIII.32.5). When Rinaldo comes out of the wood he is not longer described as a young boy: "Ed ei da lunge in bianco manto / comparia venerabile e severo (Far away in his white cloak / glorious and stern, the warrior appeared)" (XVIII.39.5-6). Maturation has taken place and his is now a man.

The adventure of the crusaders' champion has come to its end. Rinaldo is the one to drive the Christian flag into the walls of Jerusalem. All the cantos following the eighteenth are filled with his exploits. He is again "la spada e la mano" of the crusaders' army. On the walls of Jerusalem he offers his hand to Eustazio who had been the cause of his departure from the camp thus showing the nobility of his spirit (XVIII.79.1-4). In addition to his arms, Rinaldo has regained his own sense of responsibility. This "falling in line again" is confirmed by his renewal to Armida of the typical chivalrous offer: "nemico no, ma tuo campione e servo (not a foe, but still your knight and slave)" (XX.134.8).

NOTES

1. Torquato Tasso, *Gerusalemme liberata*, ed. Lanfranco Caretti (Milano, 1957) VII.49.2-8. All the quotations from the poem will be indicated in this article with the number of the canto. English translation by Joseph Tusiani, *Jerusalem Delivered* (Rutherford, 1970).

2. Torquato Tasso, *Gerusalemme liberata*, ed. Fredi Chiappelli (Milano, 1982), Introduction, 24. The quotations from this edition of the *Liberata* will be indicated in this article with the letter L. This edition of the poem by Tasso with commentary by Fredi Chiappelli and Fredi Chiappelli, *Il conoscitore del caos* (Roma, 1981) are the texts on which I based my studies for this article. I would like to thank Professor Fredi Chiappelli who has personally advised me in this research.

3. Torquato Tasso, *Rinaldo*, ed. Luigi Bonfigli (Bari, 1936), I.35.6. The quotations from this poem will be indicated in the article with the letter R. English translations are by Elisa Liberatori.

4. Philippe Hamon, "Pour un statut sémiologique du personnage," *Littérature*, 6 (1972): 86.

5. Although this kind of research has been done already in an effective way only by Fredi Chiappelli in *Il conoscitore del caos* for the character of Goffredo, I believe that in many other critical essays there is the possibility of expanding this line

of reasoning. When, for example, Guido Baldassarri, *Inferno e Cielo* (Roma, 1977) speaks of Rinaldo's departure from the camp and of his return from the periphery (sin) to the center of attraction that is the Holy War, and Giovanni Getto, *Il mondo della Gerusalemme* (Firenze, 1968) speaks of Rinaldo's getting away, one is made to think how this event is symbolized by the poet. The work of Baldassarri will be indicated with the letter B and that of Getto with the letter G.

6. At this point the color white has remained with the first armor and will reappear only after the "redemption" of the character.

7. "Gli aduna là dove sospese stanno / l'arme del buon Rinaldo" (VIII.63.1-2).

8. B. T. Sozzi, *Nuovi studi sul Tasso* (Bergamo, 1963), 78. B. T. Sozzi speaks of "contrasto fra dedizione al dovere, aspi ragione all'eroismo, ansia di elevazione e fragile cedimento alle suggestioni e alle tentazioni delle passioni mondane," a contrast that for Rinaldo is expressed through the losing of his arms.

9. It is useful to remember that the shield is always designed as such and that the only particular that reminds the mirror is the verb "specchiarsi."

10. Again, according to Sozzi (S., 91), love is contrasted by destiny or by the conscience of a duty to accomplish. In fact, when he becomes again aware of his duties towards the crusaders' commitment he has to give up Armida.

11. "il bel candore de la mutata vesta / egli medesimo riguardando ammira" (XVIII.17.1-2).