Language and Style in a Renaissance Epic

Berni's Corrections to Boiardo's 'Orlando Innamorato'

H. F. WOODHOUSE

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FOR PATRICK BOYDE

A chi nel mar per tanta via m'ha scorto

Dammi tanto intelletto almen ch'io possa
Dir degnamente quel ch'io ho da dire

> (from the *proemio* to canto 26 of the *Rifacimento*)

Sappiate che non si fa sempre miracoli. Ma
lasciamo andare

> (from letter 46, to Carlo Gualteruzzo da Fano)

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PREFACE

This book reproduces, with slight alterations, the first half of a doctoral thesis presented to the University of Cambridge in 1978. Only the introductory chapter is substantially new. What the book offers is a comprehensive, even if not actually exhaustive, account of the corrective principles which underlie Berni's rewriting of Boiardo's epic. It is therefore deliberately conceived as a study of the specific motives for Berni's intervention rather than of the aesthetic results that derive from it. For details of the texts on which the book is based, the reader is referred to chapter 1, note 28. The pattern of the work, at least in its initial chapters, closely parallels that by Pier Vincenzo Mengaldo, a study which belongs in its turn to the lineage of Folena on Sannazaro and Ghinassi on Poliziano. At a more personal level numerous people have helped me towards completion of the book, but I owe a unique debt to Professor Patrick Boyde for his unfailing advice first as supervisor and then as editor. Needless to say, all errors, whether of fact or of judgement, are uniquely my own.

LIST OF ABBREVIATIONS AND SYMBOLS

Apart from the reduction of Boiardo's name to Bo. and of Berni's to Be., the only abbreviations to be noted all refer to literary works, as follows:

O.I.	*Orlando Innamorato*
O.F.	*Orlando Furioso*
Morg.	*Morgante*
Inf.	*Inferno*
Purg.	*Purgatorio*
Par.	*Paradiso*
Canz.	*Canzoniere*
Tr. Am.	*Triumphus amoris*
Tr. Mort.	*Triumphus mortis*
Tr. Fam.	*Triumphus famae*
Tr. Aet.	*Triumphus aeternitatis*

The following phonetic symbols appear, all of which coincide with those employed by Rohlfs in his *Grammatica storica*:

ẹ, ọ	close vowels
ę, ǫ	open vowels
ə	indistinct vowel
ĉ	voiceless prepalatal affricate
ǵ	voiced prepalatal affricate
ĝ	voiced velar stop (for use before *e* or *i*)
ł	palatal *l*
ñ	palatal *n*
š̬	voiceless prepalatal fricative
ś	voiced *s*

Three special signs have been used to indicate details of versification:

^	synaeresis or synaloepha
˅	diaeresis or dialoepha
//	caesura

Finally, an arrow (→) serves to mark a transformation from the first version of the poem into the second.

CHAPTER ONE

INTRODUCTION

'L'*Orlando* vituperato dal Berna': this mock title for Berni's rewritten version of the *Orlando Innamorato* was coined by Pietro Aretino in a letter of 1540 to the prospective publisher of the work. There was certainly no love lost between Berni and Aretino, but the latter's censure of the *Rifacimento*, however uncharitable its motives may have been, was not without its critical, and even moral, validity. Aretino argued his case in the following terms:

A me pare che chi pone la penna ne le carte non sue acquisti la lode che merita uno sarto nel rappezzare le sferre vecchie. E la temerità che aggiugne e leva a le cose d'altri, ponendosi in caratteri maiuscoli in fronte a le vigilie de gli uomini famosi, si debbe coronar di notte, acciò che il giorno non si arossi nel vedere simili sfacciati.

There is no evidence to suggest that Berni would actually have wished to remove Boiardo's name from the credits.[1] But Aretino's spirited attack on Berni's presumption in taking over Boiardo's text can still appeal to our modern taste for authenticity. If the 'sartorial' analogy that Aretino proposes is no doubt intentionally demeaning, his view of the *rifacitore*'s role as being essentially a subordinate one must still be accepted as critically sound. And the moral inference, too, is unhesitatingly drawn: 'edifichiamo la gloria cercata su i fondamenti de lo intelletto proprio, procacciandosi credito per via de le fatiche medesime'.[2]

The most malicious point in Aretino's attempt to assassinate Berni's character is his insinuation that Berni is an impostor making free with other men's texts. But the wording of a papal brief of 1530, granting Berni copyright in his *Rifacimento*, suggests that his intentions were really more respectful.[3] This document claims that the *Innamorato* (referred to as 'librum de Orlandi amoribus') had been left unrevised ('inemendatum') by Boiardo, and that Berni has been moved to carry out the work of revision on the original author's behalf ('auctoris memoriae et nobilitati addictus'). Due recognition is given to the narrative merit of Boiardo's poem, while Berni's task is indicated as being to improve the work in respect of its diction – 'ut opus illud. . .sicut inventione ita et elocutione rithmisque splendesceret'. According to this evidence at least, the *Rifacimento* should be seen as an act of benevolent collaboration; or alternatively, in Chiorboli's submission, 'se è riprovazione è insieme esaltazione'.[4]

Boiardo's poem, left suspended during its sixty-ninth canto at the tragic moment of the French invasion of 1494, becomes, in effect, historically resituated by Berni's inserted lines (canto 14, stanzas 23-28) on another tragic occurrence in Italian history, the Sack of Rome of 1527, which Berni witnessed at first hand.[5] Such landmarks in time, however, have little intrinsic bearing on the evolution of Romantic Epic. For our purposes, the chronological divide between Boiardo and Berni is more significant for the development which takes place in the history of the language. It is in this period that literary Florentine comes to consolidate its position as a unified language of culture, almost as if to counter the growing disruption on the political front. The first three decades of the sixteenth century bring the liveliest and most intensive phase in the discussions on the Italian *questione della lingua.*[6] More particularly, the major part of Berni's actual rewriting of Boiardo falls between the publication of Bembo's *Prose della volgar lingua* in 1525 and the appearance of the fully revised edition of Ariosto's *Orlando Furioso* in 1532.[7] Berni's motives and methods in producing his *Rifacimento* must always be considered in the light of these linguistically decisive events.

The main point to be stressed at the outset, though, is that the *Rifacimento* is a work of limited artistic scope. Although Aretino can accuse Berni of 'temerity' in making additions and contractions to his inherited material, the *rifacitore*'s more fundamental concern is not to alter or reshape Boiardo's construction, but to emend and enhance his expression. Berni's standard procedure of rewriting one stanza at a time ought to confirm as much. The point is grasped securely enough in a brief essay by Guido Mazzoni, who sums up the sixteenth century's view of the *Innamorato* as follows: 'ai lettori era maggior noia la ruvidezza della lingua del Boiardo e il suo periodare sprezzato, che non fosse diletto la bella e varia invenzione' (p. 8). On the whole Mazzoni makes a very balanced assessment of the revised work, observing that while Berni does not always manage to preserve 'la efficace schiettezza dell'originale', he is still able to offer 'quel nuovo pregio del discorso umoristico' (p. 35). But the same critic overstates his impression of the casual and unsystematic nature of Berni's approach: 'durante il lavoro, corresse dove gli parve opportuno, o gli fu piacevole, senza un criterio ben determinato e costante' (p. 35). It will be the chief purpose of the present study to demonstrate that the specific criteria which Berni observes in correcting Boiardo's text are, in large measure, both consistent and clearly definable.

The issue of language and the factor of genre

Berni himself was not the first author to be accused of appropriating, or even of usurping, the material of the *Innamorato.* A similar charge had already been made against a more ambitious and more illustrious successor of Boiardo's, Ludovico Ariosto, whose *Orlando Furioso* appeared in its earliest form in 1516. In Ariosto's case the testimony is provided by Sperone Speroni in a letter to Bernardo Tasso, in which the writer declared himself 'scandalezzato che l'Ariosto, avendo tolto dal

Boiardo l'invenzione e la disposizione del suo poema, e i nomi dei Cavalieri, si sdegna di nominarlo, o per dir meglio non osa, temendo col nominarlo di far accorgere il mondo, che egli tal fosse verso il Boiardo, qual fu Martano verso Griffone'. This statement is parried effectively enough by Rajna's question in defence of Ariosto: 'se i lettori non badarono ai suoi obblighi stragrandi verso il Conte di Scandiano che colpa ne ha lui?'.[8] Ariosto's art is, of course, sufficiently mature to arrive at a new autonomy of its own. As C.P. Brand puts it, 'what Boiardo begins as a carefree entertainment Ariosto integrates into his vision of human nature'.[9] But the fact remains that Ariosto's masterpiece, which stands as the most representative poetic work of the Italian Renaissance, owes its nature and genesis to Boiardo's less celebrated forerunner, still incomplete at the time of the author's death in 1494.[10]

Favati has described the *Innamorato* as 'il fiore più fresco e aulente della Rinascenza ferrarese' and the *Furioso*, by comparison, as 'il frutto più genuino della Rinascenza non più ferrarese ma italica'.[11] The distinction, if a little floridly expressed, is nevertheless well-founded, for even as Ariosto nears the end of his narrative voyage in the final canto of his poem, the group of ladies and gentlemen assembled at the port in welcome can already be classed as a national audience. As Favati recognizes, though, the more universal standing of Ariosto's epic depends, not least, on the more stable currency of its language; so that Ariosto's conspicuous inclusion of Bembo in the welcoming company reassembled in the 1532 edition of the poem takes on a special significance. The lines which celebrate Bembo's civilizing influence on the literary language are celebrated in themselves:

> là veggo Pietro
> Bembo, che 'l puro e dolce idioma nostro,
> Levato fuor del volgar uso tetro,
> Qual esser dee, ci ha col suo esempio mostro.[12]   (*O.F.* XLVI, 15$^{1-4}$)

But this passage also carries a critique of an undue tolerance in linguistic matters in the period before Bembo's example made itself felt. Migliorini senses the implication lurking here: 'non escluderei che l'Ariosto includesse ormai fra i poeti partecipi di quella tetraggine anche il suo insigne predecessore, il Boiardo'. And Dionisotti confidently waves aside any doubt: 'già il *Furioso* del 1516 ... rappresenta un distacco consapevole e ostentato dal volgare uso tetro dell'innominato predecessore'.[13] Bioardo's poem, for its part, is characterized by an almost youthful vigour which is ultimately one of the enduring qualities of the work. Indeed Rajna, writing towards the end of the nineteenth century, counts it to Boiardo's advantage that he flourished in the less academic atmosphere of vernacular culture prevailing in the Quattrocento.[14] But in the new climate of linguistic discipline emerging in the Cinquecento the *Innamorato* must have dated almost prematurely. To quote Dionisotti again: 'in meno di quarant'anni un'opera geniale e fortunatissima quale era stata quella del Boiardo, era diventata linguisticamente estranea e inaccettabile'.

Berni as *rifacitore* does not adhere to the pronouncements of Bembo's *Prose*

with the same dedication as Ariosto in his edition of 1532.[15] But the successive revisions of the *Furioso* do provide a relevant parallel with Berni's work. Even in its original form, though, Ariosto's poem is markedly less dialectal in its language than Boiardo's, as well as emphatically more elegant in its style. As a result Ariosto's reworking can afford to be much less wide-ranging than Berni's; and Debenedetti seems almost aggrieved to find a great artist engaged, 'con uno zelo degno di miglior causa', in the narrow-minded exercise of phonetic and morphological correction.[16] The circumstances simply go to confirm the authority of Bembo in matters of grammar, at least for the non-Tuscan Ariosto.

There is still of course a categorical difference, and not only from a modern standpoint, between an author's revision of his own text and that undertaken by a separate hand. But Berni's rewriting of Boiardo can also be related to the common editorial practice of the time. Ghinassi has shown, for example, in a lucid and informative account of the criteria observed by Tizzone Gaetano, how grammatical standardization is given precedence over philological fidelity in an edition like that published at Venice in 1528 of the *Teseida* of Boccaccio. It turns out, in fact, that a considerable number of Gaetano's adjustments coincide with those carried through by Berni in his *Rifacimento*, and most intensively so in the area of morphology. Typical instances of modernization to observe might be the assertion of the third declension feminine plural in *-i* against that in *-e*, or the rejection of a third singular imperfect tense form in *-ia* for verbs not belonging to the fourth conjugation.[17] Moreover, the process of textual correction implemented by Gaetano can extend to changes of a syntactic and metrical nature, where he wishes to avoid an incidental repetition, perhaps, or to reset a hendecasyllable with a seventh-syllable stress; and in certain cases, where a given rhyme is disturbed, his pursuit of a sixteenth-century standard of correctness can lead to considerable textual upheaval. Berni still intervenes, by comparison, to a much greater extent, particularly when we take into account his overhaul of Boiardo's vocabulary and his discarding of some of the more primitive features of Boiardo's epic style. But already in Gaetano's procedure no clear dividing line can be drawn between the notions of 'critical (or actually 'hyper-critical') edition' and *'rifacimento'*. If Berni's is definitely the more literary operation of the two, in both cases it is fair to say that the business of revision amounts to a systematic alteration of the preceding text. And even the fortune of Gaetano's edition in historical terms corresponds closely enough with that of Berni's work, for, as Ghinassi reports, 'il *Teseida* del 1528 rimase, malgrado le critiche, l'ultima e la piú leggibile stampa del poema boccaccesco fino alle edizioni del 1819 e '21'.[18]

At this point we must make a brief appraisal of the published editions of Boiardo and Berni. The *Rifacimento* text as we have it contains two sections not attributable to Berni (from canto 1, stanza 83 to canto 2, stanza 48; and then the whole of the last two cantos), the presence of which is no doubt accounted for by the post-humous circumstances of publication.[19] This detail aside, however, the earliest

editions are consistent enough in their orthography to provide fairly reliable evidence of Berni's usage, and actually more convincing evidence, in effect, than that offered by the text of the *Rime*.[20] By contrast, the first twentieth-century editor of Boiardo's *Innamorato*, Francesco Foffano, stresses the impracticability of making any attempt to regularize spelling, 'perché l'incertezza della grafia, oscillante tra il latino, l'uso toscano e il dialetto, è anzi la caratteristica di questa lingua del tutto artificiale'. Foffano also calls into question the reliability of Boiardo's amanuensis, given that in the single apograph which forms the basis of modern editions 'una stessa parola, una forma verbale, un nome proprio ci si presentano con due, tre, quattro diverse grafie'.[21] But such conditions would naturally be encouraged by the absence of a secure relationship between orthography and pronunciation. Indeed, certain written forms which are themselves well established in the regional *koine* employed by Boiardo, like the verb endings *-ati*, *-eti*, *-iti* reintegrated on the model of Latin rather than Tuscan, evolve independently of any spoken language system.[22] The last usage is already rare in the earliest *Furioso*; and if Ariosto in 1532 can still complain of being 'mal servito et assassinato' by his printer, his remark does at least imply that by this date an author could feel entitled to expect a stabilized orthography.[23]

Scaglione has noted that we possess very few manuscript documents in Boiardo's own hand 'anche perché essendo la grafia del Poeta non bella né chiara egli dava tutto immediatamente a trascrivere' (I, 37). Perhaps it may be opportune, then, as a first introduction to Boiardo's language, to select one of only nine autograph letters from the collection of close on two hundred that survives. The following account of a local quarrel, written early in the last year of his life, was despatched by Boiardo in his capacity as Captain of Reggio to Duke Ercole I at Ferrara:

Ill (ustrissi)mo S(igno)re mio. Quadreto, Contestabile a questa Piaza, tolse hier sira ad uno cortella ad uno trombeta di questa Comunitate, et ritrovandossi al presente sotto la loggia qui del Regimento et dicendolli alchuni cittadini che non potea tuorli de ragione l'arma, esso Quadretto rispose che quello trombeta era un giotone, e rispondendo lui: 'Salva la pace vostra', li dette una guanzata, et subito fecero lí un gran tumulto. Del che sendomi fatta querella da quelli che fano per questa Comunitate, me sono offerto de non mancharli de ragione, et per qualche sua satisfacione ho impregionato esso Quadreto qui in Citadella. La pena *autem* sarà secundo havrò adviso da Vostra Cel (situdine), ateso et ala qualitate de le persone et al locho ove è fatto el delitto. Io me ricordo molto bene havere intercesso presso a Vostra Ex(cellenti)a e per il Capitaneo del Diveto e per questo de la Piaza; ma entrambi sono rencrescievoli assai ne li officii soi. Lasserò però costui cum securtate di presentarsi et expetterò risposta da la S(ignoria) Vostra, a cui me racom (ando).

Servitor
MATTHEUS MARIA BOIARDUS
propria manu

Regij, xxviii Ianuarij MCCCCLXXXXIIII.

This letter presents us with a diverting glimpse of provincial life, but it will also provide a sufficient illustration of the phonetic composition of Boiardo's Italian. In

this respect the absence of double consonants is the feature most repeatedly in evidence (*trombeta, fano,* etc.), and Boiardo's uncertainty is corroborated both by false duplications (*dicendolli, querella*) and by oscillations in spelling (*Quadreto/ Quadretto; cittadini/Citadella*). The lack of Tuscan diphthongization is also notice-able in certain forms (*locho, Diveto, soi*), to be set against the occasional diphthong of a non-Tuscan type (*tuorli*). Discrepancies between palatal and assibilated consonants are perhaps under-represented in our specimen letter by the opposing examples of *guanzata* and *satisfacione* (though the sibilant element in *lasserò* is most naturally to be taken as a provincialism as well); and it is somewhat surprising to find that the future termination coincides in each case with the Tuscan norm (*havrò, lasserò, expetterò;* but *sarà* in particular is untypical in Boiardo). On the other hand the northern preference for *e* instead of a Tuscan *i* in pre-tonic position is clearly attested (*impregionato, securtate,* etc; and also *de, me*); while other isolated features, such as the quality of the tonic vowel in *sira* or the value of the initial consonant in *giotone,* are even more characteristic of a regional pattern of speech. The ingrained Emilian character of the sample text is then reinforced at the morphological level by a number of dialectal or at least colloquial details, and most notably the use of *sua* and *soi* as third plural forms (paralleled also by the pronoun in *mancharli*). At the same time the artificial nature of the written *koine* is revealed in a number of latinized spellings (*secundo, adviso, cum,* etc.) as well as in the con-sistent series of unapocopated forms (*Comunitate* (twice), *qualitate, securtate*), which again stay closer to Latin. But allowing for the conventionalized medium of writing, letter 112 in Mengaldo's numbering, with its 'scenetta di rissa, riassunta con una vivace rapidità polisindetica di discorso parlato', as Bigi approvingly observes (p. 113), brings us probably as close as we can hope to come to the natural form of Boiardo's utterance.

The letter that we have examined would supply enough linguistic evidence to allow a fairly accurate estimate of its provenance and dating, even if these factors happened to be unknown; but it is worth noting too that it presents scarcely a single lexical difficulty, whether of a dialectal or any other kind.[24] It might seem reasonable to anticipate, then, that when we move on to the more literary context of the *Innamorato* Boiardo's language would require only a modest degree of retouching.

This is, in fact, the view to which Rajna, in particular, subscribes: 'quanto alla lingua, il vizio è quasi tutto alla superficie, ossia nella fonetica'.[25] But, in contending that the original poem needed no more than a 'spolveratura', Rajna has probably reckoned without the degree of rhyme displacement that would be likely to result from the linguistic correction of a narrative in verse. Boiardo's own personal linguistic situation must also be assessed with regard to the situation of the verse epic as a genre. Thus Mengaldo is concerned to distinguish between the relatively high measure of tuscanization achieved by Boiardo in the *Amorum libri* and the more hybrid linguistic character of the *Orlando Innamorato*.[26] In this connection it is

important to remember that Boiardo had no definitive Trecento model of epic diction to which he could consistently look for guidance. Indeed, the very intensiveness of Berni's reworking should eventually enable us to recognize just how substantially Boiardo's usage is conditioned both by the Gallic derivation of his basic epic material and by the semi-popular level of its diffusion in the Italian sector. Once we add to the reckoning the uninhibited and almost provisional quality of Boiardo's writing, it becomes easier to see how Berni's revision could assume the immodest proportions that Rajna alleges.[2][7]

There can be no answer, of course, to the culminating point in Rajna's argument, to the effect that, if we wish to vindicate the whole extent of Berni's intervention, then, analogously, 'dovrà esser lecito ad un pittore moderno di ridipingere un Giotto, un Beato Angelico, un Botticelli, per la ragione che il disegno non vi è propriamente corretto'. But the rightful hostility towards the *Rifacimento* on the part of pro-Boiardan critics does not entitle the linguistic historian to disregard the rational method which underlies Berni's rewriting. As Rajna himself acknowledges, 'non è dubbio che nell'*Innamorato* c'è difetto di lima, sicché aguzzando gli occhi si scorgono a ogni tratto piccole mende che si vorrebber corrette'. In the event, Berni has as keen a sense of detail as any of his detractors; and the total pattern of his correction amounts to the most complete appraisal of Boiardo's narrative style that has yet been undertaken.

It is time now to take a specific extract from Boiardo's poem, and the following stanza, if not actually chosen *ad apertura di libro*, can still be offered as a fairly representative sample of narration:[2][8]

> Bo.　　Feritte a lui Dudon sopra la testa,
> 　　　　E ruppe il cerchio a quello elmo forbito,
> 　　　　E fu il gran colpo di tanta tempesta,
> 　　　　Che Balisardo cadde sbalordito.
> 　　　　Dudon mena a due mane, e non s'arresta
> 　　　　Sopra il pagano il giovanetto ardito;
> 　　　　Gionse nel scudo, che è d'argento fino,
> 　　　　Tutto lo aperse il franco paladino.　　　　(II, 10, 15)

These lines present another scene of fighting, but now, in the naturally hyperbolical world of Boiardan epic, the actual circumstances seem quite unexceptional. And on this occasion, as it happens, there are decidedly few particulars of a phonetic nature to detain us. Berni would normally write *giovinetto* rather than *giovanetto* and also *roppe* rather than *ruppe*, but the only fundamental non-Tuscan feature to be accounted for, and one not illustrated by the letter previously, is the form *gionse*, without anaphonesis, which opens the stanza's seventh line. The two main instances of dialectal morphology (the past tense form *feritte* and the plural *mane*) are hardly more obtrusive, and it is notable that Berni will agree here to accept the form of Boiardo's article in the phrase *nel scudo*. And yet, although the specifically linguistic

adjustments required in the rewriting of this selected *ottava* are minimal, no more than two of Boiardo's rhyme words reappear in Berni's version, which reads as follows:

> Be.   Dudon gli diede un colpo in su la testa,
> Che dell'elmetto il cerchio gli ha partito;
> E fu quella percossa sí molesta,
> Che Balisardo cadde sbalordito.
> Dudon raccocca, non contento a questa,
> Un'altra bastonata, e l'ha colpito;
> Nel scudo ch'è d'argento proprio il colse,
> E fracassato dal braccio gliel tolse.   (C39/16)

Furthermore, only a single line has been retained intact from the original stanza, namely the fourth, a line which derives a curious strength from the incidental phonic resemblance between the name *Balisardo* and the participle *sbalordito*. The rest Berni revises wholesale; and we need not look far to discern his motives. Berni's six new rhymes have been brought in to replace the six items of cliché clearly recognizable in Boiardo's corresponding lines. These items comprise two idle attributes (*forbito*, *fino*) referring the stock properties of armour, two antonomastic phrases (*il giovanetto ardito*; *il franco paladino*) identifying Dudone but redundant syntactically, and two other formulaic hemistichs (*di tanta tempesta*; *e non s'arresta*) ready-made for a context of battle.[29] The new version itself seems as easy as the original, but at the same time less easy-going. It is almost as if the *rifacitore* has heeded the very banality of the narrative situation, although the one distinctively Florentine term to have gained admittance, the verb *raccocca* imported through Pulci, belongs nicely with the rather unconventional weapon wielded by the character Dudone.[30] But the extent of Berni's revision necessarily draws attention to the stylistic level of Boiardo's writing; which means that his systematic dismantling of Boiardo's clichés can be seen as an implicit act of literary criticism made on behalf of a more sophisticated cultural generation.[31] The lesson of Bembo is one of grammar, certainly, but also one of style. Accordingly, if Ariosto pays Boiardo an unspoken compliment in taking up his work anew, he also does him an effective disservice in that the structural and stylistic triumph that he goes on to achieve overshadows Boiardo's materially more original creation. And Berni will inevitably have recognized the formal gulf which separates Ariosto from Boiardo. Zottoli may remind us that. Boiardo's poetry 'è bella appunto perché un po' spensierata e superficiale' (p. 81); but the sixteenth century likes its *sprezzatura* to be accompanied by a necessary *grazia*. After Ariosto, and even alongside Berni, it becomes a difficult art to read Boiardo on Boiardo's own terms.

The credentials of the rifacitore

The *Rifacimento* too, as an artistic hybrid, poses considerable problems for any reader. In the first place, the circumstances of dual authorship mean, in effect, that

the revised work incorporates an element of translation.[32] But then Berni's own individual contribution – the revision *within* the work – is itself the product of a twofold operation. In practice, at any given point of the narrative, the *rifacitore* has first had to 'unmake', before being able to 'remake', his text; and for analytical purposes it is important to distinguish between the process of correction and that of reconstruction. It is still more important to recognize that, in the main body of the narrative at least, Berni will only begin to reconstruct where he has diagnosed specific faults of diction that he wishes to remove.[33] His licence to manipulate Boiardo's poem is thus continually tempered by the methodical discipline of correction that he chooses to observe. And if the *rifacitore* is, by definition, unfaithful to Boiardo in presuming to improve on the original, he can still pursue a more equivocal fidelity in picking up details of characterization or in bringing out nuances of narrative tone.

The *Innamorato* is not the only poem to which Berni consistently responds. The model for much of his busiest rewriting, especially in the livelier scenes of combat, is another Quattrocento figure, the Pulci of the *Morgante*. There are sound reasons, in fact, why Berni should find Pulci to be a compatible influence. From a linguistic point of view it may be remembered that in the *Discorso* or *Dialogo* long attributed to Machiavelli, Pulci is matched with Dante as an exponent of 'lingua fiorentina';[34] while from a stylistic angle, Pulci as rewriter of the anonymous poem known as the *Orlando*, although much freer in his methods than Berni, is engaged, however indirectly, in an even more drastic attempt to cut down on the use of clichéd formulae and stereotyped vocabulary.[35] But the essential source of Pulci's appeal for Berni lies in the expressive verve which stamps his writing. It was this quality which led Bussani to apply to the *Morgante* the label of 'poema dialettale';[36] and it could be argued that, in adopting a Pulcian manner in his reconstruction of Boiardo's poem, Berni has found a way of restoring a dialectal colouring lost in the process of correction. Berni as *rifacitore* goes along with the Bembist trend both in his regard for formalistic criteria and in his technique of literary imitation. He finds it necessary, at the same time, to adapt to the harder division between styles that Bembo's principles also tend to encourage. In the lyrical passages that Boiardo's poem presents for revision Berni turns in a competent performance as a serious imitator of Petrarch, thus discarding his now more accredited role as a leading anti-Petrarchist. But he is really more to be admired, in the age of Bembo, for his effective championing of Pulci as a stylistic exemplar of a very different order, but with no less authority than Petrarch himself. And certainly, insofar as the *Rifacimento* allows Berni to develop an identifiable 'epic' manner, it is to Pulci rather than to Ariosto that he is more frequently indebted.[37]

In many respects, however, Berni's own aptitudes and experience can be seen to have fitted him personally for his self-appointed task. As one who exploited in his independent writings a natural Florentinity of diction, Berni would hardly have needed a contemporary grammar, however authoritative, by which to regulate his

revision; and indeed, certain glosses to be found in the *Commento al capitolo della primiera* bear witness to his appreciation of the idiomatic and proverbial resources of his native tongue.[38] At the same time his years of northern residence, to which the *Rifacimento* itself can best be assigned, could only have sharpened his knowledge of the regional varieties of Italian, a knowledge attested in several local forms included in the *capitolo* written from Venice, for example, or in the fragments of Modenese uttered by Giovanni in the *Dialogo contra i poeti.*[39] Berni's feeling for language is in any case a central element in his reputation as a writer of burlesque verse. But the *Rime* also have a definitely literary quality, in that Berni treats his humorous and often gratuitous subject-matter with a polished and indeed educated stylistic control. The point was recognized in Berni's own century by the Deputati in charge of the editing of the *Decameron*, whose report issued in 1574 described him as 'uomo non sol piacevole, come ognun sa, ma ancora di bellissime lettere e giudizio'.[40] And much more recently Bonora has emphasized the literary dimension of Berni's work when he speaks of 'una scrittura tanto impegnata nella forma quanto disimpegnata nel contenuto'.[41] This last formulation might serve by itself as an indication of Berni's eligibility for the role of *rifacitore.* But the sources that he looks to for material conducive to his style are also instructive. Many of Berni's more occasional poems take up and refine on already established themes of the popular comic tradition. Berni makes a point of acknowledging his precursors at the opening of *Rime* XXXV ('O spirito bizzarro del *Pistoia*') and of *Rime* LVI ('S'i' avessi l'ingegno del *Burchiello*'). In compositions such as these, the first with its portrait of the 'medicastro' figure and the second with its account of the 'mala osteria', Berni's manner is plainly derivative but still critically alert. And the parallel with the *Rifacimento* is brought out in the following important observation by Ettore Mazzali: 'In fondo il Berni riconosce nella lingua del Boiardo quel tipo di discorso composto, fra popolare e cortigiano, che pure egli coltivava, e quindi si limita a operare sul testo boiardesco la stessa codificazione letteraria ch'egli aveva operato sulle matrici rusticali e mercantili della lingua di fondo, usufruita nei capitoli e nei sonetti. Riprende sul testo dell'*Innamorato* lo stesso procedimento interno alla sua poesia'.[42]

Let us look next at the inner workings of just one of Berni's independent poems; and it will be useful to take one of the most entertaining in his oeuvre, a composition usually dated at 1524, since that year saw the formation of the Theatine order, which enjoyed the approval of Berni's employer Gian Matteo Giberti, and whose articles prescribed that all adherents should go clean-shaven. The poem itself (*Rime*, XVII) is conceived as a comic elegy on the loss of a prize growth of beard, whose owner, presumably also in the employ of the papal datary, fell victim to the new regulation. The form is that of a *sonetto caudato* of twenty-three lines:

> Qual fia già mai cosí crudel persona
> Che non pianghi a caldi occhi e spron battuti,
> Impiendo il ciel di pianti e di sternuti,

La barba di Domenico d'Ancona?   4

Qual cosa fia già mai sí bella e buona
Che invidia o tempo o morte in mal non muti,
O chi contra di lor fia che l'aiuti,
Poi che la man d'un uom non li perdona?   8

Or hai dato, barbier, l'ultimo crollo
Ad una barba la piú singulare
Che mai fusse descritta o in verso o in prosa;   11

Almen gli avessi tu tagliato il collo,
Piú tosto che guastar sí bella cosa;
Che si saria potuto imbalsimare,   14
    E fra le cose rare
Poner sopra ad un uscio in prospettiva,
Per mantener l'imagine sua diva.   17
    Ma pur almen si scriva
Questa disgrazia di color oscuro,
Ad uso d'epitafio, in qualche muro: 20
    'Ahi, caso orrendo e duro!
Ghiace qui delle barbe la corona,
Che fu già di Domenico d'Ancona'.   23

The logical scheme of this sonnet has been well described by Silvia Longhi, as follows: 'l'apoteosi della barba ... racchiude tra le espressioni di compianto della quartina iniziale e l'epitaffio finale di derivazione dantesca l'ipotesi fantastica di un evento alternativo'.[43] Now, the most feasible source for this 'alternative event' would appear to be the Orrilo episode from the *Orlando Furioso*, where, in the fantasy of Ariosto's narrative, cutting off the head proves to be a necessary preliminary to cutting off the hair. The connection is supported by the phrasing at line 9 of Berni's sonnet, which tallies with the description of Orrilo's final demise at *O.F.* XV, 87[7-8]:

E 'l busto che seguia troncato al collo,
Da caval cade, e *dà l'ultimo crollo*.[44]

In addition, the severed heads adorning the walls of Caligorante's residence earlier in Ariosto's canto could well have prompted the idea of a trophy over the door, as well as a link with the inscription (*di color oscuro*) inspired by *Inf.* III, 10-11. It seems fair to propose, then, that Berni's commemoration of a real-life incident is largely a felicitous exercise in literary re-interpretation. Indeed, the middle framework of the poem is assembled by means of two specific reminiscences of Petrarch's *Canzoniere*. The grievously intense opening of sonnet CCCXXVI ('*Or hai fatto l'estremo di tua possa,/O crudel morte*') gives Berni his cue for the first of the tercets, while the hyperbolical phrase at line 17 of the Berni poem is adapted from line 2 of sonnet CLVII ('*l'imagine sua viva*').[45] These Petrarchan allusions function, of course, to create the parodistic dimensions of lament and celebration which give the composition its comic tone. But they also represent a virtually indispensable

element in the poem's verbal construction. In building an initial platform for his sonnet, too, Berni has relied substantially on another favourite source of suggestion, the language of proverb. Here the burlesque term *sternuti* acts as the point of convergence for the two separate sayings that lie behind Berni's choice of rhyme at line 6 ('Quando il tempo si *muta*, la bestia *starnuta*') and at line 7 ('Amici da *starnuti*, Il più che ti ricavi è un "Dio t'*aiuti*"').[46] It is even conceivable that the surprising metaphor which completes this series of rhymes (*a spron battuti*) could be a borrowing from Boiardo.[47] But already without this detail we have enough evidence to assert that Berni enjoys the chance to work with pre-existing materials.

So often the reader of Berni's *Rime* is confronted by texts to be read in relation to other texts; and certainly the most relevant way to approach the *Rifacimento* itself is through a continual comparison with the original poem. But there are occasions when Berni actually seems to intend such a reading in parallel. In his correction at C54/26[5], for instance,

> Be.   E giunse ad un pal*agio o sia* pal*azzo*[48]

Berni's motive for including two alternative forms cannot really be appreciated without reference to the hypertuscanism to be found in Boiardo's version:

> Bo.   E caminando gionse ad un pal*accio*.

Here the comic poet as grammarian has been unable to resist offering a facetious gloss on Boiardo's deviant usage. Or again, in a more active piece of reconstruction, in the course of one of Berni's most Pulcian *ottave*, at C27/14[2],

> Be.   Di rabbia quanto può ne bee e *'nzuppa*

Berni's bold selection of a rhyme from the 'comic' register cannot be fully accounted for unless we observe the presence, at line 5 of Boiardo's preceding stanza, of the form *giuppa* (= 'giubba'), which would almost certainly have appeared with the more dialectal spelling *zuppa* in the edition of Boiardo which Berni himself had to hand. In each of these particular examples Berni's verbal sense of humour has come into play at Boiardo's expense. But Boiardo's poem, in its depiction of character as in the spirit of its narration, is already an established vehicle for light-hearted entertainment. Indeed, Berni's terms of copyright find it expedient to play down the comic nature of the *Innamorato* in their reference to 'opus illud *quamquam ludicrum* tamen publice gratum et ad multa vitae documenta proficuum'.[49] Berni's systematic insertion of formal *proemi* where these are lacking in Boiardo's cantos is no doubt intended to make the work more morally instructive; but in the main body of the narrative the *rifacitore* naturally has much to contribute as a collaborator in humour.

Berni would have recognized in Boiardo's poem, as Virgili supposes, 'una bella materia, ma che avesse bisogno di essere "affinita e raffinita"' (p. 303); and this observation identifies both the attraction and the limited ambitiousness of the *Rifacimento* project. But given the narrow margin of freedom within which the

rifacitore chooses to work, it is not difficult to find revisions that are sharp and effective. The following stanza, from an episode in which Orlando tries to stop Rinaldo making off with a golden chair from Morgana's garden, is a case in point:

> Bo.   Il conte li dicea che era viltate
> A girne carco a guisa de somiero.
> Disse Ranaldo:— E' mi ricordo un frate
> Che predicava, ed era suo mestiero
> Contar della astinenza la bontate,
> Mostrandola a parole de legiero;
> Ma egli era sí panzuto e tanto grasso,
> Che a gran fatica potea trare il passo.

> Be.   Il conte gli dicea: Cugin, non fate:
> Volete caricarvi da somaro?
> Disse Rinaldo: Io vidi già un frate
> Che predicava agli altri il *Verbum caro*,
> E confortava all'erta le brigate,
> Ricordando i digiuni e 'l calendaro;
> Ma egli era panciuto tanto e grasso
> Ch'a fatica potea muover il passo.   (C38/36)

As usual, the main details to be reworked are initially determined by the need for linguistic correctness; but more suggestively, here, it is the satirical tenor of Rinaldo's reply that engages Berni's imagination and elicits a sensitive response to the possibilities of both text and context. The most immediate textual revision, that of *somiero* to *somaro*, occurs in the stanza's second line. Then, in dealing with the two consequent adjustments of the rhyme, Berni proves himself a connoisseur of literary humour. The friar that Berni's Rinaldo remembers, at line 4, is almost certainly Frate Cipolla, whose sermon, in one of the linguistically most fertile tales of the *Decameron*, reports a sighting of 'una delle coste del *Verbum-caro*-fatti-alle-finestre' (VI, 10, 45); while the appeal for abstinence which the *rifacitore* has in mind at line 6 is, even more definitely, that made in another Boccaccio story by messer Ricciardo di Chinzica, who taught his pretty young wife to consult 'un *calendario* buono da fanciulli che stanno a leggere' (II, 10, 8).[50] The intervening revision at line 5, where Berni wishes to avoid the unapocopated form of Boiardo's final noun, is managed by a resourceful blending of proverbial and convivial language; and the particular saying alluded to at this point will serve Berni again for another lively reconstruction at C59/42³⁻⁴, where Boiardo's wording gives the *rifacitore* a lead:

> Bo.   E ben *confortan* gli altri in questo caso
> A gire avanti, ove è la folta stretta
> Be.   Per non ficcarsi nella stretta a caso;
> E vanno *confortando* i cani *all'erta*.

Meanwhile, the subordinate changes at C38/36 — the preference for a form without syncope (*carco* → *caricarvi*), the rhythmic easing of the seventh line by the introduction of a hiatus (Be: *Maᵛegli*), the standardization of phrasing (e.g. 'a *gran*

fatica' → 'a fatica') — are all perfectly in accord with Berni's routine programme of correction.[51] Technically, the only inconsistency to be noted, when the stanza is considered as part of the whole cycle of Berni's reworking, is the plural form of address imposed by his solution for the opening rhyme, unless perhaps we are to read in this usage a deliberately ironic intention (as the opening vocative *Cugin* might suggest). For the rest, even the pedantic detail of the form *calendaro* would seem to be authorized by a variant in Boccaccio,[52] and the whole process of reconstruction exemplifies the urbane ease for which Berni is noted in his independent verse. If 'literary Florentine' is the premise and prerequisite of rewriting, then Berni has here used his knowledge of Florentine language *and* literature to good purpose. And for those critics who maintain that Berni reworks to an unnecessary degree, his handling of the B rhyme at C38/36 suggests that the most direct method of revision need not be that which involves least change.[53]

Berni's decision to rewrite Boiardo can easily seem to us misguided now that the conditions which inspired it are historically remote. The linguistic purism of the Cinquecento has been superseded by the Romantic purism of a later age. Thus, for Nediani, it is almost a sufficient vindication of the original poem to see in Boiardo's narration 'un lavoro di getto, il cui carattere principale è la genuinità' (p. 100).[54] It might be no less plausible to contend that in the course of Berni's patient recasting of verbal form the textual challenge can often stimulate a genuinely imaginative contribution. But our first priority must be to classify and describe the many and various corrections that he makes. Although we may well question the essential concept of the *Rifacimento*, the detailed particulars of Berni's revision have a discernible logic, as the chapters which follow will set out to show.

CHAPTER TWO

PHONOLOGY

The linguistic deficiency of the original text is most immediately obvious at the phonetic level. Here the basic task facing the Tuscan *rifacitore* is to suppress those dialectal characteristics still preserved in Boiardo's literary Emilian *koine*. This task is for the most part unequivocal; and so, when Berni finds it difficult to expunge a dialectal form at C26/20[4], he feels obliged to acknowledge it as such:

> Bo. Io ti saggio acertar ch'egli è un mal guerzo
> Be. E *per dirlo in lombardo*, è un mal guerzo.

In this instance the archaizing morphological form *saggio* and the gallicizing term *acertar* no doubt encourage an ironic gloss, but Berni's most immediate purpose is to keep the rhyme intact.[1] Elsewhere, though, he is often unable to salvage a rhyme vitiated on phonetic grounds, and indeed on several occasions Boiardo has a rhyme combination whose constituent terms would, when corrected to Tuscan, produce no phonic identity at all, as at C8/15[B] (*megio/segio/pregio*), C40/39[B] (*lezo* (= 'leggo')/*mezo/pezo* (= 'peggio')), C12/79[A] (*solaccio/straccio/impaccio*), and C55/14[B] (*giaccio* (= 'ghiaccio')/*spaccio* (= 'spazio')/*palaccio*). Boiardo's text as we have it does of course go some way towards observing a standard literary orthography, but still shows a considerable degree of oscillation, as in the case of *ciancia/cianza/zanza*.[2] Moreover, the effectively neutralized opposition between *-ancia* and *-anza* offers Boiardo a productive source of rhyme, so that Berni is not able to correct in a purely mechanical way. Boiardo's licence in exploiting alternative phonetic forms to facilitate the rhyme serves, in fact, to compound the dialectal character of the phonology of the poem, as well as adding to the task of revision.[3] And in the following outline of the main phonetic discrepancies between the two texts, particular attention will be given to those cases which lead to rhyme displacement in the corrected version.[4]

Vocalic features

The disturbance of Boiardo's rhymes occasioned by divergences in tonic vowel development is largely attributable to Tuscan anaphonesis.[5] In Tuscany ẹ is raised to *i*, and likewise ọ to *u*, before *n* + palatal or velar consonant, as well as before palatal consonants more generally, in contrast to the northern adoption of ę and ǫ.

In response to the front vowel discrepancy, Berni must reject the series of participles *dipento*, *cento*, *convento*, *spento*, and similarly *malegno*, *ordegno*, and, on grounds of consonantal vitiation too,*comenza* and *provenza*. The hypertuscanisms *indigno*, *signo*, *insigna* (verb) and *resviglia* are also unacceptable for Berni.[6] All these forms occur only occasionally and do not cause the *rifacitore* much trouble, although Berni's resourcefulness in correcting at C67/11⁻[3] is perhaps worth noting:

> Bo. Così gettarno la ventura a sorte,
>   E Mandricardo fuor rimase *ispento*
> Be. Così tra lor gettata fu la sorte:
>   Al Tartaro toccò *il carbone spento*.

In the case of the back vowel discrepancy, Boiardo has only a single instance in rhyme of the word *annoncio* (at C63/63[2]) to be discarded, but on the other hand Berni is frequently called upon to adjust the forms *gionto* (and compounds) and *ponto*, which occur most typically in combination with a narrative formula of the type *come io vi conto*.[7]

For the rest, there are a few other details to be noted. In a considerable number of words Boiardo's tonic vowel reflects the influence of Latin, as in the case of *simplice*, *fulgure*, etc. In rhyme Berni corrects *pista* (at C19/36[6]) and similarly *pisto* (at C58/60[7]), where Boiardo's latinizing forms also have dialectal support.[8] Occasionally Berni has to adjust an archaizing rhyme variant form, as when he alters *nui* to *noi* at C2/49[5], or *gioso* to *giuso* at C33/35[7].[9] He also rejects the gallicizing forms *priso* and *sorpriso* authorized by the pre-Petrarchan tradition. The *rifacitore* follows Petrarch in allowing *sinestro* as a rhyme variant form at C54/52[6], though not in the idiom which Boiardo uses at C45/45[3]:

> Bo. Or, per non vi *tener* troppo *a sinestro*
> Be. Or per non vi parer troppo mal destro.

Boiardo also has a single instance of *golta* in rhyme (at C38/13[4]), which Berni rejects as a regional form.[10] It should be added here that Tuscan diphthongization resulting from tonic ę and ǫ in an open syllable is not systematically reflected in the orthography of the *Innamorato*, which usually shows *celo*, *vene*, *omo*, *move*, etc. Berni retains undiphthongized forms established by literary usage (writing *loco* in rhyme, for example, in contrast to *luogo* internally), but not, of course, Boiardo's hypertuscanizing forms (*crudiele*, *puoté*, etc.).[11]

The adjustments which Berni is required to make in the case of protonic vowels do not affect the stability of Boiardo's rhymes. We have space here to note only those more systematic features of Tuscan protonic development which are not coherently followed in the original text: firstly, the tendency for *e* to pass to *i*, as against Boiardo's *segnore*, *pregione*, etc.;[12] secondly, the parallel tendency for *o* to pass to *u*, as against Boiardo's *obedire*, *ocello*, etc.; thirdly, the consistent passage of *a* to *e* before *r*, as against Boiardo's *affogarei*, *prataria*, etc.; and fourthly, the occasional passage of *i* to *o* in contact with a labial consonant, as against Boiardo's

dimanda, *indivina*, etc. We shall consider later (in connection with adverbial morphology) the most significant discrepancies involving atonic vowels in final position.

Boiardo's text contains several examples of aphaeresis, most recurrently in the words *sbergo* and *sciutto*, and these Berni must make good. In the majority of cases (*arice*, *cetta*, *Lamagna*, etc.) Boiardo's usage reflects the erroneous severance of an article form.[13] The *Rifacimento* does have a single instance of *nanzi*, retained in direct speech at C21/58[4]:

> Be. *Nanzi* a mio padre inginocchion mi posi.

On this occasion, though, Berni also retains the form *inginocchion*, in which he would usually have subtracted the prepositional prefix; so that the retention of *nanzi* alongside the retention of *in-* is conceivably a playful indulgence, rather than an oversight, on Berni's part.[14]

The form *adunque* still occurs (alongside *dunque*) in Berni's version, and is favoured at C59/44[7], where it contributes to a phonic play running throughout the rewritten line:

> Bo. Via! Loro *ad*osso *a* briglie *ab*andonate
> Be. *Add*osso *ad*unque *a* briglie *abb*andonate.

But more generally the presence of a prosthetic vowel *a-*, as in *abenché*, *amescolati*, *Ariccardo*, *aritrovare*, etc., is a strongly dialectal feature of the original poem which Berni of course rejects.[15] He also restricts Boiardo's hypertuscanizing use of prosthetic *i-* before *s* + consonant, virtually in accordance with more modern literary usage, which sanctions the initial vowel after prepositions or *non*. With both types, the process of suppressing the prosthetic vowel will only occasionally involve any syllabic displacement, as at C33/62[2],

> Bo. E con *a*risco grande di morire
> Be. E con estremo rischio di morire[16]

or at C63/55[4]:

> Bo. *I*scorsero una nave di lontano
> Be. Scorsero una gran nave di lontano.

We may note, in addition, that Berni needs to eliminate a few instances of *-ne* in epithesis, which occurs usually with the third person singular of the past tense (*sveglione*, *guardone*, *contone*, etc., though also *vane*), typically in rhyme (except for *ène* (= 'è'), and generally in the earliest phase of the *Innamorato* (except for *none*, eliminated at C35/4[8]).

Berni has to adjust both syncopated forms (e.g. *albro*, *fodro*, *povra*, *spasmo*, etc.) and non-syncopated forms (e.g. *aspero*, *lepore*, *speronare*, *tossico*, etc.). Occasionally Boiardo's rhyme is compromised by a syncopated form, as in the case of *si sepre* (= 'si separi') at Bo. II, 23, 67[5] in a stanza-length simile while Berni decides to sacrifice.[17] Some contractions are definitely inadmissible for Berni (e.g. *desidra*,

delibrato), while in optional cases he tends to prefer the non-syncopated alternative (e.g. *dirizza* at C17/30[3] or *sofferire* at C27/56[3]).[18] Berni's treatment of certain apocopated forms in Boiardo's version will be more conveniently considered later as an aspect of versification.

Consonantal features

The absence of double consonants is a feature of northern Italian consonantal development which contrasts clearly with that of Tuscan. This divergence is responsible for a considerable amount of rhyme disturbance in order to avoid conflict with literary Tuscan norms, both in cases where a single consonant in Boiardo corresponds to a double in the literary language (e.g. *crola*, *fole* (= 'folle'), *fiama*, *Ardena*, *vano* (= 'vanno'), *farano*, *naro*, *sbara*, *tuto* (= 'tutto'), *sconfita*, etc.), and also where Boiardo has hypercorrected forms in which the double consonant is not corroborated by Tuscan (e.g. *guffo*, *disaggio*, *malvaggio*, *dispreggio*, *calla*, *calle* (= 'cale'), *cella* (= 'cela'), *mulla*, *ville* (= 'vile'), *aiutto*, etc.).[19] From Berni's point of view, what matters most is the frequency of these forms, and *vano* and the forms in *-aggio* in particular recur in Boiardo as against a single instance in rhyme of *guffo* (C62/55[1]) and two of *mulla* (C21/62[6], C53/34[2]). Historically, the problem of orthographing double consonants is a fundamental and persistent one for northern authors, and Rohlfs (section 229) provides a sample of deviant forms in Ariosto (*alora*, *fatura*, *spicare*, *comercio*, *oportuno*, etc.). There are, naturally, many such forms in Boiardo (*sbigotito*, *aviso*, *fraccasso*, *diffesa*, etc.) which merely need an adjustment of spelling in the course of Berni's rewriting; but the *Furioso*, even in its earliest form, is, by comparison with the *Innamorato*, notably free from rhyme combinations which deviate from Tuscan usage in respect of consonantal doubling.[20]

The presence of northern assibilated forms in conflict with palatalized Tuscan forms is another pronounced dialectal characteristic in Boiardo.[21] In particular, a post-dental pronunciation in northern Italy ([*ts*] or [*dś*]) will often contrast with a palato-alveolar pronunciation in Tuscany ([*ć*] or [*ǵ*]). The northern outcome is indicated in Boiardo's *zuffo* or *colpezare*, and reflected again in hypercorrections like *ciuffa* (= 'zuffa') or *batteggian*.[22] It is the opposition between the voiceless consonants which most frequently jeopardizes Boiardo's rhymes, which have northern forms such as *lanza*, *panza*, *caz(z)a*, *minaz(z)a*, *piaz(z)a* (= 'piaccia'), *torza* (from *torcere*), as well as the hypertuscanizing forms *possancia*, *Magancia*, *(rin)graccia*, *piaccia* (= 'piazza'), *solaccio*, *driccia*, etc.[23] We should observe here that the alternation which Boiardo most typically exploits for the purposes of rhyme, that of *-anza/-ancia* (and most emblematically *Franza/Francia*), is admitted and indeed 'institutionalized' by the tradition of the *cantari*. The opposition between voiced forms, on the other hand, only occasionally affects the rhyme. Thus the original poem has four instances in rhyme (with *mezo*) of *pezo* (= 'peggio'), accompanied too by *lezo* (= 'legio', i.e. 'leggo') or by *vezo*, as against a single

instance of the hypercorrected form *megio* (C8/15²).²⁴ But Boiardo employs another voiced sibilant [ś] where Tuscan would expect a more palatalized pronunciation, so that Berni must also eliminate from rhyme the forms *baso* and *camisa*, together with *brasa* (= 'bragia'), *buso* (Berni has *pertuso* instead at C9/36³)²⁵ and, most frequently, *malvaso*.²⁶ Similarly, the Tuscan palatal fricative pronunciation [š] is normally rendered by Boiardo as a voiceless sibilant [s],²⁷ thus giving rise to another series of unacceptable northern rhymes comprising *fasso*, *balassi*, *assalisse* (present indicative), *cognosse*, *lisso*, *angossa*, *cossa/-e*, *possa* (= 'poscia'), etc. *Lasso* (= 'lascio') is established by literary usage (in rhyme only in the *Commedia*, but in free oscillation in Petrarch), and is allowed as a variant form in rhyme.²⁸ We may conveniently note here that Berni often has to eliminate *riverso* (= 'rovescio') in rhyme, although this is a less clear-cut case of the alternation s/š, since Boiardo's form is supported by the Latin *reversus* (Ariosto too has *riverso*).

In addition to the series of sibilant/palatal oppositions already outlined, the remaining palatal phonemes of Tuscan also give rise to conflict (where the influence of semi-vocalic *i* in hiatus is involved). In the case of ƚ first of all, Boiardo's uncertainty with regard to what are, most typically, non-indigenous Tuscan forms in -*oia*, -*aia* is reflected in the hypercorrections *noglia*, *zoglia*, *Savoglia*, *gaglia*, *abaglia* (= 'abbaia') and *ventraglia* (for which Berni admits *anguinaglia* in rhyme at C23/19⁷).²⁹ Boiardo also has *scombilia* in rhyme with the standard literary form *Cicilia* at C56/42⁷⁻⁸, where Berni adjusts the rhyme pairing to *Siciglia/scompiglia*; while the *Rifacimento* has only one instance of *milia* (= 'mila'), in rhyme with *Marsilia* (Bo: *Marsiglia*, internally) at C35/28⁷⁻⁸, and Berni always avoids Boiardo's normal form *miglia*.³⁰

In the case of ñ, Boiardo's uncertainty is reflected again in the oscillation of *insogno/insonio*. Berni is able to reduce *insogno* to *sogno* at C62/59⁶, but he has to call in saintly help in eliminating *insonio* from rhyme at C38/17⁵⁻⁶:

> Bo.   Qual frenesia di mente o quale *insonio*
>   Me ha qua giuso condutto in questa gabbia?
> Be.   M'arebbe il diavol, *come santo Antonio*,
>   Qua giú condotto in questa strana gabbia?³¹

Boiardo also has one instance of the dialectal *poltrogna* in rhyme, which Berni removes with some loss of scornful effect at C11/37⁷⁻⁸:

> Bo.   Gettati l'arme, e *andati alla poltrogna*,
>   Poi non sapeti quel che sia vergogna
> Be.   E poi che pur morir qui vi bisogna,
>   Volete aver la morte e la vergogna?

We may agree, incidentally, with Mengaldo in seeing a dialectal pronunciation reinforcing the latinized spelling of Boiardo's *cognosco*,³² though generally in the orthography of the *Innamorato* there is little trace of the dialectal tendency for *n* to palatalize. There is little trace either of the palatal resolution of -*ng*- before a

front vowel, which Mengaldo notes, by contrast, as 'uno dei tratti "piú letterari" degli *Amorum libri*'; Berni for his part will consistently assert the more genuine Tuscan forms (writing *piagne* for *piange*, etc.) as indicated by Bembo.[38]

Boiardo has no hesitation in retaining *r* where the Tuscan development results in a fusion of the consonant without trace in *j*. Berni is therefore obliged to reject the forms *beccaro*, *acciaro*, *migliara*, *para* (= 'paia') and, most commonly, *mora* (= 'muoia') in rhyme. At the same time he keeps the more acceptable plural form *usurari* in rhyme at C51/58[1],[34] while his retention of the more popularizing singular in *-aro* is perhaps encouraged by a 'proverbial' context in the case of C55/29[3-4]:

> Be.   Io farò quel proverbio ancor piú aperto,
> Ch'un pensa il ghiotto, e l'altro il tavern*aro*.

Here Boiardo had written *giotto*, which conforms to a specifically northern palatalizing development which Berni must, of course, resist (by writing *mugghia* for *mugia*, for example, or again *veglia* for *vegia*). This is not a discrepancy which ever affects Boiardo's rhymes, but we might also note it as one of the most resistant dialectal features in Ariosto's usage.[35]

The northern tendency in favour of voiced consonants is not strongly reflected in the orthography of Boiardo's poem, whereas the hypercorrective (and, typically, latinizing) reaction to the dialectal trend is much more pronounced.[36] Thus the forms *patrone/padrone/parone* coexist in Boiardo, but it is the latinizing form *patrone* which predominates. The chief source of rhyme displacement is provided by the series *scuto*, *spata*, *strata* and, much less frequently, *contrata*, *malgrato* (after a possessive) and *masnate*. Conversely, as Rohlfs has noted (section 246), Boiardo uses the phrase *di saldo* in the sense of 'di salto' at C3/38[5], where Berni absorbs the rhyme term as follows:

> Bo.   Del suo Baiardo dismonta di saldo
> Be.   Chinasi al fin, che non può star piú saldo.

But the same expression recurs in Boiardo's version (especially in rhyme with *Ranaldo*), and essentially this is another case of a form inherited from the *cantari*. Leaving aside the opposition *t/d*, Berni rarely has any further cause to reject Boiardo's rhymes, which show only one occurrence of *brica* (at C25/26[2]) and one of *braga* (at C56/10[7]); and Berni may be reacting as much to the singular form (the new version has *mutande*) as to the voiced intervocalic consonant.

We should note, finally, the persistence of latinizing traits in the orthography of the *Innamorato*, as in the prepositional element in *subiugato*, *superchiato*, etc. It seems likely that Boiardo's retention, in accordance with Latin, of consonantal groups with *-l* (as in *amplo*, *inclina*, etc.) is also influenced by dialectal pronunciation (and it has Gallic support, too, in the case of such syntagmatic reflections of Courtly Romance as '*florito ziglio*' or '*palafreno amblante*'). Again, the latinizing spelling of *antiquo* and *negro* is probably reinforced by a degree of uncertainty reflecting a dialectal divergence from Tuscan,[37] although more significantly these

forms are also in line with Petrarchan (and Ariostan) usage. Berni's standard practice is to revise all such latinizing forms.[38] Accordingly, at C58/25[8], the retention of *negra* (as opposed to *nera*) is only permitted by an adjustment of sense:

> Bo. Come se aprisse il colmo de lo inferno,
> Se far volesse al paradiso guerra,
> E la sua gente uscisse tutta *integra*,
> Qual con pallida faccia e qual con *negra*
>
> Be. Come s'aperto si fusse l'inferno,
> E far volesse al paradiso guerra,
> Qual de' giganti al tempo fèssi a Flegra,
> E fuor venisse quella gente *negra*.

And here Berni's resolution is itself derived from a Petrarchan source (*Tr. Mort.* I, 32-33).[39]

Some effects of tuscanization

Berni is concerned, as we have now seen, to eliminate all dialectally contaminated forms, such as *frizze* (= 'frecce') or *frezza* (= 'fretta'),[40] and to assert instead standard literary and Tuscan forms, preferring, for example, *tuono* to *trono* or *rovina* to *ruina.* In some instances, also, Berni's usage reflects a more popular Tuscan strain; and this is the case with his dropping of intervocalic *v*, as in *beuto* (and occasionally *riceuto*, *auto*), and of intervocalic *g*, as in *sciaurato*. These particular forms contribute nicely to the tonal effect of Berni's comparisons in the following examples:

> Bo. E dimenando se crollava in sella,
> Come morendo al fin fosse venuto
>
> Be. E barcollando ne veniva in sella
> Com'un Tedesco ch'abbia ben *beuto* (C52/69$^{3-4}$)
>
> Bo. Come colei che è falsa oltra misura
> Be. Ch'era *sciaurata* piú che la sciagura. (C31/49^{1})

Beuto, though, should be seen as a standard, rather than an expressive, form in Berni's usage,[41] in just the same way as *arà*, *arebbe*, etc. (with fall of intersonantal *v*); while *sciaurato* serves essentially as a variant where the scansion requires it. There are a number of other popular forms which Berni reserves especially for the purposes of rhyme. Thus on four occasions he has a palatalized alternative for *-ll-* in plurals of the type *capegli*.[42] Much more frequent is his use of the assimilated form of *-rl-* in combinations of apocopated infinitive + enclitic pronoun (e.g. *pensallo*, *vedello*, etc.).[43] Finally, the form *drento*, with metathesis of the *r*, though not admitted by Bembo and systematically expunged by Ariosto from the final version of the *Furioso*, often comes in useful in the *Rifacimento* for the resolution of a compromised rhyme, most typically in the phrase *dare drento* in a situation of combat (e.g. at C19/48[8], C48/63[6], C52/18[6] C60/43[4], etc.).[44] We may also observe Berni's artful manipulation of the original at C61/66^{6-}, where he uses

drento to eliminate an unsatisfactory circumlocution (*avesse intendimento*) in Boiardo,

> Bo.   Che ciascun qual ne avesse intendimento,
> Essendo poco a quel giardin diviso,
> Giurato avria là dentro il paradiso

> Be.   Che chi stato ivi fusse non pur *drento*,
> Ma *fuori*, e ben da lui lungi diviso,
> Giurato aría quel luogo il paradiso

or again at C67/31^{4-}, where this time Berni needs to eliminate Boiardo's rhyme variant term (*intendimento* = 'mente'):

> Bo.   Gradasso non vi pone intendimento,
> Ché per inganno è fatto quel lavoro
> Be.   Gradasso non guardò se fusse *drento*,
> O *sotto*, inganno a questo stran lavoro.

These last possibilities all serve to extend Berni's freedom of manoeuvre in handling the rhyme. More typically, though, Berni finds himself with more limited rhyme resources at his disposal as a result of his phonetic overhaul of Boiardo's poem; and there are occasions when his reconstruction is inevitably something of a compromise, as in these next examples in which he must discard the form *Franza* in rhyme:

> Bo.   Non certamente per acquistar *Franza*,
> Né Spagna, né Alamagna, né Ungaria
> Be.   Non per tôrti il tuo regno e la tua *stanza*,
> Né per Spagna, Alemagna, né Ungheria   (C7/51$^{1-2}$)

> Bo.   Narrando a loro e populi adunati
> Con Agramante per passare in *Franza*,
> E come era già armato. . .
> Be.   E disse lor com'erano aspettati,
> E che questa non era la loro *stanza*,
> Ma in Francia,. . . .   (C42/52$^{5-7}$)

Nevertheless, the recurrent nature of the corrective process does help to bring a degree of assurance as well as versatility to Berni's manipulation of the rhyme. As a case in point we may look finally at the way in which he contrives to adjust a vitiated rhyme in *-anza* by applying the word *guancia* as the context allows:[45]

> Bo.   E se cura vi tien del vostro onore,
> S'io debbo aver di voi giamai speranza
> Be.   Se cura e disiderio mai d'onore
> Or vi fa rossa ed or bianca la *guancia*   (C30/44$^{3-4}$)

> Bo.   Perché Otachier, figliol de Filippone,
> Era assembrato per passare in Franza
> Be.   Perché Ottachier figliuol di Filippone,
> Che senza pelo ha l'una e l'altra *guancia*,. . .   (C43/16$^{3-4}$)

Bo.	Divenne allegro in faccia e nella mente,	
	Come colui che avea tanta arroganza	
Be.	Fece un gran salto in aria incontinente,	
	Con fronte allegra e l'una e l'altra *guancia*	(C44/16$^{4-5}$)
Bo.	Piú di tre palmi sopra gli altri avanza	
	Questo re maledetto che io vi conto	
Be.	Il capo e 'l collo e l'una e l'altra *guancia*	
	Avanza gli altri quel re grasso ed unto.	(C47/47$^{1-2}$)

And in the closing example Boiardo's stanza has, aptly enough, juxtaposed the two rhyme terminations (*-anza*, *-onto*) which Berni is most regularly required to make good on phonetic grounds.

CHAPTER THREE

MORPHOLOGY

The very first line of the *Orlando Innamorato* ('Signori e cavallier che v'adun*ati*') alerts the world to the dialectal morphology of Boiardo's poem. Mengaldo (p. 119) counts ten examples of -*ti* (two in rhyme) as against six of -*te* (three in rhyme) in the opening canto, and these figures confirm the resistance of the regional second person plural form. This form is liable to recur in any direct address to the audience, as again at C20/7[1], where Berni absorbs the rhyme termination by means of a supple inversion, as follows:

> Bo. Credo, segnor, che ben vi racordati / Che. . .
> Be. Io penso ben che voi dimenticati / Non vi sete. . . .

In the morphological as in the phonetic sector, Berni's main task is to eliminate all dialectal forms. But in the case of morphology, and of verb morphology in particular, he must also cut back on Boiardo's use of archaizing forms conserved by the poetic tradition. In some cases regional and aulic factors coincide, so that we can legitimately speak, as does Mengaldo (p. 118) with reference to the *Amorum libri*, of 'un ibridismo arcaico-dialettale' in the verb morphology of the original poem.

We shall also have to examine, especially in the area of verb morphology again, the extent to which Berni is willing to admit variant forms in rhyme. Thus, to give a preliminary example, it is Berni himself who introduces first plural forms in -*emo* in a new *proemio* at C67/6[B] (*semo, volemo*, in rhyme with *estremo*), but here he has clearly sought to avoid duplicating the B rhyme of the previous stanza which terminates in -*iamo*, and his variant forms are also authorized by Petrarchan usage.[1] The *rifacitore* is normally guided by literary conventions of this kind, though we may observe here, by way of contrast, that his probable motive in allowing the dialectal past tense forms *partimo* and *smarimo* (in rhyme with *primo*) at C6/26[A] is to assert a note of linguistic realism in the speech of an Armenian pilgrim, especially as the *Rifacimento* also retains the assibilated consonants in the pilgrim's declared destination, *Zorzania* (at/26[2]).

Word classes

(a) Substantive

Historically, the substitution of first and second declension forms for those originally belonging to the third declension is encouraged by the clarification of gender which ensues, as in Boiardo's *tigro* (Be: *tigre*, at C39/46[6]) or *serpa* (Be: *serpe*, at C4/47[2]). Some metaplasmic forms which Boiardo employs, such as *vesta*, *crino* and *abeto*, are corroborated in literary usage elsewhere (in Poliziano, for example); Berni for his part opts for *vesta* but not *crino*,[2] while allowing *abeto*, must notably in a synecdoche (= 'lancia') in rhyme (at C18/13[5]). But the tendency for such transitions of declension is strongest in northern dialects,[3] and Boiardo has a number of specifically dialectal forms which Berni rejects, including *travo* (cf. north-west Tuscan *trao* under Emilian influence), *ceso* (with the dialectal assibilated consonant, = 'cece'), *osto* (to be found also in Boiardo's letters), *lodo* (eliminated in the final version of the *Furioso*), *corteso* (widely attested in northern texts), and *moglio* (with a palatalizing contamination, = 'molle'). Occasionally, too, the *rifacitore* will need to adjust a metaplasmic form based on a Latin oblique case, and he writes *aspe* for *aspido* at C46/61[3], and *marmo* for *marmoro* at C6/51[6].

The original text also has several shifts of gender between first and second declensions.[4] Perhaps the most notable example is the feminine *travaglia*, which recurs in rhyme alongside *battaglia*, and which Berni usually absorbs by conversion to the identical verb form. Dantesque precedent supports Boiardo's use in rhyme of forms like *dimando* (C21/45[3]) and *cinto* (C33/5[8]); whereas dialectal influence probably accounts for two instances in rhyme of *spino* (which Ariosto does not discard until 1532) and for several of *serraglia* (cf. medieval Latin *seralea* attested in the area of Padua). Berni also eliminates *occella*, which Boiardo applies in two similes referring to a female character at C44/58[6] and C48/13[5].[5] The alternation of some forms (e.g. *amendo* with *amenda*, *flagella* with *flagello*) would appear to be determined by the rhyme, whereas *poma* and *rama*, both feminine singular forms evolved from Latin neuter plurals, oscillate more freely with the more standard masculine forms and Boiardo permits such oscillation even in the space of successive lines at C61/68[5-6]:

> Bo. *Rame* de aranci intorno a molto odore,
>   E per quei *rami* stavano ocelletti
> Be. *Rami* d'aranci davan grato odore,
>   E sopra lor cantavano uccelletti.[6]

Occasionally, though, the *rifacitore* is willing to retain a less standard form. Thus Boiardo takes *pioppa* from his native dialect (cf. *Via della Pioppa* at Ferrara), and Berni accepts the feminine form whilst asserting the diaeresis (*piŏppa*, at C40/54[5] and C48/19[4]).[7] Berni also allows *uliva* (consistently feminine already in Petrarch) in rhyme at C44/57[8], although he may have seen this retention as being satisfactorily glossed in Boiardo's continuation (by *'l'arbor* de l'oliva', at/60[6]).[8]

Boiardo uses several singular flexions which Berni resists. The *rifacitore* will exclude forms in *-ieri* (or *-iere*) in favour of *-iero*, allowing oscillation only in the case of *mestieri/mestiero*, or else of names (e.g. *Berlinghiero* in rhyme alongside the standard form *Berlinghieri*).[9] He also rejects the singular adjective form *pare* (along with *paro*), which Boiardo normally uses instead of the standard indeclinable form *pari*.[10] In rhyme Berni typically substitutes as at C14/6[2]:

> Bo.   Di quel destrier che al corso *non ha pare*
> Be.   Di quel caval che in corso *è singulare.*

Berni will usually eliminate as well any non-apocopated forms in *-ate/-ade*, despite the fact that these less current forms occur frequently in rhyme in Boiardo.[11] The consistent series of retentions to be observed in a canto devoted to an exemplary tale of 'old-style' courtesy (C12/18[3], /21[3], /33[2],[4], /75[7],[8], /85[7]) thus amounts to a conscious use of archaism in Berni's version of the poem.

In the plural, the more dialectal third declension forms in *-e* of the type *le gente* and, analogously, such plurals of single-gender adjectives, are consistently adjusted or absorbed in Berni's reworking.[12] We may note that Berni uses *ale* and *fronde* as second declension plural forms, as authorized by the grammarians, whereas he shows a distinct preference for *arme* as a third declension singular form with a collective sense. He occasionally has to standardize plural forms with a palatal termination in Boiardo, adjusting *duci* to *duchi*, for example, or *catolice* to *cattoliche*. More notable is the continuation of the Latin fourth declension flexion in Boiardo's *mano* (more frequent than *mane*), which recurs in rhyme, especially in combat sequences in the phrase 'ad *ambe* mano', where Berni will often adjust to 'con *l'una e l'altra* mano'. In the case of plural formations based on an underlying Latin neuter plural, northern Italy generally prefers the type *le membre* as against Tuscan *le membra*.[13] Berni must therefore adjust *cervelle*, *corne*, *osse*, *stride*, etc., as well as extending the series to include *pugna* (Bo: *pugni*) and *risa* (Bo: *risi*), but not *fetta* (→ *affetta*, in rhyme at C52/28[6]) or *preghera* (dropped from rhyme at C7/9[6]). Lastly, we may observe that Berni allows the alternation of *orecchie* with *orecchi*, which sometimes enables him to achieve a balanced effect, as follows:

> Bo.   Ché tra gli occhi e l'orecch*ie* il colse a ponto
> Be.   Ché tra gli occh*i* e gli orecch*i* il colse a punto   (C57/33[4])
>
> Be.   Se dell'orecch*ie* tu*e* le mi*e* fatiche
>   (Qual si sian) degne sono, e dell*e* luci.[14]   (C61/7[1-2])

(b)   *Article*

Berni insists on *il/i* as the standard masculine forms to replace the more dialectal forms *el/e* and the strong forms *lo/li*, both of which Boiardo uses freely. He attempts, also, to assert the forms *lo/gli* before *s* + consonant or *z*, though this ambition is often thwarted by the requirements of scansion, and Imbriani (who, according to

Virgili, 'si divertí a quel computo' (*Stanze scelte*, p. 52)) counted 273 cases of such thwarted ambition in the *Rifacimento*. We have to remember that there is no trace at all of this particular development in Boiardo; but Ariosto, in the final edition of the *Furioso*, is more thorough than Berni in implementing Bembo's prescription for the use of the conditioned article forms.

(c) *Pronoun*

The most noteworthy feature here is Boiardo's frequent use of *lui* and *lei* as subject forms, which reflects a widespread Quattrocento tendency vetoed by the grammarians of the Cinquecento.[15] Berni rigorously asserts *egli* and *ella* as the standard third singular forms, for which *ei* (or *e'*) and *la* may act as proclitic alternatives. Again, Berni automatically rejects *mi*, *ti* and *si* applied as tonic forms, 'come è il comune abuso delli Italici' in Fortunio's words.[16] And then a number of adjustments are necessary in the range of atonic pronouns. Occasional instances of the northern first plural reflexive form *se* are regularized to *ci*, as at C30/58[5] ('noi *se* trovamo' → 'noi *ci* trovammo'). In the dative, the feminine singular of the third person needs to be distinguished from the masculine by *le*. The masculine itself (like the accusative plural) is generally palatalized to *gli*. *Ce* (Be: *a lui*, at C1/52[3] (Bo.[5])) and *ge* (Be: *gli*, at C7/54[8]) are occasional dialectal alternatives to *li*. In the dative plural, Berni replaces *li* (and *gli*) by *loro*. Sporadic instances of *li* and *gli* as locative forms in Boiardo are adjusted to *vi* or *ci*, as at C28/7[2] ('*gli* andasti' → '*vi* andasti') or C49/59[2] ('non *gli* abbia altri a fare' → 'non *ci* abbia. . .'). As regards the order of pronouns in proclitic or enclitic combination, Boiardo's uncertainty is reflected in 'io non *ti/(te) mi* nascondo' (at C1/94[7], C4/15[7], etc.) alongside 'io non *mi ti* nascondo' (at C2/13[4]). The *Rifacimento* retains only the last instance of this particular formula, although the retention itself belongs to the section of the second canto which is of doubtful attribution.

There are a number of alterations to be noted involving indefinite pronoun forms. Berni tends to adopt *chiunque* rather than *qualunque* with reference to persons (as at C21/17[3], C27/51[3], etc.).[17] *Ognuno* becomes a standard form in the *rifacitore*'s usage in preference to *ciascuno*, which is still acceptable as a variant if the scansion requires it. As for Boiardo's other regular alternatives, Berni for the most part eliminates the less current *ciascaduno* and rejects altogether the gallicism *ogniomo*. He insists, again, on *nessuno* as a standard form to the exclusion of *niuno* and *nullo*, while as adjectival forms he discards both *nullo* and *veruno*.[18] *Altrui* is consistently substituted where the oblique case-marking is redundant,[19] and the shift of stress produced by this otherwise minimal adjustment will often cause some metrical displacement — twice in fact at C21/14, where Berni's solutions are closely related:

Bo.   Or per *altrui* e per cagione istrana
Be.   Or per *altri* e per causa *pazza* e strana   (line 3)

Bo.   Che per *altrui* te adduce a prender morte
Be.   Che *pazza*mente ti mena alla morte.   (line 8)

By analogy, also, Berni tends to prefer *chi* rather than *cui* with a preposition expressed, so that he attempts to distinguish more clearly between indefinite and relative pronoun functions even in a more ambiguous case like that at C16/20[2]:

Be.   Ché ben giudica i colpi *a chi* non duole.[20]

In addition, the *rifacitore* definitely rejects *quale* as a relative pronoun without the article; although in many cases, since Boiardo does not use *quale* simply as a variant form for the purposes of scansion, Berni is automatically able to substitute *che*.

Two other points can be conveniently added here. Firstly, Berni generally insists on *loro* instead of *suo* as the third plural possessive form, except on rare occasions, as where he chooses to avoid an excessive degree of echo at C11/39[8]:

Be.   Ma fa *lor* core il *suo* signor valente.

But this line follows in any case upon a transition of grammatical subject from collective singular (*la turba*) to plural (*i Tartari*). Secondly, Berni regularly asserts *dui* as the standard masculine form (as against Boiardo's *due* and *duo*), and correspondingly *ambedui* (which Berni also prefers to the form *entrambi*). And this last is a very clear case in which the *rifacitore*'s inclination to follow natural usage has the support of analogy rather than the consensus of the grammarians.[21]

(d)   *Preposition*
    Berni regularly incorporates the article with prepositions, so that on the very rare occasions when he does admit an unincorporated form, as at C11/6[3] ('*in la* marina'), C16/37[4] ('*in l*'Oceano'), C47/33[6] ('*in la* cera'), C50/17[1] ('*in la* foresta'), it could well be because he sees the following noun as being of foreign extraction. He normally tries to contract *per il* to *pel*, whilst accepting *per lo* (as recognized by Bembo) where the contraction is not easily realized. More often than not he manages to eliminate the etymological overlap in the type *con meco*. And another consistent tendency in the *Rifacimento* is Berni's reduction of compound prepositional forms such as *sopra di*, *contro di*, *dentro di*, *dentro da*, etc.[22]

(e)   *Verb*
    The tendency for verbs of the second conjugation to pass to the fourth is basically a dialectal one, but is reinforced too by the early lyric tradition.[23] The verbs of this type that Berni will be likely to encounter in rhyme are the series *tenire* and compounds,[24] which he excludes, for example, at C3/32[7] (*contenire*), C5/70[2] (*tenire*), C8/33[3] (*mantenire*), C9/42[7] (*ottenire*) and C13/18[4] (*sostenire*). In some cases, though, Boiardo himself resists a transition to the fourth conjugation: thus the verbs *apparere* (C43/55[3]) and *ripentuto* (C42/40[3]) are examples of older Tuscan forms which Berni declines to adopt.[25] In rhyme the *rifacitore* also has to

reject *convertire* (at C7/74[4]) and *discernire* (at C49/20[2]), while *fuggere* is eliminated in *rima sdrucciola* at C66/20[7].[26] Another metaplasmic form occurring in Boiardo is *oscurire*, as at C34/67[6] (Be: *imbrunire*), which contrasts with *se schiarava* (Be: *L'aurora. . .spuntava*) at C19/6[4].[27] One or two other verb formations derived from an adjective are again inadmissible for the *rifacitore*, including *se abella* (dropped from rhyme at C12/86[8]) and *se rinverde*, which lacks the infix *-isc-* at C67/23[7] (Be: *è fresca e verde*).[28] *Colorato* is replaced by *imbellattato* at C49/15[6], although here Berni was probably looking for a more precise term, and the first conjugation form is retained in a figurative sense in the same canto at /41[5] ('Fu questa cosa sí ben *colorata*').[29] We can be more sure, though, that where Berni rejects *fallare* (as at C1/35[4], C5/53[3], etc.), it is because Boiardo has failed to observe the semantic distinction insisted on by Bembo between the first conjugation verb ('tanto vale quanto *Mancare* e *Non bastare*') and the fourth ('pigliasi per *Fare errore e inganno e pecca*').[30] We may note here also that Berni does not accept Boiardo's gallicizing use in rhyme, in the kind of litotes traditional to the *cantari*, of the various forms of *finare*, as illustrated at C4/30[8] ('e mai *non se rafina*'), C11/6[5] ('col brando *non afina*'), and C12/44[4] ('di pianger *non fina*'). And then in the gerund, Boiardo's *combattando* (in rhyme at C53/17[3] and eliminated by Berni) conforms to a generalization of flexion characteristic of northern Italy[31], though the corresponding participle form *combattante* (likewise rejected at C4/33[7], and again in the plural at C66/51[1]) might readily suggest itself as a direct Gallic borrowing.

Berni rejects *conquidere*, which coexists in Boiardo, but typically only in the past participle (e.g. at C39/41[5]: *conquiso → ucciso*, in rhyme) with the frequentative form *conquistare*.[32] He also tends to assert *assaltare* and *diventare* as standard forms in preference to *assalire* and *divenire*; whereas the substitution of *addormentare* for *adormire* is definitely normative, as well as clarifying the sense, in the case of C13/55[5] (*è. . .adormito → è addormentato*) or C19/64[6] (Bo.[5]) (*se adormiva → essi addormentato*), where on each occasion Berni's correction must disturb Boiardo's rhyme.[33] Berni seems suspicious too of the form *copertato*, as is suggested by his response at C13/35[4],

Bo. Di bianca seta tutto *copertato*
Be. Di seta bianca *coperto*, addobbato

though his concern here is probably again as much lexical as morphological.[34]

In the present indicative Boiardo may use an archaizing second singular form in *-e* for the purpose of rhyme, as at C44/39[3], where Berni absorbs the rhyme termination in the corresponding plural noun:

Bo. Ma poi che la battaglia me domande
Be. Ma per non rifiutar le tue domande.

When Berni himself adopts the same termination at C5/84[1], it is in a direct quotation from Petrarch ('Che fai, che *mire*. . .?', from *Tr. Am.* III, 4), which effectively authorizes the variant as a poetic usage. Similarly, in the second singular

of the imperative, Boiardo's rhymes occasionally have the earlier dialectal form in -e, which Berni again rejects, as at C3/74[4], where he drops *chiede*, or at C17/67[1], where he adjusts *rimane* to *rimani*. The frequency of second plural forms in -*ti* has already been indicated at the beginning of this chapter, and the dialectal flexion is no less predictable in Boiardo in the imperative mood, as well as in other tenses (*vedereti, toccasti*, etc.) less likely to affect the rhyme. The termination -*eno*, for the third plural of the present tense, is a less pervasive regional form in the *Innamorato*, occurring most notably in *rima sdrucciola* (*sguinceno/comincieno/ vinceno*) at C62/36[A].[3][5]

As regards the present indicative of common irregular verbs, Berni consistently asserts the Florentine forms *vo* (as against *vado*, and also *ando*) and *fo* (as against *faccio* or *fazo*). Similarly, the more specifically aulic forms *saccio* (also *saggio, sazo*) and *aggio* are replaced by *so* and *ho*. Berni also appears to prefer *vo'* rather than *voglio*. He adopts *debbo* (with *dovendo*, and usually *debbia*) and *veggo* (with *vedendo*) as standard forms, and the traditionally more poetic forms *deggio* and *veggio* are dropped in paired rhyme at C68/16[7-8].[3][6] Berni insists on the normative contractions *fate* (for *faceti*) and *dite* (for *diceti*). Only rarely does he allow the un-apocopated form *puote* for the purposes of scansion (C6/13[3], C32/9[8], etc.) or rhyme (C53/35[2], C59/11[6], etc.), while the contracted plural form *ponno* also survives only occasionally.[3][7] *Ave* is admitted as a rhyme variant form at C46/9[3],[3][8] unlike *disface*, which Berni eliminates at C36/67[5] and C39/47[6]. In the present participle the *rifacitore* takes *possente* rather than *potente*, at least in a literal application of the term; and in the infinitive he reduces Boiardo's over-conservative forms *bever* (C6/48[2] (Bo.[1])) and *poner* (C40/14[8]). We may also note here that Berni eventually comes to prefer *ire* rather than *gire*, and this preference is confirmed in the introductory quotation to canto 54,

> Be.   *Ite*, superbi e miseri Cristiani

since the original line of Petrarch's (*Tr. Fam.* II, 142) has the more archaizing *Gite*. Finally, we can find Boiardo, but not Berni, making occasional use of the dialectal forms *èi* (= 'sei') and *èn(o)* for reasons of metrical convenience.[3][9]

In the future and conditional tenses, Berni has to eliminate archaic etymological formations in the first person singular of the type *vinceraggio, cercarebbi*.[4][0] In the conditional, the first singular in -*ia*, encouraged in Boiardo by the coincidence of dialectal and aulic influences, is easily replaced (except in rhyme where Berni retains it) by the isometric form in -*ei*. Berni must also regularly assert syncopated forms such as *varrà* or *dorrebbe* (as against *valerà, doleria*), except in those cases where he himself opts for specifically Florentine forms without syncopation, like *saperò* (C33/30[4], etc.) or *doverebbon* (C9/2[5], etc.). The phonetic adjustment of the stem (-*arò* → -*erò*) has already been noted under Phonology.

Berni insists on the analogical termination -*avo* as normative for the first singular of the imperfect tense, and this is perhaps the most striking instance in the

Rifacimento of a respect for current usage which goes against grammatical prescription.[41] The first person in *-ava* is still accepted, though, in rhyme; which means that at C6/30[1],

Bo.   Io stav*o* queto e pur non soffï*a*va
Be.   E senza pur fiatar mi stav*o* chiotto

Berni has changed the rhyme not in order to avoid the *-ava* form, but rather to differentiate the rhyme termination from the A rhyme of the following stanza.[42] The third person flexion *-ia*, on the other hand, occurring in the imperfect tense of second and third conjugation verbs (*avia, vedia, dicia, giongia*, etc.) and propagated especially by the lyric tradition,[43] is the morphological feature of Boiardo's poem which causes most rhyme displacement in the *Rifacimento*. Where Berni manages to rework a rhyme corrected from *-ia* to *-eva*, it is usually the verb *leva* which helps him out, as at C13/65[2] (anticipating *tenia, facia* → *teneva, faceva*),

Bo.   Saltando va de intorno tuttavia
Be.   D'intorno a lui saltando *non si leva*

or again at C17/31[8] (after *combattia* → *combatteva*):

Bo.   Tagliando gambe e braccie tuttavia
Be.   E teste e braccia pure e gambe *leva*.

In fact, the use of this verb becomes such a reflex solution for the *rifacitore* that the process of reconstruction is in some cases by no means straightforward. So, at C18/39 (after *rispondia* → *diceva* at line 2), Berni's fourth line reconstitutes, somewhat awkwardly, the fifth line of Boiardo's stanza, as follows:

Bo.   E però del tuo *scampo* fia cagione
        La tua prodezza. . .
Be.   E da me non ti *campa* altro né *leva*
        Che 'l tuo valore. . . .

And his revision at C12/3[6] is more complex still, since here *-ia* has been adjusted to *-eva* through a switch of rhymes with the preceding stanza.[44]

In the past tense, Boiardo has one instance in rhyme of a third singular form in *-i* (*dispersi*, at C36/44[8]), which Berni, predictably, discards. The reverse adaptation is employed somewhat more frequently, even if at a fairly late stage of the original poem, so that Berni must also eliminate the first singular forms *prese* (C50/29[7]), *rimase* (C55/34[7]), *diffese* (C59/33[2]) and *disse* (C60/47[3]). Boiardo uses *disse* again (and in the same formula: 'come io vi *disse*') at C67/23[1], here alongside *misse* (third person) an analogical past tense form which is also unacceptable for Berni.[45] More widespread is Boiardo's use of weak forms with a third person in *-ette* (corresponding with the authorized type *credette*) and, by analogy, also in *-itte*.[46] The process of correcting such forms will normally involve some degree of syllabic reshuffling, as at C55/24[3] ('da poi cresc*ette*' → 'con gli anni *crebbe*') or C59/53[4] ('fer*itte* in testa' → '*ferì* nel capo'), and occasionally even a change of tense, as in the case of C66/33[5-6]:

Bo.   Sal*itte* sopra la iumenta in fine,
       E caminando usc*itte* di quel prato
Be.   Sopra quella giumenta *saglie* al fine,
       E cavalcando fuor *esce* d'un prato.

We can also find unorthodox plural forms that Berni rejects, such as the regional *ebbeno* or the hyper-regular *vennerno*. Forms in *-arno* are sometimes, though not consistently, adjusted to *-aro*; those in *-orno* are generally, though not exclusively, confined to rhyme.[47] Near the beginning of the poem Berni asserts his own polymorphic selections for the irregular past tenses at C1/16[5-6]:

Bo.   Che non vol*sero* usar banco né sponda,
       Anzi st*erno* a giacer come mastini
Be.   Che non vol*lon* usar banco né sponda,
       Ma ste*tton* a giacer come mastini.

But this is a fairly isolated example.[48] One or two firmer preferences do emerge in the *Rifacimento*, such as *parse* rather than *parve* (at C2/61[1], etc.) or *perdé* rather than *perse* (at C22/64[2], etc.).[49] But Berni's response often seems to be more empirical, as when he altars *diede* to *dette* in the case of a literal sense and an abrupt action at C12/58[1], but *dette* to *diede* in a figurative expression (*diede credenza*) at C55/49[3]. Nor can we clearly determine Berni's attitude towards the archaizing rhyme variant form in *-io*, which he avoids at C5/72[8],

Bo.   E molto allegro da lui se part*io*
Be.   E poi, vòlte le spalle, disse addio

but which he himself introduces at C16/64[5]:

Bo.   Alciò la fronte con sembiante pio
Be.   Come Rinaldo il suo parlar fin*io*.[50]

Two minor adjustments of flexion may be noted amongst subjunctive forms. In the second person plural of the present subjunctive Berni corrects *-ate* to *-iate*, as at C1/59[1] ('Io voglio che port*ate*' → 'Io vo' che voi port*iate*'); and in the second singular of the imperfect, he corrects *-esti* to *-essi*, as at C8/19[2] ('Se av*esti* il tuo Baiardo' → 'S'av*essi* anche Baiardo'). The elimination of the present singular forms *para* and *mora* has already been dealt with on phonetic grounds. In rhyme Berni rejects *pensasse* at C10/28[3], and revises *promettesse* at C18/57[3], where each time Boiardo intends a first person form, but on one occasion the *rifacitore* himself has recourse to the flexion *-issi* as a variant form for the third person, as follows:

Be.   Come s'av*esse* aperti mille abissi
       Addosso, fugge in rotta in ogni parte;
       Vorrebbe che la terra l'inghiot*tissi*.   (C19/26[3-5])

In this case, however, Berni's reconstruction is based on a passage in the *Ciriffo Calvaneo* (IV, 39[3-]), and the analogical formation in *-issi*, current in popular Tuscan but completely untypical in the *Rifacimento*, is directly attributable to Pulci's example.[51] Berni consistently follows Tuscan usage, though, in asserting

fussi for *fossi*, in contrast to Ariosto, who opts for the reverse adjustment in the *Furioso*. The *rifacitore* is also inclined to eliminate the present subjunctive form in *-e* for verbs of the first conjugation, which occurs sporadically in Boiardo's rhymes as a well-established literary form deriving its vitality from Petrarch.[52] The adjustment at C21/59[7-8] illustrates Berni's preference,

> Bo.   E sia palese per tutte le bande:
>   Chi non è corridor, non me domand*e*
> Be.   Per voci, gridi publichi e per bandi.
>   Chi non è corridor, non mi domand*i*

although with this particular feature the policy of rejection is incompletely carried through.

In the past participle of the verb Berni adjusts the unauthorized weak form *promettuto* (C32/44[8]) and removes *nasciuto* (C58/34[2], in rhyme), while *morduto* (Bo. I, 22, 26[6]) occurs in a stanza omitted in the rewritten version.[53] Conversely, Boiardo has a number of strong forms which are unacceptable for Berni, like *attesa* (from *attenere*, at C12/43[6]), and in rhyme *creso* (= 'creduto', at C55/44[4]) and *deposo* (C7/50[6]). At C8/14[2], Berni absorbs the form *pose* by switching to the third person of the past tense, as follows:

> Bo.   Disse:— Segnor, le tavole son pose
> Be.   Un'acqua prezïosa in man gli pose.

The resulting displacement of Boiardo's *didascalia* at this point serves to explain why the *rifacitore* has inserted the additional stanza which precedes this one. Other participle forms rejected by Berni are *proferito* (e.g. at C66/43[3]) and *compiuto* (e.g. at C45/16[1]).[54] *Condutto* also disappears from rhyme at C39/54[8] and C41/55[1], whereas Berni himself opts for the more archaic participle form at C57/7[6],

> Be.   Tante in quel corpo eran virtú *ridutte*

but here in a stanza of eloquent celebration in which the B rhyme is set by a specific Petrarchan source.[55]

(f)   *Adverb*

The most interesting aspect of Berni's revision of adverbial forms concerns the word *(d)avante*, which will need to be considered separately in due course. The form in *-e* is an earlier Tuscan development than that in *-i,* and the latter appears to have spread on an analogical basis as a specifically adverbial termination.[56] The original poem also has occasional instances in rhyme of more emphatically unacceptable forms such as *ancore, quase,* and *volentiere.*[57] Boiardo in fact uses both *volentiere* and, more often, *volentiera* as variants of *volentieri,* which Berni asserts as normative.[58] The form in *-a* represents a dialectal formation which appears again, for example, in *da dovera* (Be: *da dovero*) at C7/72[2], or in *di para* (Be: *d'un pari*) at C26/22[7].[59] Berni's rhyme adjustment at C39/13[1] (*volentiera → volentieri*) is followed by a matching realignment at line 5,

> Bo. Né passarà la cosa sí legier*a*
> Be. Non porterà costui cosí leggier*i*

where he again asserts the orthodox adverbial termination in *-i*. By the same token Berni almost invariably dispenses with the adverbial locution *di leggiero*, which he can sometimes absorb in the corresponding adjectival form, whether applied impersonally, as at C13/41[4],

> Bo. Né a questo s'apressava *di* leggiero
> Be. Né l'appressarsi è facile e leggiero

or personally, as at C32/15[5].

> Bo. L'uno a vendetta il muove *de* legier*o*
> Be. A vendicarsi l'un lo fa leggiero.

Among the more isolated cases of correction, we may note that Berni adheres strictly to the etymological basis of the adverb form in revising, for example, *altronde* to *altrove* and *donde* to *dove* in rhyme at C46/52 ('visto. . . altr*onde*' → 'veduto altr*ove*', at line 2; 'il come o il d*onde*' → 'il come e 'l d*ove*', at line 4); or again, that he will tend to eliminate a less conventional use of the adverbial suffix *-mente*, so that *spessamente* is replaced in rhyme by *sovente* at C66/44[2], while the *Rifacimento* has no surviving instance of *primamente* (reduced to *prima*, for example, at C25/16[3]), although Berni admits *primieramente* (e.g. for Boiardo's *in primamente* at C49/29[2] in rhyme),[60] in recognition no doubt of the form's regular use in Boccaccio.

Let us return, though, to Berni's treatment of *(d)avante*, since the vicissitudes of this form in rhyme offer a microcosmic picture of the internal story of the *Rifacimento* as a whole. The pattern of Berni's stricter usage shows a clear preference for *avanti* as opposed to *(d)avante* in rhyme position, while outside rhyme he will normally assert the form *innanzi* (or *dinanzi*, and alternatively, in a temporal sense, *prima*). There may, of course, be other, non-morphological factors which influence Berni's decision in any given case, like the uncertainty of grammatical relation that results from Boiardo's word order at C35/35[1],

> Bo. Nella sua nave alla prora *davante*
> Be. Piantato a prora sta com'un gigante

or the looseness of grammatical function that occurs with a temporal meaning at C63/14[3]:

> Bo. Quale era pur come l'altre *davante*
> Be. La qual delle *passate* era in sul filo.

But for at least half the length of the *Rifacimento* Berni consistently seeks to eliminate any forms in *-e*, either by making an adjustment of the rhyme, as at C10/32[7-8],

> Bo. E spiegan le *bandiere* tutte quante;
>   Dece re insieme a quelle vanno *avante*

> Be.   E gli *stendardi* spiegan tutti quanti;
>   Dieci re insieme cavalcano *avanti*

or by means of a rhyme substitution, as at C26/5[1-2],

> Bo.   Dice la istoria che a lui era *davante*
>   Un gran *Macon* di pietra marmorina
> Be.   Dice Turpin ch'egli era un *Trivigante*,
>   Una pietra cioè che 'l somigliava

or else by changing the rhyme, as at C10/57[7-8]:

> Bo.   Urta ed occide chi li viene *avante*,
>   O sia de' suoi, o sia de Sacripante
> Be.   Ciò che *innanzi* gli viene urta e calpesta,
>   O sia di quella parte, o sia di questa.

Of the four instances of *davante* which remain in this stretch of the work, that at C2/40[2] belongs to an apocryphal section, while the spelling *d'avante* (to be found in the earliest editions) at C1/52[6], C2/52[3], and C10/37[6] is most easily interpreted as a symptom of later reworking, for reasons which will emerge. At the same time the frequency of *avante* is much reduced early on in comparison with Boiardo's text, and for the most part this form survives only in combination with a verb of motion (as at C4/53[4], C4/82[2], C27/47[2], C29/39[6], C31/22[4], C31/40[5]).

It is at C36/9[3] that Berni appears to discover a compromise solution:

> Bo.   Egli ha i nemici *di* dietro e davante
> Be.   Hanne infinita *di* dietro e *d'*avante.

This grammatical revelation opens a second phase in the adverb's career, in which *d'avante* tends to appear as an accepted variant (C36/53[5], C41/52[5], C44/69[8], C46/33[5], C50/29[8]), while *avante* enjoys an extra margin of allowance in a temporal sense (as in the phrase *poco avante* at C40/53[6] and C43/24[5]). C51/8[6] serves as a reminder and reinforcement of C36/9[3]:

> Bo.   Armato bene è *di* dietro e davante
> Be.   E ben armato è *di* dietro e *d'*avante.

After this confirmation, the use of *d'avante* is stepped up in Berni's version (with consecutive occurrences at C53/56[7], /65[5], C54/20[3], and similarly at C56/56[5], C57/25[5], /39[2], in this last case again with *di dietro*). And by this stage any instances of *avante* generally survive untouched unless other factors are involved. Out of rhyme, too, there are examples which corroborate Berni's new-found flexibility, notably his use of *d'avanti* in a contrastive combination at C64/9[2] ('Or. . . *d'avanti* or nelle sponde') and C65/57[5] ('Chi. . .*d'avanti* e chi da lato').

In the last stretch of the work Boiardo's text shows a high incidence of the *-e* form in rhyme in the course of a skirmish involving, among others, Brada*mante* and Mord*ante*. And here Berni appears to revert to his earlier policy of rejecting (*d*)*avante*, encouraged perhaps by his discovery of a new possibility of substituting the rhyme, now that Ruggiero has fallen in love with Bradamante:

> Bo.   Dunque adirato, come io dissi *avante*,
>   Se adriccia a Pinadoro il paladino
> Be.   Dunque sdegnoso, ardito, irato *amante*,
>   Affronta il re di quei di Costantino. $C65/60^{1-2}$

The same rhyme substitution is also used at $C66/8^2$ (Be: il caro *amante*') and $C66/34^3$ (Be: 'al suo leggiadro *amante*').[61] For the most part, though, the final third of the *Rifacimento* sees virtually a volte-face on Berni's part in respect of *(d)avante* in rhyme position, as compared with his response at the outset of the work. And it might even be the case that Berni applied to his own role as *rifacitore* the literal suggestion of $C50/62^7$:

> Bo.   Ma che voglio io guardar piú oltra *avante*?
> Be.   Ma perché mi lascio io portar piú *avante*?

Certainly it is in this line, at least, that *avante* occurs for the last time in rhyme prior to the decisive effect of $C51/8^6$, which in turn marks the point at which Berni resigns himself to freely accepting the problematical variant form.

Word formation

(a)   Prefix

Perhaps the most notable dialectal feature in Boiardo's use of prefixes is the frequency of the form *dis-*.[62] Berni insists on reducing the prefix in the case of *discaccia, dispezzate, dismisurato*, etc., and generally prefers to do so even with more acceptable formations such as *discende, disdegno, dispietato*. The process of reduction is in any case easily managed, as in the following economical adjustments:

disconforto → di sconforto	$(C19/18^6)$
sí dislungato → tanto slungato	$(C22/56^1)$
è dispiegato → era spiegato	$(C35/45^4)$
si disconforta → se ne sconforta	$(C38/40^5)$
al discoperto → allo scoperto	$(C43/14^3)$
a disvegliare → ad isvegliare.	$(C68/68^4)$

Berni tends, on the other hand, to favour the fuller form *discortese*; and it occasionally happens that a reduced form in Boiardo is inadmissible for Berni, who replaces *sfatto* (at $C34/20^8$) and *strutto* (at $C39/56^3$ and $C62/52^3$) by *guasto*.[63] Some instances of regular oscillation remain in the *Rifacimento*, like that of *dismontare* alongside *smontare*, or *disfidare* alongside *sfidare*. We may observe too that Boiardo uses some formations with *dis-* as a negative prefix which Berni does not recognize at all, such as *desimbraccia* (eliminated at $C33/48^2$ in rhyme) and *disguarnire* (dropped from rhyme at $C48/14^4$).

Mengaldo notes a general inclination on Boiardo's part to use a prefix as an expressive reinforcement for a verb. This tendency is particularly strong in the case of *ad-*, which Berni will often prefer to dispense with.[64] Typical adjustments

can be found at C16/62[3] (*adimandava* → *domandava*), C40/26[3] (*aconsentir* → *consentir*), C47/46[2] (*aggraffava* → *graffiava*), C67/33[8] (*se atuffò* → *si tuffò*), etc. On the other hand, wherever dialectal influence leads Boiardo to omit a regular prefix, as with *bassava* (C1/32[7]), *gradava* (C27/41[7]), *lenta* (C31/9[4]), or *lungare* (C40/23[1]), it is Berni's turn to assert the compound verb form. In a few instances Berni normally substitutes *ad-* for *in-*, as where he adjusts *incesa* to *accesa* at C14/22[3], or *inviluppato* to *avviluppato* at C5/39[6].[65] In the case of *in-*, there are some words in which Berni drops the prefix definitively, like *incaglia* (C19/25[6], etc.) or *insogno* (C62/59[6], etc.), and others of greater frequency, such as *incoronare* or *incominciare*, where he finds the prefix unnecessary and usually chooses to reduce. Boiardo's use of *ri-* is also seen as semantically redundant in common verbs like *riguardare*, *ricercare*, *ritrovare*, *rivoltare*, unless an idea of repetition or reversion is definitely intended.[66] But with this prefix too Berni may have to deal with an unauthorized omission, as in the forms *scoder* (C19/25[2]) or *sparma* (C23/24[7]).[67]

Berni's miscellaneous amendments are too numerous to be listed here in great detail.[68] But in general the *Rifacimento* adheres to a more conscious standard of literary usage than the original version. Berni is more consistent and more precise in applying prefixal forms, and these characteristics of his revision can be illustrated by two further examples. In the case of C27/62[3], first of all,

Bo.   *Rivolto* al capo avea le chiome bionde
Be.   *Avvolte* al capo avea le trecce bionde

the change of prefix that Berni makes is not an isolated one, but is confirmed by a series of adjustments further on in the work, like those at C30/67[2] (*involta* → *avvolta*), C38/21[2] (*volta* → *avvolta*), C48/24[1] (*se rivolse* → *avvolsesi*), and C53/32[6] (*rivolto* → *avvolta*). And then the following corrections will show that Berni distinguishes clearly between primary and secondary senses with the verb *cogliere* and compounds:[69]

Bo.   Lei non *accolse*, ma gionse il ronzone
Be.   Non *colse* lei, ma cavolla d'arcione   (C36/14[5])

Bo.   Per non essere *accolto* allo improviso
Be.   Se non vuoi esser *colto* all'improvviso   C35/27[2])

Bo.   Quando Agricane ha nel parlare *accolto*
Be.   Poi che da quel parlare ha il re *raccolto*   (C18/54[1])

Bo.   Ma quel zeloso *accolta* avia tant'ira
Be.   Ma il vecchio aveva *raccolta* tant'ira.   (C55/44[1])

(b)   *Suffix*

Suffixes constitute a much more significant area of Berni's revision for the simple reason that they may fall in rhyme. And Boiardo uses a number of outmoded suffixal forms that Berni has to dispense with. Thus the *rifacitore* eliminates *altura* (C15/26[7]), *drittura* (C26/32[3]), *largura* (C37/23[2]), and *calura* (C60/48[7]), all of which occur in the rhyme position. This suffix is regarded by Rohlfs as being of

northern Italian origin.[70] The same scholar notes of the forms *-agione/-igione* and *-asone/-isone* that 'il periodo di massima diffusione. . .risale a prima del XVI secolo' (section 1061); and Berni extracts another series of words used in rhyme, including *tradigione, stordigione, fallisone*, and also *imbandisone* (at C47/49[5], where the form is plural in Boiardo). Virgili (*Stanze scelte*, p. 264) comments on an inaccuracy of meaning in the case of *cacciasone* ('è il frutto, non l'atto della caccia') at C57/48[2],

> Bo.   Era menato in quella *cacciasone*
> Be.   Condotto era da bestie e da persone

but Berni had already rejected the same formation at C13/60[1]:

> Bo.   De altro non vive che di *cacciasone*
> Be.   D'altro non vive che d'*uccisione* / Di fiere.

Fatasone (or *-gione*) is replaced at C67/26[1] and /67[4] by *incantazione*, a form which Berni does not often retain from Boiardo's version, although the disappearance of the more usual *incantamento* in the same canto (at C67/15[4] and /66[2]) might be seen as a compensating adjustment at this point of the work. There are one or two formations with *-mento* that the *rifacitore* is more definite in resisting, most notably *tenimento* (C6/62[4]) and *pensamento* (C48/13[2]).[71] In *-ana*, Berni excludes *caldana*, which occurs only at C48/48[7], and restricts the use of *fiumana*, which he tends to allow in rhyme but prefers otherwise to replace (as at C10/9[5] and C14/15[3], where *riviera* substitutes in each case). He must also reject a series of adjectives in *-ano*, comprising *altano* (Berni also ousts *altiero* in the same sense), *certano* (where the suffix again has specifically Gallic support), *prossimano* (despite Bembo's revival of this word in the *Asolani*), and also *subitano* (which constitutes a contracted form rather than a suffixal variation). Occasionally, Berni comes upon a latinizing form which he finds unacceptable, such as *promissione* (C7/77[5] and C32/41[1]) or *suspizione* (C26/43[8] (Bo.[7]) and C37/30[2]); and he chooses to exclude a number of words in *-ace* where these occur in rhyme, as at C51/58[4],[6] (*penace, seguace*) or C55/28[1],[5] (*verace, fallace*).[72] But distinctly predominant among the suffixes curtailed by Berni are those of certified Gallic origin. Thus, in *-aglia*, Berni drops *prataglia* and *boscaglia*;[73] in *-aggio*, he eliminates *coraggio* (in the sense of 'cuore'), *dannaggio* (or *dalmaggio*), *rivaggio, visaggio*, and in a single instance *pedaggio* ('si paga il *pedaggio*' → 'si paga il *passaggio*', at C38/55[6]); in *-enza*, he discards *intenza* and *soffrenza*; and in *-anza* he extracts (*a*)*manza, certanza, dimoranza, dimostranza, dubitanza* (and also *dottanza*), *fallanza, lamentanza, leanza* (and also *dislianza*), *nominanza, tardanza* and *temanza*.[74]

The rhyme is clearly the primary motivation for Boiardo's use of these gallicizing forms. The same goes for the more occasional series based either on the present participle, as in the case of *festante* (dropped at C25/52[1]) and *minacciante* (excluded at C26/46[3] and C27/7[2], although later retained), or on the past participle, as with *murata* (→ *muraglia* internally, at C14/15[1]) and *incontrata* (dropped at

C36/11^2). And one or two isolated variants admitted by Boiardo, such as *ombria* (C12/29^3) or *pariglio* (C46/64^2) can also be attributed to the immediate requirements of the rhyme. On the other hand, we might be inclined to see *marmorino* (ousted from rhyme at C28/53^1, C29/54^3, etc.) as being the standard form in Boiardo's usage, given that the *Innamorato* has no instance of *marmoreo*. Here again though, Boiardo's formation goes back to a French antecedent (*marbrin*), as well as being matched by other forms that Berni eliminates in rhyme, namely *acciarino* (Be: 'd'*accial* fino', at C16/33^3) and *purpurina* (Be: 'al *rosso* s'avvicina', at C33/49^6).[75] Only rarely, in fact, is Berni called upon to make an adjustment within the line, like that of *malanconosa* to *malinconica* (C22/42^6) or *parentezza* to *parentado* (C25/63^2).[76] And the influence of rhyme is still apparent in Boiardo's use of the diminutive *piccolino*, which Berni is also inclined to avoid. This word occurs most typically in a binomial phrase occupying the second hemistich, as at C21/7^5,

> Bo. Ora me intenda *il grande e il piccolino*
> Be. Or io parlo in volgar, non in latino

or at C63/63^5:

> Bo. Da far vi fia *per grandi e piccolini*
> Be. Chi sa di mar, converrà ch'indovini.

It is very likely, of course, that in such examples the *rifacitore* objects more strongly to the clichéd formula than to the diminutive form; but the latter may well be a supporting factor in Berni's response, if we observe the reduction that he still prefers to make when Boiardo inverts the formula at C42/33^7:

> Bo. Crida ciascuno, e *piccolino* e grande
> Be. Grida ognun quanto può, *piccolo* e grande.

Berni keeps the diminutive, on the other hand, in a line which already opposes two contrasting suffixes at C59/54^3:

> Bo. Brunello il *piccolin*, che è un *gran* giott*one*
> Be. Brunel ch'è *piccolin*, ma *gran* poltr*one*.

And the retention is a mark of his generally discerning approach to the correction of Boiardo's text.

CHAPTER FOUR

GRAMMAR

'Non piú parole ormai, veniamo al fatto'. Boiardo is characteristically a brisk and businesslike narrator, and the abrupt *cantastorie* slogan which closes the third stanza of the poem is, on balance, not an unfair reflection of his working priorities.[1] No doubt it is partly a healthy independence from the later humanist current of linguistic purism which enables Boiardo to achieve that quality of 'freschezza' celebrated by pro-Boiardan critics of the *Rifacimento*. But along with this immediacy of style there goes a lack of grammatical orthodoxy, and to this Berni must dutifully attend. Boiardo's grammar is perhaps not so much careless as carefree; and the *rifacitore*'s task is essentially to be more rational and precise in his grammatical usage.

We can glimpse something of Boiardo's imprecise demarcation of grammatical function by studying his use of the adverb *intorno*. Perhaps the most typical case in which Berni will intervene is when *intorno* is used to reinforce the sense of a verb of assault, as at C15/12[5],

Bo.   Esso non resta *intorno* de ferire
Be.   Ma cosí a piè non resta di ferire

or again at C32/10[5], where the adverb is clarified, and in effect superseded, by a supporting adverbial phrase:

Bo.   *Intorno* da ogni canto la tempesta
Be.   Da ogni parte sempre la tempesta.

But elsewhere it is the more narrowly grammatical status of the word *intorno* which prompts Berni to revise. At C8/19[3], for instance, we are virtually obliged to read Boiardo's adverb (or the composite adverbial group) as the object of a naturally transitive verb:

Bo.   *Intorno* ad ogni parte cinge il mare
Be.   Da ogni banda sei cinto dal mare.

And in a comparable example, at C28/53[8], Berni chooses to dispense altogether with the quasi-formulaic combination:

Bo.   Di pianto empiendo *intorno* in ogni banda
Be.   Ed al mondo ed a Dio si raccomanda.

The grammatical status of *intorno* is again compromised at C14/34[6], this time by the absence of a conventional subject, which Berni's version duly supplies:

Bo.   Benché di gente fosse *intorno* pieno
Be.   Benché di gente fusse *il campo* pieno.[2]

We can find other examples too in which the same adverb stands in an uncertain grammatical relation with the adjectives *pieno* or *tutto*, as at C47/56[4], where *intorno* has a loosely emphatic function for which Berni substitutes *tutto*,

Bo.   De Lestrigoni *intorno* il bosco è *pieno*
Be.   Di Lestrigoni il bosco è *tutto pieno*

and at C36/56[8], where *intorno* functions as a loose semantic variant for *quanto*, and Berni changes the rhyme:

Bo.   Che avria disfatto il mondo *tutto intorno*
Be.   Che forza aveva 'l mondo di guastare.

The *rifacitore* cannot always afford to be quite so punctilious, and he agrees to retain *intorno* in rhyme at C37/21[7-]:

Be.   Gli fece luce, *mostrandogli intorno*,
       Come se fusse il sole a mezzo giorno.

Perhaps Berni is content here not to disturb a satisfactory closing line. But this last retention can still be contrasted with his elimination of the same phrase used internally by Boiardo at C24/41[8],

Bo.   Come *mostrava intorno* la scrittura
Be.   Sí come dichiarava una scrittura

where *intorno* is probably best interpreted as an incomplete prepositional phrase relating back to the preceding description of King Bavardo's tomb (i.e. 'la scrittura *intorno ad* un pilastro'). This kind of intervention is indicative of a different standard of grammatical awareness on the part of the *rifacitore*. And we shall now proceed to look more systematically at the range of amendments that Berni carries out in his grammatical overhaul of Boiardo's poem.

Article

In the last example cited, Berni writes '*una* scrittura' where Boiardo has '*la* scrittura'. The adjustment is a marginal one, since one would definitely expect a monument to have its own particular inscription; but it is symptomatic of how scrupulous Berni can be in attesting instances of first mention in a given stretch of narrative. A related, and possibly more recurrent, revision is that illustrated at C4/66[1],

Be.   Comincia *un* grido orribile e diverso

where Boiardo's definite article ('*il* crido') had given the line a slightly formulaic effect. Boiardo's usage can sometimes be attributed to an oversight (e.g. at C47/33[3]: 'sopra a *quei* sassi' → 'su *certi* sassi'), but even so Berni's attentiveness to this kind of detail can be quite striking, as at C16/48[1], where he alters the phrase 'sopra a duo piedi' to 'su *quei* dui piedi' following an earlier reference (Be: 'in dui piè') at /44[6].

The small-scale points of grammar concerning the use of the article are in any case quite numerous and varied. One persistent requirement is the insertion of an article in combination with possessives. Berni may accept its omission in pre-positional phrases with a following abstract noun (e.g. 'per *sua* malizia', at C28/55[1]; 'per *sua* difensione', at C40/58[2]), but he prefers, where possible, to ratify an omission by postponing the possessive, as at C17/37[4] ('per *sua* pietà' → 'per bontà *sua*') or C24/28[8] ('in *vostra* vita' → 'in vita *vostra*'). There are some set phrases, on the other hand, in which he must drop the article, as in the case of Boiardo's '*dalla* mia parte' (C1/59[3] (Bo.[5])) or '*al* suo dispetto' (C4/60[6]). Berni also anticipates modern usage somewhat more consistently than Boiardo in excluding the definite article with possessives applied to terms denoting family relation.

The article is normative for Berni with *tutto* and *ambedui*, as is evidenced by his revisions at C33/82[7] ('da *tutte* bande' → 'da *tutte le* bande') and C18/24[3] ('con *ambi* sproni' → 'con *gli* sproni *ambedu(i)*'). Just occasionally we can find an archaizing omission in Berni's version, like that at C14/68[7],

> Be.   Guarniti di *tutt'arme* in su' destrieri

but presumably the presence of other gallicisms in this line helps to vindicate the usage. Boiardo is not allowed to get away with using the relative superlative unaccompanied by a definite article in the case of C67/65[-4]:

> Bo.   . . . una fellonia
> Maggior del mondo e *più* strana nequizia
> Be.   . . . una villania,
> Che *non* è al mondo *la maggior* tristizia.

And Berni is also more insistent in applying the definite article with reference to single entities. Thus he prefers *il sole*, where Boiardo has *un sole*, at C37/21[8] (Be: 'come se fusse *il* sole. . .') and C45/57[6] (Be: 'de' guerrier è 'l sole'); and he chooses to assert *il mare* at C35/51[7] ('fortuna o mare' → 'fortuna e 'l mare') and C63/16[2] ('e sembra *un* mare' → 'che sembra *il* mare'). By the same token *uno Dio* is reduced to *Dio* at C46/63[7], and *un satanasso* to *Satanasso* at C52/23[8].

The *rifacitore* eliminates the definite article used with a 'complemento di materia' at C9/25[4] ('quel pan *della* cera' → 'quella cera'), and again in the analogous case of C43/32[4] ('quella pelle *del* drago' → 'quella pelle *di* drago'). Rohlfs is there-fore able to assert that 'a partir dal Boiardo, questa costruzione viene abbandonata'.[3] Berni is more circumspect, too, about using the indefinite article with other terms which denote material substances, as the following alterations suggest:

come *un* vetro → come vetro   (C54/19[7])
come *un* gelo → come gielo   (C59/5[2])
come *un* ghiaccio → come *il* ghiaccio   (C63/42[8])
come *una* paglia → piú che *la* paglia.   (C36/32[2])

'*Una* paglia' at C62/55[7] is an isolated survival in the *Rifacimento*, and Berni's more characteristic response is shown by his exclusion of Boiardo's plural use of the noun earlier in the same canto:

> Bo.   Che avea tutte *le* paglie e spiche de oro
> Be.   Che le spighe e *la* paglia ha tutto d'oro.   (C62/15[6])

A similar adjustment is necessary where Boiardo employs *ogni* with nouns which possess a collective meaning, as at C33/58[7] ('*ogni* armatura' → '*tutta* quanta *l*'armatura') or C61/22[6] ('*ogni* guarnisone' → '*tutto il* guarnimento'). And the same factor of 'countability' also underlies Berni's more discerning use of the adjectives *grande* and *molto*. Thus Berni alters '*molta* amicizia' to '*grand*'amicizia' at C12/13[2], and '*molta* ventura' to '*gran* ventura' at C12/31[1], whereas he consistently prefers '*molta* gente' as against '*una gran* gente' and '*un/molto* tesoro' as against '*un gran* tesoro'.

In the case of names, Berni insists on *il Danese* in referring to Uggieri (e.g. at C6/69[8]: 'Danese lo colpisce' → 'colpiscelo *il* Danese'), but rejects *la Doralice* (C52/12[5]) and *la Galaciella* (C65/33[4]).[4] He annexes the article to combinations of title and name of the type *re Carlo*, and this requirement provokes some difficulty in the case of C36/31[3-4]:

> Bo.   *Re Desiderio* mai non li abandona,
>   Anci li caccia per stretto sentiero
> Be.   *Il re* gli caccia, e mai non gli abbandona
>   Era un valente re *quel Desidero*.

Here the reduction to *Il re* at line 3 sets up a potential ambiguity with another king, Rodamonte (the subject at line 8), until the question of identity is clarified by the explicit, if narratively flat, gloss which Berni appends at line 4 using a doublet form of the Lombard king's name.[5] This application of the article is rigorous in Berni's revision. Thus *Re di Sarza* at C30/59[3] can, with a little good will, be read as a predicate,

> Be.   *Re di Sarza* era un giovin disperato

while in the preceding stanza *Re Salamone* is perhaps only exonerated because it contributes to a chiastic linear patterning:

> Be.   *Re Salamone* ed Ulivier marchese.   (C30/58[3])

In this last line Boiardo had written 'Oliviero *il* marchese', whereas Berni for his part consistently rejects the article in this kind of appositional usage. Only occasional exceptions are allowed in the *Rifacimento*, such as 'Alessandro *il Grande*' (retained at C30/43[1]), which presumably conforms to established convention,

unlike 'Alessandro *il superbo*' (Be: '*Il superbo* Alessandro', at C30/31[1]).[6] Instead of the type of apposition favoured by Boiardo, Berni would rather stress the typifying characteristic by means of an idiomatic inversion with *di*, as exemplified at C34/29[5]:

<p align="center">Brunello *il* ladro → *quel* ladro *di* Brunel.[7]</p>

Boiardo's use of the 'heraldic' type of apposition, as Mengaldo has called it, looks back to the popular tradition of the *cantari*;[8] and the divergence of grammatical taste that Berni asserts in eliminating such an emblematic formulation as 'Angelica *la bella*' can also be seen as marking a more mature stage in the stylistic evolution of the genre. Indeed, on the only occasion when the *Rifacimento* admits this classic example of the more primitive appositional type, at C44/36[1], Berni has deliberately glossed his usage by a disguised allusion to the original version of the work:

> Be. Amava anch'egli *Angelica la bella*,
> Com'udiste *nel libro antecedente*.

Pronoun

Berni needs to rationalize Boiardo's pronoun usage in a number of ways. In the oblique cases, for example, he replaces disjunctive by conjunctive pronoun forms where no emphasis is required. This kind of adjustment may be effected by a direct substitution, if the scansion permits,

> Bo. Parea che l'erba *a lei* fiorisse intorno
> Be. Parea che l'erba *le* fiorisse intorno   (C3/78[3])

or, if necessary, by some modest reshuffling of word order:

> Bo. *A loro* incontra sopra al ponte è gita
> Be. Incontro sopra 'l ponte *lor* è gita.[9]   (C9/72[2])

The disjunctive form is properly applied, though, in combination with a second object, as in Berni's revision at C34/63[4]:

> Bo. Che tanto amor *mi* porti ed a mia figlia
> Be. Ami *me* tanto e questa mia figliuola.[10]

Berni will normally insist on registering the dative pronoun where Boiardo manages without, and this requirement brings about a change of tense at C20/39[2],

> Bo. Usciva il sangue fuor de l'elmo aperto
> Be. Esce*gli* il sangue fuor dell'elmo aperto

and even a change of rhyme in the case of C20/58[7]:

> Bo. Ed a Macon giura, mordendo il dito
> Be. E mordendo*si* il dito, a Macon giura.

Such an insertion is frequently required in a situation of combat, typical examples being C19/7[4] ('*fraccassa*. . .e piastre e maglia' → '*gli passa* la piastra e la maglia') or C52/65[2] ('*fraccassò* il cimiero' → '*gli roppe* il cimiero'). The *rifacitore* also shows a

noticeable preference for the dative pronoun as against the equivalent construction with the possessive, as follows:

Bo.	Una donzella il *suo* destrier tenia	
Be.	Una donzella il caval *gli* teneva	(C17/60[6])
Bo.	Che sente alle *sue* spalle il cacciatore	
Be.	Che *si* sente alle spalle il cacciatore.	(C36/30[2])

Occasionally, too, the reflexive aspect of Boiardo's possessive needs to be more explicitly brought out, as at C12/40[3], in a reference to Medusa,

Bo.   Che, de la *sua* figura sbigotita. . .
Be.   Che dalla *propria* forma sbigottita. . .

or at C46/58[7], in an epigraph for Narcissus:

Bo.   Qual s'invaghise mai del *suo* bel viso
Be.   Che s'invaghisce del *suo stesso* viso.[11]

The straightforward possessive gives a more natural turn of phrase, though, at C46/15[1], where Berni adjusts 'la schiera *di lui*' to 'la *sua* compagnia'; and Boiardo's pronoun construction is equally unorthodox at C13/13[7]:

Bo.   *Ogni* grifon di *quelli* è tanto fiero
Be.   E *ciascun* di *essi* è così forte e fiero.

Boiardo's *quelli*, in this last example, will serve to illustrate his habit of giving demonstratives the role of personal pronouns; while Berni's resistance to this usage can sometimes make for a greater fluency of syntax, as we shall see later.[12] Where, on the other hand, Boiardo's demonstrative pronouns are functionally distinctive, his inversion of the standard order of reference at C29/27[4] ('per ragioni di verso', according to Scaglione (I, 662)) merely confounds the distinction:

Bo.   *Questo* d'amore e *quel* d'ira infiammato
Be.   Di sdegno *l'un*, d'amor *l'altro* infiammato.[13]

And a similar problem of identification occurs at C54/35[5-6], where Boiardo becomes enmeshed in a web of demonstratives, as if baffled himself by the quick-changing dimensions of the reciprocal metamorphosis he is describing:

Bo.   E *quel* gigante venne un drago istrano,
        Proprio come *questo altro* era davante
Be.   Fecesi drago il gigante inumano,
        Tutto mutossi dal capo alle piante.[14]

Boiardo sometimes contrives a periphrasis with *persona* as a way of accommodating the rhyme, and Berni resists this manoeuvre, for example, at C15/52[7-8],

Bo.   Se *tua persona* non promette e giura
        Far con sua forza mia vita sicura
Be.   Se non prometti e giuri e mi fai certo
        Ch'io sia dalle man lor salvo e coperto

or again at C16/40$^{7-8}$:

Bo.	E *tu* in quel ponto o ver *la mia persona*
	Serà del mondo il fiore e la corona
Be.	E con la presa dell'altro, o la morte,
	Arà un solo il titol d'esser forte.[15]

There are other cases too in which Boiardo's use of pronouns would appear to be determined by metrical convenience. Thus Berni is likely to avoid any awkward positioning of the pronoun with an infinitive form, as in these next revisions:

Bo.	Carlo si forza assai *de il ritenire*	
Be.	Fece *di ritenerlo* sforzo assai	(C7/79^1)
Bo.	E *per ella sligare* al pino andava	
Be.	E verso il pin *per sciorla* s'avvïava.	(C28/54^2)

And in the same way he is adamant about uniting a reflexive pronoun with its governing verb:

Bo.	E *sé* del tutto *tien* vituperato	
Be.	In eterno *si tien* vituperato.	(C19/35^6)

In a reflexive statement Boiardo is also liable to introduce a redundant pronoun, as he does in the case of C2/65^2:

Bo.	Or non *se* può *se stesso* supportare
Be.	Or non può piú *se stesso* sopportare.

Berni will generally correct any other pleonastic insertions of a pronoun form that Boiardo may make. The most characteristic examples involve a popular type of anacoluthon induced by an inversion of word order,[16] as follows:

Bo.	Questo libretto vogli*lo* accettare	
Be.	Pur questo libro piacciati accettare	(C5/72^3)
Bo.	E fa che de ogni cosa io *n'*abbia aviso	
Be.	E fa che d'ogni cosa i' rabbia avviso	(C35/27^6)
Bo.	Questo è di Rodamonte il *suo* tesoro	
Be.	Di Rodamonte il diletto e 'l tesoro	(C43/25^5)
Bo.	Ora, segnori, a voi non *ve* domando	
Be.	Signori, io non vi dico né domando.	(C49/31^3)

But the *rifacitore* will again want to dispense with the redundant pronoun where Boiardo's usage is intended for emphatic effect, typically at the close of a stanza:

Bo.	*Chi* non è meco, *quello* è mio nemico	
Be.	Ch'*ognun che* non è meco, è mio nimico	(C20/51^8)
Bo.	Ma *chi* è di sotto è *quel* che porta il danno	
Be.	Ma *di chi* resta sotto è tutto il danno.	(C49/20^8)

In negative statements Berni usually attempts to oust the pattern of *alcun. . .non*, presumably because he sees the pronoun in question as a postponed form. The following are typical cases of revision:

Bo. Che *alcun* di lor *non* sa dove si sia
Be. Che *non* sa *alcun* di lor dove si sia (C64/40[8])
Bo. Ma di salirvi *alcun* mai *non* si vanta
Be. Ma di salirvi su *nessun* si vanta. (C34/7[5])

Where Berni retains the less favoured word order, it will normally be when the pronoun functions as object (C13/48[2], C64/57[1], etc.). He is also concerned to eliminate or to absorb Boiardo's adverbial use in rhyme of *niente*, which serves in effect as a variant for 'punto' in a case like C33/52[8]:[17]

Bo. Ma nella vista *non toccò niente*
Be. Ma alle luci del conte *fu innocente.*

The *rifacitore* generally insists on the pronominal status of *niente*, which he is likely to admit only as a complement, as at C5/72[2] ('*son* niente') and C11/39[7] ('*eran rimasi*. . .niente'), or as the object of a preposition, as at C36/25[8] ('canagliaccia *da* niente') and C51/20[4] ('da men che *da* niente'). And this grammatical conception of the word *niente* is reflected again in the adjustments that Berni makes at C50/21[3],

Bo. Ė senza questo vi *giova niente*
Be. È baia tutto 'l resto, anzi *è niente*

and C66/17[3]:

Bo. La sua prodezza a lui *giova niente*
Be. E l'alterezza sua gli *è per niente.*[18]

We can illustrate Boiardo's less discriminating usage by a series of examples. Thus Berni does not accept *niente* as the object of *parlare* at C56/12[1]:

Bo. E non parlava quel ladron *niente*
Be. Pur fiatar non ardiva quel dolente.

Nor is Boiardo's construction tenable with *dire* at C32/39[1], where the grammatical relation is complicated by the presence of a second object, as follows:

Bo. E piú parole non disse *niente*
Be. Né piú parole disse il disperato.

Or again, Berni allows *niente* with the verb *stimare*, as at C44/16[6],

Bo. Che tutti gli *stimava* per *niente*
Be. Perché tutti color *stima niente*[19]

but not usually with *curare*, which he replaces at C16/39[7]:

Bo. Ogni sue forze *curavo* io *niente*
Be. Me ne ridevo, e *stimavol niente.*

Berni is still likely to reject an adverbial usage with *curare* even where Boiardo constructs with both reflexive and genitive pronouns, as Berni prefers:

Bo. Non *se ne cura* la dama *niente*
Be. Non *se ne cura* la donna valente. (C31/62[1])

We can find Berni making the reverse substitution at C9/57[3],

> Bo.   Ciò *non estima* il cavallier valente;
> Be.   Del suo [sc. cavallo] *si cura* il cavalier *niente*,

but this allowance is an exceptional one, occurring in a situation which is complicated by other factors of displacement, and where Berni's adverbial *niente* is given weight by the contrast introduced in the following line:

> Bo.   *Ma* di perder la dama delicata
> Be.   *Ma sí ben* della donna ch'è spacciata.

Occasionally Berni may retain *niente* with the support of the adverb *poco*, as at C7/12[1]:

> Bo.   Tra lor durò la battaglia *niente*
> Be.   Con lui stette alle man *poco* o *niente.*

But the same adjustment still leads to a substitution of the rhyme in the case of C59/4[6]:

> Bo.   Che mostrava di ciò curar *niente*
> Be.   Che la ferita *poco* o *nulla* sente.

And the recurrence of Boiardo's usage, together with the straightforwardness of the rhyme, makes *niente* probably the most frequently substituted rhyme word in the *Rifacimento* as a whole.[20]

Berni also asserts the pronominal status of *alquanto*, which he admits in the phrase *alquanto di ristoro* at C19/44[7], but rejects in Boiardo's adjectival usage (*alquanta cortesia*) at C34/41[7]. More frequently, though, the correction works the other way round, since Berni does not allow the preposition *di* as used with *molto* (C10/19[3]), *assai* (C33/5[2]), *quanto* (C48/47[2]), *più* (C63/61[3]), *punto* (C65/59[3]), or *poco* (C59/55[8]).[21] Boiardo often has the phrase 'in *poco* d'ora' in rhyme, and the *rifacitore* juggles with a series of solutions, such as 'in *men d'un'*ora' (C20/41[1], C48/24[3]), 'in *men d'un quarto* d'ora' (C62/60[3]), 'in *un ottavo* d'ora' (C17/67[4]), 'in *manco d'un ottavo* d'ora (C28/18[7]), and, most comprehensively, 'in *poco manco di dui terzi* d'ora' (C47/48[3]), this last being Berni's considered estimate of the amount of time required by Orlando to polish off the Lestrigoni.[22]

Preposition

Scaglione has commented on 'le stranezze della lingua del Boiardo nell'uso delle preposizioni';[23] and it is not possible to review in detail every discrepancy of usage between the two texts. But a number of Berni's more regular adjustments are worthy of note. Thus Boiardo is inclined to indicate passive agency by means of the preposition·*per*, whereas Berni consistently asserts *da* as the standard form. And Berni may also find *per* unsatisfactory in a causal sense, so that he elects to alter Boiardo's construction at C18/54[4],

> Bo.　Ma *per* la notte non lo dimostrava
> Be.　Ma la notte mostrar non lo *lasciava*

and similarly at C19/36[8]:

> Bo.　Non gettan sangue *per* l'arme affatate
> Be.　*Ché* le [sc. carni] difendon quell'armi incantate.[24]

With prepositions, then, precision of usage is once again the *rifacitore*'s overriding concern. This motive explains Berni's tendency to avoid *verso* in an aggressive context, where he is likely to prefer *contra* (C24/58[8], C35/45[8], etc.) or *addosso* (C43/72[8], C46/18[4], etc.).[25] And it also accounts for the idiomatic adjustment that he must regularly make with the verb *pensare*, as at C9/31[2] ('*di* questo non pensava' → 'non avea pensato *a* questo') or C23/10[8] ('sol *di* lui pensava' → '*a* lui. . .sol pensava'). With other verbs too Boiardo's choice of preposition is sometimes unorthodox, and Berni may need to replace *a* by *in* in the case of *entrare* (C18/30[1], C21/71[1]), or *a* by *con* in the case of *combattere* (C11/48[8], C33/79[8]).

It is Boiardo's use of the preposition *a* that Berni is called upon to emend most frequently in revising the *Innamorato*, where, as Mengaldo observes, 'abbondano tra l'altro i tipi strumentali e modali' (p. 156). And without the same margin of freedom that Boiardo enjoys, the *rifacitore* may have to sacrifice a measure of expressiveness at times, as in the following corrections:

> Bo.　In mezo è un tronco *a smisurata* altezza
> Be.　In mezzo è un troncon *di tanta* altezza　　　　　(C12/25[3])
>
> Bo.　*Sfavilla* tutto il mondo *a* gente armata
> Be.　E tutto 'l mondo è *pien di* gente armata.　　　　(C46/10[6])

In the same way Berni is forced to disturb the balance of Boiardo's closing line at C16/44[8],

> Bo.　Carco *a* cervelle e rosso *a* sangue umano
> Be.　Carico *di* cervella e sangue umano

and the construction with *a* is one which Boiardo generally favours with a verbal adjective. Berni must again intervene, therefore, where the original text has *ornato a* (C10/13[7]), *guarnito a* (C13/35[3]), *pieno a* (C37/18[6]), *fabricato a* (C42/20[8]), and, most commonly, *coperto a* (C27/61[7], C42/20[2], etc.).[26] In some cases Boiardo's preposition may be authorized by poetic usage, and there is a close precedent in Petrarch (*Canz.* XXVIII, 95: 'Tutte *vestite a brun* le donne perse') for his adoption of *a* at C62/45[7]:

> Bo.　L'una di quelle *a bruno* era *vestita*
> Be.　L'una d'esse *di* negro era vestita.

Boiardo himself, though, reverts to the more regular *di* in his following line ('L'altra *di* bianco'), and this example suggests that in using prepositions he allows himself to be guided, to a degree which is unacceptable for Berni, by the requirements of metre.[27]

Verb

Berni will resist Boiardo's transitive use of certain verbs which are more strictly to be regarded as intransitive. He needs to revise, for example, at C29/50[2],

> Bo.   *Ragionando* piú cose intra di loro
> Be.   E *di* piú cose *parlando* fra loro

where Boiardo's transitive *ragionando* has precedents in earlier poetic usage;[28] or again at C22/45[4],

> Bo.   Anci *ride* il spergiuro degli amanti
> Be.   Anzi *ride de'* giuri degli amanti

where the passage of Tibullus that Boiardo is quoting ('Periuria *ridet* amantum / Iuppiter', from III, 6, 49-) confirms Latin usage as being the model for his transitive *ride*.[29] Most typically, though, it is Boiardo's transitive use of verbs of motion which Berni is required to correct,[30] as in the next series of examples:

entra la porta → per la porta entra	(C6/50[1])
corre quella strada → corre per la strada	(C8/24[4])
callò la costa → calò dal monte	(C46/24[8])
smonta la costa → scende (absolute)	(C20/9[8])
smonta Baiardo → scavalca di Baiardo	(C24/17[5])
scese Brigliadoro → scavalcò di Brigliadoro.	(C59/61[2])

The reverse adjustment is less conspicuous in the *Rifacimento*, the most common instance being that of *guardare a* to *guardare*. And Berni is in any case easily able to discard the preposition *a*, which Boiardo may also employ with verbs such as *minacciare* (e.g. at C20/59[4]), following Latin, or *ferire* (e.g. at C52/55[6]), in a usage corresponding to the French.

There are a number of other transitive constructions which the *rifacitore* is called upon to revise. Thus he intervenes at C8/61[8], where Boiardo's verb presumably bears a causative sense,

> Bo.   Perché la bestia *piú* lo armato *stenta*
> Be.   Che chi è piú armato, ivi *piú stenta*[31]

and he chooses to clarify the causative function implicit in a more genuinely transitive verb at C21/42[8]:

> Bo.   una erba. . . / Qual *racquista* la vita ancor perduta
> Be.   un'erba. . . / Buona a *render* la vita ancor perduta.[32]

Or again, where Boiardo may occasionally have an impersonal object with a verb of persuasion or command, Berni prefers a personal construction, as follows:

> Bo.   Agli altri *il dipartir* presto *comanda*
> Be.   *Gli altri che* vadin via tosto comanda   (C5/37[8])
> Bo.   . . .non creder che. . .
>   *Il tuo passaggio* voglio *sconfortare*

Be.   . . .non creder che. . .
       Ti voglia dall'impresa *sconfortare.*   (C30/53[2])

Berni consistently rejects Boiardo's use of *convenire*,[33] which in northern texts is typically constructed with a personal subject, like *dovere*. At C9/13[5] (Bo.[6]), the personal construction is in any case blurred by the attachment of a pronoun governed by the dependent verb:

Bo.   A *suo* dispetto *converratti* amare
Be.   Per forza *amarti* pur sarà tenuto.

And Berni will want to substitute a dependent clause for Boiardo's dependent infinitive in a case of grammatical uncertainty like that resolved at C3/63[7]:

Bo.   Ché qui *convien* morire o *tu*, o *io*
Be.   Ché qui convien *che* muoia o tu o io.

Occasionally, too, we can find Boiardo crossing an active with a passive construction, as in these next examples:

Bo.   Ed hallo *usato* ad ogni maestria
Be.   Ed hallo *avvezzo* ad ogni maestria   (C30/82[1])

Bo.   *Abandonata* de ogni suo conforto
Be.   *Priva* d'ogni suo ben, d'ogni conforto.[34]   (C46/70[6])

The original text shows other instances of unorthodox usage which hinge upon Boiardo's misapplication of a reflexive verb. For example, Berni avoids an untenable passive construction at C27/11[-4],

Bo.   E, stretto come un scoglio a l'onde saldo,
          Che *non se crolla dal* vento marino
Be.   Come non stimerebbe un scoglio saldo
          Onda, o vento, o altr'impeto marino

while at C63/12[6], he gives Boiardo's verb a personal subject:

Bo.   Altro che fare ad Aquilante *intoppa*
Be.   In altro scontro Aquilante *s'intoppa.*[35]

Boiardo uses a number of verbs absolutely which Berni needs to assert as reflexive. Perhaps the most recurrent of these is *lamentare*;[36] and it may happen that, in adjusting this verb, Berni has to add a pronoun to the accompanying infinitive rhymes as well (e.g. at C5/58[B] or C14/29[A]). But the most striking is *mostrare*, which tends to behave in Boiardo's usage as if equivalent to *parere*, as the manner of the following revisions effectively confirms:

Bo.   Ben *mostra* cavallier senza paura
Be.   Ben *par* un cavalier senza paura   (C19/32[3])

Bo.   Alcun de' duo corsier non *mostra* lasso
Be.   Non è de' dui destrier chi *paia* lasso.   (C61/46[3])

Ageno sees the omission of the pronoun in this case as a reflection of popular usage.[37] Traditionally, too, the pronoun might be dropped with non-finite verbs,

and this factor may have reinforced Boiardo's inclination to omit the reflexive in verb forms incorporating a past participle, as at C47/17[1] ('essendo aveduti' → 'sendo*si* avvisti') or C50/9[7] ('de ciò sono accorti' → '*se* ne son accorti'). The same tendency is compounded by Boiardo's fondness for the past anterior tense, which Berni rejects, for example, at C20/24[4] ('*fu* mosso' → '*s'è* mosso') or C33/13[1] ('*fu* svegliato' → 'svegli*ossi*'). Conversely, the *rifacitore* is obliged to drop the reflexive pronoun with certain verbs of motion or stasis, including *fuggire* (e.g. at C11/8[1]: '*Fuggitevi* de qui' → '*Levatevi* di qui') and *rimanere* (e.g. at C46/11[7]: 'in pace *se rimane* → in quiete *rimane*'). One or two verbs of perception may require a similar adjustment in Berni's revision, like *pensare* at C14/48[3] ('essi *apensata*' → 's'è *diliberata*') or *sapere* at C15/55[1] ('Sí come dimandar *si seppe*' → 'Sí come *seppe* domandare').[38] But either way the process of correction is for the most part easily accommodated, as at C13/28[1]:

> Bo. Per la notte vicina il *giorno* oscura
> Be. Per la vicina notte il *dí* s'oscura.

And only occasionally is Boiardo's rhyme disturbed altogether, as happens at C33/9[1], where Berni must revise the agreement of the participle:

> Bo. Ma quel che piú bisogna avea scordat*o*
> Be. Ma io *m*'ero scordat*a* il piú importante.[39]

Such cases of disagreement in a compound tense are themselves fairly inconspicuous in the *Innamorato*. Berni is forced to make a change of rhyme at C23/44[7-8], where Marfisa is the grammatical subject:

> Bo. Va correndo, ché apena ritenut*o*
>   Se era sin ora di donargli aiuto
> Be. La quale insin allor con grande stento
>   S'era tenut*a* di non darvi drento.

But at C55/26[8] the *rifacitore* does take over an irregular agreement between an object pronoun and a following perfect tense,

> Be. E 'l vecchio padre *me* gli avea promess*o*

where *me* is feminine, as witnessed in the preceding line ('*M*' aveva chiest*a* a lui').[40] Boiardo's choice of auxiliary needs revising somewhat more frequently, whether with intransitive verbs,

ha già cresciuto il fosso → *è* già cresciuto il fosso	(C11/33[8])
non vi *avria* salito. . .a pena → vi *saria* salito. . . a pena	(C34/31[6])

or with verbs used reflexively:

ne l'inferno mi *ho* dato → mi *sono* al diavol dato	(C5/36[5])
*aver*mi posto a rischio → d'*esser*mi posto a rischio.	(C25/19[6])

But where the reflexive element denotes reciprocity and the verb has an independent object, then the auxiliary *avere* is normally in order; so that Berni accepts Boiardo's usage at C4/7[6],

Bo.   Ambe le braccie se *avean* disarmate
Be.   Che (com'ho detto) spezzate se l'[sc. armi] *hanno*

and he revises on the same basis in asserting a transitive construction at C11/12[1]:

Bo.   L'un l'altro in fronte *a* l'elmo se *è* percosso
Be.   L'un l'altro in fronte l'elmo s'*ha* percosso.[41]

Berni sometimes needs to correct Boiardo's use of simple for compound tenses, usually where the verb is in the passive voice, as follows:

Bo.   *Emme rapita* da un falso latrone
Be.   *M' è stata tolta* da un rubatore   (C8/23[6])

Bo.   Già Brandimarte prima *era lasciato*
Be.   Già Brandimarte *era stato allargato.*   (C41/40[5])

In this connection we may note that *occiso* functions only imprecisely as a synonym for *morto*, so that Berni revises, for example, at C23/29[4],

Bo.   Credendo *essere occiso* il suo germano
Be.   Che *per morto* teneva il suo fratello

or again at C48/31[4]:

Bo.   Sí come *occiso fosse* di tre ore
Be.   Come se *fusse morto* di due ore.

The *rifacitore* also exhibits certain preferences with regard to the selection of tenses. Thus he seems to regard the conditional tense as too indefinite in a hyperbolical role, and he is inclined to substitute a present indicative, as in the next examples:

Bo.   Che apena se potrebbe il trono odire
Be.   Che fa chi guarda intorno sbigottire   (C23/48[5])

Bo.   Né si potrebbe odire una parola
Be.   Né può sentir chi passa una parola.[42]   (C65/28[5])

For past reference Berni normally insists on the present perfect tense in direct speech, consistently so, for instance, in the freely reconstructed section at C1/42-46. He is also likely to distinguish more clearly than Boiardo between a descriptive and and a narrative tense reference, so that *fu* is adjusted to *era* at C2/50[1], C7/15[5], etc. More significant, though, is the fact that Boiardo regularly uses the past anterior as a direct narrative tense. This habit is encouraged by the narrative conventions of the *cantari*, but also, of course, by the convenience of using participial forms in rhyme.[43] Berni is often able to absorb a participle by switching to the present perfect tense. His own use of the past anterior is normally confined to subordinate clauses of time, unless the tense is supported by an adverb indicating the swiftness

of the action, as at C5/39[3] ('*subito. . .fu* sparito') or C32/39[4] ('*fu* passato. . . *incontinente*'). In the case of C14/55[2], the supporting adverb does not arrive until the following line:

> Be. Angelica *ebbe vista* giú nel prato;
> Tutti i suoi cavalier *tosto* chiamava.

But this stanza is unusual in that the past anterior features more strongly in the revised version than in the original; and the tense interlocks effectively here with the imperfect tenses carried through by the A rhyme, so that Berni's whole stanza coherently stresses the aspect of immediacy.[44] Elsewhere, too, the retention of a past anterior verb is authorized with considerable subtlety, notably at C57/33[2], where the tense is anticipated by Berni's solution in the preceding line:

> Bo. Rugier lo aspetta e mena un manroverso,
> E sopra della testa l'*ebbe* aggionto
> Be. Il qual non ha né il cor *né il tempo perso*:
> Proprio a mezza la testa l'*ebbe* giunto.[45]

The same factors of convention and convenience account for Boiardo's widespread use of *venire* and *avere* as a means of supporting an infinitive in rhyme. Both of these supporting verbs occur in a single stanza of Boiardo's at C8/25:

> Bo. *Venne* Ranaldo la vista *ad alciare*   (line 1)
> Bo. Che al suon del corno il ponte *ebbe a calare*.[46]   (line 5)

Berni for his part finds this formulaic type of circumlocution unacceptable. Thus at C31/35[2] he gives a clearly independent function to Boiardo's pleonastic verb *venire*:

> Bo. Ad un bel fiume *vennero* arivare
> Be. *Vengono* ad un bel fiume *per* passare.

And in Berni's version *avere a* will always carry a sense of obligation, as at C22/9[5],

> Bo. Che di spavento credette morire; / Ma. . .
> Be. La qual per lo spavento *ebbe a* morire; / Ma. . .[47]

whereas in Boiardo's usage the same phrase ('*ebbe a* morire') would most naturally be equivalent to 'morí'. The *rifacitore* normally rejects the same supporting verbs used in compound future formations, as follows:

> Bo. Qual poi a tempo vi *verrò* contando
> Be. La qual da me vi fia raccontà, quando. . .   (C23/23[5])
>
> Bo. In questo giorno *averòl* disertato
> Be. Vo' che sconfitto resti e fracassato.   (C58/42[6])

And the second of these constructions again occurs quite persistently in Boiardo, most typically with the irregular past participle form *riscosso* (dispersed from rhyme at C14/76[6], C15/6[6], etc.).

For the rest, Berni's general policy is not to interfere with the freedom of narrative tense exercised by Boiardo, and to accept any but the most casual transitions between present, present perfect, past definite and imperfect tenses. The *rifacitore* is undoubtedly more sensitive to the nuances of tense, as where he combines several tense perspectives in the course of a contrastive repetition at C52/41[3-4]:

> Bo. Presto Oliviero a questo *se voltava*,
> *Lasciando* mezo morto Falcirone
> Be. Il marchese lo *lascia*, e a lui *voltava*;
> *Voltossi* a lui, *lasciato* Falserone.[48]

But where Berni occasionally excludes an imperfect tense used in rhyme, his decision is usually attributable to other specific factors. Thus he has probably rejected the termination -*ava* as the B rhyme of C22/46 in order to differentiate with the A rhyme of stanza 45, although the imperfect also fostered abrupt oscillations of tense in two particular lines of Boiardo's version:

> Bo. *Torna* di fora, e le porte *serrava*   (/46[2])
> Bo. Quando esso *gionse*, e quivi mi *trovava*.[49]   (/46[6])

Even so, Berni would normally be inclined to stabilize the narrative tense where Boiardo juxtaposes different tenses in close proximity to each other, as in cases of linear or distichal co-ordination like the following:

> Bo. *Mena* il bastone e *colse* a mezo 'l muso
> Be. *Menò* la mazza, e *colse*lo in sul muso   (C33/16[8])
> Bo. *Salta* piú volte in groppa del destriero,
> E *prese* Brandimarte nella testa
> Be. Tal volta *salta* in groppa del destriero,
> E *piglia* Brandimarte per la testa.   (C55/57[5-6])

Occasionally Berni's revision establishes a uniform tense through the full length of a stanza (e.g. at C8/25, C17/26, etc.). But to impose such consistency is never a primary ambition in Berni's rewriting; and his pragmatic approach is better represented by C2/63, where the present tense comes to predominate in the body of the stanza in the course of Berni's routine corrections (the new rhyme series of *passa/trapassa/fracassa* follows up the enforced adjustment of '*avea* quel scudo' to '*ha* quello scudo' in the opening line), while the inconsistency of the closing distich is retained, since Boiardo's tenses here are nicely calculated for narrative effect:

> Be. E con tanto furor di sella il *caccia*,
> Ch'*andò* lungi al caval piú di sei braccia.

The *Rifacimento* generally observes a tighter control of the sequence of tenses. Thus Berni switches from present to imperfect subjunctive at C8/57[2] or C55/22[8], and from imperfect to present subjunctive at C14/30[6] or C54/10[4]. Occasionally the process of rationalization may be subject to the natural constraints of reworking;

and Berni's adjustment would appear to be incompletely realized, for example, in the case of C36/19[5-7]:

> Bo.　　　　　　. . .un messo *ebbe* mandato,
> Che *racontasse* a Carlo la roina
> Che era incontrata, e *dimandasse* aiuto
> Be.　　　　　　. . .un messaggio *ha* mandato
> Ch'a Carlo *faccia* intendere la rovina
> Che s'avvïava, e *domandasse* aiuto.

Here, though, the mixing of subordinate tenses might also be seen as indicating a deferential nuance in Namo's message to Carlo. And a similar grading of priorities can be read into the transition from indicative to subjunctive which occurs in Berni's protasis at C3/60[4-]:

> Be.　Non stima piú la vita, né la cura,
> Se quella bella donna non trov*ava*,
> Che già gli ha data e poi tolta ventura,
> O se trov*asse almen* quel suo fratello,
> Per vendicar l'ingiuria sua con ello.

In this stanza Berni's limited room for manoeuvre has led him to take over the existing tense relation set up by Boiardo's rhymes ('non *cura*'; 'Se . . .non *trovava*'). But he usually chooses to revise whenever a conditional construction is loosely rendered in Boiardo, most typically where Boiardo has an imperfect subjunctive in the protasis and a present indicative in the apodosis (as at C1/56[3-4], C29/47[7-8], C48/44[1-4], C52/55[7-8], etc.).[50] In general, then, Berni is prepared to be flexible in handling the sequence of tenses, but only within certain limits. He will countenance a more idiomatic departure from strict *consecutio temporum* in the case of an informal command, as in the retention of C41/17[3],

> Be.　Guarda che non *errassi* ragionando

or in his own reconstruction at C43/5[1]:

> Be.　Ma veggiam ch'io non *stessi* troppo a bada.

But he definitely stops short of Boiardo's imperative use of the imperfect subjunctive in a main clause, as illustrated at C18/40[2]:

> Bo.　Ma *non tornasti* piú per darmi inciampo
> Be.　Però piú *non mi dar* fastidio o inciampo.[51]

Boiardo is often inclined to use an indicative form where strict usage would demand a subjunctive, and particularly so in rhyme. Berni will usually manage to correct in these circumstances by means of a rhyme substitution, as at C5/65[3],

> Bo.　Ma già non te so dir ciò che ragion*a*
> Be.　Quel ch'ella dic*a*, non sa dir persona

or else by absorbing the indicative verb, perhaps through a switch to direct speech as at C32/17[-4]:

Bo.   Ma de volerse quindi dipartire
       Non vôl ch'altri, né lui mai ne ragion*a*
Be.   Ma partirmi di qui *non posso* udire
       Chi mi consiglia, né chi mi ragion*a*.[52]

He may be willing, however, to retain an indicative verb in a concessive clause, provided that the subordinating conjunction is equivalent in effect to an adversative *ma*; and at C44/18[-4], for example, it is Berni who substitutes an indicative for Boiardo's subjunctive, in making room for a correction of the article form:

Bo.   Ed Olivieri assai ben se diffese,
       Benché *perdesse* il scudo dal grifone
Be.   Ed Ulivieri assai ben si difese;
       Benché *perdé* lo scudo del grifone.[53]

The *rifacitore* tends to cut down on Boiardo's use of the infinitive in the function of noun, hence his revision at C51/53[8] ('dal lor *fiatare*' → 'dal lor *fiato*') or C64/59[8] ('il mio *volere*' → 'la mia *voglia*'). Where the infinitive falls in rhyme, Berni will usually rework the line in order to adjust the grammatical function of the infinitive form. This adjustment occurs most frequently with *dire* and semantically related verbs, as in the next series of examples:

Bo.	Ottenne per danari o per bel dire	
Be.	Ottenne al fin, tanto ben seppe dire	(C17/16[7])
Bo.	E Mandricardo, odendo tal parlare	
Be.	Sentendola il Pagan cosí parlare	(C61/45[5])
Bo.	Che altro tempo bisogna al ricontare	
Be.	Ch'io vo' piú tempo, se l'ho a raccontare	(C32/20[2])
Bo.	Or, per far breve il nostro ragionare	
Be.	Or la novella per abbreviàre.	(C29/26[3])

Mengaldo (pp. 176-77) has noted Boiardo's widespread use of the infinitive as noun as a 'medieval' element in the case of his lyric poetry; and we may observe as a parallel that Berni's consistent substitution of *canto* for *cantare* reflects a change of nomenclature in the historical progression of the 'epic' genre. Berni enforces this substitution, for example, at C52/77[5], where Boiardo's rhyme is ready-made for the purpose:

Bo.   Questo *cantare* è stato lungo *tanto*
Be.   Ma troppo lungo è stato questo *canto*.[54]

And here Boiardo's following line, as an indication of the frequency of his usage, contains another substantival infinitive which Berni adapts:

Bo.   Che ormai ve increscerebbe *il* troppo dire
Be.   E v'è incresciuto, se 'l volete dire.

Where Berni settles to retain a substantival use of the infinitive, it will generally be because he lacks any space in which to manoeuvre. At C34/36[5], for example,

Be.   In (Bo: A) questo *dir*, Brunel si fa palese

the possibility of an adjustment on the lines of C34/43[4] ('in questo *dire*' → 'così *dicendo*') has become inappropriate now that Brunello is not the speaker involved. But given the literalness of much of Berni's interpretation of grammar, he is not prepared to compromise in a case like C37/18[3] ('a *questo* intrare' → 'al *luogo dell'*entrare').

Berni will usually adjust any irregularities of grammatical relation involving the gerund, as where Boiardo refers it to a direct object, at C62/11[3-4],

Bo.   Come, *cacciando* alla selva disfatta,
        Lo portò sino al cel l'acquila bianca
Be.   Come dal bosco al ciel *volando* ratta
        A Giove lo portò *l'aquila* bianca

or to an indirect object, at C55/25[3-4]:

Bo.   *Mi piacque* sí, ch'io fui presa d'amore,
        *Veggendo*l sí ligiadro e sí cortese
Be.   *Mi piacque* sí, ch'io fui presa d'amore:
        Cosí *mi parve* leggiadro e cortese.

Boiardo may also use the gerund with reference to the object of a preposition, as at C44/63[1-2],

Bo.   *Bevuta avendo* ed *alciando* la facia,
        Da lui se parte ogni passata doglia

where Berni revises by adjusting the main verb at line 2:

Be.   Tolta dal corpo *si sente* ogni doglia.[55]

And at C42/17[7-8], Boiardo's gerund is applied in relation to a possessive attribute of the subject,

Bo.   Cosí d'amor s'adempia ogni *tua* brama,
        Vivendo al mondo in glorïosa fama.

Berni responds in this case by asserting a finite verb at line 8:

Be.   *E vivi* sempre in glorïosa fama.

He is again likely to intervene if Boiardo omits to assign a subject to the gerund used absolutely. Sometimes, in the free-for-all of a battle context, this unassigned use of the gerund has an almost formulaic cast:

Bo.   Ben vi so dir che assai vi fu che fare,
        Di qua di là *menando* ad ogni lato
Be.   Vi so dir che per tutto fu da fare.
        Or questo or quello a dietro è arrovesciato.   (C49/32[4-5])

Or again, we can sometimes detect a suggestion of spoken syntax in the gerundial usage that Berni replaces:

Bo.   . . .ché tua faccia somiglia
       Proprio al demonio *mirando*ti apresso
Be.   . . . ché la tua faccia s'assomiglia
       Proprio al dimonio, *a chi* ti guarda presso.   (C51/55$^{6-7}$)

Boiardo has one or two more unlikely constructions with a gerund that Berni must also resist, like that at C54/33^4, where he substitutes a dependent infinitive,

Bo.   E, il serpente *menando*, non se arresta
Be.   Né *di menar* perciò di nuovo resta

or at C50/47$^{7-8}$, where he switches to a clause introduced by *che*:

Bo.   Ché a lui par cosa troppo istrana e nova
         Avendo fatto un giovane tal prova
Be.   Ché gli par cosa forte strana e nuova
         *Ch'*un giovine abbia fatto sí gran prova.

But perhaps the most striking as well as unorthodox use of a gerund in the original poem occurs at C22/20^{-8}, in the role of a conditional clause:

Bo.   Ed era sí zeloso divenuto,
         Che *avendol visto* non seria creduto
Be.   Ed era sí geloso diventato,
         Che non saria chi l'avesse stimato.

Occasionally, too, a gerund construction may set up a logical incongruity in Boiardo's version, as at C27/50^2:

Bo.   Era *dormendo* nel letto colcato
Be.   S'era nel letto ben addormentato.^{56}

In this case Berni resolves by clarifying the tense of the main verb; and he is regularly alert in tightening up any loose sequencing of the narrative that stems from Boiardo's fondness for the gerund form. Thus, when Boiardo uses a gerund to refer to a successive rather than a simultaneous action, the *rifacitore* would rather assert a co-ordinated series of verbs, as follows:

Bo.   Soria vargò *giongendo* alla marina
Be.   Varcò Soria, *e giunse* alla marina   (C48/56^6)
Bo.   E mio marito prese un lume in mano,
         Cercando sotto al letto in ogni canto
Be.   Prese il vecchio geloso un lume in mano,
         E sotto al letto *cerca* in ogni canto.   (C55/41$^{1-2}$)

This greater sensitivity to the temporal aspect of the verb also results in an increased use of the past participle form, which supplants Boiardo's gerund, for example, at C3/76^4,

Bo.   *Troncando* prima via tutto il cimero
Be.   *Levato* prima via tutto il cimiero

or again at C26/38$^{7-8}$:

Bo.   Abandonarno sua prima tenzone,
       Tirando tutti adosso al fio d'Amone
Be.   *Abbandonata* la prima quistione,
       Si miser dietro a Rinaldo d'Amone.

At C11/8, Berni drops Boiardo's use of *restare* + present participle in favour of the parallel construction with a noun:

Bo.   Via nel mal ponto! e me quivi lasciati;
       Ché io molto meglio restarò *vincente*
       Sol, come io sono, de questa battaglia,
       Che in compagnia de voi, brutta canaglia
Be.   Senza l'aiuto vostro, svergognati,
       Combatterò sol io piú facilmente,
       E combattendo sarò *vincitore*
       Con minor mia fatica e con piú onore.   (lines 5-8)

On this occasion, though, the sequence of Boiardo's lines is already disturbed by the dialectal imperative form in *-ati*.[57] And the evidence elsewhere (C1/6[5], C24/32[3], etc.) suggests that Berni regards the periphrastic construction as an acceptable usage.

Finally in this section we may note two types of complemental construction that Berni usually seeks to avoid. The first of these involves the use of an adjectival complement with certain verbs to which Boiardo extends a copulative function, as in the following examples:

Bo.   E sempre *cresce* la zuffa maggiore
Be.   Ognor la furia *diventa* maggiore   (C27/18[3])

Bo.   La battaglia *comincia* piú orgogliosa
Be.   Cresce e rinforza, ed *è* piú furiosa   (C20/25[1])

Bo.   E sempre il saracin *torna* piú forte
Be.   Il Saracin *diventa* ognor piú forte   (C43/23[5])

Bo.   Il mare è grosso e *vien* sempre maggiore
Be.   Il mare è grosso, e *fassi* ognor maggiore.[58]   (C35/8[3])

In the second type of construction an abstract noun is used in a quasi-adjectival role with the copula itself, in which case Berni is likely to assert a causative verb, as follows:

Bo.   Che pure a racontarli *è* una paura
Be.   Ch'a raccontarli pur mi *fan* paura   (C54/9[6])

Bo.   Che solo a riguardarla *era* paura
Be.   Ch'aría potuto ad Amor *far* paura.   (C54/17[4])

Boiardo has one or two more isolated variations on this constructional pattern which also need adjusting, like that at C40/51[7], where Berni switches from an abstract to a concrete noun,

> Bo.   Che serebbe a contar molta *lunghezza*
> Be.   Che *lunga istoria* a raccontar sarebbe

or at C37/22[5], where he again introduces the verb *fare*:

> Bo.   Che solo a dir di lor *seria* un volume
> Be.   Ch'a dirle sol *si farebbe* un volume.

Occasionally, though, the *rifacitore* may himself exploit the semi-popular con-struction for expressive effect, as in this thoroughly idiomatic piece of recon-struction at C38/47[4−6]:

> Be.   E disse lor ch'aveva cerche tante
>   Provincie, ch'*era una compassïone*;
>   Scopato tutto avea quasi il Levante.

And the same noun is also retained from Boiardo's version at C15/33[5],

> Bo.   Era a vedere *una* compassïone
> Be.   Era *grande* a veder compassïone

although here the popular character of the noun construction is offset by the revision of word order that comes with Berni's elimination of the indefinite article.[59]

Adjective and adverb

Berni allows adjectival reduplication of the type *lento lento* (C45/6[7]) or *quatto quatto* (C39/40[7]), but he does not favour such reinforcement in adverbial locutions like Boiardo's *a fronte a fronte* (C37/9[5], C51/38[4], etc.) or *a lato a lato* (C7/19[3], C15/6[6], etc.). He will also dispense with the element of doubling in Boiardo's *a mano a mano*, as illustrated in these next examples:

> Bo.   Ed Angelica seco a mano a mano
> Be.   Ed Angelica ha preso per la mano   (C27/60[6])
>
> Bo.   Che seco voglia pace a mano a mano
> Be.   Che faccia pace; e distende la mano.   (C51/44[4])

Berni's own usage adheres to the sense of 'in succession', for which he generally prefers the type *di mano in mano*.[60]

The *rifacitore* generally accepts the antonomastic use of an adjective unaccompanied by a noun, although he prefers not to let one adjective qualify another in these circumstances, so that 'quel brutto peloso' is adjusted to 'l' *animal* peloso' at C23/11[3], and in the following stanza, 'il salvatico fiero' becomes 'quel peloso *e nero*', at /12[1]. But he is more likely to resist an adjective used predicatively by Boiardo. Thus he reworks the adjectival relation at C34/34[1],

> Bo.   Perché *montava* cotanto *sicuro*
> Be.   *Era* il salire a lui tanto *sicuro*

and he chooses to substitute an adverb in the case of C5/39[1]:

> Bo.   Gradasso *lieto* accetta quello invito.
> Be.   Gradasso accetta *volentier* l'invito.

Boiardo's adjectival form *improviso* is normally replaced by the adverbial phrase *all'improvviso*, as at C36/70[3]:

Bo.   Però che adosso gli gionse *improviso*
Be.   Perch'addosso gli giunse *all'improvviso*.[61]

And Berni also admits a variant form with a feminine termination at C34/44[5],

Bo.   Il ladro la trovò tutta *improvisa*
    In tal pensiero. . .
Be.   Il ladro l'ha trovato *all'improvvisa*
    In quel pensiero. . .

even though he is often wary of adverbial locutions of this latter type.[62] Boiardo's adjectival relation is again seen as irregular in a case like C38/46[3], where Berni is driven to abandon the rhyme:

Bo.   Ne andarno chi *vicini* e chi *lontani*
Be.   Andarno *in qua* e *'n là* pe' fatti suoi.[63]

Berni tends to restrict Boiardo's use of adjectival forms with an adverbial function, as in the phrase *dire palese* (C18/16[6], C58/44[6])[64] or *vedere aperto* (C14/51[6], C49/55[7]). To some extent he is prepared to treat each case on its merits; and we can attempt to distinguish between Berni's retention of *palese* where the preceding noun might support an adjectival reading,

Be.   Perché tu *vegghi* il dolor tuo *palese*   (C27/36[2])

and his rejection of *palese* where an attributive relation with the preceding noun would be unlikely:

Bo.   Quando *vidde* il gran colpo sí *palese*
Be.   Quando a quel *crudel* colpo gli occhi stese.[65]   (C6/10[4])

Or it may be that Berni is guided to a degree by the inclination to revise as economically as possible. Thus he asserts a proper adjectival relation at C57/49[4], in a line which was already deficient for want of a definite article,

Bo.   Narrando sua ragion bass*a* e copert*a*
Be.   *In voce* bassa parlando e coperta

whereas he allows Boiardo's adverbial use of the adjective at C57/14[4], where his lexical revision in the following line sets up a fortuitous parallelism:

Bo.   Questo di noi *ragiona* assai *cortese*;
    E certo che me ha posto in gran talento
Be.   Costui *parla* di noi *molto cortese*:
    E veramente io son *molto contento*.[66]

But on a number of occasions Berni will systematically absorb an adjective used adverbially by adopting the verb *fare*, as follows:

dirti palese → chiaro *far*ti e manifesto   (C7/62[6])
mostrare. . .aperto → *far* aperto   (C17/18[3])

aprirte palese → *far*vi palese (C50/14[5])
mostrare espressa → *far* palesi. (C54/59[4])

And sometimes Boiardo's construction is authorized only by the insertion of a supporting adjective for which an adverbial function is more readily acceptable:

Bo.   Ed altramente, io te ragiono scorto
Be.   Altrimenti, io ti *parlo chiaro* e scorto[6][7] (C30/82[7])
Bo.   Ed a dir presto e ben la cosa intera
Be.   E per *dir*vi *la* cosa *breve* e vera. (C36/17[7])

In the last example referred, Boiardo's usage verges on cliché; and similar formulations recur in the original version, either when one character is giving information to another,

Bo.   Accioché sappi la *cosa compiuta* (C25/14[7])
Bo.   Perché sappiati il *fatto* ben *compito* (C46/31[1])

or when the author is addressing his audience:

Bo.   Ma io vi narrerò la *cosa piana* (C42/5[7])
Bo.   Di lui poi dirò il *fatto* tutto *intiero*. (C64/16[1])

Berni regularly disperses this kind of stereotyped line. In some cases he is content to make a grammatical revision, as where he absorbs an adjectival pairing by a change of verb at C19/25[5],

Bo.   Poi vi *dirò* la *cosa integra* e *piena*
Be.   *Arete* poi la *cosa chiara* e *piena*

or where he asserts a true adverb in substituting the rhyme at C13/50[5]:

Bo.   Che le cagion *diragli intiere* e *piene*
       Di sua partita. . .
Be.   Della partita sua gli *dirà bene*
       Poi la cagion. . . . .

But there are other instances in which Berni's reaction is prompted not by any grammatical irregularity, but by the formulaic pattern of Boiardo's diction. Thus at C44/14[5], although Boiardo's version already has a true adverb in the rhyme position, Berni still seeks to revise more informally:

Bo.   Perché sappiati il *fatto* intiera*mente*,
       Vi fo palese. . .
Be.   Se di saper chi ell'è voglia si sente
       Alcun di voi. . . . .

And at C46/13[5][−], Boiardo's passive variation is grammatically in order, but the final clause including the noun *fatto* again disappears in Berni's reworking,[68] which this time achieves the required informality a little less stiffly:

Bo.   Or, perché il *fatto* ben vi sia contato,
       Che l'intendiati a ponto per ragione

Be.   E perché non me l'ho dimenticato,
        Dico ch'ancor quel torniamento dura.[69]

Berni himself reverts to an adjectival construction in revising at $C14/56^{3-}$:

Bo.   Or quivi racontar non è mestieri
        Come fosse nel prato la tenzone
Be.   Né bisogna ch'io conti *tutti interi*
        I colpi tra lor fatti e la quistione.

But Berni's formulation here is less predictable in stamp, and his word order more flexible. And where the *rifacitore* ventures to imitate Boiardo's usage more closely, by introducing a final clause is an opening hemistich, the formulaic effect is again defused by a subtler syntactic arrangement, so that Berni's version verges on parody rather than cliché:

Bo.   Viddero un cavalliero ardito e baldo.
        Or tutto il *fatto* me vi convien dire:
        Quel cavalliero armato era Ranaldo

Be.   Un cavalier trovarno allegro e baldo;
        Il qual, poi ch'ogni *cosa* convien dire,
        A ciò che voi sappiate, era Rinaldo. $(C49/49^{4-6})$

Here the *rifacitore* is able to relieve the flatness of Boiardo's procedure by perceiving that the information to be conveyed is actually very slight ('Il qual. . .*era Rinaldo*'); and we shall see in the following chapter how the same deliberate attention to the formal progression of the narrative is continually in evidence in Berni's syntactic revisions.[70]

CHAPTER FIVE

SYNTAX

In the novel *Don Quixote* Cervantes uses Sancho Panza as a mouthpiece through which to parody a popular style of narration:

> '*I tell you, then*,' Sancho resumed, 'that in a village in Estremadura there was once a shepherd – a goatherd I should say, for he kept goats – and *this shepherd or goatherd, as my story tells*, was called Lope Ruiz. *Now this Lope Ruiz* fell in love with a shepherdess called Torralba, *which shepherdess called Torralba* was the daughter of a rich herdsman; and *this rich herdsman....*'

Here the connoisseur of the books of chivalry intervenes in exasperation:

> 'If you tell your story that way, Sancho,' said Don Quixote, 'and *repeat* everything you have to say twice over, you will not be done in two days. Tell it *consequentially*, like an intelligent man, or else be quiet.'
> 'The way I'm telling it,' replied Sancho, 'is the way all stories are told in my country, and I don't know any other way of telling it. It isn't fair for your worship to ask me to get new habits.'[1]

It would hardly be in order to distinguish Boiardo the 'squire' from Berni the 'intelligent man'. Boiardo, indeed, is himself sufficiently sensitive in matters of style to essay a parody of a more elevated register at Bo. I, 27, 44, where an extended lyrical evocation of the freshness of dawn is deflated by the prosaic gloss which arrives in the final couplet:

> Bo. E, per dir questo in simplice parole,
>   La notte è gita e non è gionto il sole.

The manner of the parody almost anticipates Cervantes,[2] while the manner of the gloss is taken up by Berni at C61/48[7-8]:

> Be. E per tornare agli ordinari accenti,
>   Guerra mortal si fa tra dui valenti.[3]

But the exchange between Sancho Panza and Don Quixote does present a kind of analogy (once we have made due allowance for the element of exaggeration inherent in Cervantes's parody) for the respective standpoints of Boiardo and Berni. The technical disputation between Cervantes's two characters brings to the surface the distinctive conception that each has of the mechanics of narrative syntax. Their

difference of taste tallies suggestively with the disparity which runs between the primitive self-sufficiency of the narrative tradition in the *cantari* and the artistic control on which a masterpiece like the *Orlando Furioso* depends. The level of Boiardo's technical attainment lies, of course, somewhere between these two extremes. And whereas Boiardo retains something of the impulsive *naïveté* of a popular style, Berni brings to bear, almost inevitably, the cultivated purism of a sophisticated reader. Fairness or not, in a period when purism is not inconsequential, Berni commits himself to retelling Boiardo more 'consequentially'. And we shall find that in order to fulfil this commitment, Berni must pay particular attention to matters of continuity and repetition.

Repetition and overlapping of terms

Sancho's technique of repetition belongs naturally enough in the kind of topographical description that Berni takes over from Boiardo at C54/26$^{6-7}$,

> Be. Ch'avea sopr'un giardino un bel verone,
> E *sopra quel verone* una donzella

or again at C38/53$^{4-7}$:

> Be. Sopr'un alto castello e ben murato.
> Nel monte era *il castello*, e 'ntorno intorno
> Avea gran piano, e tutto era d'un prato;
> Circonda *il prato* un fiume tanto vago.

But there are other occasions where Berni is prompted to avoid the staccato effect of Boiardo's sequence of repetitions, as in the following revisions.

> Bo. Forte correndo fugge a una riviera.
> *Questa riviera* un ponte sopra avia.
> Una sol pietra *quel ponte* facía
>
> Be. E va correndo verso una riviera,
> *La quale* aveva un ponte sopra posto,
> *Che* d'una sola pietra era composto   (C8/27$^{6-8}$)
>
> Bo. E così stando, se vede arivare
> Ad un giardin, dove è un palagio adorno;
> Il mare ha *quel giardin* d'intorno intorno.
> Or qui lasciar lo voglio *nel giardino*
>
> Be. La nave ad un giardin va scala a fare,
> *Nel quale* è posto un bel palazzo adorno,
> Da quel mar circondato intorno intorno.
> Quivi smonta Rinaldo; e bene stando . . . .   (C5/60^{6}-61^{1})

The relative pronoun gives a more supple continuity in both these examples, and Berni will usually seek to disperse any abrupt reiteration of the same noun term; thus he reduces the threefold repetition of *lima* in the space of four lines at C9/31^{6}-32^{1} ('La gran *lima*'/'La *lima* che'/'Con quella *lima*' → 'quella *lima*'/'Quella

che'/'Con essa'), and similarly of *pietra* at C24/30[6]-31[1] ('Una gran *pietra*'/'La *pietra*'/'la *pietra*' → 'una *pietra*'/'La quale'/—).

Sancho Panza's first lesson might profitably have been in the proper use of pronouns; and Berni's overhaul of Boiardo's syntax begins within such narrowly definable terms. Berni tends to dispense, for example, with Boiardo's use of demonstratives as equivalent to personal pronouns as at C26/9[5]:

> Bo. Venne alla porta, e *quella* era serrata
> Be. Viene alla porta e *la* trova serrata.[4]

This preference of Berni's leads, once again, to a more extensive use of the relative pronoun, which has a naturally lubricating effect on syntactic continuity. The demonstrative pronoun may also coincide in Boiardo with a syntactic discontinuity of the type at C6/41[1-2],

> Bo. Aveva un piede e mezo di grossezza,
>   Con due catene *quella* [sc. pietra] si sbarava

where Berni opts, predictably enough, for a co-ordinating conjunction:

> Be. *E* con due gran catene si sbarrava.

In this last example Boiardo's pronoun was in any case redundant, and Berni's standard practice is to omit personal subject pronouns unless they are specifically required for clarity or emphasis. Neither of these requirements applies, for instance, in the case of C16/5[1], where the form of Boiardo's superfluous pronoun itself suggests Berni's means of replacing it:

> Bo. Onde *esso* al campo, come disperato
> Be. Laonde *adesso* armato e disperato.

We can observe how Berni's tighter control of a sequence of pronouns may promote a more fluent continuity of syntax in the nine lines from C39/58[3] to /59[3]:

> Bo. *Lui* la beffava ogniora con gran scorno,
>   E cento fiche gli avea fatto in faccia.
>   A suo diletto la menava intorno,
>   Già sei giornate gli ha dato la caccia;
>   *Esso*, per darle piú battaglia e pena,
>   Sol per gabbarla dietro se la mena.
>   *Lui* ben sería scampato de legiero,
>   Che a gran fatica pur l'avria veduto,
>   Però che *egli* era sopra quel destriero. . .

> Be. *Egli* a lei fa pur beffe e strazio e scorno,
>   E ceffo e crocchi e cento fiche in faccia,
>   Ed a diletto suo l'aggira intorno:
>   Sei dí avuto ha già da lei la caccia;
>   Lascia or toccarsi, ed or vedersi a pena;
>   Per uccellarla dietro se la mena.
>   Fuggito ben saría tosto e leggiero

> Dagli occhi suoi s'*egli* avesse voluto,
> Però ch'aveva sotto quel destriero . . . .

At /58^3 Berni's disjunctive form (*a lei*) underlines the initial subject transition (from Marfisa to Brunello); Berni goes on to eliminate Boiardo's reversions to the feminine subject at /58^6 and /59^2, both of which were unconfirmed by pronominal marking; he also reduces Boiardo's formally disparate masculine sequence of *Lui* (transitional, at /58^3), *Esso* (reversional, at /58^7), *Lui* (non-marking, at /59^1), *egli* (reversional at /59^3) to the uniformity of *Egli/egli* (at /58^3 and /59^2); while the repetition of *egli* at /59^2 is functional in marking the dissociation with *suoi*, in the same line, which refers to Marfisa.

Berni is able, then, to rationalize Boiardo's narrative syntax by controlling transitions of grammatical subject. On the one hand, he must guard against an over-abrupt reversion to a previous subject, as at C46/43^{5-}:

> Bo.   Non valse *a Bardulasto* il speronare,
> Ché presso al bosco il gionse *il paladino*,
> Là dove al *suo* dispetto essendo gionto,
> Venne animoso a quello estremo ponto.

Here Boiardo's suggestion of a formal repetition ('*gionse*'/'essendo *gionto*') is hardly sufficient to carry through a change of subject which is clarified by Berni's antonomastic insertion at line 7:

> Be.   Là dove *il traditor* vistosi giunto.

On the other hand, Berni is vigilant in erasing any redundant recapitulation of identity, as at C18/59^{1-},

> Bo.   Era già il conte in su l'arcion salito,
> Perché, come se mosse *il re possente*,
> Temendo *dal pagano* esser tradito,
> Saltò sopra al destrièr subitamente
> Be.   Era già il conte in su l'arcion salito;
> Perché, come si mosse *il re possente*,
> Per gelosia di non esser tradito,
> Di terra si levò subitamente

where both of Boiardo's antonomastic alternatives at lines 2-3 refer to a single character, Agricane. In this case Berni chooses, more logically, to bring in an element of variation in reviewing Orlando's movements, Boiardo's description of which verges on tautology ('Era . . . salito/*Perché* . . . Saltò'). And the *rifacitore* works consistently to maintain a balance between repetition and differentiation in registering identity, by switching more judiciously between names and name-sub-stitutes (i.e. pronouns or antonomasia). Thus at C6/14, for example, he extracts a reiterated name by reducing the sequence '*Orlando*'/'a *Orlando*'/'quel conte animoso' to '*Orlando*'/'al conte'/——, while at C36/21 he dispenses with Boiardo's synonymic

variation by rationalizing the sequence 'il *pagan* fiero'/'al *saracin*'/'Rodamonte' to 'il *pagan* fiero'/'a Rodamonte'/'Egli'.[5]

Such adjustments are essentially a matter of syntactic economy, and, as we have now seen, Berni is liable to detect diseconomies in the progression of Boiardo's narrative on two distinct but related counts. He may find Boiardo's syntax unsatisfactory because of a casual term repetition, as at C30/15$^{1-2}$,

> Bo.   *Lo vento* in poppa via per mar la caccia,
>   In Africa *quel vento* la portava
> Be.   *Il vento* in poppa via per mar la caccia;
>   In Affrica soffiando la portava

where it is only the switch of tenses which prevents Berni from conjoining the two lines. Or else Boiardo may err by changing to a variant term with unnecessary abruptness, as at C38/39$^{7-8}$,

> Bo.   *Quel vento* agli altri non tocca nïente,
>   E sol Ranaldo è quel che *il fiato* sente
> Be.   Nessun altro toccò di quella gente,
>   Solamente Rinaldo è quel che 'l sente

where the term *fiato* in Boiardo, unsupported by a possessive, is scarcely differentiated from the preceding *vento*. This kind of synonymic alternation recurs in Boiardo, most typically in a resumptive reference following a syntactic pause. Thus Boiardo has

> *quel scoglio* at C6/29^2, after *sasso* at line 1
> *quel buco* at C6/40^4, after *bocca* at line 3

and similarly, across a stanza boundary,

> *nel sasso* at C22/8^1, after *tomba* at /7^8 (Bo.[7])
> *la strata* at C25/21^1, after *via* at /20^8.[6]

And a glance at Berni's reductions here (respectively: relative *che*/atonic *La*/'in essa'/—) confirms the proper use of pronouns as a primary means of smoothing out syntactic transitions.

Wherever Boiardo uses one term to resume another, Berni will normally respond by reducing in this way. He does so again, for example, at C66/18$^{3-4}$,

> Bo.   E ferillo a due man sopra alla *testa*:
>   Divide il *capo* e parte ogni armatura
> Be.   E ferillo a due man sopra la *testa*;
>   Divide *quella*, e parte l'armadura

where the demonstrative form of the pronoun is now functional in sustaining a linear balance involving synonymic verbs. Alternatively, Berni may be able to differentiate more effectively between the overlapping terms, as at C16/52$^{4-5}$:

> Bo.   Urta Baiardo tra quel *popol* grosso,
>   E pone in rotta le *gente* indïane

> Be. Urta Baiardo in mezzo al *campo* grosso,
> E pone in rotta le *genti* indïane.

Just occasionally, though, he elects to reinforce Boiardo's overlap by compounding the alternation of terms in a formally contrasted repetition, as follows:

> Bo. Ma lui conviene andar disteso al prato,
> *Ferito* sconciamente nella *testa*:
> Nel *capo* Rodamonte l'ha *ferito* . . .
> Be. Ed e' fu dal *Pagano* scavalcato,
> E *ferito* aspramente nella *testa*;
> Nel *capo* fu dal *Saracin ferito* . . . .   (C43/65$^{5-7}$)

And the same device is used for intensifying effect at C52/64$^{3-4}$,

> Bo. Ché intrato è tra la *gente saracina*,
> E tutta in pezzi la distende al piano
> Be. Entrato è tra la *gente saracina*,
> Distrugge il *popol* misero *pagano*[7]

where Berni's version again plays off variant terms which we might expect to find overlapping in a more informal way in Boiardo.[8]

The overlapping of synonymic alternatives is particularly common in certain obvious semantic contexts.[9] Given the choice, Berni prefers to write *spada* rather than *brando*, and *cavallo* rather than *destriero*; but these are such fundamental terms in the nature of the genre that some flexibility of terminology is essential in coping with the constraints of syllabification and rhyme. Examples of the neighbouring coexistence of overlapping terms are not difficult to find: thus the *Rifacimento* has *spada* internally at C66/48^3, and *brando* in rhyme at /48^4; or *destriero* in rhyme at C14/5^5, and *caval* internally at /5^7.[10] But Berni seeks, as far as is reasonably possible, to avoid switching too sharply between one term and another. At C36/72, for example, where Boiardo has *brando* at line 6 and *spada* at line 8, Berni drops *brando*, and by substituting *spada* for *colpo* at line 3, manages to eradicate the overlap of two differing terms and at the same time to distance the resulting repetition of a single term. The relevant lines read as follows:

> Bo. Per il traverso un gran *colpo* distese, . . .
> E cadde il *brando* nel gallone armato, . . .
> Ché a quella *spada* non vi vale incanto
> Be. Ma addosso a lui quella *spada* distese, . . .
> Poi giú scendendo, il gallone ha trovato, . . .
> Perché non vale a quella *spada* incanto.   (lines 3,.6,.8)

Berni prefers, then, in the interests of formal continuity, to call a 'spada' a 'spada'; and he must definitely intervene where Boiardo's overlapping terms confront each other across a subject/predicate boundary, as happens at C61/32$^{1-3}$:

> Bo. Tal *spata* Durindana è nominata . . .
> Che sopra a tutti e *brandi* vien lodata

Be.　È Durlindana la *spada* chiamata . . .
　　　Che sopr'ogni altra *spada* è celebrata.

A similar instance occurs at C6/72$^{1-2}$:

Bo.　Segnor, sappiate che il *caval* de Urnasso
　　　Fu bon *destriero* e pien de molto ardire
Be.　Il *caval* che *caval*ca questo Urnasso
　　　Era valente e pien di molto ardire.

And here Berni's cognate verb *cavalca* offers almost a puristic hint within the text of the formal principle which motivates his correction.

Logical statement

The foregoing illustrations lead us on to consider an overlap of a somewhat different nature, involving complementary rather than substitute terms. So, in the next examples, Berni intervenes in order to neutralize a redundant syntactic distinction between semantically related adjectives, whether with *essere* as the linking verb,

Bo.　Ma quel *rio* populaccio è sí *perverso*
Be.　Ma sí malvagio è 'l popolo *e* perverso　　　　(C47/45^6)
Bo.　Ma tanto era *feroce* il vecchio *ardito*
Be.　Ma sí forte quel vecchio era *et* ardito　　　　(C59/4^5)

or else with *avere*:

Bo.　Tanto il core *arrogante* ha quell'*altiera*
Be.　Tanto ha il core arrogante, *e* tanto è altiera　　(C16/55^1)
Bo.　Perché avea *basso* il viso *lacrimoso*
Be.　Ché 'l viso aveva basso *e* lacrimoso.　　　　　(C16/61^4)

Co-ordination provides the natural solution for this kind of syntactic tautology; and the insertion of the co-ordinating conjunction has proved to be a sufficient correction in itself in lines like C37/46^5,

Be.　Atte a fuggir avea le membra (Bo: membre) *e* pronte

and C58/37^3:

Be.　Là dove il grande assalto era *e* piú stretto.

Sometimes the *rifacitore* has recourse to a different solution, as where he particularizes the relation between Boiardo's overlapping adjectives at C43/52^8:

Bo.　Tanto è turbato e *disdegnoso* il *fiero*
Be.　Tanto era *per lo sdegno* fatto fiero.

Another alternative may be to disperse Boiardo's overlap by differentiating semantically, as at C26/16^1:

> Bo.　E nel suo cor *pensoso* era *turbato*
> Be.　E nel suo cuor *magnanimo* è turbato.[11]

But if Berni himself chooses to set up a tautological relation between complementary terms, it is usually for a sufficient reason. Thus at C29/49[3],

> Be.　E sopr'ogn'altra *trista* era *dolente*

the overlap is probably designed to bring out more knowingly the derogatory sense in which both adjectives are applied;[12] whereas Berni would normally resolve as at C49/48[8]:

> Bo.　　　　　　　　*Fellone* estima sopra a ogni *villano*
> Be.　Tiene . . . /Sopra ad ogni altro da poco *e* villano.

Or again, in the case of C14/18[5-6],

> Bo.　Tanto non è legier cervo ni pardo,
> 　　　Quanto è quel re circasso veramente
> Be.　Non *va così leggiero* un liopardo,
> 　　　Com'*andava* quel re *velocemente*

the correlative construction in Berni's revision contains two elements of differentiation (those of tense and grammatical status) which serve to reinforce the semantic overlap; whereas in a similar construction at C21/60[7-8] Berni prefers to accept an element of repetition rather than an element of tautology, as follows:

> Bo.　Perché io son tanto nel corso *legiera*,
> 　　　Che apena è piú *veloce* alcuna fiera
> Be.　Perché nel corso son *tanto* leggiera,
> 　　　Che forse non è *tanto* alcuna fiera.

Two principles are involved, then, in Berni's elimination of overlapping terms. First of all, Boiardo's use of synonymic variation is essentially an easy way of avoiding repetition. And Boiardo may even apply this technique where a repetition would be functional for emphasis or contrast, as in these linear examples:

> Bo.　Spesso lo *mena*, e non percote in vano
> Be.　Spesso lo *mena*, e non lo *mena* in vano　　　　　　　(C16/32[3])
>
> Bo.　Ma dove gionger vòl, mai non *ariva*
> Be.　E dove *arrivar* vuol, mai non *arriva*.　　　　　　　(C25/21[4])

Secondly, where a tautological relation needs to be co-ordinated syntactically, it is because the overlapping terms are not mutually exclusive, but instead one entails the other. And where Boiardo already has such syntactic co-ordination, Berni may still sense the need to specify the inclusive relation within Boiardo's combination of terms, as at C35/33[7],

> Bo.　Ne l'aspra *rocca e* nel cavato *sasso*
> Be.　Nell'aspra rocca *in un* orrendo sasso

or again at C54/52[3-4]:

> Bo.　E quivi eran depente le *contese*
> 　　　E la *battaglia* di quel passo alpestro
> Be.　Quivi le guerre *tutte* eran distese,
> 　　　Quella *particolar* del passo alpestro.

In this last case Berni's interpretation effectively glosses the overlap of meaning that he has diagnosed.

A related form of tautology is to be found in the type of quasi-hendiadys that Boiardo produces in the next pair of examples, where in both cases Berni's assertion of the preposition *di* defines the relation between particular and generic aspects of location:

> Bo.　*Ne* le rocca fuggí dentro alle mura
> Be.　*D'*Albracca si fuggí dentro alle mura　　　　　　　　(C25/31[8])
>
> Bo.　E fu portato *a* Monico alla rocca
> Be.　E portato *di* Monaco alla rocca.[13]　　　　　　　　(C35/47[7])

Given the freedom of Boiardo's prepositional usage, this kind of construction is liable to recur in the *Innamorato*; and Berni resolves two such instances in the space of a single stanza at C67/28 by opting for a single preposition both at line 5,

> Bo.　De gettarsi *nel* fiume *a* l'acqua viva
> Be.　Di lasciarsi ir *nella* bell'acqua viva

and at line 8:

> Bo.　*Ne* la chiara onda *al* fiume se gettava
> Be.　*Nell'*onda chiara anch'ella si gettava.

Occasionally the original text has an explicit hendiadys, as at C63/27[3], where the *rifacitore* again prefers to rationalize by means of the preposition *di*:

> Bo.　Ove la batte l'onda *e* il mare al basso
> Be.　Dove l'onda *del* mar la batte basso.

Berni himself gives formal expression to Boiardo's quasi-hendiadys at C26/9[8]:

> Bo.　Sin che *il sol* chiaro *il giorno* non usciva
> Be.　Fin che il sol chiaro *e* 'l giorno non veniva.

But his more typical reaction is to suppress this characteristic Boiardan usage, as he does in this related example at C26/35[5]:

> Bo.　Ché non serà nascoso *il giorno il sole*
> Be.　Che non tramonterà prima oggi il sole.

The problems of tautology and co-ordination can cause Boiardo trouble in a number of other ways. For example, Berni must occasionally intervene where Boiardo gives incomplete expression to a doubly co-ordinated idea:

> Bo.　Né 'l proprio *senno* né l'altrui *consiglio*
> Be.　Né 'l proprio né l'altrui senno *o* consiglio　　　　　(C33/62[7])

Bo.   ... fôr vedute
Dal re Gradasso, e *da' soi* cognosciute
Be.   ... fur vedute
Dal re Gradasso, e *tosto* conosciute.   (C4/34^{-8})

Or again, a single term may require a more comprehensive range of reference in the course of an enumeration, as follows:

Bo. *Con* tamburacci e corni di metallo,
     Sonando sifonie, gnacare e trombe
Be. Che *sonano* le trombe di metallo,
     Corni, tamburi, con le voci orrende   (C68/7$^{6-7}$)
Bo. Era la porta candida e vermiglia,
     E di ner *marmo*, e verde, e di meschiato
Be. Era la porta candida e vermiglia,
     Di *marmo* natural *così* variato.[14]   (C8/9$^{3-4}$)

Occasionally, too the overlap between two terms results in the blurring of a contrastive relation:

Bo. Non minaccia Rugier, ma crida e mena
Be. Ruggier da poi minaccia, e prima mena   (C64/63^{3})
Bo. Ben se dibatte *invano* e se dimena
     Pur l'orco il lega e pone alla catena
Be. Ben se gli sbatte *in mano* e si dimena,
     Ma nulla giova, e trovasi in catena.[15]   (C63/44$^{7-8}$)

And Berni may also find it necessary to resolve an interference between generic and specific assertions, thus again:

Bo. Nol cognoscendo *per fama altrimenti*
Be. E non lo conoscevano *altrimenti*   (C19/31^{3})
Bo. Né se potrebbe *per forza* pigliare,
     Senza l'aiuto di quella cuccietta
Be. Né si potrebbe *in modo alcun* pigliare
     Senza l'aiuto di questa bracchetta.   (C25/16$^{1-2}$)

These recent examples all show a lack of convergence between semantic and syntactic boundaries in Boiardo's rendering, and the underlying principle at issue is again that of semantic entailment (or a mutual inclusiveness of sense).[16]

The principle of entailment is perhaps most clearly illustrated in the adjustments that Berni has to make at C62/51^{6},

Bo. Pasce di sangue *umano e* di persone
Be. Pasce di sangue *e carne* di persone

and at C30/38^{3}:

Bo. *Genti* legiadre e donzelle danzando
Be. *Giovani* vaghi e donzelle ballando.

And in this second instance the hyponymic relation is not completely effaced even in Berni's revision. Elsewhere, Boiardo is again inclined to be careless in delimiting the constituent terms of an enumeration, as in the next pair of examples:

Bo. E busto e *corpo* e coda di serpente
Be. E busto e *collo* e coda di serpente (C5/75[5])

Bo. E corpo e braccie e *membra* d'omo avia
Be. E corpo e braccia e *testa* d'uomo aveva. (C13/59[8])

Berni may also detect a lack of distinctiveness in a synonymic pairing, as at C30/66[1],

Bo. Gente devota, odeti ed ascoltati
Be. Gente divota, udite, e *ben notate*

or at C17/18[1]:

Bo. E bench'io sappia e cognosca per certo
Be. E bench'io creda, *anzi pur* sappia certo.

The same kind of synonymic iteration involving adjectival terms is, of course, a standard expedient in both authors; but Berni dispenses with Boiardo's pairing at C13/49[8],

Bo. Dentro a una selva *grande* e *smisurata*
Be. E dentr'una gran selva imprigionata

where the iterative relation is not in itself inert, but lacks a marker of intensification like that inserted by Berni in the preceding example. And in similar circumstances Berni will normally introduce a differentiating adjective, as follows:

quelle lancie grosse e smisurate → quelle lancie *dure*, smisurate (C11/12[2])
una alta voce e smisurata → un'alta voce *spaventata* (C12/90[3])
un gigante troppo smisurato → un gigante *fiero* e smisurato (C6/27[2])
il piú stupendo e grande incanto → 'l piú stupendo e *strano* incanto. (C54/31[7])

Where the *rifacitore* himself adopts an inert pairing reminiscent of Boiardo's usage at C15/13[3],

Bo. Con una lancia d'un *grosso* troncone
Be. Con uno *smisurato* e *gran* troncone

it may be that he intends deliberately to exploit the clichéd effect of such a description, and this ironic intention would seem to be corroborated by the fact that the outsize weapon proves ineffective against a sturdy opponent, as lines 5-6 disclose.

Be. E non lo mosse punto dell'arcione,
Ché *troppo* è *grande* la sua gagliardia.[17]

Berni is adamant, then, in eradicating anything that is tautological or redundant in Boiardo's expression, and the examples that we have looked at all go to illustrate

Berni's scrupulous concern for logically exact statement. But Boiardo may also fall into error by over-compressing his meaning, and Berni is quick to identify even the most marginal trace of ellipsis in Boiardo, as the following revisions confirm:

Bo.	Quasi per l'universo divulgare	
Be.	Quasi per *tutto* il mondo divulgare	(C21/60[4])
Bo.	Che malizia non è che donna avanze	
Be.	Che l'astuzia *di* donna ogni altra avanza	(C21/57[2])
Bo.	Ciascuna uscita sempre è stata vana	
Be.	Ogni *prova* d'uscire è stata vana	(C33/62[1])
Bo.	E dietro ha il calvo alla crinuta testa	
Be.	Di dietro è calva, e' crini ha *solo* in *fronte*.	(C37/42[8])

Occasionally, too, Berni's precise cast of mind may persuade him of the need to exclude any possibility of an over-literal misconstruction, as at C47/29[1-]:

> Bo. Ma quel fuggire avria poco giovato,
> *Se non avesse avuto* a volar piume.

Here the suggestion of a fulfilled condition is diverted by Berni's alteration of line 2,

> Be. *E ben gli bisognava* aver le piume

and the rewritten line might still harbour a degree of ambiguity without the explicit clarification that arrives in Berni's third line:

> Bo. Venne la notte, e il giorno era passato
> Be. Venne la notte, e *da lei* fu salvato.[18]

Boiardo's casualness in using the gerund can sometimes give rise, at least momentarily, to a logical perplexity, as at C51/38[3],

> Bo. Ma io il vo' *piangendo* abandonare alquanto
> Be. Ma *così lagrimoso* il lascio alquanto

where it is Agramante, not the author, who is moved to tears; or again at C44/30[7],

> Bo. Che, *essendo morto*, in terra non ho pare
> Be. Che *se l'uccido*, non ho pari in terra

where the subject of the gerund is only clarified in Boiardo's following line ('E se *egli* è meco . . .'). We can also imagine Berni's literal mind seizing on the whimsical picture offered by an over-grammatical reading of the original at C53/22[1-2]:

> Bo. Ma il re Marsilio intrò nella battaglia,
> *Suonando* trombe e corni e tamburini
> Be. Il re Marsiglio entrato è già in battaglia,
> E *d'intorno ha* trombetti e tamburini.

Here the shift of meaning from instruments to players in Berni's version makes it fully clear that Marsiglio is not, in fact, blowing his own trumpets. This literal-

mindedness of Berni's can be uncompromising to the point of pedantry, so that he insists for example, that the Sphinx's teeth, however ill-fitting, are all her own,

> Bo. Ma in bocca avea di lupo ogni suo dente
> Be. *Come son que'* del lupo ha ogni dente $(C5/75^3)$

or that Fiordelisa, when ticked off by Brandimarte for interrupting, does not actually lapse into an everlasting silence:

> Bo. Queta si stette e non parlò *più mai*
> Be. Perdon gli chiese, e fu *poscia* ammutita.[19] $(C55/23^8)$

But the *Rifacimento* by its very nature demands this kind of narrow vigilance; and Boiardo only encourages Berni's pedantic scrutiny by falling into more obvious illogicalities of expression, like that at $C30/81^{-3}$, where his overloading of negative elements is impossible to unscramble,

> Bo.   . . . un giardino
>   Dove io non credo che *mai* se entri *apena*
> Be.   un giardino
>   Alto sí, che si può volarvi a pena

or at $C13/36^{1-}$, where he tries out a 'positive' negative construction:[20]

> Bo. Destrier del mondo con questo si vanta
>   Correre al paro . . .
> Be. Caval che sia nel mondo *non* si vanta
>   Con lui di corso . . . .

We can find a number of other grammatico-logical anomalies which Berni has to resolve. For instance, Boiardo is liable to devise an incompatible combination of pronouns in describing a reciprocal action, as follows:

> Bo. *Ciascun se* salutò cortesemente
> Be. Salutârsi *ambedui* cortesemente $(C1/69^1)$
>
> Bo. E *ciascadun* più stretto se abracciava
> Be. L'un con *l'altro* sí stretto s'abracciava. $(C56/19^5)$

Where Boiardo himself employs a reciprocal pronoun construction, he may still find difficulty in articulating the numerical relation involved, as at $C35/56^{3-4}$,

> Bo. E *l'una* [sc. schiera] vidde *l'altra* una matina
>   Da *due* vallette non molto lontana
> Be. E *l'una* vide *l'altra* una mattina,
>   Che non era fra [='da'?] *sé* molto lontana

or again at $C58/7^5$:

> Bo. E sí *l'un l'altro* il gran *naviglio* ingombra
> Be. De' *legni* grandi sí *l'un l'altro* ingombra.

In the next pair of examples Boiardo has managed to cross a comparative with a superlative construction:

Bo.	Qual fu d'ogni virtute *il* più perfetto
	Di qualunche *altro* che al mondo si vanta
Be.	Che fu d'ogni virtú nido e ricetto,
	Né sopra lui di forza altri si vanta

$(C29/57^{4-5})$

Bo.	Fo questo scontro *il* più dismisurato
	Che un'*altra* volta forse abbiate udito
Be.	Fu questo scontro crudo e dispietato
	Sopra quanti già mai n'abbiate udito.[21]

$(C4/85^{1-2})$

And in each case Boiardo's fondness for hyperbole clearly outstrips his grammatical control. Further inconsistencies with a comparative construction can be observed at $C32/36^{1-2}$,

Bo.	Non fu *più* lungo il termine o *più* corto,
	Come avea detto quel vecchio scaltrito

where Berni clarifies by writing *di ciò che* instead of *come*; and at $C35/16^{3-4}$

Bo.	Lui non mostrava de ciò *più* curare,
	Come fusse alla ciambra ben serrata

where Berni's amendment replaces *come* by *che se.*[22] Boiardo's syntactic connection may also need adjusting where he has a loosely appended simile. Thus at $C58/52^{3-4}$, first of all,

Bo.	Di esser là giú mille anni *a* tutti pare,
	Come livreri usciti di catene

Berni resolves by interposing an additional verb at line 4:

Be.	*Van* come veltri usciti di catene.

And then at $C41/60^{3-4}$,

Bo.	Ma quel soccorso tardo era venuto,
	Sí come fa chi zanza oltra al dovere

the *rifacitore* resets Boiardo's pseudo-simile by switching to an impersonal verb, as follows:

Be.	Cosí interviene *a chi* non sa tacere.

These last examples suggest that the problem of logical statement is often linked with the need for syntactic continuity. And we can identify a particular source of discontinuity in the discrepancies of grammatical number that Boiardo's syntax allows. In this connection we must first observe the need for Berni to correct where Boiardo has a singular verb with a plural subject:

Bo.	E di cotali al mondo *pochi* ne *era*
Be.	*Coppia* a cui forse *un'altra* par non era

$(C16/12^{6})$

Bo.	Tutti eran morti *quanti* ne *arivava*
Be.	Era morto *chĭunque* capitava.

$(C34/23^{2})$

Such categorical examples of discordance reflect a characteristic peculiar to northern dialects, which make no morphemic distinction between singular and plural in the third person of the verb.[23] But Boiardo's text shows a number of more casual transitions of number which are independent of this dialectal influence. Thus Berni chooses to assert a stricter grammatical concord at C19/30[3-4],

> Bo. De quella gente, che mi *venne* addosso
> E mi *gettarno* in terra a tradimento
> Be. Di quella gente che mi *venne* addosso,
> E mi *gettò* per terra a tradimento

and similarly at C51/16[7-8]:

> Bo. Ciascun *portava* in mano un tronco grosso,
> E sol di pelle *avean* coperto il dosso
> Be. *Portavan* tutti in mano un tronco grosso,
> E sol di pelle coperto *hanno* il dosso.

This kind of disagreement tends to recur in Boiardo in constructions with an indefinite pronoun, of the type at C27/6[1-2] (Bo: '*Era ciascun* di lor tanto adirato, / Che *facean* sbigotir . . .') and C35/22[6-7] (Bo: 'Che *ciascadun* te *sia* tanto obediente / Come proprio *seriano* . . .'); or with a noun bearing a collective sense, like that at C10/47[4-5] (Bo: 'della *gente* dolorosa, / Che . . . *hanno* a morire') and C17/21[1-2] (Bo: 'la *sbiraglia* / Che qua lo *conduranno*'). Some instances remain less tractable in Berni's reworking, and he takes over Boiardo's shifts of grammatical number in the case of C19/27[1-5]:

> Be. Gente infelice, che non *ha* governo,
> Poi ch'è perduto il *suo* forte signore,
> Il qual più non ved*ranno* in sempiterno,
> *Fugge* via senza capo e senza core,
> E *van tutti* alla volta dell'inferno.[24]

Even here, though, the *rifacitore* has given due thought to the syntactic problem involved, since the metaphorical idea developed at line 4 of the new version ('senza *capo* e senza *core*') is still fittingly applied to a single *body* of men, while the plural verb retained at line 3 avoids a potential ambiguity.

It may also happen that a particular transition of number is locked in place by the sequence of the rhymes. One such example occurs at C27/7[5-6],

> Bo. Ciò fu che di persona sí gagliard*i*
> E di cor fu *ciascun* tanto arrogant*e*
> Be. Fu perché *tutti dui* son sí gagliardi,
> *L'un e l'altro* è di cor tanto arrogante

where Berni settles for a balanced alternation of pronouns at the expense of Boiardo's distinction of *di persona/di cor*. Another instance can be found at C60/40[4-5], where Berni finds room to adjust by inserting an appositional phrase:

> Bo.   Avanti ad esso fugge la *canaglia*,
> Menando li pregioni in mezo a *loro*
>
> Be.   Fugge dinanzi a lui quella canaglia,
> *Quegli spirti maligni*, e 'n mezzo a loro
> Vanno i prigion . . . .

But more commonly such defects of continuity are attributable to the easy linear progression of Boiardo's syntax, as in these next examples:

> Bo.   *Gli altri*, temendo quel che può avenire,
> Con Carlo insieme *ogniom* l'ebbe seguita
>
> Be.   Temendo *gli altri* quel che può avvenire,
> Con Carlo *tutti* insieme l'han seguita   (C50/22$^{5-6}$)
>
> Bo.   Gionse che ancor *ogniom* era al torniero;
> Ma, come *gli altri* il viddero arivare,
> Fugge *ciascuno* e nol vôle aspettare
>
> Be.   Trovò che 'l torniamento ancor durava;
> E come prima fu visto apparire,
> *Ognun* per tema si messe a fuggire.[25]   (C50/31$^{6-8}$)

Generally speaking, the identity of the individual line bears a stronger imprint in Boiardo's syntactic consciousness than the formation of the stanza as a whole. And we shall go on from here to consider how far this linearity of syntax becomes modified in Berni's revision of the poem.

Disjunction and continuity

    The greater fluency of Berni's handling of the *ottava* is not contested even by critics hostile to the *Rifacimento*, and by comparison Boiardo's syntax can be found wanting in cohesiveness, and sometimes even in coherence. We have already noted some of the ways in which Berni may rationalize the syntactic continuity of the original text, including his control of subject transitions and of overlapping terminology. We know too that the use of a relative pronoun may help him in each of these procedures. Thus Berni is able to accommodate Boiardo's gerund construction through a change of subject introduced by the pronoun at C52/38$^{7-8}$:

> Bo.   Non se guardando forse da quel lato,
> Tutto *el distese* fuor de arcione al prato
>
> Be.   *Il qual* non si guardando da quel lato,
> *Disteso si trovò* sul verde prato.

And at C24/56$^{5-6}$, where the gerund is still not fully regularized in Berni's version,

> Bo.   *Quella* [sc. testa] poi prese il conte e, remirando,
> Ben gli parve *quel* capo orribil cosa
>
> Be.   *La qual* in man pigliata, e ben guardando,
> Gli parve pur che fusse strana cosa

the relative, which gives an object for *guardando* and a subject for *fusse*, does permit him to dispense with the overlap of noun terms (*testa/capo*). It is a similar

alliance between relative pronoun and past participle which enables Berni to smooth out a discontinuity of a different kind at C4/24$^{7-8}$. Here the *rifacitore* manages to avoid the abrupt asyndeton between Boiardo's closing lines,

> Bo. Il re Marsilio quivi era fermato;
>   Grandonio in Barcelona avea mandato,
> Be. *Nella qual* prima Marsiglio *restato*,
>   Grandonio in Barzellona avea mandato

and this adjustment also brings about a more controlled entry into the following stanza, where the syntax carries over from the preceding one (Bo: Per riparare al tenebroso (Be: doloroso) assedio . . .).

According to Mario Medici, 'l'ottava, il racconto dell'*Orlando Innamorato* . . . è in generale a struttura paratattica con marcata giustapposizione asindetica';^{26} and it is true that Boiardo aspires to no great degree of syntactic complexity throughout the poem. But Medici's observation is perhaps only applicable without qualification to the earliest phase of the work, in which we can sense that Boiardo is still acclimatizing himself to the shape of the narrative stanza, and where the distich has not yet emerged as a coherent unit of syntactic organization. It is in this area of the poem, in fact, that the 'famous' stanza occurs,^{27} consisting of eight asyndetically juxtaposed lines at Bo. I, 5, 38. Here, we cannot directly judge Berni's reaction, because he has recast this *ottava* on completely new rhymes. But he does tend to resist the abrupt juxtaposition of adjacent lines, as in these next examples, in which he subordinates one line to another by means of a non-finite construction:

> Bo. Tuttavia quel selvaggio omo il portava;
>   Per le braccia a traverso l'avia preso
> Be. La fiera tuttavia ne lo portava,
>   A traverso alle braccia *avendol preso*   (C23/15$^{1-2}$)
>
> Bo. E gionge al pino e smonta della sella:
>   Salisce al tronco e spicca la donzella
> Be. E *giunto* al pino, e *smontato* di sella,
>   Al tronco saglie, e spicca la donzella.   (C29/45$^{7-8}$)

Occasionally, an entire stanza is integrated into a single syntactic period as a result of Berni's revision. This happens, for example, in the case of C17/34:

> Bo. Il principe era longe da due miglia,
>   Sempre cacciando il popol spaventato,
>   Quando quei duo baron con meraviglia
>   *Guardano* a Rubicon, che era tagliato
>   Per il traverso, alla terra vermiglia.
>   *Essi mirando* il colpo smisurato,
>   Dicean che non era omo, anzi era Dio,
>   Che sí gran busto col brando partio.
>
> Be. Era Rinaldo discosto due miglia,
>   Cacciando il populazzo spaventato:
>   Quando i dui cavalier con maraviglia

> *Guardando* Rubicon così tagliato,
> E del suo sangue la terra vermiglia,
> *E lor parendo* un colpo smisurato,
> Non posson creder ch'uomo stato sia
> Colui c'ha mostro tanta gagliardia.

Here Berni's parallel gerund constructions bring about a more fluent organization of sequence and consequence (suggestive almost of the manner of Boccaccio, to whose expansive syntax the gerund is often the key). Even so, the conjunction *quando*, which the new version retains, belongs more naturally with Boiardo's *guardano* than with Berni's *non posson creder.* And Berni would in any case have needed to avoid the semantic overlap between *guardano* and *mirando,* so that syntactic integration was probably not his immediate objective in reworking the stanza.

It would be easy to overestimate the extent to which Berni deliberately seeks to counter the disjunctive character of Boiardo's syntax. Thus, at first sight, Berni's revision of Boiardo's closing couplet at C7/61 would appear to be a clear cut instance of syntactic rationalization:

> Bo.   Io domandai de tua condizïone:
>   Gano me dice che tu sei buffone
> Be.   Ma domandando di tua condizione,
>   Gan m'ha risposto che tu sei buffone.

Here again, though, the integrating adjustment does not take place in isolation, but is accompanied by two specific amendments of scansion, namely the reduction of the diaeresis in *condiziŏne* and the clean truncation of *Gano*.[28] And even where the linearity of Boiardo's syntax produces a definitely laboured effect at C20/57[2-4], we can still discern other details which Berni would want to suppress, like the infinitive used as a noun and the overlapping of *la dama/Angelica*:

> Bo.   La dama fu mezana al praticare.
>   Sacripante de amore era ferito,
>   Quel che piace ad Angelica vòl fare
> Be.   Tanto seppe la donna praticare,
>   Che Sacripante, ch'è d'amor ferito,
>   Ciò che le piace è contento di fare.

For the most part, then, syntactic integration tends to be isolated and fragmentary in the *Rifacimento.* Berni is likely to engage in a redrafting of Boiardo's syntax only where a more specific fault of diction demands his attention. And his acquiescence in this respect is perhaps well founded, for, as Allodoli suggests, 'l'ottava a linee successive di Boiardo ha una sua struttura intenzionale, di voluto calco narrativo' (p. 43). Inevitably, though, in making a close transcription of any individual stanza, Berni will be largely bound by the syntactic structure laid down by Boiardo. A naturally expansive syntax would have been impossible to achieve under the narrow conditions of Berni's rewriting. And in a stanza which has

actually been freely reworked, at C38/14, the *rifacitore* in his turn produces a near-classic example of linear disjunction, even though in this case the asyndetic pattern of Berni's syntax stands in an almost functional relation with the expressive energy of the new rhymes (*-erza, -azza, -ezza*);

> Be. Fermossi Orlando ancor la volta terza;
> Pargli pure una cosa questa pazza.
> Colei attende a scaricar la sferza;
> Orlando d'ira e di sdegno s'ammazza:
> Calci e pugna le mena, e non ischerza,
> Ma l'acqua nel mortaio pesta e diguazza:
> La forza non gli val né la destrezza,
> Le braccia al vento e le gambe si spezza.[29]

But if the syntax of the *Innamorato* is noted for its disjunctive character, Boiardo's use of a co-ordinating conjunction can itself give rise to an effect of discontinuity. This happens for example at C61/68[1−2], where the original version illogically connects a descriptive with a narrative line:

> Bo. De bianche torze vi è molto splendore,
> *E* girno a riposar senza sospetti
> Be. Di bianchi torchi *al* lucido splendore
> Poi s'andaro a posar negli ampi tetti.

On several occasions, in fact, the *rifacitore* has to suppress a parahypotactic occurrence of a recognizably popular type, as at C17/43[6], where the relative pronoun is more orthodox,

> Bo. Un bove ardito, *ed* ha di ferro un corno
> Be. Un toro ardito *c'*ha di ferro un corno

or at C57/53[1], where Boiardo's gerund construction is in any case irregular:

> Bo. Standosi in festa *ed* ecco un tamburino
> Be. Mentre stanno alla festa, un tamburino . . . .

And Berni also tends to resist any instances of prolepsis, which Mengaldo sees as another sign of Boiardo's 'avversione all'ipotassi' (p. 193). Thus he is able to make an adjustment of word order at C5/29[5],

> Bo. E la battaglia *come* era ordinata
> Be. E *com'*era ordinata la battaglia

while at C50/30[5−6] he strengthens the connection between two loosely juxtaposed lines:

> Bo. Ora Brunello avea *la cosa* udita,
> *Sí come* era passato il torniamento
> Be. Brunello, il qual *la nuova* ebbe sentita
> *Del modo ch'*era andato il torniamento.

Where Boiardo's syntax is itself more sustained, Berni may need to eliminate an incidental recapitulation within the bounds of the same period. For instance, he

dispenses with the grammatical subject which appears at C20/11[4],

> Bo.   Tirossi adietro *quel vecchio* tre braccia
> Be.   Tirossi a dietro più di quattro braccia

since Boiardo already has 'quel *vecchio* canuto' in his opening line; and a similar deletion is required at C35/34[4],

> Bo.   Callarno *tutti quanti* alla marina
> Be.   Calarno furiòsi alla marina

following upon '*tutti e* paesani', again in the first line of the stanza. Berni discards another recapitulation in his more detailed syntactic revision of C53/53:

> Bo.   *Quando* fu gionto e vidde il re Carlone
> Fuor di periglio in su lo arcion salito,
> Che avea afrontato il re Marsilïone,
> Anci in tre parte già l'avea ferito,
> E d'altra parte il franco fio de Amone
> Conduce Feraguto a mal partito:
> *Quando* ciò prese il conte a rimirare,
> — Ahimé! — diceva, — qua non ho che fare!
>
> Be.   Come fu giunto, e vide suo padrone
> Fuor di periglio a caval risalito,
> Che combattea col re Marsilïone,
> Anzi in più parti l'aveva ferito;
> E d'altra parte *che* 'l figliuol d'Amone
> Avea Ferraú posto a mal partito,
> Di doglia da caval fu per cascare,
> Gridando: Ahimé, che qui non ho che fare.

Here the syntax of the original does attempt to encompass the entire span of the stanza. But in order to prevent the syntactic development from running down, Boiardo finds it necessary to rewind the mechanism in the seventh line, by recapitulating the opening temporal clause. And his grasp on continuity falters even before this, since the stanza begins to freewheel in the fifth line, where Berni's insertion of the conjunction *che*, governed still by *vide* at line 1, confirms the subordinate progression.[30] Elsewhere, too, Berni is more conscious of the possibility of an extended construction with the verb *vedere*, as at C30/32[3-5] and C63/32[-6], where in each case he builds up a series of dependent infinitives. And he again sustains the momentum of a single construction in overhauling Boiardo's stanza at C35/13:

> Bo.   Allor *se cominciarno* e cridi a odi*re*,
> E l'orribil stridor delle ritorte;
> Il mar *cominciò* negro ad appari*re*,
> E lui e il celo avean color di morte;
> Grandine e pioggia *comincia* a veni*re*,
> Or questo vento or quel si fa più forte
>
> Be.   *Cominciansi* l'agumine a senti*re*,
> E le strida crudel delle ritorte;

> Torbido 'l mare, anzi nero appar*ire*,
> Ed egli e 'l cielo a *far* color di morte;
> Grandine e pioggia e folgori a ven*ire*,
> Or questo vento or quel si fa piú forte.

This time the *rifacitore* has extracted Boiardo's formally disparate repetition of the governing verb *cominciare*; and in Virgili's judgement the rewritten stanza achieves 'gran concisione e grande rapidità di movimento' (p. 288).[31]

Berni himself makes considerable use of matching repetition for structural effect, and this feature brings a sense of pattern to a staccato series of lines like C51/32$^{5-8}$:

> Bo. Altro che trombe non se ode suonare,
> L'un piú che l'altro gran tempesta mena;
> *Chi* a destrier corre, e *chi* l'arme si prova,
> Cresce nel campo *ognior* piú gente nova
>
> Be. Tamburi e trombe *ognor* s'ode sonare;
> *Chi* questo e *chi* quell'altro a pasto invita:
> *Chi* fa carriere, *chi* l'arme si prova:
> Cresce nel campo *ognor* la gente nuova.[32]

At the same time Berni is usually keen to suppress any element of duplication which he finds formally inert. In practice, of course, the margin of redundancy will be defined by the particular conditions of the text in each case. For example, the undifferentiated sequence of *par/sembra* in the revised version at C8/67$^{1-2}$ is motivated by the need to support the participial rhyme:

> Bo. E proprio a mezo il muso l'*ebbe* colta.
> Or *par* di foco la bestia adirata
> Be. E *par* ch'a mezzo il muso l'*abbia* colta.
> Un foco *sembra* la bestia adirata.

By contrast, the conjoined pairing of *sembrava/parea* which appears in the original version at C21/32$^{1-2}$ proves to be expendable:

> Bo. *Sembrava* gli occhi suoi faville accese,
> E *parea* nel soffiar tempesta e vento
> Be. *Par* che negli occhi suoi sia foco acceso,
> E fumo mandi fuor, tempesta e vento.

And Berni's rewriting is generally marked by a stronger sense of syntactic continuity, particularly when he is forced to revise on other grounds. Thus the elimination of the phrase *a ogni cantone* leads Berni to construct a parallel series of instructions at C35/20$^{4-6}$:

> Bo. *Farai che* Montealban sia ben guardato.
> Manda tua gente fore a ogni cantone,
> *E fa che* incontinente io sia avisato . . .
> Be. *Farai che* Montalban sia ben guardato,

> *E che* si faccia ogni provvisïone;
> *E ch*'io sia d'ogni cosa ragguagliato . . . .

And for a more concerted piece of syntactic reconstruction we may inspect the terms of combat drafted by Rinaldo and Gradasso at C5/17³-18² (Bo: /17¹⁻⁸):

> Bo.   Incontinente se ebbeno accordare
> Della battaglia tutto il conveniente:
> Il loco sia nel litto apresso il mare,
> Lontan sei miglia a l'una e l'altra gente.
> Ciascuno al suo talento *se può* armare
> De arme a diffensa e di spada tagliente;
> Lancia né mazza o dardo *non si porta*,
> E *denno* andar soletti e senza scorta
>
> Be.   E *l'uno e l'altro* l'ordine compose,
> Dove, quando e 'in che modo *s'abbia* andare.
> Gradasso presso al mare il luogo pose,
> E che lontan sei miglia *abbian* a stare
> Tutte le genti, e ch'armato *si vada*
> D'arme sol da difesa e con la spada;
>   E *non si meni* servidore alcuno;
> *Sia l'uno e l'altro* senza compagnia.

Here the consistent use of the subjunctive in Berni's version suggests the greater maturity of his handling of syntax, while his repetition of the dual pronouns wraps Boiardo's composite sequence of conditions into a unified package.

Anacoluthon and word order

Let us conclude our syntactic survey by juxtaposing two distinct features, the one indicative of an extreme of primitivism in Boiardo, the other suggesting an extreme of sophistication in Berni. The first of these features consists of a formulaic type of anacoluthon which harks back to the restricted syntactic flexibility of the *cantari*; the second involves a freedom of word order consonant with the new syntactic horizons opened up by Ariosto.

Virgili has commented favourably on the irregularities of syntax which characterize Berni's conversational style in the proemial sections. C22/2¹⁻⁴ is a case in point:

> Be.   Io ben sapeva che l'ambizïone
> E mille altri appetiti pazzi umani
> Con questa fiera facendo quistione,
> *I lor colpi* eran tutti busi e vani.

Here Virgili notes an anacoluthon 'che cosí bene imita il vivo parlare'.[33] And Berni will occasionally permit himself the same licence in the rewritten area of the work, as at C7/50⁴⁻⁶:

> Bo.   Chi attende a far ricchezze, o aver riposo,

> Senza mostrare in prima il suo valore,
> Merta del regno al tutto esser deposo

Be.   Chi attende a ricchezze e sta in riposo,
       Senza mostrare innanzi il suo valore,
       È troppo *il fatto suo* vituperoso.[34]

But the *rifacitore* emphatically rejects one particular pattern of anacoluthon which Boiardo unerringly fails to avoid. This type of irregularity occurs, for example, at C23/14^{3-}:

Bo.   Ora *chi odisse* il smisurato pianto
       Che facea lamentando la donzella, . . .
       Chi odisse il pianto e 'l piatoso sermone,
       Ciascuno avria di lei compassïone

Be.   Or *chi sentisse* il doloroso pianto
       Che faceva per lui la damigella. . .
       Ancor che fusse senza discrezione,
       Si moverebbe a gran compassïone.

Here Berni has dispensed with the recapitulated subordinate clause at line 7 — and the recapitulation again illustrates Boiardo's tentative command of syntactic continuity. But it is the redundant pronoun *ciascuno*, also eliminated by Berni, which specifically exposes Boiardo's uncertainty (or indifference) in relating protasis and apodosis. And the construction of *chi* + past subjunctive persistently gives rise to the same irregularity in Boiardo, as at C14/29$^{5-8}$,

Be.   *Chi l'avesse veduta* lamentare
       E battersi con man lo viso adorno,
       Uno aspro cor di fiera o di dragone
       Seco avria pianto di compassïone

Be.   *Chi l'avesse veduta* lamentarsi,
       E battersi con mano il viso adorno,
       Sebben fusse una fiera aspra spietata,
       L'arebbe co' lamenti accompagnata

where Berni again inserts a concessive clause; or at C40/27$^{1-8}$,

Bo.   *Or chi sentesse* la destruzïone
       De l'arme rotte, e l'elmi risuonare, . . .
       Il mondo non ha cor cotanto ardito,
       Che a tal furor non fusse sbigotito

Be.   *Or chi sentisse* la destruzïone
       Dell'armi rotte, e gli elmi risonare, . . .
       Diria che non è cor cotanto ardito,
       Che non ne rimanesse sbigottito

where he supplies an answering conditional verb. At C29/16^{1-}, Berni has to make a similar adjustment in response to the standard conditional clause with which Boiardo's stanza commences:

7

> Bo.   E se io potessi mostrarne la prova,
>   Come io posso in voce proferire,
>   Cosa non ho nel cor che sí me mova,
>   Quanto al vostro desio poter servire.

Here Berni's version reads as follows from line 3:

> Be.   *Vedreste* che non è cosa che muova
>   Piú il senso mio, ch'a voi poter servire.

And it is the orthodox conditional construction which provides the key to Boiardo's use of *chi* with the subjunctive, so that at C52/58$^{1-2}$ Berni is able to rationalize Boiardo's anacoluthon by switching to a clause with *se*:

> Bo.   *Chi* li avesse cernuti ad uno ad uno,
>   Duo piú superbi non avea quel campo,
> Be.   *Se* fusser stati scelti ad uno ad uno,
>   Dui sí superbi non avea quel campo.

But although we can explain *chi* by analogy with *se*,[35] the use of a *chi* construction without a following apodosis marks it as a popular and stereotyped element of Boiardo's syntax. Thus Boiardo's conventional opening at C30/72, though geared contextually to striking a tone of epic hyperbole, amounts in syntactic terms only to a false start:

> Bo.   *Or chi vedesse* Rodamonte il grande
>   Levarsi allegro con la faccia balda,
>   — Segnor, — dicendo — il tuo nome si spande . . .
> Be.   *Or bel vedere* è 'l giovane gigante
>   Di Sarza, con la fronte altiera e balda
>   Saltar, gridando: Viva il re Agramante . . . .

On this occasion the introductory phrase 'Or chi vedesse' has been reduced to a formulaic nucleus in Boiardo, marked almost instinctively by the initial adverb *Or*, which Berni has agreed to retain. And the same adverb is rendered as an exclamative *Oh!* in the Boiardo text at C66/35^{1-},

> Bo.   *Oh chi vedesse* il giovanetto ardito,
>   Come a ponto divide il tempo a sesto,
>   Che non ne perde nel ferire un dito!

where Boiardo's construction again remains unresolved by an apodosis, and Berni revises in almost identical fashion:

> Be.   *È bel vedere* il giovinetto ardito . . . .[36]

The fixed pattern of this type of anacoluthon epitomizes a general lack of finesse in Boiardo's handling of syntax. Boiardo's word order, too, is predictable almost to a fault, and shows only occasional, and then probably quite casual, transpositions, like the following:

> Bo.   Ma questo è *piú* d'amor la gran sciagura   (C9/44³)

| Bo. | Quando a Marfisa quel ladro africano |
| | Tolse, *Brunello*, il bon brando di mano. | $(C39/57^{7-8})$ |

Berni himself is extremely orthodox in most of his syntactic revisions, and he will normally avoid any irregularities of construction which occur in the original text. But he does admit a number of stylish inversions of word order which give an unmistakably more advanced feel to the syntactic texture of the rewritten work.

Berni has only to interpose a simple prepositional phrase between adjective and noun to arrive at a pattern of word order which is altogether un-Boiardan in stamp:

Bo.	Con Oridante fa crudel lavoro
Be.	Comincia a fare un mal *per lui* lavoro	$(C20/26^{6})$
Bo.	Io, che invaghita fui di quel lavoro
Be.	Io vaga di quel nuovo *a me* lavoro.	$(C21/65^{7})$

This syntactic arrangement can also be extended by letting the noun phrase enclose a past participle as well, as in these similar examples:

Bo.	Benché la istoria assai la manifesta,
	Nomar se debbe di virtú tesoro
Be.	Benché l'opra da sé si manifesta,
	E l'egregio *da lui fatto* lavoro	$(C54/48^{3-4})$
Be.	. . . e grazie a Dio e loro
	Rendete del *lasciato a voi* tesoro.	$(C62/4^{-8})$

Usually an inversion of this kind is induced by the process of correction, and most immediately so in the case of $C32/44^{8}$, where Boiardo has an irregular past participle form ('il *promettuto* regno' → 'il *da te promesso* regno'). And in several cases an encapsulated passive construction follows upon a demonstrative adjective used to substitute the rhyme, as at $C45/13^{7-8}$,

Bo.	Né pur se può vedere il damigello,
	Chi non ha pria de Angelica lo annello
Be.	E pur non può vedersi senza *quello*
	D'Angelica non mai piú udito anello

or again at $C22/13^{7-8}$, where the interpolation now takes the form of a complete clause:

Bo.	Orlando e Brandimarte e la donzella
	Per lor campata da fortuna fella
Be.	Il conte Orlando e Brandimarte, e *quella*
	Che fu da lor liberata, donzella.[37]

But however mechanical in conception, Berni's use of inversion is undoubtedly innovating in effect. Thus a clausal insert may give a touch of distinctiveness to an otherwise routine recapitulation, as follows:

| Bo. | Questo era il figlio del forte Ulïeno |
| Be. | Quel *ch'io vi dissi* figliuol d'Ulïeno | $(C30/59^{4})$ |

Bo.   Che fu al suo tempo un raggio di possanza
Be.   Quel *di cui detto è già*, forte Pagano.   (C44/35[4])

The same syntactic formulation can also help Berni in some of his sharpest rewriting. At C27/10[3-4], for example, Berni's more elegant word order, together with the literary allusion contained in his antonomastic reference, adds a measure of irony to the fall of Orlando's crest:

Bo.   Il dio d'amor, che ha il conte per cimiero,
        Volò con l'ale rotte alla pianura
Be.   Quel *ch'era in cima* faretrato arciero
        Volò con l'ale rotte alla pianura.[38]

And then at C46/51[5-6] the flexibility of Berni's syntax contributes to his more sardonic rendering of a challenge that Sacripante receives when disguised as a pilgrim:

Bo.   Se tu non torni, io te farò partire
        Con sí fatto combiato, vil giottone
Be.   Se non torni, farotti baccelliero
        Con quel *che porti in man* proprio bastone.[39]

But the interposed clause can also be applied with a more deliberate sense of style, and in his best Ariostan manner, Berni gives the construction its most elaborate expression in the dignified context of an encomiastic insertion, as in the dedication to Caterina Cibo at C61/6[2-3],

Be.   Lieta ti siedi, in *quel che* tanto t'hai
        Guadagnato e guardato Camerino

and in the stanza which honours Maddalena Callina da Rodengo at C65/44[3-4]:

Be.   *Quella che* bagna il bel fiume di Mella,
        Brescia ricca, gentil, cortese, amena.[40]

Berni's version also contains a number of bolder dislocations of word order, as in the following examples, in which an adjective is served from its noun by a finite verb group:

Bo.   Né pone indugia e tira un gran roverso,
        E nel guanciale il gionse di traverso
Be.   Poi con un *altro* non gli fe' men male,
        Colpo ch' a mezzo giunse del guanciale   (C54/11[7-8])

Bo.   E, mal per qual che sia, farò vedere
        Se la mia spada al par d'una altra taglia. —
        Cosí parlando il conte, al mio parere . . .
Be.   E forse altrui farò caro costare
        Le tue parole, se *questa* ancor taglia
        Spada, come solea dianzi tagliare.   (C60/17[4-6])

Here too the irregularity is usually occasioned by the need for a specific correction, and there are times when the awkwardness of Berni's syntax betrays the hybrid nature of the rewritten work rather too obviously, thus again:

Bo.	Egli ha giurato mai non si partire
	D'intorno a quella rocca al suo vivente
Be.	Egli ha giurato mai non si partire
	D'intorno a quella rocca *iratamente*

$(C31/37^{1-2})$

Bo.	Ella si pensa che quel campïone
	Che suonò il corno, quindi abbia a passare
Be.	Ha di colui la Fata opinïone
	Che sonò 'l corno, *ch'*abbia qui a passare.

$(C36/59^{1-2})$

But the most daring piece of word order in the *Rifacimento* occurs at $C34/14^{2-4}$, and in this instance it is difficult to accept that Berni can really have intended his revision as a final solution:

Bo.	Che già portava, come Turpin dice,
	Una colonna integra tutta quanta
	D'Anglante a Brava per le sue pendice
Be.	Che, se il creder le cose dette lice,
	D'aver portata una colonna *il vanta*
	Grossa d'Anglante a Brava *il libro, e dice.*

Even so, such bold departures from a natural order of words are not uncommon in the *Orlando Furioso*, as Papini in particular has noted.[41] And in some cases Berni's usage comes very close to Ariosto's. Thus at $C41/38^{7-8}$,

Bo.	Ma il re certo avrà il figlio a suo comando,
	Se in contraccambio là vi pone Orlando
Be.	Ma la conclusïone è che il re, *dando*,
	Arà il figliuol per contraccambio, *Orlando*[42]

the pattern of Berni's split phrasing is reminiscent of that at *O.F.* XXXVII,22^{7-8}, while the context recalls another transposition of word order at *O.F.* XXVI, 70^3. Or again, at $C11/19^{1-2}$,

Bo.	E tra li cavallier comincia a dire
	Come egli è certamente un gran peccato
Be.	Io non posso (dicea), signor', patire,
	(A' suoi compagni), e parmi gran peccato

the distribution of Berni's *didascalia* coincides with Ariosto's arrangement at *O.F.* XXIII, 58^{1-2}, which reads as follows:

> — Slegate il cavallier (gridò), canaglia,
> (Il conte a' masnadieri), o ch'io v'uccido. —

Of course, Berni cannot consistently match Ariosto's refinement or flair in handling syntax. Indeed, the essentially passive basis of his reworking for the most part precludes any radical interference with the syntactic patterns inherited from Boiardo.

But the series of elegant inversions and uninhibited displacements of word order that we have examined still gives a significant indication of Ariosto's influence; and these innovations are almost sufficient in themselves to bring the syntax of Boiardo's poem into the sixteenth century.

CHAPTER SIX

VERSIFICATION

'Il difetto, se mai, sta piuttosto nello stile un po' diffuso e nella lingua un po' rude di voci antiquate e dialettali, che non nella ritmica. Poco o nulla ebbe dunque per questa parte da fare il Berni.' This statement of Mazzoni's (p. 24) is perhaps valid enough as a general assessment of Boiardo's metrics, and there will have been relatively few purely remedial adjustments of scansion which it was mandatory for Berni to make. He cannot allow, for example, any hendecasyllable with a dominant stress on the fifth syllable, like that at C56/58[6],

> Bo.   Di ciascuna *co*sa seguir la istoria
> Be.ꞏ   In ciascun *a*tto seguitar l'istoria[1]

and he must guard against the accentual oscillation of *Albraca/Albracà*, which accounts for his adjustment at C10/46[1]:

> Bo.   Giunsero ad Albracà quella matina
> Be.   Ad Albracca arrivò quella mattina.[2]

He also needs to rectify the occasional instance of hypermetric number in Boiardo, as at C36/10[6],

> Bo.   Ed avea forza incredibile e infinita
> Be.   Ed una forza avea troppo infinita

where Berni's pleonastic *troppo* is probably intended as a pointed gloss on Boiardo's excess of syllables. But the standards of a sympathetic reader such as Mazzoni are nevertheless less exacting than those of the conscientious *rifacitore* that Berni was. And we shall find that in a variety of ways Berni's detailed attention to the techniques of versification brings a new fluency and a more professional finish to Boiardo's poem.

Aspects of rhyme
    In addition to rationalizing those rhymes vitiated on dialectal grounds, Berni must also oust any other cases of imperfect rhyme in Boiardo's version, as where the name *Radamanto* occurs in rhyme with *-anco* at C10/14[5], C15/10[6] and /23[2]. We may note in particular Boiardo's alignment of *l* + consonant with *r* + consonant

at C8/24[5] (*ribaldo* in rhyme with *-ardo*), C12/30[1] (*cavalca* with *-arca*), and C12/54[4] (*tolta* with *-orta*).[3]

Berni eliminates the use of *rima sdrucciola* and *rima tronca*, which is a distinctive feature of Boiardan composition, burgeoning especially in the final phase of the *Innamorato*. Admittedly, a good many of Boiardo's alignments infringe phonetic or morphological norms, for example at C42/57[B] (*A tarberi/barberi/arberi*) or C62/36[A] (*sguinceno/comincieno/vinceno*); but Berni rejects non-paroxytonic rhymes comprehensively, and, in Mazzoni's view, 'con una ostinazione non lodevole'.[4] Mazzoni complains in particular of a loss of onomatopoeic effect in the last instance cited, 'dove maestrevolmente gli sdruccioli rendono l'impeto della magica danza'.[5] Certainly, in endorsing the critical taste of Ariosto rather than the eclecticism of Pulci or even Poliziano, Berni is left with more limited scope for expressive variation. But we can sense that he did at least recognize this limitation, if we acknowledge his concerted attempt, at C63/43[4], to recapture both phonically and rhythmically the tang of Boiardo's displaced *verso sdrucciolo*:

> Bo.   Come se schiazzan le nociole tenere
> Be.   Come con man s'infragne un gran d'agresto.

Here Berni's version transmutes Boiardo's dactylic rhythm into a regulated pattern of assonance, while at the same time reconstituting the accompanying alliteration.[6]

Berni chooses to dismantle the contrived effect of *rima doppia* with which Boiardo very occasionally closes a stanza:

> Bo.   De ciò che è fatto, non se *danno* af*fanno*:
>   Quei che son morti, lor se ne *hanno* il d*anno*
> Be.   Amicizia tra loro e pace *fanno*,
>   Dicendo: Chi è morto abbiasi il d*anno*   (C40/46[7-8])
>
> Bo.   Non par che piastra, o scudo, o m*aglia vaglia*:
>   A un tratto tutte le sbar*aglia* e t*aglia*
> Be.   Che scudo o piastra non è che gli *vaglia*:
>   Com'una zucca per mezzo lo t*aglia*.[7]   (C65/53[7-8])

Another device of the same order is the extravagant alliteration of C25/16[7], which Berni replaces by a much flatter tautological play:

> Bo.   La *cuccia* il *caccia* in *pista* con tem*pesta*
> Be.   L'uno e l'altro di loro, e quello e questa.

In this case, however, Boiardo's line contains several items which Berni would be likely to reject individually, and we can account in the same way for his more limited interference with Boiardo's flamboyant closure at C63/32[7-8]:

> Bo.   Le cosse dispiccò dal *busto tosto*,
>   E pose il *casso* a *lesso* e il *resto* a *rosto*
> Be.   Spiccò dal *busto* ambe le cosce *tosto*,
>   Quel fe' metter a lesso, il *resto* a *rosto*.[8]

The *rifacitore* normally rejects the undifferentiated use of the same word in the rhymes of the same stanza. Thus he rewrites, for example, at C15/37[6],

> Bo. Di gran paura trema tutto quanto
> Be. Fece piú di sei voti ad un suo Santo

since Boiardo already has *tutto quanto* in rhyme at line 2. At C66/31, on the other hand, Berni allows *mosse* used absolutely (line 1) alongside *si mosse* (line 5), in a case where Boiardo's stanza had duplicated the reflexive form.[9] The principle of rhyme differentiation also extends to the use of the same rhyme in adjacent stanzas; so that at C26/34 Berni replaces the B rhyme in *-ore* (and the three displaced rhyme words all occur internally in the revised stanza), having retained this termination as the B rhyme of stanza 33. This constraint on the recurrence of a particular rhyme sound is one which Berni must enforce with considerable frequency in the *Rifacimento*,[10] and the freedom of his reworking at the outset of canto 3 is partly accounted for by Boiardo's use of the ending *-ato* in four consecutive stanzas (Bo. /2-5). Occasionally, the *rifacitore* is responsible for a possibly injudicious exclusion, as where he replaces *-ando* at C53/28[A] in anticipation of the same termination at /29[A] (with the name *Orlando* recurring). Here Boiardo's duplication of the rhyme amounts to a reply *per le rime*, even though the repetition is not fully developed rhetorically as it stands:

> Bo.   Almen potevi tu *venir* trott*ando*!   (/28[5])
>
> Bo.   — A tutta briglia *venni* spero*nando*.   (/29[1])

Berni sensibly makes no attempt, though, to disperse a sequence of five successive stanzas (C52/5-9) constructed on three identical rhymes (*-one/-ia/-ondo*) in the context of a *catalogo*. But even when a rhyme recurs with at least one stanza intervening, Berni will still wish to differentiate if such a recurrence involves the repetition of a specific word or phrase. Thus he revises with new rhymes, and a very diverse comparison, at C45/9[7-8],

> Bo. Che piú volte a Brunel fece spavento,
> Benché ha il destrier che *fugge come vento*
> Be. Che quella in corso lodata *Camilla*
> Fatica arebbe avuto di seguilla

after keeping Boiardo's original simile just three stanzas earlier at /6[8] (Be: *e fugge com'un vento*).[11]

We should comment finally on the degree to which Boiardo's method of composition is transparently directed by the mechanism of rhyme. In effect, Berni is working on several fronts in order to counteract the pernicious influence of what Virgili rather Bernesquely refers to as 'quella tiranaccia della rima' (p. 277). At the phono-morphological level, as has been noted earlier, Berni is careful to discriminate in dealing with variant forms applicable in rhyme. Thus, to give some further examples, he allows *aita* (e.g. at C55/51[4]) but not *alturia* (at C47/7[5], etc.), *rispiarma* (Bo: *risparma*, at C16/17[7]) but not *sparagna* (at C7/18[5], etc.), *vitupero*

(e.g. at C29/33[4]) but not *divaro* (at C37/48[8], etc.), *domino* (e.g. at C25/13[3]) but not *compagna* (= 'compagnia', at C68/64[8]). We have also observed how the *rifacitore* curtails Boiardo's freedom of suffixal formation, and how he rejects Boiardo's contrived use of periphrastic verb forms based on an infinitive rhyme. And the facility of the rhyme will again emerge as a dominant factor when we come to assess the degree of Boiardo's dependence on the stock epithets and appositional formulae characteristic of the popular genre.

Boiardo is also liable to accommodate the rhyme rather too transparently by manipulating gender and number. As regards gender, the *Innamorato* has occasional instances of rhyme attraction like that at C66/52[3],

> Bo.   E Mandricard*o* di collera acces*a*

where Berni revises by transferring the participle:

> Be.   Al tartaro la coller*a* è già acces*a*.

An easy shift of gender may also be camouflaged in Boiardo's version by a pattern of linear co-ordination, as exemplified at C46/16[4]:

> Bo.   Di cor malvagg*io* e di persona fier*a*
> Be.   Perfido e traditor, s'al mondo un n'era.

Boiardo's manipulation of grammatical number usually involves the singular-only adjective *ogni*, which allows him to round off a series of anatomical terms at C18/11[4]:

> Bo.   Con testa e coda ed *ogni* gamba scura
> Be.   Con gamb*e*, testa e coda nera e scura.

Here Berni has rearranged the list so as to work in a plural form earlier in the line. An alternative solution emerges in the case of C33/43[7], where Berni is able to assert the plural form by adjusting the rhyme:

> Bo.   Ferendo e spalle e testa ed *ogni* fianco
> Be.   Tanto gli batte testa, spalle e fianch*i*.

The *rifacitore* is normally satisfied, though, if he can elucidate the dual property more meticulously, as at C27/16[7]:

> Bo.   Pendon le braccia ed ha aperta *ogni* mano
> Be.   A braccia apert*e* e *l'una e l'altra* mano.

But there will be times when he is obliged to rework more thoroughly, which he does with a nicely conceived rhyme substitution at C51/6[6],

> Bo.   Pigliar re Carlo ed *ogni* paladino
> Be.   Di disfar Carlo, e metterlo a bottino

or with a facetiously inspired rhyme change at C42/34[7-8]:

> Bo.   Giovani, antiqui ed *ogni* fanciullina,
>   Per veder Ziliante ogni om camina

> Be.   Chi era in letto ammalato a iacere,
> Fin alle bestie corrono a vedere.

We can catch Berni himself engaged in manipulating the rhyme at C42/42[7],

> Bo.   Per tetti, per li balchi e per le torre
> Be.   Per *ogni* tetto e palco e muro e torre

but he is careful here to give *ogni* a co-ordinating role at the head of a series of nouns, all of them in the singular; and where Berni does set *ogni* in an apparently 'Boiardan' collocation at C37/64[7], he makes the adjective summate the preceding enumeration,

> Bo.   Volpe e colombi ed *ogni altro* animale
> Be.   Volpi, lupi, colombi, *ogni* animale

in a line where the 'enumerative' rhythm (with stresses in the initial hemistich on the first, third and sixth syllables) is also characteristically un-Boiardan.[12]

Metrics

Berni chooses to reject a number of apocopated forms which close in a liquid consonant, including *ner* (C2/12[8]), *fer* (C32/14[8]), *mur* (C37/54[4]), *condur* (C40/54[8]), *Lucifer* (C49/45[7]), *Bucifar* (C57/62[7]), *fal* (C27/21[8]), and *col* (C66/15[4]), while admitting certain others such as *ver* or *fratel*, and also *caval*, which is regularly preferred to *destrier*.[13] There are some truncations, on the other hand, which the *rifacitore* insists on for metrical purposes. Thus he is rigorous in adopting the apocopated forms of the words *uomo* and *popolo*, as approved by Bembo for use in verse.[14] He insists as well on the monosyllabic value of *ora*, except where a preposition gives the adverb a quasi-substantival function, as at C45/52[3] ('In fin *da ora* ti giuro') or C54/25[5] ('*per ora* Turpin non ne conta'); and he regularly truncates *ancora*, *allora*, *ognora*, and also *fuora* (or *fuori*) before a following consonant. Again, the first mention of '*Gano* da Pontieri' is left untouched at C1/18[4], but subsequently the Christian name is always effectively monosyllabic in Berni, and this usage is supported by another series of consistent reductions (for the forms *Balano*, *mano/-i*, *capitano*, *castellano*, *cane/-i*, *Agricane*, etc.).

Aside from these systematic economies in syllabification, Berni will seek to regularize syllabic values within the word, expanding Boiardo's bisyllabic *saètta*, for example, at C6/15[8], or contracting *dia* (subjunctive) to a monosyllable at C29/23[8].[15] Where he does insist on a diaeresis, as in *chiùnque* (e.g. at C12/29[6]) or *quièto* (e.g. at C12/63[3]), he generally complies with lyrical norms, but his usage reflects the specific influence of the Tuscan tradition in the case of a number of words containing the diphthong *au*, like *làuro* (C3/62[2]) or *Fàuna* (C33/69[3], /70[1]).[16] Conversely, Berni will consistently suppress the diaeresis in *cristiano* and *guardiano* (while retaining *soriàno* and *indiàno*), and the more consistent tendency in the *Rifacimento* is one of reduction, especially with terminations

in -*ione* (though typically *regiŏne*, (*com*)*passiŏne*, etc.), and -*iato* (though typically *avviăto*, and sometimes *istoriăto*).

Berni will often try to reduce the number of syllables where Boiardo's hendeca-syllable contains a strained synaloepha, as at C31/25[8],

Bo.   Che gli avria dato͡a un sol colpo la morte
Be.   Che gli aría dato^ad un colpo la morte

or again, with insurance against any ambiguity in Berni's version, at C29/23[2]:

Bo.   Che͡a un tempo meco questa falsa amava
Be.   Che meco^insieme questa trista amava.[17]

To this end he will regularly assert the syllabic autonomy of *né*, thus revising the original order of words at C11/12[3] (Bo: 'né^alcun') or C15/57[7] (Bo: 'né^ancora'), and also of *ma*, hence his reordering at C15/47[8] (Bo: 'ma^al cel') or C38/32[5] (Bo: 'ma^ancor'). He shows a similar preference with *chi* (C22/43[1]), interrogative *che* (C27/21[1]), *se* (C23/50[5]), and with verb forms such as *fa* (C5/38[1]), *ha* (C6/32[6]) and *fu* (C32/61[3]). Such autonomy is obviously desirable too with a diphthong (e.g. *può*, at C12/25[4]) or triphthong (e.g. *suoi*, at C58/22[6]), as well as in the case of other contracted values, like those at C43/17[6] ('alla sua͡andata' → 'alla sua gita') and C54/40[8] ('trasse via͡il resto' → 'via trasse il resto'). Berni also tends to protect the contracted termination of the imperfect tense (usually -*ea*) in the same manner.

There are times, of course, when a decisive synaloepha will allow the *rifacitore* himself more room for manoeuvre, as at C40/24[8], where he is committed, almost paradoxically perhaps, to reduce *omo* to *uom*:

Bo.   Che om*o* del mondo contra a lui non dura
Be.   Ch'uom che sia^l mondo contra lui non dura.[18]

But Boiardo's much more uninhibited use of synaloepha is liable to create a cumbersome effect, and Berni provides a conspicuously tighter syllabic organization in the case of C57/18[6]:

Bo.   E^a l'uno͡e a l'altro uscia^il sangue vermiglio
Be.   E^l sangue fuor usciva lor vermiglio.

And even in more modest instances of syllabic easing than this one, the outcome is generally judicious,

Bo.   Lo annel che fa^ogni incanto al tutto vano
Be.   Quell'anel ch'ogni incanto facea vano   (C14/53[3])
Bo.   Lo annel tutti e suoi͡incanti facea vani
Be.   Tutti gl'incanti suoi l'anel fe' vani   (C14/57[5])

although Berni may have to resort, on occasions, to a less natural order of words:

Bo.   Me fo^un ramo de pruno in man venuto
Be.   Mi fu di pruno un ramo in man venuto   (C6/29[6])

Bo.   Avanti a gli altrí ê Argosto di Marmonda
Be.   Argosto innanzi agli altrí è di Marmonda.   (C58/7[8])

If a manipulation of word order is impracticable, then Berni can usually find scope for adjustment, perhaps by means of an antonomasia, as at C11/31[8] ('il *re^Agrican*' → 'il *Tartaro*'), or through the substitution of a synonym, as at C37/53[4] ('forza né^*ingegno*' → 'forza né^*arte*'). And we should note that the dialoepha, as marked in this last case, is a device which Berni uses much more repeatedly than Boiardo, and again, for example, at C31/36[2] ('Ed ha^un *messaggio*'→ Ed ha^un *messo*. . .mandato') and C58/20[4] ('ha^una *vermiglia* banda' → 'ha^una *rossa* banda').

Berni again prefers to avoid a synaloepha if a stressed final syllable is involved, as with *cosí* (C23/4[5]) or *però* (C22/62[7]), and similarly with verb terminations which bear a final stress, as follows:

Bo.   E passò^il brando ed arivò^allo arnese
Be.   Il brando passa, e va a trovar l'arnese   (C52/42[5])
Bo.   De qui nascerà^il fior de l'altra gente
Be.   Onde ha a nascere il fior d'ogni altra gente.   (C50/63[3])

Here in each case the resultant synaloepha (*va^a*; *ha^a*) occurs in a standard phrase combination in which the following infinitive corroborates the presence of the preposition liable to be attenuated by elision. The same inflections can also produce uncomfortable conjunctions in the pattern of stress, which Berni disperses in these next examples:

Bo.   Non *sentí* mai Ranaldo maggior pena
Be.   Non ebbe mai Rinaldo maggior pena   (C21/29[3])
Bo.   Ma pur lo *gettò* morto dello arcione
Be.   Ma morto pur cader lo fe' d'arcione   (C15/36[5])
Bo.   Disse:− Segnore, io non *posserò* mai
Be.   Disse: Io non poserò, Signor, già mai.   (C32/44[6])

And it is adjacent stressing in these particular positions in the line (3/4; 5/6; 9/10) that Berni most frequently chooses to adjust in the *Rifacimento*. Here are some further illustrations, with a juxtaposition of stresses at 3/4 in the original,

Se una *sol volta* → Se *solo* un *tratto*   (C32/7[7])
Quella *grossa asta* → Quell'*asta grossa*   (C58/35[8])

and then at 5/6,

Che dalla sua *stessa arte* → Che dall'*arte sua stessa*   (C6/55[3])
Che il capo a quel *re manca* → A quel *re manca* il *capo*   (C15/37[2])

and finally at 9/10:

de l'arcion *mosso* → di *sella mosso*   (C11/12[3])
nel *ciel vede* → in *aria vede*.   (C22/24[7])

As well as smoothing out any awkward accentual patterns, Berni may need to elucidate a point of stress ineffectively realized in Boiardo's version. This happens, for example, at C41/19[1],

> Bo.   Ma se tu⌢uscissi, io restaria contento
> Be.   Sarei ben, se n'uscissi *tu*, contento

where proper syllabic autonomy has been obtained for the more genuinely emphatic pronoun; and similarly at C22/38[8],

> Bo.   Questa è m*ia* moglie, e che sia tua [= tu̯a?] credi
> Be.   Che questa è *mia*, che moglie *tua* ti credi

where Boiardo's 3/4 patterning gives way this time to a stronger tension between the opposing possessives. And Berni will generally seek to harmonize the relation between rhythm and syntax. Thus he may sometimes bring a nicer equipoise to a co-ordinated pairing, most typically by means of a 3/6 patterning, as in the following examples:

> Bo.   Avea spianata ed arsa la sua terra
> Be.   Aveva *arsa* e *spianata* la sua terra   (C14/54[8])
> Bo.   Folgore e foco batte col martello
> Be.   Batte *folgori* e *foco* col martello   (C16/21[3])
> Bo.   Tutto di sangue e di cervello pieno
> Be.   Di *cervella* e di *sangue* tutto pieno   (C15/36[8])
> Bo.   Chi lo ha davante e chi dietro percosso
> Be.   Chi *dinanzi*, chi *dietro* l'ha percosso.   (C55/56[3])

On the other hand, the *rifacitore* will want to avoid a coincidence between a semantically subordinate term and a conventionally dominant stress, as at C34/67[1],

> Bo.   Sacripante non *fie'* molte parole
> Be.   Non stette Sacripante a far parole

or at C31/37[7]:

> Bo.   Che non possan gir *quei* de dentro intorno
> Be.   Che non possan que' dentro ir pur intorno.[19]

There are a number of instances, too, in which Berni redefines the caesura in order to promote a more logical phrase distribution:

> Bo.   Come le debbia // adoprar li racorda
> Be.   Com'adoprar lo debbia // le ricorda   (C9/14[5])
> Bo.   Credendo darli // a quella volta il spaccio
> Be.   Credendo a quella volta // dargli spaccio   (C63/14[7])
> Bo.   Quasi il parte da l'uno // a l'altro fianco
> Be.   Quasi il partí // dall'uno all'altro fianco   (C6/16[1])
> Bo.   Comandar mi potrai // poi che io mi parta
> Be.   Potra'mi allor // comandar ch'io mi parta.[20]   (C49/59[3])

The provision of a subsidiary pause may also enhance the logical disposition of a given line, as follows:

Bo.	E poi che sopra // al caval fu montato	
Be.	E poi che fu // sopra il caval // montato	(C3/76[5])
Bo.	Tutti l'un l'altro // se guardano in volto	
Be.	Guardansi tutti // l'uno all'altro // in volto.	(C7/75[2])

But in both these examples Berni has also discarded a 4/7 stress pattern, and although it is difficult to isolate such preferences, the indications are that this distribution of stresses is one which he is inclined, where possible, to avoid.[21] As a residual principle, Berni favours the most natural word order where there is no metrical expedient (or expressive effect) in phrase dislocation, and he revises accordingly at C37/23[7]:

Bo.	Ove posto il tesoro // è di Morgana
Be.	Dov'è posto il tesoro // di Morgana.

This principle can be compromised, though, in the course of the most minimal adaptation, as in this contrasting example at C34/24[1], where the metrical pause in Berni's line becomes more difficult to define:

Bo.	Né è molto tempo // che una incantatrice
Be.	Né molto tempo è ch'una incantatrice.

And we may note that at C36/71[1],

Bo.	Al fin delle parole // un colpo lassa
Be.	Alla fin delle sue // parole il ladro

it is Berni's imitation of a line of Dante (*Inf.* XXV, 1) which leads him to adopt a metrically more irregular disposition of the phrase of a kind which he might normally choose to adjust in the original version.[22]

We can point, then, in assessing the metrical aspect of the *Rifacimento*, to Berni's more conscious control in matters of scansion and stress, and to the rhythmic fluency which his revisions generally serve to promote. But it must be remembered that the same benefits will also accrue in the natural course of Berni's other, and usually more pressing, corrections. In Boiardo's version the predictable character of the hemistich unit tends to induce a corresponding monotony of rhythm, which means that Berni's systematic suppression of Boiardan cliché will do much to give a freer movement to the individual line, as where he disperses a formulaic prepositional phrase,

Bo.	Forte ridendo, con sembiante ardito	
Be.	Ridendo in atto adirato et ardito	(C32/24[3])
Bo.	Così crucioso, con la mente altiera	
Be.	E con un mal pensiero e peggior cera	(C5/47[1])

or where he removes a stereotyped use of apposition:

Bo. Perché Prasildo, quel baron cortese
Be. Quel cavalier Prasildo sí cortese (C17/15^1)
Bo. El re Brunello, il falso piccolino
Be. Quel ghiotto di Brunel traforellino. (C59/40^5)

In each of these examples the abrupt definition of Boiardo's separate hemistichs gives way to a more cohesive linear relation. At the same time, Boiardo adheres, as we have seen, to a predominantly linear sense of syntactic organisation, so that Berni's introduction of an *enjambement* will automatically lend variety to the routine pattern of the Boiardan stanza.[23] Sometimes, indeed, the greater suppleness of Berni's handling of metre gives an almost Ariostesque character to the progression of the verse, as in this stanza opening at C3/41:

Bo. Fuor della selva con la mente altiera
Ritorna quel guerrier senza paura.
Cosí pensoso, . . .
Be. Con questa intenziòn (non so se fiera
O umana mi dica, o dolce o dura)
Parte Rinaldo, ...

On this occasion, in fact, Berni's initial phrase is itself derived from a source in Ariosto (*O.F.* XLIII, 77^1). It should be added, however, that in the rewritten part of the work at least, Berni tends to use *enjambement* largely as a technical expedient which helps him with the correction of his text. Thus his departure from the linear trend of Boiardo's syntax does not suggest any intentional rhythmic effect at C7/55^{3-}, where Boiardo's *forte* is ambiguously positioned in rhyme:

Bo. Carlo gli dice sua condiziòne,
Ed è turbato ne l'animo forte.
Gano dicea: . . .
Be. . . . domanda ragione
D'Astolfo a Carlo, e di che razza o sorte
Ei fusse. Disse Gano: . . . .

The same qualification can be made in the case of C41/60^5,

Bo. Quel gentil cavalliero ora è perduto
Per sue parole e suo poco sapere;
Or qui la istoria . . .
Be. Quel gentil cavaliere or è perduto
Per cianciar troppo e per poco sapere
D'Astolfo.   Or qui . . .

where this time Berni will have needed to clarify Boiardo's ambiguous use of the third person possessive. In both instances Berni has allowed an *enjambement* after an even line in the stanza and without the syntax being absorbed into the continuity of the following line. Such a procedure would hardly have been countenanced by the mature Ariosto, whose control of the stanza shape hinges, as Blasucci has indicated, on a systematic observance of the pause at each even line boundary.[24]

Balances of disposition

Another way in which Berni is continually refining Boiardo's handling of form is by rationalizing any asymmetries in the disposition of the verse. This means that Berni will often seek to enhance the formal correspondence between grammatically co-ordinated phrase segments, as in the following pair of examples, in which Boiardo's inconsistent use of the article is merely informal, rather than ungrammatical:

Bo.	De abatter *gente* e far *le selle* vote	
Be.	D'abbatter *genti* e *di* far *selle* vote	(C59/11[4])
Bo.	Né *della vita* né *de onor* si cura	
Be.	*Di vita* né *d'onor* poco si cura.	(C36/32[5])

We should bear in mind, though, that grammatical equivalence does contribute to formal balance, and Boiardo's hendecasyllable sometimes affects a symmetry which is not fully corroborated in grammatical terms. This happens, for example, at C8/69[4],

Bo.	Perde il *suo* sangue, e cresce il *suo* furore
Be.	Scema*gli* il sangue, e cresce*gli* il valore

where Berni's version squares up the two constructions; or at C45/19[5],

Bo.	*De* arbori ombro*sa* e *di* bel*la* verdura
Be.	*D'*arbori *ombrosa, allegra di* verdura

where Berni fashions the chiasmus which is rhythmically suggested in Boiardo's version.[25]

Whenever Boiardo has a mixed pairing in simple co-ordination, Berni will naturally tend to match the co-ordinated terms more precisely:

Bo.	Da lo abagl*io* de' cani e dal frem*ire*	
Be.	Dell'abba*iar* de' can, dell'anit*rire*	(C57/30[7])
Bo.	Lui rid*endo* e *da* scherzo combattia	
Be.	E rid*endo* e scherz*ando* combatteva.	(C17/31[7])

In some cases, of course, it may be more logical or convenient to reduce the pairing, as follows:

Bo.	Ma quando *quieto* lo vide e *tacere*	
Be.	E poi che cheto il vide rimanere	(C30/67[5])
Bo.	E serà *di* piacere e diletto*sa*	
Be.	E fia novella molto dilettosa.	(C29/56[3])

But Berni is consistently attentive to the niceties of balance involved, and he will take pains, for instance, to dispose of or to redispose *d'oro* when used in combination with simple adjectives of colour, as at C24/56[7],

Bo.	Ch'era vermiglio, *d'oro*, verde e bruno
Be.	Era *di color* rosso, verde e bruno

or again, with considerable subtlety of patterning, at $C33/50^{1-2}$:

> Bo.   La coda ha verde e *d'*oro e *di* vermiglio,
>   Ed ambe l'ale *ad* occhi di pavone
> Be.   La coda ha *d'*oro *e di* color vermiglio,
>   E *d'*oro l'ale *e d'*occhio di pavone.

We can best illustrate Berni's pursuit of a eurhythmic refinement which at times is specifically reminiscent of Ariosto, by two main groups of examples. Dealing firstly with prepositions, we may observe that Berni rather soberly prefers a uniform series where Boiardo's arrangement seems more impulsively put together:

> Bo.   Sempre *alla* testa toccava Dudone,
>   *Sopra alle* tempie, *in* fronte e *nella* faccia
> Be.   Sempre *alla* testa il buon Dudon menava,
>   *Alle* tempie, *alla* fronte ed *alla* faccia $(C39/19^{1-2})$
>
> Bo.   *Da* ciascun lato e basso e *nella* testa
> Be.   *Alle* gambe, *alle* spalle ed *alla* testa.[26] $(C33/77^8)$

Again, Berni does not normally countenance the suspension of the middle preposition in a triple series, reducing, for example (as well as more clearly differentiating the noun terms), at $C32/44^7$,

> Bo.   Sin che *con* l'arte, inganni, o *con* ingegno
> Be.   Insin che *con* industria e *con* ingegno

or being able to reintegrate, in the case of $C60/14^7$:

> Bo.   *Di* fortezza, destrezza e *de* ardimento
> Be.   *Di* forza, *di* destrezza e *d'*ardimento.[27]

When it is not feasible to insert the prepositional term at each point in a series, the initial position is the naturally co-ordinating one, as shown at $C56/54^5$,

> Bo.   E presenti e futuri e *di* passati
> Be.   *Delle* future e presenti e passate

where Berni also supplies a slightly more logical distribution of the adjectival terms; or again at $C51/25^2$,

> Bo.   *Di* lancie e scudi, e *de* archi e *de* saette
> Be.   *Di* lance e scudi, e *di* dardi e saette

where he develops a nicely calculated binary symmetry. And when a fully symmetrical disposition is not easily to be obtained, Berni may at least use the caesura to mark a balanced division between non-parallel hemistichs, as in these next examples:

> Bo.   *Con* cimeri alti e lancie e *con* bandiere
> Be.   *Con* cimieri alti ∥ e *con* lance e bandiere $(C51/50^8)$
>
> Bo.   *Di* bocca e *da l'*orecchie e *per il* naso
> Be.   *Per gli* occhi, *per la* bocca, ∥ orecchi e naso. $(C57/18^7)$

.

As another alternative, he will sometimes mark the surviving imbalance by himself contributing an additional diversifying element, as follows:

Bo.	Piacevol *nelle* feste, *in l'*arme fiero	
Be.	Piacevol *su le* feste, *in* arme fiero	(C12/6[7])
Bo.	Ma non *per* senno, forza, *o per* ardire	
Be.	Ma non *per* senno *o* forza *mai, né* ardire.[28]	(C37/56[1])

Berni also prefers to extricate Boiardo's use of *con* as a metrically convenient alternative to the co-ordinating conjunction *e*, most typically in a grouping of names, like that at C58/41[6],

Bo.	Serà sconfitto Carlo *con* Ranaldo
Be.	Oggi sconfitto fia Carlo e Rinaldo

but again, for example, at C19/54[7],

Bo.	Braccie *con* teste e gambe a terra manda
Be.	Braccia, teste, cervella in terra manda

where Berni once more exploits the 'enumerative' rhythm that we have seen earlier. And if Boiardo throws in a perfunctory adjective to go with his pseudo-coordinating preposition, Berni can then extend the co-ordinated grouping to give a cleaner continuity to the rewritten line:

Bo.	Gli altri fan voti *con molte* preghiere	
Be.	Fan gli altri voti *e* scongiuri *e* preghiere	(C35/32[1])
Bo.	Cade tempesta *ed* acqua *con gran* gelo	
Be.	Cade tempesta *e* pioggia *e* neve *e* gielo.	(C43/11[8])

These lame adjectives, *molto* and more frequently *grande*, inserted rather to make up the syllabic count than for any expressive effect, are another common source of imbalance in Boiardo's versification, as in the parallel examples at C37/54[3],

Bo.	Onde di doglia e di *grande* ira caldo
Be.	Onde di doglia e di *superbia* caldo

and C48/10[6]:

Bo.	Voltò, di doglia e di *grande* ira piena
Be.	Di doglia volse e di *superbia* piena.

In the second case, too, the use of hyperbaton gives a more sophisticated ease to Berni's line. Boiardo also tends to use an adverb of degree (*molto, tanto, troppo*, and also *tutto*) as a means of padding out the closing hemistich. If we let *x* stand for the stray adverb or adjective and call the co-ordinated terms *a* and *b*, then Boiardo's most typical patterning can be identified by the formula ($a+xb$); and we can find Berni employing a variety of alternative patternings with which to supplant Boiardo's stereotype, thus:

Bo.	È forse cosa istrana o *tanto* nova		
Be.	Pare a voi forse cosa *tanto* nuova	(*xb*)	(C32/38³)
Bo.	Sotto ad un sasso grande e *molto* antico		
Be.	Sotto ad un certo sasso grande, antico	(*a,b*)	(C65/23³)
Bo.	Correva grossa e *tutta* sanguinosa		
Be.	Correva *forte* grossa e sanguinosa	(*xa+b*)	(C20/43¹)
Bo.	A lui parea vergogna e *grande* iscorno		
Be.	Gli pareva vergogna *troppo* e scorno	(*ax+b*)	(C48/12²)
Bo.	Che quello è un segnor forte e *troppo* audace		
Be.	Perch'è *troppo* potente e *troppo* audace	(*xa+xb*)	(C6/44⁴)
Bo.	Ma quello era coperto e *tanto* adorno		
Be.	Il quale era vestito, ornato, adorno.²⁹	(*a,b,c*)	(C62/30⁶)

Berni can usually dispense as well with Boiardo's casual insertion, again typically in the second hemistich, of a stock 'martial' epithet. In this case, he will sometimes choose to control the balance of the revised line by means of an anaphora:

Bo.	Abbatte Ricciardetto e il *franco* Alardo	
Be.	*Abbatte* Ricciardetto, *abbatte* Alardo	(C2/60⁴)
Bo.	Agricane è davante e il *fiero* Uldano	
Be.	*Vien* innanzi Agrican, *vien* seco Uldano.	(C15/43²)

Or else he may be content just to counter the asymmetry of Boiardo's arrangement:

Bo.	Che è tra Marfisa e il *forte* Sacripante	
Be.	Che si fa tra Marfisa e Sacripante	(C32/8⁸)
Bo.	Ranaldo e *il* Turco e *la forte* Marfisa	
Be.	Hanno Rinaldo e Torindo e Marfisa.	(C25/35⁸)

In this last example, in particular, we can sense that Boiardo had made a definite, and indeed not unsatisfactory, attempt to construct a fully diversified linear grouping, and Berni's revision here is perhaps unnecessarily austere. But Boiardo's pursuit of variation is, in principle, too unsophisticated for Berni's taste. Where Boiardo is merely incongruous, Berni is simply straightforward:

Bo.	Fa *gran* danno ed oltraggio ed *ogni* offesa	
Be.	Ognor fa *qualche* danno e *qualche* offesa.	(C61/54⁴)

But if the *variatio* can be given point, then the *rifacitore* may be willing to supply a little technical finesse:

Bo.	Lui vinse e tori, il drago e la *gran* guerra	
Be.	Vinse *dui* tori, *un* dragone e *la* guerra.³⁰	(C36/57⁷)

And this methodical elimination of any imbalances of disposition within the hendecasyllable can be seen not only as a remedial aspect of Berni's revision, but also as a foundation for the more concerted use of rhetoric which becomes a significant feature in the rewritten work.

CHAPTER SEVEN

LEXIS

We come next to look at Berni's revision of the lexical content of Boiardo's poem; and here in particular it is difficult always to be sure whether Berni is rejecting a specific word for its own sake, or whether that word may have been displaced in the course of other corrections. Obviously, though, if Boiardo uses a word frequently enough, it will be possible to identify Berni's typical response. For example, there is sufficient footage of action in Boiardo to establish clearly that Berni prefers to avoid the expression *fare battaglia*, usually in favour of *combattere*; and this preference is reflected again in the way he adjusts the following phrases:

stava alla battaglia → stavo combattendo	(C64/60³)
aver battaglia → far nimicizia	(C49/58⁶)
che prenda battaglia → che pigli del campo	(C29/42⁴)
una battaglia . . . a mantenere → un campo . . . mantenere.	(C62/50⁶)

Presumably, in asserting *combattere*, Berni is sponsoring a current and standard term against the stock expression conventionalized by the popular epic genre.[1] It is this kind of consistent change that we shall be concerned to document in the present chapter; and it will be necessary to ignore many of the more isolated details of Berni's intervention (his discarding of the verb *battagliare*, for instance, at C17/42[7], and again at C18/40[5] and /44[8]) except where these serve to illustrate coherent tendencies within the rewritten work.[2]

A first impression of how Berni revises Boiardo's lexical usage can be gained from a close examination of certain semantic fields. 'Horses', for example, provide an obvious area of terminology in which to observe the pattern of Berni's reactions. Berni allows *destriero* as a standard variant for the basic term *cavallo*, but the former word is less likely to occur in the new version if the choice is unconstrained by the rhyme.[3] *Corsiero* is more frequent in Boiardo than in Berni, who is inclined to substitute *destriero*, although he will still use *corsiero* in the setting of a parade or tourney. *Palafreno* is initially rejected, as at C2/57[2],

Bo.   Sopra a un portante e bianco *palafreno*
Be.   Sopra ad una *achinea* bianca portante

where Berni appropriately substitutes an *equus britannicus* as the mount of Astolfo

d'Inghilterra; and the word does not appear in the earliest phase of the *Rifacimento* even in the case of 'lady riders' until C10/8[7], after which point Berni accepts it without hesitation. Berni does admit *alfana*, while tending to insist knowingly on this horse's great size, which is underlined, for example, in his revision at C30/33[3]:

> Bo. Ma sempre lui *caval*ca uno elefante
> Be. Ma per *alfana* ha sotto un elefante.

Afferrante (or *ferrante*), however, does not survive in the revised poem, and Berni will look to substitute the word *piante* in rhyme, which he does, rather awkwardly in fact, at C26/46[5],

> Bo. L'un mosse verso l'altro lo *afferrante*
> Be. Ognuno strigne, e fa muover le *piante* / Al suo *caval* . . .

but more neatly in the narrative idiom introduced at C58/40[2]:

> Bo. Poi che caduto fu de lo *afferante*
> Be. Da poi ch'al ciel voltato ebbe le *piante.*

The *rifacitore* is compensated by having *corridore* as a variant word which can be useful in rhyme, as in these next examples, where in each case he needs to discard a Boiardan cliché:

> Bo. Ma Sacripante cadde con dolore
> Be. Ma Sacripante uscí del *corridore*   (C9/66[5])

> Bo. Poi per il campo corre a gran furore
> Be. Poi strigne i fianchi al *destrier corridore*.   (C26/47[7])

Ronzino is accepted at C11/24[5], but here with a specifically pejorative sense, as the immediate context makes clear:

> Be. Io son (dicea) sopra questo *ronzino,*
> Tu hai 'l miglior *caval* del mondo sotto.[4]

On the other hand, Berni always dismisses the form *ronzone*, established by the genre as a staple rhyme variant word and used by Boiardo even for a horse of outstanding pedigree, as at C30/30[1]:

> Bo. Buzifal avea nome quel *ronzone*
> Be. Bucefalo chiamossi quel *cavallo.*

And we have seen previously that Berni's rejection of the gallicizing form *somiero*, in favour of *somaro*, may also necessitate an alteration of the rhyme.

These interventions tend to show that Berni is generally more cautious in admitting Gallic and/or genre-based terminology; and that he is usually careful to observe the precise connotations of a specific term. Much the same picture emerges with words denoting 'lady'. It is Berni who establishes *donna* rather than *dama* as the standard choice; and out of rhyme the Italian form automatically takes over from the gallicizing one, except in a few instances late in the work. Berni is more definite in treating *damigella* and *donzella* as rhyme variant forms, and even in

rhyme he is liable to reduce their occurrence, though not to the same degree as with *dama*. *Madama* gives way to *signora* at C19/53[7], but survives as a form of address at C49/51[7].[5] Berni reserves *femina* to express the pejorative connotation which obtains, for example, at C36/63[7]:

> Be.   Perch'io *femina* son *da poco e vile.*[6]

Fanciulla, on the other hand, can be an acceptable alternative for *donna*, but the *rifacitore* prefers *donzella* to Boiardo's *citella* in rhyme at C30/80[1]; and the dialectal *fantina* is also replaced in Berni's usage. In the same way, Berni excludes the corresponding masculine terms *citello* and *fantino*.[7] His occasional retention of *damigello* is probably only encouraged by a context of fable, as the next examples suggest:

> Be.   Pettinava la fata il damigello   (C42/23[1])
> Be.   Fu Narciso al suo tempo un damigello.   (C46/59[1])

Berni is also likely to avoid *garzone* and *valletto* used generically in the sense of 'young man'. The meaning of the first term is therefore reinforced in his adjustment at C52/48[5] ('*il fier* garzone' → '*ancor* garzone'), while the presence of the second term at C41/42[5] is already marked as appropriate by Boiardo's accompanying words ('io vidi già *in Francia* un valletto').

Before proceeding further, let us take just one more lexical field, that comprising words for the act of 'naming'. Here Berni must assert *chiamare* as the regular term. Boiardo for his part often has the gallicism *nomare*, which is normally rejected in the *Rifacimento*; so that when Berni himself admits this term at C13/43[2], he does so in order to establish a distichal parallelism:

> Bo.   Polindo il cavallier è *nominato*,
>   Albarosa la dama delicata
> Be.   Era Polindo il su' amante *chiamato*;
>   Albarosa la donna era *nomata*.[8]

Nominare appears in a similar instance of distichal matching at C12/5[1]:

> Bo.   Un cavallier, che Iroldo era *chiamato*,
>   Ebbe una dama *nomata* Tisbina
> Be.   Un cavalier, Iroldo *nominato*,
>   Ebbe una donna sua, Tisbina *detta*.

But in Berni's usage this verb is usually confined to the act of 'mentioning by name' rather than 'naming' generally. Berni has therefore discarded *nominare* at C6/39[2],

> Bo.   Ché ben cosí ti debbo *nominare*
> Be.   Ché ben ti debbo *un tanto nome dare*

but he opts to insert the same term at C11/50[6], where its sense is regularized by a verb of 'hearing':

Bo.   Forse per fama cognosciuto l'hai
Be.   Forse che *nominar sentito* l'hai.[9]

A second gallicism which Berni consistently excludes in *appellare*, used by Boiardo especially in the sense of 'calling', as at C20/42[3], where Berni's correction achieves a lively alliteration:

Bo.   Come lui di dolor la morte *appella*
Be.   *Chiama* morte, e si macera e martella.

Berni also ousts Boiardo's loose circumlocution with *si spande*, which he finds unacceptable even as part of the 'naming' sequence typical of the opening distich, as the revision at C10/44[1-2] confirms:

Bo.   Quel de la Media *ha nome* Savarone:
         Torindo il Turco *per nome si spande*
Be.   Quel della Media *ha nome* Savarone,
         Torindo è quel ch'alla Turchia comanda.[10]

Finally, the phrase *ha nome*, which Berni has retained on this last occasion, tends to survive only where it is indispensable for the scansion of the line.

The *rifacitore*'s strategic purpose is to mould from his given material a more natural and yet relatively more sophisticated literary idiom. But these new examples serve to confirm the main tactical lines of his lexical revision. First of all, Berni attempts to standardize and up-date Boiardo's vocabulary, and this means, in particular, discarding the more traditional Gallic loan-words preserved and accredited in the earlier genre. Secondly, Berni seeks to regularize and discipline Boiardo's use of words, and this will often mean challenging the semantic looseness which characterizes Boiardo's handling of rhyme. Historical and semantic criteria do, of course, intermesh. Thus the gallicism *guarnito* is an early military borrowing, and the word's historical background is still reflected in the way Berni limits its application in the *Rifacimento*. *Guarnito* is only retained when used with reference to armour, as at C14/68[7] ('*guarnito* di tutt'arme') or C38/45[7-] ('*guarniti* / De' loro arnesi'), and Berni will otherwise substitute *fornito*.[11] But for the purpose of presenting our material, it will be useful to recognize two distinct principles guiding Berni's lexical revision, those of accepted currency and accurate usage.

Historical aspects

'Egli . . . è quanto di piú lontano si possa immaginare dalla figura del *poeta-philologus*'. So Mengaldo comments, in assessing what he refers to as Boiardo's 'umanesimo pragmatico' (pp. 260-61). It is quite striking, in fact, how unconcerned Boiardo is to import a Latin borrowing, even where his poem follows a classical model.[12] One such case involves the verb *perire* at C63/29[1-2], where Berni, perhaps recognizing the source (*Aeneid* III, 606), has retained Boiardo's latinism, as follows:

Be.   Da poi che la fortuna vuol ch'io *pera*,
         Per le man d'uom almen vorrei *perire*.

But Boiardo's more widespread use of *perire*, for which Berni normally substitutes *morire*, is more naturally to be attributed to French influence infiltrating through the narrative tradition; and a number of other latinizing words are corroborated in the same way by French, some of which Berni tends to resist, such as *furibondo* or *pravo*, while rejecting others outright, like *fraudolente* or *pugna*.[13] Probably the most frequent of Boiardo's latinisms is the noun *germano*, which in rhyme proves a convenient alternative to *fratello*.[14] But all told there are only a handful of Latin words that Berni is called upon to discard on more than a single occasion, like the verbs *sibillare* (C6/14[6], C24/36[6], etc.) and *vulnerare* (C14/30[3], C23/18[6], etc.).[15] For the rest, his intervention is largely confined to altering an epithet here and there, as at C12/60[3] (*frigido* → *afflitto*) and C21/45[7] (*nocivo* → *crudele*), or to rewriting an isolated phrase, as at C22/55[3] (Bo: 'di malizia *experto*') and C59/11[6] (Bo: 'seguon le *note*'). Berni is in any case content to retain the occasional latinism of Boiardo's, such as *equiparare* (at C23/45[6]) or *patente* (at C37/16[7] and C60/52[1]),[16] as well as introducing a number of new Latin words on his own account, like the adjectives *veemente* (C1/74[7], etc.) and *repentino* (C10/46[5], etc.).

The dialectal element in Boiardo's vocabulary is, at first sight, rather more notable; and both Panizzi and Reichenbach speak approvingly of several of the regional words that Boiardo employs. Panizzi says of the verbs *ringe* and *borfa* at Bo. I 2, 33[7-8] that 'if I am not greatly mistaken, they are more expressive than those which are admitted in the dictionary' (II, 196). And Reichenbach sees the terms *stirpone* and *bozzarello* at Bo. I, 20, 26[3-6] as giving Boiardo's stanza 'un andamento tronfio e plebeo che benissimo si accorda alle smargiassate del gigante'.[17] The two critics are united in praising the word *lustrigiante*, which Boiardo uses, for example, to describe the dew at C27/47[4]:

Bo.   Se vedea cristallina e lustrigiante
Be.   Cristallina bagnava altrui le piante.

Berni's alteration here appears to Panizzi 'so bad, that, till I see the autograph of the *Rifacimento*, I shall never believe in its authenticity' (III, 383); and if Panizzi has perhaps missed the pun which Berni intends in relation to the preceding line (Be: 'E la rugiada per *l'erba fiorita*'), it is certainly not one of Berni's best. Nevertheless, the puristic motives which underlie Berni's revision of the poem commit him to take a stricter view of Boiardo's provincialisms, and the *Rifacimento* has no trace of a number of other unequivocally dialectal words, such as *ancoi* (Be: *oggi*, at C42/2[6]), *avosavano* (= 'gridavano', at C66/44[2]), *bastasi* (Be: *facchini*, at C57/21[6]), *bravel* (Be: *birro*, at C32/55[5]), *brena* (= 'briglia', at C52/39[2]), *broche* (Be: *spine*, at C43/26[7]), *cavezzi* (Be: *pezzi*, at C5/10[8], etc.), *stroppe* (= 'vimini', at C22/13[3]), *tamanto* (= 'tanto', at C27/14[6], etc.), and *tragualcio* (= 'mando giú', at C38/17[4]). Mengaldo (p. 349) notes Boiardo's use of emilianisms in the *Innamorato* as being 'largo e non discriminato' by comparison with the more refined lexical usage of the *Amorum libri*;[18] but these regional words still tend to be of low frequency

and to cause no great difficulty for the *rifacitore*, who copes comfortably, for example, with the two instances of *ciano* in Boiardo's poem:

Bo.	Tanto gl'increbbe di quel suo *cïano*	
Be.	Volse esser a suo *zio* grato ed umano	(C7/22²)
Bo.	Come era il re Marsilio suo *cïano*	
Be.	Come suo *zio* era Marsiglio ispano.	(C51/44²)

Only a few dialectal terms occur with any regularity in Boiardo, perhaps under the stimulus of rhyme in the case of *zambello* (for which *macello* serves as a convenient substitute in Berni, as at C16/57⁵, C58/36⁴, etc.)[19] or *stanco* (in the sense of 'left-hand', which Berni can easily alter to *manco*, as at C6/16⁵, C16/17², etc.);[20] and otherwise the most recurrent word of regional origin is the adverb *mo*, which Berni consistently replaces by *ora*.

As well as suppressing any exclusively dialectal words, Berni seeks, as far as possible, to assert the more specifically Tuscan word at the expense of a less indigenous one. Thus he prefers *aguzzo* to *acuto*, *ciuffetto* to *zuffo*, *figliuolo* to *figlio*, *passare* (but also *guazzare*) to *varcare*, and *pigliare* to *prendere*. The substitution of *tosto* for *presto* in an adverbial role is enforced not only by Berni, but also by Ariosto in the final version of the *Orlando Furioso*, in accordance with Bembo's express insistence.[21] And like Ariosto, Berni is directly concerned to achieve an unimpeachable standard of Tuscan diction. But Berni's lexical usage is given a more radical slant through his adoption of more localized Florentine idioms. Indeed, the element of vernacular Florentine introduced in the *Rifacimento* is perceptibly stronger than the specifically Emilian component of Boiardo's vocabulary; with the ironic result, from a purely modern viewpoint, that the lexis of the revised poem appears, in its different way, to be no less dialectal in character than that of the original version. But the distinctively Florentine strain in Berni's language is established, as Nencioni observes (*Presentazione*, p. xv), more in the course of his reconstruction of the text than through a direct process of lexical substitution; which means that a particularized study of Berni's idiolect lies beyond the scope of the present work. It must be enough to indicate here that Berni's Florentine resources are sufficiently racy for him to dispense unquestioningly with the most expressive of Boiardo's dialect words. Accordingly, he is willing to settle for an ironic use of litotes in replacing Boiardo's unusual idiom at C20/45⁵,

Bo.	Chiarïon *scapinava* oltra misura
Be.	E Chiarïone i passi non misura

while at C15/35⁷⁻⁸, he compensates for the loss of Boiardo's onomatopoeic verb by adopting a more blatant form of comic hyperbole:

Bo.	Piú de una arcata se puotea sentire
	L'un dente contra a l'altro *screcienire*
Be.	Con un furor, che 'l batter sol de' denti
	Morte in terra facea cascar le genti.

By the same token the occasional 'exoticism' will also be sacrificed in the rewritten version, which loses words like *lirompa* (at C57/37², possibly a corruption of the French *liron*, 'loir gris ou lérot') or *algalia* ('zibetto', at C57/55⁵, a borrowing from Spanish).

Berni insists, then, on Tuscan usage, but also, at least in principle, on current Tuscan; so that even where a word of dialectal extraction achieves some measure of literary acceptance, it may still be eliminated as outmoded. This is probably the case with *caleffare* (e.g. at C12/33⁸, where *caleffato* is replaced by *beffato*) or *rubesto* (for which Berni settles on *molesto* as a straightforward rhyme substitute after C26/23⁶). Migliorini (pp. 413-14) gives evidence of the number of attested literary words which were no longer in current use by the sixteenth century;²² and to dispense with such archaisms is one of Berni's basic tasks in revising Boiardo's vocabulary. The Crusca also testifies to the literary preservation of antiquated words which Berni is already reluctant to accept, like *dimane* meaning 'mattina' ('ma oggi non userebbesi che in poesia') or *fiata* ('ma oggi è solamente proprio del linguaggio poetico').²³ Indeed, the same dictionary describes as rare certain usages which are distinctly common in Boiardo's poem. One example is that of *destinarsi* in the sense of 'diliberarsi', retained only very occasionally in Berni, as at C52/17¹, where he also inserts a supporting verb:

> Bo.   Ciascun di lor quel giorno *se destina*
> Be.   Onde *disponsi* ciascuno, e *destina*.

And another is *disserrare*, which Berni consistently eliminates, both in the literal sense of 'aprire' and in Boiardo's conventional 'epic' application of the term as illustrated at C33/78²,

> Bo.   E contra a questo tutto *se disserra*
> Be.   E tutto addosso a quell'altro *si serra*

or at C5/9⁵:

> Bo.   Quando Orïone il gran *colpo disserra*
> Be.   Scarica il traditore, e' *denti serra.*²⁴

Berni is quite uncompromising in his treatment of a number of terms specifically to be identified with the chivalric tradition. His complete suppression of *gesta* breaks with the heredity of the Carolingian genre. Berni also declines *inchiesta*, 'voce propria dei libri di cavalleria' according to Papini,²⁵ which Ariosto uses three times in the *Orlando Furioso*, but which does not survive in the *Rifacimento*; while *(a)ventura* is normally retained only in the sense of 'fortuna', which Berni clearly insists on, for example, at C19/32⁵⁻⁶:

> Bo.   Ora ascoltati che bella ventura
>   Li mandò avanti Dio del cel quel giorno
> Be.   Or de' suoi pari amica la ventura
>   Piú che già mai lo favorí quel giorno.

Several of the 'institutionalized' words carried down by the genre have an appellative function. Thus Berni rejects *fio* (recurring especially in the circumlocution *il fio d'Amone*) and *imperieri/-o* (like *fio*, a dialectal word approximating to the French form). *Sire* is retained only twice in Berni, and with a specifically French application in each case, at C2/39[3] ('di *Bordella* sir') and C53/68[2] ('sir d'*Orliense*'). But the most notable of these appellative words is *barone*, which Boiardo uses indiscriminately as equivalent to 'cavaliero', but which is admitted only sporadically in the *Rifacimento*, where it usually bears at least a loose approximation to its feudal meaning, as a few examples will show:

Be. A lui promette voler far *omaggio*,
      Tenendo il regno come suo *barone*   (C6/61[5-6])
Be. A' suoi *baroni* ha donato *su' altezza*   (C7/71[6])
Be. Fece dunque chiamare a *concistoro* / I suoi *baroni* . . .   (C35/17[7-])
Be. Qual *cavalier*, qual degno altro *barone*.   (C45/14[6])

And in this last case Berni's *barone* has, in effect, come in to replace *gesta* from the fifth line of Boiardo's stanza ('Ogni re grande e principe di *gesta*').[26]

The *rifacitore* will resist certain other terms applied in the same generic way as *barone*. Thus *campione* in Berni's usage is admitted for the most part only in a properly specific reference, as follows:

Be. *Dio,* che per *suo campion* l'aveva eletto   (C5/79[2])
Be. Io sarei *tuo campione e cavaliero*.   (C48/44[3])

Berni is equally cautious in allowing *compagnone*, as he does at C41/21[5],

Be. Il contestabil disse: *O compagnoni*

where Boiardo had written *O campioni*; or again at C56/13[6],

Be. Ché ci è qualche mal passo, *compagnoni*

in another reference involving both a direct address and the 'constabulary', and here discernibly in a tone of ironic banter (the Crusca notes of *compagnone*: 'usasi nel senso dell'uomo gioviale'). Register may again be a factor underlying Berni's resistance to the word *vecchione*, which he adopts only occasionally, and then usually with a qualifying adjective as at C1/64[4] ('quel *buon* vecchione') or C64/37[1] ('il *misero* vecchione').[27] And on the second occasion *vecchione* has been substituted for the traditional gallicizing form *Carlone*, which Berni never retains, although he does accept the analogous form *Marsilione*, possibly with a nuance of disrespect towards a Pagan leader.

Berni's resistance to these genre words also means that the intrinsically Gallic strain in Boiardo's lexis becomes very much diluted in the *Rifacimento*. And the presence of Gallic words is distinctly more pervasive in Boiardo than that of either latinisms or of dialectal words. Quite a lot of the gallicisms that Boiardo uses do only crop up once or twice in the course of the poem, like the occupational terms

taverneri (Be: *osti*, at C44/71[1]) and *ministeri* (dropped at C31/41[4] and /46[7]), or terms of menial disparagement such as *varletino* (Be: *fantaccino*, at C48/7[4] and /10[1]) and *grossero* (dropped at C50/40[5]).[28] But others occur with much more significant frequency. Perhaps the most recurrent gallicism in Boiardo is the verb *donare*, which is a completely naturalized word in his vocabulary, oscillating quite freely with *dare* even in the most ordinary of set phrases. This verb survives only occasionally in the *Rifacimento*. A number of other Gallic words are discernibly cut back in Berni's usage, like *danzare, gabbare, istante, talento, tapino, tenzone,* and *zambra*. And just as many of Boiardo's lexical gallicisms disappear altogether in his revision of the poem, notably *assembrare* (and also *sembraglia*), *briccone, conveniente, fello* (with *fellone* and *fellonia*), *palmiero, tenore,* and *verziero*.[29]

We have seen earlier how the suffixal forms most often discarded by Berni (*-aggio, -anza*, etc.) belong predominantly to words of Gallic provenance. And Berni will tend to resist any gallicizing forms which coexist in Boiardo alongside their native cognates.[30] Thus he prefers *pericolo to periglio*, as in his revision of two very similar lines at C12/50[7],

> Be.   Con la fatica e col *pericol* grande

and C25/19[7]:

> Be.   Che di *pericol* solo e di fatica.

In each case Boiardo's pairing of nouns is brought to coincide precisely with that at *Canz.* CCCLX, 53 ('Con *pericol* presente e con fatica'). Other words which Berni will usually contrive to eliminate include *prim(i)ero*, as at C7/42[5],

> Bo.   E ciascadun vôle essere il *primero*
> Be.   Ognun d'esser il *primo* fa pensiero

and *desire*, as at C38/55[1⁻]:

> Bo.   E cavallier, che avean molto *desire*
>   Di passare oltra
> Be.   I cavalier ch'avean *voglia* di gire
>   Quanto piú tosto . . . .[31]

Nor does he initially accede to Boiardo's use of *novello*, so that 'l'erba *novella*' becomes 'l'erba *tenerella*' in Berni's version at C19/61[8] and C22/60[4], whereas Boiardo's original phrase is later retained at C33/32[7] and C44/58[2]. The *Rifacimento* also excludes certain genre-based formations which Boiardo again typically exploits in rhyme, notably *africante, pòlvino, torniero,* and sometimes *frontiera*, though this last is eventually admitted as a quasi-technical term.[32]

Boiardo might have claimed the authority of Dante's usage to support several of the forms which Berni spurns. These include *martira* (dropped at C32/15[4], C55/44[3], etc.), *piova* (Berni adjusts Boiardo's noun to the identical subjunctive form at C52/29[7]), *semente* (Be: *seme*, at C50/63[1]), and possibly also *contegno* (in the sense of 'contenuto' at C45/17[8] and C46/47[8], where Boiardo's usage could

reflect a misinterpretation of *Inf.* XXII, 17: 'Per veder de la bolgia ogni *contegno*').[33] Sometimes Boiardo's rhyme word may well be directly attributable to a suggestion in Dante: again at C66/36[2] perhaps (cf. *Purg.* IX, 126: 'quella che nodo *disgroppa*'),

> Bo. La cosa presto presto vi *disgroppo*
> Be. Che pare ancora a me che duri troppo

or at C56/25[1] (cf. *Par.* XXI, 126: 'di male in peggio si *travasa*'):

> Bo. La cosa era passata in tal *travaso*
> Be. A questo modo era passato il caso.

But in a number of cases the popular epic tradition provides a more likely alternative source, as for the phrases *a rio baratto* (C35/12[8]), *di mala mena* (C40/36[1]), *a cotal piato* (C18/55[6]) and *in quel stallo* (C67/29[3]).[34] And much of Berni's lexical revision has the effect of stripping away the popular epic phraseology inherited from the *cantari.*

The manoeuvres of combat standardized by the *cantari* give rise to ritualized variations of terminology, so that epic convention tends to be synonymous with expressive convenience. Accordingly, Boiardo has at his disposal a range of variant, and especially rhyme variant, terms to denote physical strength, including *possa*, *potenza*, *potere*, *vaglia*, *valimento*, *vigoria*, *fortezza* and *franchezza*, all of which Berni is in the habit of avoiding. Even such a staple word as *possanza* can be seen to lose ground in the new version of the poem. The *rifacitore* also dispenses with a variety of stock phrase combinations using the verb *menare*, which Boiardo puts with *destruzione* (C44/26[5]), *fraccasso* (C46/34[4], etc.), *roina* (C28/34[5]), *spavento* (C18/10[4]), and again, in a 'non-epic' dimension, with *festa* (C45/14[1], etc.), *zoia* (C41/34[4]), *gioco* (C41/43[7]), *ballo* (C62/35[6]). And Boiardo's epic usage may often be too literal or too rudimentary for Berni's taste. Berni disapproves, for example, of the word *pena* when used with physical reference in a situation of combat. He therefore tends to exclude conventional phrases such as *gli donavan pena* (C54/19[4]) or *gli dà pene* (C33/17[4]), while admitting the same word in a more allusive or else more technical expression, like those at C5/84[8] (*ne patisca le pene*) or C11/23[1] (*ne porterete . . . le pene*).[35] And in a similar way Berni normally rejects *flagello* as a straightforward variant for 'romore', but this term may well be retained in a more figurative or more literary usage, as follows:

> Be. Costui fu de' Cristian *proprio* un *flagello*   (C30/22[5])
> Be. Cotal s'udiva l'*infernal flagello*. . .
>   De' colpi spessi . . . .[36]   (C16/21[5-])

But perhaps the most obvious lexical feature which Boiardo takes over from the *cantari* is the fund of unsophisticated epithets characteristic of the popular genre. Boiardo's use of what we may term the 'baronial' epithet will be more conveniently reviewed at a later stage. But a few, at least, of these conventional epithets can be

recorded here and now. Thus Boiardo will regularly employ the word *diverso* in a vaguely aggressive sense; while the word *arguto* has a meaning which Mengaldo sees as 'oscillante tra "terribile", "aspro" ecc. e l'espressione di un'ammirazione indeterminata: "grande", "abile"' (p. 278). Berni's retentions of *diverso* tend to include a supporting term, as at C5/74[8],

> Bo.   Stava quel mostro *orribile* e diverso
> Be.   Stava quel mostro *crudele* e diverso

where he revises the pairing to accord with that at *Inf.* VI, 13. Otherwise the adjective is likely to be given a more legitimate meaning, as in this playful piece of rewriting at C36/74[5−6]:

> Bo.   Tirando l'uno e l'altro di roverso
>   Ben se gionsero insieme al contrapasso
> Be.   Ma l'un dall'altro fe' colpo *diverso*:
>   L'un fu contr'alto, e l'altro contrabasso.[37]

As for *arguto*, Berni will normally exclude the term even where the context might allow a more determinate sense, as at C39/59[4], for example, in Boiardo's description of a horse:[38]

> Bo.   Che un altro non fu mai cotanto *arguto*
> Be.   Ch'aría col vento a correr combattuto.

And in Berni's retention of the epithet at C32/29[3], its meaning is doubly focussed by the idiomatic pun added in the following line:

> Be.   Parvi che questo giovine si' *arguto*,
>   E di quei bravi, fieri squartatori?[39]

Scuro and *tenebroso* make up a second pair of epithets derived from the popular tradition. Boiardo usually applies both these terms with reference to a combat, as in the following instances emended by Berni:

alla battaglia *scura* → alla battaglia dura	(C26/52[4])
la battaglia orrenda e *scura* → guerra crudel . . . e dura	(C61/48[1])
la battaglia *tenebrosa* → la battaglia sanguinosa	(C15/14[2])
cruda battaglia e *tenebrosa* → guerra aspra e dubbiosa.	(C23/24[4])

Berni is willing to absorb *scura* in rhyme by adopting an idiomatic phrase with *cosa*, like that introduced at C44/13[2] ('la *battaglia* oscura' → 'questa *cosa* scura') or at C60/24[4] (line 2 in Boiardo: 'alla *battaglia* scura' → 'era a vederlo *cosa* scura').[40] But he only adheres to Boiardo's primitive usage if the epithet can be interpreted as literally true. This condition is satisfied in the case of C24/56[2], during an unusual contest in which Orlando's vision is obscured by fire and smoke,

> Be.   In quella zuffa *buia* e *tenebrosa*

and again at C50/17[6], where the fighting takes place in the darkest depths of the Ardennes forest:

Be.   Della crudel battaglia e *tenebrosa.*[41]

Rio and *fiero* are two more epithets that Berni does not favour in a stock epic context, and he will again seek to discard such routine phrases as *alla battaglia ria* (e.g. at C14/21[8]) or *alla battaglia fiera* (e.g. at C43/22[7]). Berni's adjustment at C29/3[8] is indicative of his subtler handling of the first epithet,

Bo.   Né dare aiuto a quella *dama* ria
Be.   Non dare aiuto a quell'*anima* ria

while the historian's eye might see C44/15[3] as a measure of the progression from knight to *condottiere*:

Bo.   Sí ben guarniti, e sí gagliardi e *fieri*
Be.   Sí ben guarniti e *pratichi* guerrieri.

Semantic aspects

Whether a given word survives or is replaced in Berni's version is sometimes a matter of considerable nicety. The gallicism *rampogna*, for example, is excluded at C2/69[7], whereas Berni is able to allow this word by incorporating it in a phrase employed by Petrarch in the case of C27/26[1] ('con *grave* rampogna' is adjusted to 'con *agra* rampogna', after *Canz.* CCCLX, 76). Here the literary allusion underwrites the retention of a less current term.[42] But Berni's subtle knowledge of words may also help him in settling an issue of semantic usage. Thus he drops the word *figura* as Boiardo applies it in the sense of 'viso', as at C46/65[5],

Bo.   Essa, mirando sua bella *figura*
Be.   Ella al *viso* gentil ponendo cura

but he still manages to insert the same word just five stanzas previously,

Bo.   Amando il bel Narciso oltra misura
Be.   Presa della costui vaga *figura*   (C46/60[2])

where the sense is now glossed by the line of Dante's which Berni has adapted ('Prese costui della bella *persona*', at *Inf.* V, 101).[43] It is this kind of semantic demarcation which forms the second main strand in Berni's lexical revision of Boiardo's poem.

Sometimes Boiardo's use of words may be inaccurate on logical grounds, as in the following instances in which Berni revises:

per l'aria . . . *balzando* → per l'aria . . . *volando*	(C36/29[1])
natando . . . come una nave → *a galla* va come una nave	(C42/68[4])
tenía il viso al cel . . . *voltato* → verso il cielo il viso tien *levato*	(C19/17[2])
a l'ombra de un gran pino → *sotto* un alto pino (in a night setting).	(C18/45[8])

More often Berni will need to normalize a standard expression rendered only approximately in Boiardo's version: hence the adjustment of *'mensa* ritonda' to *'tavola* ritonda' at C1/16[3], or of *'bosco* de Ardena' to *'selva* d'Ardenna' at C44/20[6] and /27[5].[44] By the same token the *rifacitore* will almost inevitably assert the established word order in a set combination, as follows:

morto né *vivo* → *vivo* né *morto* . . . non si trova	(C50/12[8])
grosso e *grande* → *grande* e *grosso* di malizia	(C51/49[4])
per *largo* e . . . per *lungo* → per *lungo* e . . . per *largo* aperto	(C52/63[7])
da *piedi* al *capo* → da *capo* a' *piedi* incatenato.	(C41/59[2])

And the advantage of working at second hand also enables Berni to achieve greater precision of lexical usage.[45] He is therefore quite likely to replace Boiardo's *cosa* by a more specific term, as in these next examples:

han la *cosa* . . . bene intesa → ha la *proposta* ben intesa	(C32/41[7])
la *cosa* . . . è discoperta → che quella *ragia* sia scoperta	(C41/41[8])
avea la *cosa* udita → la *nuova* ebbe sentita	(C50/30[5])
la *cosa* non andò da riso → da beffe quella *festa* non andava.	(C55/48[6])

Berni will go to some lengths in asserting precise distinctions of a semantic nature.[46] He prefers to use *camminare*, for example, with specific reference to going on foot (rather than on horseback), which explains his alteration of *camina* to *cavalca* at C10/8[8], or of *caminando* to *galoppando* at C3/81[1]. As a corollary of this preference, *a piede* tends to be superfluous in combination with *camminare*, so that the *rifacitore* is sometimes tempted to introduce an ironizing gloss on the redundant phrase, which he does at C9/55[6],

Bo.	E converratti a pedi caminare
Be.	Ed *a piè* converratti *cavalcare*

or again, more suggestively, at C29/55[4]:

Bo.	E, caminando a piede per il piano
Be.	E cavalcando *con gli sproni in mano*.

On the second occasion Berni's solution copies *Morg.* XVII, 2[4] ('M'ha qui condotto *con gli sproni in mano*'), and adds a comic touch to Boiardo's portrait of Orlando as a victim of Origilla's deception.[47] To take another example, there is no sense of motion required in the verb at C56/9[2]:

Bo.	. . . alla marina,
	Qual da la Liza *poco se alontana*
Be.	. . . alla marina,
	Che *non è* dalla Liza assai *lontana*.

Nor does the same construction work very satisfactorily in Boiardo's figurative usage (= 'fa diversamente') at C2/53[3],

Bo. Né già Falcon da gli altri *se alontana*
Be. E Falcon vola per la via piú piana

where Berni's version acquires a play on the name. Or again, there is nothing essentially 'combustive' about the experience of grief, so that Berni's response to the original version at C5/33^3, for instance,

Bo. Dentro dal petto è di alta doglia *acceso*

is revealed in the way he reconstructs in the stanza's second line,

Be. . . . gli viene un *ghiado* al core

and confirmed periodically by several other revisions.[48] And the line of Boiardo just quoted also illustrates his liking for the adjective *alto*, which Berni once more tends to resist; thus '*alta* paura' is changed to '*molta* paura' at C22/43^6, and '*alto* sospetto' to '*gran* sospetto' at C33/66^8, though we may remark Berni's retention of the phrase *alta paura* at C57/40^5, where the emotion is inspired by a very *tall* elephant.

These recent examples reveal an instinctive playfulness on Berni's part which often collaborates with his sense of exactitude. Even in a narrowly linguistic capacity his humorous personality can never entirely be suppressed. But the kind of semantic clarification on which Berni regularly insists is still important to his most cogent purpose in writing the *Rifacimento*, that of rendering the language worthy of the poem. And there are many more cases, in fact, in which Berni is determined to impose a restriction of meaning. Thus *assettarsi*, for Berni, is not equivalent to 'sedersi', as the following revisions make clear:

Bo. E sotto un verde lauro ben *se assetta*
Be. A *seder* sotto un laüro s'assetta   (C3/62^2)
Bo. Ciascun sta in piede, ed esso era *assettato*
Be. Stan gli altri in piede, egli *in sedia* addobbato.   (C37/27^5)

The *rifacitore* definitely prefers *naviglio* used in a collective sense, as at C4/65^2 ('un naviglio *infinito*');[49] and it is this preference which leads him to rework at C32/28^{5-}, where he is able to add sarcasm to hyperbole in rounding off a characteristic speech of Rodamonte's:

Bo. In Franza il ponerò senza *naviglio.*
Per l'aria lo trarò di là dal mare;
Non so che me ritenga, e manca poco
Ch'io non vi mostri adesso questo ioco
Be. Ti scaglierò di là da Francia un miglio,
E la *vettura* ti farò avanzare;
Ch'ad ogni modo per miseria dai
Questi consigli, ché spender non sai.

Mirare is consistently replaced by *guardare*, unless the sense specifically required is that of 'guardare *attentamente*', '*am*mirare'; and this explains Berni's own adoption of the word at C14/15[2],

> Bo. Con grosse torre e belle a *ri*guardare
> Be. Con grosse torri, e vaghe anche a *mirare*

where he wishes to drop a redundant prefix; or again at C41/61[3-],

> Bo. Il conte *ri*guardando assai fu *vago*,
> Che piú Aridano il perfido non vi era
> Be. Fermossi il conte, di *mirarla. vago*,
> E lieto ch'Arridano or piú non v'era[50]

where, in addition to dropping the same prefix in *riguardando*, he also needs to adjust the meaning of the adjective *vago*. The noun *riguardo* itself is generally confined to the meaning of 'rispetto' in Berni's usage. Where Boiardo has the phrase *fare riguardo* in rhyme, Berni can easily correct by using sguardo, as he does at C19/20[7] ('fece *riguardo*' → 'vòlto lo *sguardo*') or C40/22[1] ('fie' *riguardo*' → 'volse il *sguardo*'); and no doubt the regularity of this substitution will have helped to remind Berni of the local idiom used by Pulci, which he may call upon if he needs to drop *riguardo* in a clichéd phrase, as at C59/54[4]:

> Bo. Stava da canto *con molto riguardo*
> Be. S'era tratto in disparte *a bello sguardo.*[51]

Berni accepts *girone* on its first appearance in the original poem at C14/22[-6]:

> Be. Sol la rocca di sopra s'è difesa
> Nell'alto sasso ch'è sopra 'l *girone*.

On this occasion Boiardo has troubled to distinguish the term from both *rocca* and *sasso* (and Boiardo's preposition here, in the phrase *dentro dal zirone*, is somewhat clearer, perhaps, than Berni's); but Berni subsequently eliminates *girone* when Boiardo begins to adopt it as a convenient rhyme variant term with the meaning of 'citadel' rather than 'circuit of walls', as from C15/56[8]:

> Bo. Restò la guarda de il forte *girone*
> Be. E la guardia al *castel* notte e dí fanno.[52]

It is in any case quite typical of Boiardo to make use of an extended meaning in working the rhyme.[53] Thus Berni may occasionally choose to drop *novella* applied generically in the sense of 'cosa', as at C31/31[5]:

> Bo. Astolfo non attende a tal *novella*
> Be. Al duca Astolfo non attende a quella.[54]

On the other hand, he agrees to keep the same term in direct speech at C27/15[3-],

> Be.   . . . Io so ch'al terzo giorno
> Non dureria fra noi questa *novella*:

where the narrative itself continues in a most colloquial vein in Berni's following line:

> Be.   Però vuol metter presto il pane in forno.

More frequently, Boiardo employs the word *lena* in rhyme as synonymous with 'forza', in which case Berni will normally seek to substitute the rhyme, as at C39/18[4]:

> Bo.   Come colui che avea soperchia *lena*
> Be.   Ché la sua *forza* vien da buona vena.

But the *rifacitore* is sometimes prepared to allow *lena* as a variant when reinforced by the more accurate term *forza*, as follows:

smisurata lena → gran *forza* e lena	(C33/77[1])
di soperchia lena → di superchia *forza* e lena.[55]	(C19/25[1])

And indeed he may choose to muster more comprehensive support for this particular rhyme word:

> Bo.   Pensati se egli avea soperchia lena
> Be.   Era di quella *forza* e *core* e lena   (C53/49[3])
>
> Bo.   Ciascun di questi è fiero e di gran lena
> Be.   Ognun di loro ha *core* ed *arme* e lena.   (C64/63[5])

Sermone, though, is definitely unacceptable when it is meant to denote 'speech' in general, as at C21/8[4]:

> Bo.   Ché chiaro aveano inteso quel *sermone*
> Be.   C'han ben intesa la proposizione.

We can infer, then, that where Berni himself has recourse to the same term as a means of solving the rhyme at C52/53[1],

> Bo.   Non aspettâr piú oltra e duo baroni
> Be.   Non aspettamo piú lunghi *sermoni*

his licence is intended as a sardonic gloss on the crusading tones of Charlemagne's speech as developed in his preceding stanza:

> Be.   Io non gli stimo tutti un fil di paglia,
>   *Circoncisi, marran,* popol *immondo.*[56]   (/52[5-6])

More frequent again is Boiardo's collocation of *mente* in rhyme to function in effect as a semantic latinism for 'animo'. This usage is also resisted by Berni, as in these characteristic examples:

> Bo.   Turbato for di modo nella *mente*
> Be.   E fatto nel suo *cor* molto dolente   (C49/25[3])
>
> Bo.   Rimase assai turbato ne la *mente*
> Be.   Della partita sua restò dolente.   (C60/41[2])

In such cases Berni may also be dissatisfied with the limpness of Boiardo's prepositional phrase, since he again chooses to revise where *mente* is applied in a more apposite, though still scarcely idiomatic way, to indicate internalized speech:

Bo.   E parlava *tra sé nella sua mente*
Be.   E *fra se stesso* ragiona sovente   (C44/30[3])

Bo.   Ciò ragionava il conte *in la sua mente*
Be.   Cosí dicea *fra sé* segretamente.   (C58/42[7])

Sometimes Berni does not approve the word *pensiero,* which Boiardo may use at one remove as a variant for *mente* itself: thus he substitutes the rhyme at C67/22[4],

Bo.   Non vi turbati ponto nel *pensiero*
Be.   . . . tanto piú il *core* abbiate fiero

and he adapts the sense in the case of C53/16[6]:

Bo.   Che non capía di doglia nel *pensiero*
Be.   Chi potria ben *pensare* il suo *pensiero*?

Now, Boiardo's impulsive style allows considerable interchange between related words in the rhyme position, and Berni is quick to sense when Boiardo lets a word drift too easily from its exact meaning. We can test how Berni reacts in connection with the 'rhyme field' which has *modo* as its nuclear word. It has to be remembered, of course, that formal and metrical factors may also be involved from time to time. For example, Berni disapproves of *nullo* as an adjectival form, so that 'per *nulla* maniera' is substituted by '*modo* non era' at C5/83[3], and 'per *nulla* guisa' is dropped from rhyme at C31/55[6]. Or again, Berni may be concerned to eliminate a synaloepha, so that '*a*^ogni partito' is adjusted to '*farebbe* ogni partito' at C40/52[1], while a change of rhyme introduces '*ad* ogni *via*' for '*a*^ogni *rasone*' at C27/36[8]. But it is still clear that Berni works to reduce Boiardo's freedom in selecting variant terms with the sense of 'modo' in rhyme. *Via* and also *guisa* seem to be acceptable alternatives for Berni, although both terms can appear awkward in conjunction with *modo* itself, as these next revisions suggest:

Bo.   Ma questo è solo il *modo* e sola *via*
Be.   Ma o nessuna, o questa è sola *via*   (C30/82[5])

Bo.   Ma non ritrovo il *modo* né la *guisa*
Be.   Ma io non trovo il *modo* che vorrei.[57]   (C34/62[3])

Maniera is retained in the same combination, as at C4/74[4],

Be.   Perché non trova *modo* né *maniera*

and Berni also inserts *modo* in support of *ragione* at C9/31[3]:

Bo.   E del suo scampo manca ogni *ragione*
Be.   Né d'uscir vede *modo* né *ragione*.[58]

But the modest adjustments that Berni makes in the following pair of examples already suggest his keener perception of narrow semantic distinctions:

Bo. Dimandando *a* qual *modo* e *a* qual *partito*
Be. Domandando *in* che *modo*, *a* che *partito*[59]   (C31/48[5])
Bo. Ma non si trova *modo* né *ragione*
Be. Ma nessun *prego*, nessuna *ragione* . . . .   (C42/55[1])

Berni will normally reject both *partito*[60] and *ragione*[61] where these terms are applied indiscriminately as equivalent to 'modo', as in the easy circumlocutions discarded at C45/14[7],

Bo. E lui dice ridendo *a qual partito*
Be. Racconta il ladroncel sí *come* er'ito

and at C39/37[1]:

Bo. Ma non te sapria dir *per qual ragione*
Be. Ma non ti saprei dir *come* il ghiottone . . . .

Nor are these the only amenable words that Boiardo can slip into the rhyme position. Berni is also called upon to eliminate *mestieri* (or *mestiero*) and *pensiero* used in a sense approximating to that of 'modo', as follows:

Bo. Ché trarti quindi non sería *mestieri*,
     Né l'arte mia varrebbe, on altro aiuto
Be. Non basterebbon cento mondi interi,
     Né tutta l'arte mia per darti aiuto   (C38/27[3-4])
Bo.   . . . e non vi era *pensiero*
     Che mai bastasse di poter fuggire
Be. Rimaner conveniva prigioniero;
     Né mai per *modo* alcun potea fuggire.[62]   (C17/10[6-7])

And in a conventionalized context Boiardo may resort to an even more unlikely alternative, as in the related examples at C6/36[7],

Bo. E mentre che 'l combatte *in tal riguardo*

(Berni responds here by changing the rhyme) and C40/15[3]:

Be. Mentre che contendeano *a tal lavoro*
Be. Mentre che contendean *cosí* tra loro.[63]

In both cases Boiardo's rhyme variant term still suggests a devious synonymity with the key word *modo*.

In examples of this kind Boiardo subscribes to an easy compromise with the constraint of rhyme; and Berni works to render Boiardo's rhyme usage both more natural and more disciplined. He tends to be suspicious, for example, of a series of unidiomatic verbs, several again of Gallic origin, which Boiardo employs with a dependent infinitive construction; and in these circumstances he is usually prepared to substitute the rhyme, which he does at C20/58[6] ('presto . . . *se procaccia*' → 'la strada spaccia') or C42/68[3] ('de giongerla . . . *se argumenta*' → 'la vuol giugnere . . ., ma stenta'), and sometimes to abandon the rhyme altogether, which he finds necessary at C4/60[5] (*se procura* → *si studia e sforza*) or C54/7[7] (*non se attenta* →

non ardisce).[64] Or again, Berni may intervene where a stereotyped inversion points to the rather mechanical suggestion of the rhyme. Characteristic examples are those at C32/7[-6],

Bo.	Or se Marfisa un sol colpo non falla,
	Per sempre il pone *della vita in bando*
Be.	Or se Marfisa un sol colpo non falla,
	Colui può dire: Io mi ti raccomando

where Berni's solution has a naturally colloquial ease; and at C38/23[8],

| Bo. | Ché senza lui sería *de vita cassa* |
| Be. | Ché 'l viver senza lui mi fora pena |

where his revision is subdued and simple, but yet unforced.[65] The naturalness of a given rhyme word may depend, of course, on its occasional semantic context: thus Berni drops *digiuno* at C1/20[7], where the word's intrinsic meaning is left in abeyance,

| Bo. | E de' costumi de' Cristian *digiuno* |
| Be. | Né costume cristian *sapendo* alcuno |

whereas at C52/58[5-] he is able to vindicate Boiardo's rhyme by giving substance to the metaphor, as follows:

Bo.	Benché gli sería meglio esser *digiuno*
	Di cotal prova e di cotale inciampo
Be.	Benché meglio gli fora esser *digiuno*
	Di cosí duro *pasto* e strano inciampo.

But Berni will generally wish to tighten up any deliberately circuitous handling of the rhyme. He therefore dispenses with a number of loose circumlocutions which Boiardo uses to fill the semantic role of a simple adverb of place, including 'in quel *distretto*' (C26/52[7]), 'de quel *sito*' (C22/48[8]), 'in ogni *canto*' (C58/67[4]), 'a ogni *cantone*' (C35/20[5]), and, most commonly, 'in quel *confino*' and 'in ogni *lato*'.[66] And if Boiardo supports this kind of circumlocution with a more customary adverb phrase, his insertion merely enhances the formulaic effect of the line:

Bo.	E da *ogni* parte, da *tutti* i *confini*	
Be.	Eran venuti i lontani e i vicini	(C1/12[3])
Bo.	Che in *ogni* parte, per *ogni sentiero*	
Be.	Di cui nell'uno e nell'altro emispero.	(C17/61[6])

The *rifacitore* is again more discriminating in observing the contextual relation of adverbial locutions placed in rhyme. For instance, he accepts *in abbandono* with reference to flight, as in the phrase '*fugge* in abbandono' at C10/49[6] or C64/41[7],[67] but he stops short of Boiardo's more liberal usage as illustrated at C16/38[5]:

| Bo. | Ed io prometto e giuro *in abandono* |
| Be. | Ed io prometto, e per attender sono. |

The same rhyme substitution occurs again, in fact, in a comparable example at C21/58^{-7}:

> Bo.   Se sempre il tuo volere al mio preposi,
>   Come fatto ho di certo *in abandono*
> Be.   Se sempre il tuo volere al mio preposi,
>   Come fatt'ho da poi ch'al mondo sono.[6 8]

And elsewhere too the looseness with which Boiardo applies the adverbial phrase will often verge on cliché, thus again:

> Bo.   Poi messe a bocca il corno *in abandono*
> Be.   Poi manda fuor del corno un fiero tuono   (C24/30^1)
>
> Bo.   Che è scosso la catena *in abandono*
> Be.   Alla catena diede un squasso buono.[6 9]   (C63/40^4)

Berni is inclined to reject a number of adverbial locutions used by Boiardo in rhyme. Some occasional exclusions no doubt involve sub-standard expressions, such as *al sodo* (C4/19^6), *di rondone* (C4/44^3), *di banda* (C50/20^8), and *di storzone* (C52/60^5). Berni has retained the dialectal *in tondo* at C52/7^8,

> Be.   Seppel la terra e 'l mar che gira *in tondo*

but only in order to preserve intact a series of five successive stanzas constructed on identical rhymes. One or two recurrent locutions are vitiated on formal grounds, such as *di saldo* and *di leggiero*.[7 0] In some cases Berni insists on discarding the prepositional element of the expression, as with *di certo* or *in prima*. And in others he may be reacting to the quasi-formulaic cast of Boiardo's phrase:

> Bo.   Alla marina *giú* discese *al basso*
> Be.   Cammina alla marina di buon passo   (C6/57^5)
>
> Bo.   Turpino il dice, io nol *so per espresso*
> Be.   Turpin lo dice; io mi riporto ad esso.   (C49/15^7)

But Berni's more disciplined lexical taste still acts as a reinforcing motive for dispensing with the locutional type, as in these further examples:

> Bo.   E via per l'aria se ne va *di botto*
> Be.   E per l'aria ne va *più che di* trotto   (C5/28^8)
>
> Bo.   La dama il capo gli tagliò *di netto*
> Be.   La donna il capo gli spiccò dal petto   (C66/32^3)
>
> Bo.   Facendo il suo volere *a compimento*
> Be.   E di ciò ch'a lui piacque fu contento   (C51/45^4)
>
> Bo.   E Rodamonte disse:— Io vedo *a pieno*
> Be.   Disse a Ruggiero il figlio d'Ulïeno.   (C64/62^6)

Berni also exercises a degree of restraint in respect of a series of adverbial formations on the pattern of *alla scoperta* (which he allows, for example, at C36/61^5 or C49/63^2). Sometimes he limits the application of a particular locution, as with *alla sicura* (generally accepted, but not of 'promising' at C45/56^3), *alla distesa*

(admitted of 'flight' at C50/23[7], and of 'pursuit' at C64/34[3], but not of 'cutting and thrusting' as at C23/12[6], C43/70[4], etc.), *alla spiegata* (retained of 'sailing' and with a favourable wind at C49/4[7], but subsequently dropped at C49/41[3] and C51/25[5]), and *alla seconda* (which Berni would appear to prefer as reinforced by *dietro* at C59/15[5]). Berni adds *alla sfilata* to the canon (at C4/79[5]), but the predominant trend of his revisions is the other way, as confirmed by the elimination from rhyme of *alla disciolta* (C51/11[2], C66/25[3]), *alla nascosa* (C22/57[5]), *alla palese* (C53/54[5]), *alla polita* (C38/41[4], C50/22[4]), *alla reale* (C54/56[3]), *alla recisa* (C34/62[5]), *alla spiccata* (C6/46[2]) and also *alla disparte* (C65/22[5]).[71]

Alla finita is to be seen as a rather different form of locution, involving a suffixal variant which Bembo sees as an archaism (p. 281) and which Berni declines to take up, as at C66/29[6]:

Bo.　Or, mostrando cadere *alla finita*
Be.　Tal che mostrando *al fin* d'esser finita.

Nor does Berni accept other occasional forms based on a participle, like *a sua vita finita* (just previously, at C66/24[8]) or the definite gallicism *al suo vivente* (C54/32[3], etc.). Another locution which he normally prefers to discard, perhaps on account of the grammatical incongruity of its form, is *a più non posso*, which disappears, for example, at C58/54[8]:

Bo.　Avanti van correndo *a più non posso*
Be.　Vanno innanzi correndo a schiere in grosso.[72]

But the most common adverb phrase, and the most common instance of lexical cliché, that Berni must repudiate in the *Rifacimento* is *a mano a mano*, which Boiardo applies continually in the sense of 'tosto'. The *rifacitore* shows considerable resourcefulness in replacing this usage, as at C49/40[5-],

Bo.　Però, se egli era desso, *a mano a mano*
　　　Vedesse quel paese disgombrare
Be.　S'egli era quel, sgombrasse *tosto* il piano,
　　　Ché male i fatti suoi potrebbe fare

where Boiardo's *disgombrare* directs Berni's rhyme substitution; or again, just four stanzas later, at C49/44[7-],

Bo.　Per trovarsi a Parigi *a mano a mano*,
　　　E dar di sua amistate al conte Gano
Be.　Per giungere a Parigi dove è Gano,
　　　Gan traditore, e porgli il naso in mano

where his solution is at once visual and humorous, and lexically sound.[73]

CHAPTER EIGHT

CLICHÉ

Berni's weariness with the labour of rewriting Boiardo breaks into the open at C60/34, in what is almost a cry from the heart against the limitations of the medium in the staple business of describing combat. Here Berni has declined to grapple at close quarters with the original text, and seeks refuge instead in a public apology:

> Be.   Ecco gli scudi rotti, ecco dell'armi
> Vestita intorno e coperta la terra;
> Una stampa uniforme sempre parmi
> Usar quand'io descrivo questa guerra:
> Ma sia chi legge contento scusarmi,
> Ché quel che crede che si possa, l'erra,
> L'assalto raccontar di dui valenti
> Con altre aspirazioni ed altri accenti.

Boiardo's version follows, its uniformity stamped by the conventional procedures of disparaging simile (line 1), mercantile metaphor (lines 5-6) and agonistic litotes (lines 5 and 8):

> Bo.   Come loro arme sian tela di ragna,
> Tagliano squarci e fanno andare al prato.
> Di piastre era coperta la campagna,
> Ciascadun de essi è quasi disarmato,
> E l'un da l'altro poco vi guadagna:
> Sol di colpi crudeli han bon mercato;
> E tanto nel ferir ciascun s'affretta,
> Che l'una botta l'altra non aspetta.

But Berni's alienation at this point would seem to be prompted less by these specific constituents of Boiardo's stanza than by the demanding standards that he consistently adheres to as *rifacitore*, in attempting, as he must have supposed, to rescue Boiardo's entire poem from saturation by cliché.[1]

'I moduli stilistici e lessicali tradizionali sono piú che ampiamente e incondizionatamente ripresi dal Boiardo'. Such is the assessment of Rosanna Pettinelli (II, 397), who sees the tradition of the *cantari* as an integral part of Boiardo's formation as a narrative writer. The primitive character of Boiardo's epic diction reflects his

priorities as a narrator. As a rule he puts narrative pace before expressive point, freeing himself from the constraints embodied in the *ottava* structure by recourse to formally predetermined, or at least easily determinable, modes of expression. Berni for his part applies himself systematically to disperse, or at least to camouflage, many of the more formulaic or over-exploited of Boiardo's narrative topoi, with the result that he is committed to a thoroughgoing revision not only of the grammar but of the whole stylistic construction of the *Orlando Innamorato*.

Berni will usually resist Boiardo's mechanical use of a pseudo-simile, as in the two examples which follow:

| Bo. | *Come colui* che a meraviglia è fiero | |
| Be. | Perch'era forte non men che leggiero | (C46/57²) |

| Bo. | *Come colui* che molto fo cortese | |
| Be. | Perch'era un re magnanimo e cortese. | (C58/44²) |

In such cases the pattern of Boiardo's easy connecting phrase gives him a ready-made *a minore* hemistich. But the formulaic effect initiated by the pseudo-simile may well be compounded by another stereotyped phrase called in to round off the line, thus again:

| Bo. | *Come colui* che fu *senza paura* | |
| Be. | Che mai non ebbe in sua vita paura | (C33/43²) |

| Bo. | *Come colui* che ha forza *oltra misura* | |
| Be. | Che volse fargli peggio che paura.² | (C27/10²) |

And Boiardo's willingness to fall back on clichéd phraseology is in large measure dictated by the pressure of the rhyme, 'necessità che egli sente come del tutto esteriore e che si affretta a soddisfare con la prima zeppa che gli viene in mente'. The comment is Bigi's (p. 132), although Bigi is not the only critic to observe the incongruity with which Boiardo refers to the importunate Malagigi, at Bo. I, 1, 48², as 'quel cristian *gradito*'.³ On this occasion we may legitimately suspect a parodistic intention on Boiardo's part. But his adoption of such formulae is for the most part unequivocal and acquiescent; and the extent of Boiardo's reliance on the routine clichés of the *cantari* bears out the contention made by Rajna in his study of the *Furioso* that 'il culmine vero nella storia del romanzo cavalleresco italiano è rappresentato dal primo, anziché dal secondo *Orlando*' (p. 39).

Epithet, antonomasia, apposition

Bigi has recognized more honestly than most commentators the predictability of Boiardo's use of epithet in the *Innamorato*.⁴ It is a matter of almost ritual convention in Boiardo that night should be *bruna* or *scura* and fire *ardente*, that a horse should be *corrente* and a battle *fiera* or *dura*. Berni often takes the trouble to oust such idle attributives, and the solution may be no trouble at all where the rhyme term can be instantly absorbed through a change of grammatical function, as at C16/20⁵,

> Bo. E già durata è *la battaglia dura*
> Be. Già *è durata* la battaglia, *e dura*

or at C39/6[8]:

> Bo. Che giú callava per *l'acqua corrente*
> Be. Ch'a seconda venia per *la corrente.*[5]

Boiardo is particularly addicted, as we shall see, to the personal epithet used in antonomasia. But irrespective of syntactic collocation, Berni imposes some restrictions among epithets pertaining to the more primitive 'late-Gothic' lexical stratum identifiable in the *cantari*. These 'baronial' epithets (and, as we know, Berni usually declines to use the term *barone* itself) can be conveniently examined by reference to the traditional division of 'cortesia' and 'valore'. Berni largely eliminates the 'courtois' type, whereas the 'preux' type tends to be more resistant; although, conversely, he usually excludes *prode* (or *prodo*), while retaining *cortese*, as happens at C17/8[6] ('sí *prodo* e sí cortese' → 'sí *virtuoso* e sí cortese').[6] Berni's running-down of the 'courtois' strain is evidenced by his virtual exclusion of epithets such as *accorto, compiuto, degno, drudo, fiorito, iocondo, pregiato, reale, sereno* and *soprano*.[7] Typically, of course, Boiardo's collocation of the epithet in easy coincidence with the rhyme reinforces Berni's response. Thus Berni is willing to accept the term *eletto*, which he inserts, for example, at C35/64[2] ('un cavalier *eletto*'); but he rejects this epithet at C5/79⁻[2], where the inertness of Boiardo's usage is exposed by the redundant apposition:

> Bo. Che se non fosse lui stato afatato,
>   Come era tutto, *il cavalliero eletto*
> Be. Ché se tal grazia non gli avesse dato
>   Dio, che per suo campion *l'aveva eletto.*

Berni's sensitivity to the clichéd effect of Boiardo's antonomastic use of epithet is nicely illustrated by his adjustment at C46/29[5]:

> Bo. Sempre piú viene *il giovanetto vago* / Di ben ferire...
> Be. Fassi della battaglia ognor piú *vago* / *Il giovinetto*....

Here the revised word order, by clarifying the predicative role of *vago*, removes the formulaic impression falsely created by Boiardo's second hemistich. And where Berni himself chooses to insert *adorno* at C1/73[5], the antonomasia in which the epithet occurs (*il giovinetto adorno*) turns out to be a compilation of two separate instances from Boiardo ('il cavalliero *adorno*', at Bo. I, 1, 62[8]; 'il *giovanetto* franco', at Bo. I, 1, 69[1]), both of which have disappeared in the *Rifacimento* version.[8] Similarly, the term *adatto* is one which Berni admits but very occasionally, as at C18/41[4],

> Be. Quanto ti veggo piú *gagliardo e adatto*[9]

and here it is probable that Berni's pairing, as well as allowing Orlando courteously to reciprocate the form of Agricane's earlier compliment ('Tu se' per certo un uom

forte e valente', at /39^3), is simply the most 'faithful' rendering the *rifacitore* can allow himself of Boiardo's *franco e soprano* (at line 3 of the corresponding stanza). *Soprano* is the personal epithet which Berni most frequently has occasion to suppress in the *Rifacimento*;[10] while *franco* too is consistently rejected as a chivalric attribute in the initial phase of the poem, although this policy is eventually relaxed.[11] There are a number of epithets specifically denoting valour which Berni clearly sees as intrinsically less obsolete, such as *ardito*, *gagliardo*, *valente* and *valoroso*; but in other cases he is likely to seek an alternative solution, as at C5/74^6,

Bo.   Monta alla cima *quel baron aitante*
Be.   Monta alla cima *il gran signor d'Anglante*

where Berni substitutes the titular form of antonomasia which he adheres to as a legitimate device of the genre; or again at C18/29^{1-},

Bo.   Cosí dicendo *il principe animoso*
              Stringe Fusberta, il suo tagliente brando
Be.   Cosí dicendo, e spinto dal furore,
              Torna verso Marfisa *com'un vento*

where the etymological sense of Boiardo's epithet re-emerges in Berni's simile.

On the distaff side, too, Berni eats away at Boiardo's store of courtly epithets. So, at various points, he drops *adorna*, *felice*, *fiorita*, *ioconda*, *piacente*, *polita*, *pregiata*, *pura*, *serena* and *vaga*, all of them qualifying *dama*, which, as we have seen, is itself regularly excluded as a gallicism no longer in vogue. Berni does accept *dilicata* at C12/76^6, but here the context gives him a rational motive for retaining the epithet:

Be.   Fece il sugo la sua operazione
              Piú tosto nella donna dilicata.

And while he may well consider *peregrina* to be a naturally more elegant word, there is still the attraction of a distichal parallelism to reinforce his adoption of this epithet at C33/10^{-4}:

Bo.   Ben la ringrazia *il cavallier soprano*:
              Lei monta il palafreno e via camina
Be.   Grazie le rende *il senator romano*;
              Monta a caval *la donna peregrina.*[12]

Generally, in eliminating a feminine attributive of the traditional type, Berni will go for the most direct solution which presents itself, and the process of suggestion is clearly traceable in the following examples:

Bo.   Ché *non volse* fuggir *la dama vaga*
Be.   Però che di fuggir *non era vaga*   (C65/49^2)
Bo.   E soi capegli a sé sciolse di testa,
              Ché ne *avea molti la dama ioconda*
Be.   Da poi la treccia si sciolse di testa,
              Di cui la bella donna in copia *abbonda.*   (C61/37$^{1-2}$)

But his revision sometimes incorporates a stylish periphrasis which points to a deliberately more sophisticated manner of referring to ladies, as at C11/9$^{5-6}$,

> Bo. E incontinente un messo ebbe a mandare
> Dentro alla terra, *alla dama fiorita*
> Be. *A quella che i pensier suoi regge e guida*
> Manda nell'alta rocca un messaggiero

or again at C32/50$^{5-6}$, where Boiardo's own periphrasis is recast in more consciously Petrarchan terms (on the model of *Canz.* CXXIX, 71):

> Bo. Eti scordato adunque il viso umano
> Di quella che d'amor *te ha il cor ferito*
> Be. Dunque tu t'affatichi adesso in vano
> Per quella che sí dolce *il cor t'invola.*

Stock epithets used to describe the human face are also closely reviewed by Berni, and occasionally with masculine reference too, as in the case of C64/25^{3},

> Bo. Senza elmo apparve il suo viso *fiorito*
> Be. Aveva il viso bianco, impallidito

or C54/46^{6}:

> Bo. Benché ha lo aspetto umano e *delicato*
> Be. Benché d'aspetto umano, allegro, e *grato.*^{13}

From time to time Berni may have to pick his way between conflicting priorities. Thus he drops *polita*, in an adjustment following closely upon the preceding example, at C54/53^{5},

> Bo. Sí *vaga* nello aspetto e sí *polita*
> Be. Sí *vaga* nell'aspetto e sí *gradita*

(still with masculine reference, to 'una persona sopra naturale'); whereas in the following canto he does admit *pulita* with a supporting epithet (now with feminine reference again) at C55/16^{4}:

> Bo. Gli occhi avea neri e faccia *colorita*
> Be. Con gli occhi neri, *leggiadra* e *pulita.*

Or again, having chosen to eliminate Boiardo's *colorito* at C42/49^{1},

> Bo. Ciascun guardava il viso *colorito*
> Be. Ognun la guarda attonito e smarrito

·Berni has recourse to the same epithet himself, though now with the same supporting term as before, at C52/14^{4}:

> Bo. Tra quelle dame dai visi *fioriti*
> Be. Tra que' volti *leggiadri* e *coloriti.*

In this last example Berni has extracted Boiardo's use of *da* in an attributive function, and this preposition also disappears as part of a number of other hemi-

stichs, like 'dal viso *vermiglio*' (C5/32[6]), 'dal viso *sereno*' (C13/65[7]), 'dal viso *rosato*' (C34/30[4]), in which Boiardo's taste in epithets is revealed as traditional to a degree.[14] And if Berni does agree to retain one of Boiardo's more routine epithets, he may well compensate by setting it with more finesse, as at C25/18[7],

> Bo.   Dico Morgana *da* quel viso adorno
> Be.   Quella che 'l viso ha sí bello e sí adorno

where Boiardo's attributive hemistich has been enlarged into a linear periphrasis; or at C47/40[2-],

> Bo.   Verso le dame *dai* visi sereni,
>   Perché volevan tutti ad ogni patto
>   Aver di quella carne e corpi pieni
>
> Be.   Alle due donne, che i *visi sereni*
>   Avevan di *color di morte* fatti;
>   E di paura i *petti* avendo pieni. . .

where Boiardo's staple combination of noun and epithet is made to participate in a structured pattern of parallelism (*visi/petti*) and antithesis (*sereni/color di morte*).

The term *sereno* provides the key to a more elaborate piece of rewriting in canto 3, when, at the close of Angelica's lament, Boiardo's indulgence of the 'courtois' epithet is abandoned in favour of a Petrarchistic representation of grief in Berni:

> Bo.   Con tal parole il bianco palafreno
>   Dismonta al prato *la donzella vaga*,
>   E dove giacque *Ranaldo sereno*,
>   Bacia quelle erbe e di pianger se appaga
>
> Be.   *Oscuro* fa quel bel viso *sereno*
>   La nebbia de' sospir; bagna ed allaga
>   Quel delicato petto e quel bel seno
>   L'acqua del pianto, del qual sol s'appaga.[15]   (C3/58[1-4])

And generally speaking, it is to a Petrarchan standard that Berni tries to bring the portrayal of feminine beauty in the *Rifacimento*. Thus he erases the more primitive lyrical colour to be found in Boiardo's description of Angelica at C5/32[4],

> Bo.   Netta come ambro, e bianca come un giglio

and similarly at C8/17[5-6]:

> Bo.   Essa è piú bianca che ziglio nel prato,
>   Vermiglia piú che rosa in su la spina.

Elsewhere too Berni throws away the flowers and brings in the sun as a more enduring literary emblem, as at C10/18[-4],

> Bo.   . . . a cui non se pareggia
>   *Rosa* piú fresca de il mese de maio
> Be.   . . . che pareggia
>   *Il Sol* quand'è piú il ciel sereno e gaio

or again, earlier in the poem, at C1/24^{-6}:

Bo. Essa sembrava matutina stella
E *giglio* d'orto e *rosa* de verzieri
Be. Parea l'oriental lucida stella;
Anzi pareva *il sole*, a dir il vero.[16]

Berni's alternative in both these examples is partly directed by the need to eliminate an unwanted gallicism (*maio*; *verzieri*). There is no such complication though in the stanza that comes next in the opening canto, which Berni rounds off with a direct reminiscence of Petrarch:

Bo. Dico, bella parea ciascuna, quando
Non era giunto in sala ancor *quel fiore*,
Che a l'altre di beltà tolse l'onore
Be. Ma tutte furo assai men belle, quando
Venne; e le fece tal *quel vivo sole*,
Qual le minori stelle il nostro suole.[17]   (C1/25$^{6-8}$)

But Boiardo himself may choose to close a stanza on almost identical lines, as he does at C3/78$^{7-8}$:

Bo. Tal sarebbon con lei, qual esser *suole*
L'altre stelle a Dïana, o lei col *sole*
Be. Tai son con lei qual con Dïana suole
Una stella minore, ella col sole.

Here Berni's adjustment, while still contributing an extra Petrarchan touch ('Una stella *minore*'), is basically designed to provide a stricter grammatical agreement; and Berni's 'Petrarchan' revisions often play a consolidating, rather than an innovatory, role.[18]

As well as making a critical scrutiny of Boiardo's use of epithet, Berni extracts a number of other formulaic designations of a medieval cast. Thus he eliminates a series of epithetic locutions with the preposition *di*, such as 're *di* valimento', 'sir *di* valimento', 're *di* valore', dama *di* valore', 'Ranaldo *di* valore', 'Olivier *di* possanza', 'Oberto *di* alto affare', 'cavallier *di* alto ardimento'. Again, the rifacitore will usually reject the prepositional element in attributive hemistichs introduced by *a* or *da*, like those at C16/44^1 ('Agricane *alla* corona d'oro'), C26/13^4 ('Adriano *a* l'elmo incoronato'), C3/60^6 ('l'Argalia *dalla* forte armatura'), and C58/15^3 ('Arigalte *da* la insegna bianca'). The preposition *da* is perfectly acceptable, though, in a purely titular designation of the kind that Berni reverts to at C15/56^4,

Bo. Chiarïone ed Oberto *de alto affare*
Be. Brandimarte ed Uberto *dal lïone*

or at C31/8^4:

Bo. *Astolfo* a seguitarlo non fu tardo
Be. Andògli dietro *il duca dal liopardo*.

And Berni devises his own comic formulation on this pattern to caricature the latter character's line in extravagant patter,

Bo. Diceva a loro Astolfo:— Se io pensasse
Be. Diceva Astolfo *dalle selle basse*   (C10/28[3])

where Astolfo's new style and title has been prepared for by an earlier comment at C7/47[5] (Be: 'Er' un gran valentuomo *a selle basse*).[19]

Another primitive feature which Berni generally repudiates is the kind of popular synecdoche (used in apposition or antonomasia) exemplified in phrases like *lo animoso core* (C10/41[4]), *la anima di foco* (C43/51[1]), *la anima sicura* (C68/43[2]), *quella anima ardita* (C37/43[2]), *quella anima franca* (C52/43[5]), *quella anima accesa* (C52/30[1]). Here Berni's resistance is reinforced by the fact that Boiardo usually employs this phrase type as a formulaic second hemistich; so that Berni may be willing to accept a synecdoche adjusted so as to avoid an apposition, as at C62/11[6−],

Ettor, l'anima franca → *quell'*anima franca / *D'*Ettore

or even to introduce a synecdoche himself in the case of C39/10[5−],

Bo. Ora torniamo alle *gente* animose,
      Dico a' nostri baron. . .
Be. Van verso lui *quelle anime* animose
      De' nostri cavalieri. . .

although here the etymological word-play serves almost as a parodistic gloss on the trope. But Berni's more typical procedure is to ease out the synecdoche along with the apposition, perhaps by substituting an elementary simile,

Bo. Vien furioso, quel cor di leone
Be. Ne vien irato *a guisa di* lïone   (C18/12[3])
Bo. E batte e denti quella anima fiera
Be. E batte i denti *che par* una fiera   (C26/4[4])

or in some cases by recourse to a pseudo-simile:

Bo. Avvengaché quello animo infiammato
Be. E *come* impazïente e disperato   (C3/62[5])
Bo. E sempre, in sogno, quello animo fiero
Be. Benché, *com'*adirato era ed altiero.[20]   (C27/50[3])

A simile again provides Berni with his solution at C15/21[7],

Bo. Scrolla la testa *quella anima insana*
Be. Crolla la testa *come cosa* insana

whereas at C60/7[5] it is the *rifacitore* who admits an almost identical formulation (but now avoiding the latinism) to that ousted previously:

Bo. Or così stando in su quella fiumana
Be. Stando così *quell'anima mal sana.*

In this second case, though, Boiardo's absolute construction really calls for the insertion of a subject, and Berni's synecdoche follows hard on a *proemio* which specifically censures Orlando's ill-directed 'disio'. We can see a similar justification for Berni's adoption of the same phrase type at C26/9[3],

Bo.   E tanta fretta avea quella giornata
Be.   Tanta fretta ha *quell'anima dannata*

where the synecdoche looks back to a *proemio* which cites Orlando as a victim of 'la maladetta gelosia';[21] and again at C67/9[-2],

Bo.   Di Biserta è venuto il cavalliero
      Per trare il conte fuor de la fiumana
Be.   Veniva da Biserta il cavaliero,
      Quell'anima cortese, saggia, umana

where the apposition identifies 'il nostro Brandimarte', the model for the foregoing *proemio* on the wholesomeness of marriage. On this last occasion, also, the designation celebrates the character's unstinting courtesy, while the trope is enhanced by a triple string of adjectives; and synecdoche can be a positively stylish device in an overtly lyrical context, as Berni applies it to Boiardo's Tisbina:

Bo.   Ma poco viene a dir, ché quella altiera
Be.   Ma quell'*anima* casta, saggia, altiera[22]   (C12/13[5])

Bo.   Che quella dama in vista grazïosa
Be.   Che quell'*anima* bella e grazïosa.   (C12/19[5])

Contextual register, then, as well as syntactic collocation, can be a relevant factor in determining Berni's response; and we may compare the differing outcomes at C7/69[6], where Berni drops Boiardo's apposition,

Bo.   Non v'è Ranaldo, *quella franca lancia*

and C35/62[5-], where his insertion of a similar turn of phrase is stylistically, as well as 'historically', in order:

Be.   Costui è certo *la più franca lancia*
      Che nell'istorie antiche e nelle nuove
      Si trovi scritto di tutti i Pagani.

But, at the close of C53/45, Berni only comes to terms with Boiardo's popular epic register by first extending the interrogative sequence and then appending an ironic gloss:

Bo.   Che debbo io dire al fin? che dirò in prima?
      Duo *fior di gagliardia*, duo *cor di foco*
      Sono a battaglia insieme a questo loco
Be.   Che debb'io dire in fin, che dirò prima?
      Dui *fior di gagliardia*, dui *cor di foco*?
      Fors'era me' tacer, che dirne poco.[23]

For the most part, in attenuating the more primitive features of Boiardo's diction, Berni works on a prescriptive rather than an empirical basis, and such a policy will sometimes occasion a loss of expressive vigour. Near the opening of the poem, for instance, at $C1/13^{3-4}$, an efficacious hint of menace is diluted by the formality of Berni's syntax:

> Bo. Il re Grandonio, *faccia di serpente*
> E Feraguto *da* gli occhi griffagni
> Be. Grandonio, il qual gigante fu e valente,
> E Ferraú che gli occhi avea grifagni.

In Boiardo's version here the appositional tag serves almost as a colourful nickname for Grandonio, and even the blunt prepositional phrase adds a primitive touch to the depiction of Ferraú.[24] But it is the original author who is much more consistently to be charged with inertness of expression. Thus he makes it a routine habit to install an easy combination of noun and epithet as an appositional appendage or as an idle recapitulation of a previously determined grammatical subject. And where Boiardo merely marks time in such mechanical reminders, Berni will seek to achieve more point and continuity, perhaps by applying a given rhyme in a more relevant way,

> Bo. Ma quel marchese, *ardito cavalliero*;
> Venne allo aiuto lui de Carlo Mano
> Be. *Fece* il marchese *da buon* cavaliero,
> Anch'egli andò a soccorrer Carlo Mano $(C7/22^{3-4})$
> Bo. L'elmo se alaccia *il cavallier gagliardo*,
> E non aveva piú scudo né lanza
> Be. E tanto piú *conviengli esser* gagliardo,
> Ché non aveva né scudo né lancia $(C24/60^{3-4})$

or by making a rhyme substitution which keeps the narrative from stalling:

> Bo. E gionse Avino, *il giovanetto ardito*
> Be. Il buon Avin per traverso ha ferito $(C52/35^{5})$
> Bo. Poi dà tra gli altri *quel saracin fiero*
> Be. Tra gli altri largo poi fassi il sentiero. $(C53/16^{4})$

We have noted earlier that Berni is reluctant to accept the article in apposition, and this factor in itself will tend to temper the rigidity of Boiardo's usage. But Berni is further inclined to dispense with the appositional relation itself, which he can easily do by means of a reduction to name and epithet,[25]

> Bo. Or ecco Sacripante, *il re gagliardo*
> Be. Ecco venir Sacripante *gagliardo* $(C14/18^{3})$
> Bo. Sin che Gradasso, *quel segnor altiero*
> Be. E stan cosí, fin che Gradasso *fiero* $(C7/75^{3})$

or else by dropping the name to allow a pairing of epithets:

Bo.	Sol Rodamonte, *il saracin feroce*	
Be.	Sol quel Pagan *intrepido e feroce*	$(C43/61^5)$
Bo.	Se Febosilla, *quella bella fata*	
Be.	Se quella *bella e graziosa* Fata..	$(C55/19^2)$

And from time to time Berni will manage to find a more 'interesting' solution, such as the less common simile substituted at $C4/87^5$,

Bo.	Sopra Baiardo, *la bestia leggiera*
Be.	Baiardo, ch'è leggier *più ch'una viera*

or the zeugma which he works in at $C7/66^4$:

Bo.	E perduto è Baiardo, *il bon destriero*
Be.	Perduto ho insieme l'*onore* e 'l *destriero*.[26]

Such revisions may be equally mannered in their way, but they still represent a more deliberate stylistic choice.

Boiardo's redundant use of an antonomastic designation to recapitulate a given subject is often exposed by the way subject and antonomasia are placed so as to enclose the distich, as follows:

Bo.	*Orlando* in braccio se l'avea recato,	
	E piangea forte *quel conte pietoso*	
Be.	*Orlando* in braccio se l'avea recato,	
	E gli porgeva conforto e riposo	$(C21/41^{5-6})$
Bo.	*L'Alfrera*, che gli è dietro, questi piglia,	
	Ché sempre lo seguiva *quel gigante*	
Be.	*L'Alfrera* tutti dui tosto li piglia,	
	Ch'andava drieto a Gradasso per fante.[27]	$(C4/82^{5-6})$

The underlying appositional nature of this disposition is reflected in the dropping of the article at $C34/40^{1-2}$,

Bo.	*Angelica* per questo se dispera,
	E ben se batte il viso *la meschina*
Be.	*Angelica meschina* si dispera,
	E si batte, e si strazia i cape' d'oro

where the epithet retreats in Berni's version from the marked formulaic position; and similarly in the dropping of the name at $C64/19^{5-6}$,

Bo.	*Rugier* quivi Ricardo a terra lassa
	E tra' la spada, *il franco giovanetto*
Be.	Quivi il cristian sopra la terra lassa,
	E trae la spada *il franco giovinetto*

where the retained antonomasia becomes functional for continuity. The appositional relation emerges still more obviously in the absence of a separate predicate to accompany the naming formula:

Bo.   *Ranaldo*, in cui dotanza non ha loco,
      Saltò nel mezo, *il paladino audace*
Be.   *Rinaldo*, in cui paura non ha loco,
      Salta nel mezzo intrepido ed audace $(C39/47^{3-4})$
Bo.   Salta del letto subito *il Danese*,
      Forte piangendo, *quel franco barone*
Be.   Salta dal letto subito *il Danese*,
      Piagnendo d'ira e di compassïone. $(C7/39^{3-4})$

In syntactic terms, then, these distichal examples are hardly to be distinguished from the linear pattern of apposition which Boiardo exploits (and Berni continues to reject) at C38/57^5,

Bo.   *Ranaldo* è avanti, *il* cavalliero ardito
Be.   *Rinaldo* innanzi va, ch'era il piú ardito

or at C16/51^7:

Bo.   *Agricane* il lasciò, *quel* segnor forte
Be.   In terra *il re Agrican* lasciò straziarlo.

Berni's use of antonomasia may be more permissive where the character designated is of a villainous nature, and he will occasionally introduce a recapitulation of his own as a source of disparaging emphasis, as follows:

Bo.   *Trufaldin* se ne andava tuttavia
      Ben mezo miglio a Ranaldo davante
Be.   *Truffaldin* pur nettava tuttavia,
      E mezzo miglio era innanzi *il furfante* $(C26/41^{1-2})$
Bo.   *Il capitano* fo il primo a fuggire,
      Perché degli altri avea meglior ronzone
Be.   *Il capitano* il primo fu a fuggire,
      Perch'era ben a cavallo *il poltrone*. $(C32/60^{1-2})$

Analogously, the *rifacitore* may be able to take over an existing apposition by giving it a more malicious, or else an altogether ironic, slant:

Bo.   Movese Urnasso, l'altro compagnone
Be.   Muovesi Urnasso, *quell'altro ghiottone* $(C6/70^5)$
Bo.   Eccoti Anselmo, il conte fraudolente
Be.   In questo Anselmo vien, *quell'uom valente.*^{28} $(C3/32^5)$

But these last examples represent an expressive indulgence on Berni's part, and his response is more characteristic in the case of C36/24, where Boiardo has two consecutive instances of antonomasia used in quasi-apposition:

Bo.   Primeramente *Avorio* il pagan trova,
      E ben rompe sua lancia *il paladino*;
      Ma *Rodamonte* sta fermo alla prova,
      E non se piega *il forte saracino*;
      È similmente nel colpir de Ottone
      Stette in duo piedi saldo al parangone

Be.   Primieramente Avolio il Pagan truova,
        E roppe la sua lancia arditamente;
        Ma non può far che 'l *torrïon* si muova,
        Un *torrïon* pareva veramente;
        Un gran colpo gli diede ancora Ottone,
        E pure stette saldo il *torrione*.   (lines 3-8)

Here Berni's insistent repetition of *torrione* might appear to be as cumbersome in effect as Boiardo's successive recapitulations of subject are facile. But it is by this very insistence on a single antonomastic term that Berni insinuates a textual comment, substituting a programmatic for a formulaic element of redundancy (and glossing also perhaps the overlap of *pagan/saracino* which the rhyme change eliminates).[29] It is not incidental, in fact, that the critical principle deliberately implied in Berni's use of repetition is to be found expressly indicated at *Morg.* XVI, 76[7-8]:

        Ruppe la lancia, e non si mosse il muro
        Come avea detto, tanto è forte e duro.

Pulci's lines can thus be identified as the specific source to which Berni's counter-antonomasia is indebted.[30]

Locative variants and other formulae

In principle, Berni is liable to react unfavourably to anything that is inert or too easily predictable in Boiardo's usage. He therefore prefers to dismiss any phrases of convenience which Boiardo relies on to fill out the line, as in the following examples:

Bo.	Né prende alcun riguardo *a questo tratto*	
Be.	Tutto il suo sforzo vuol fare in un tratto	(C43/72[6])
Bo.	Né al braccio di Rugiero *in questo caso*	
Be.	Né quel (sc. colpo) che Ruggier dielle, e non a caso	(C57/43[2])
Bo.	Che faceva Morgana *in questa volta*	
Be.	Ch'ella faceva come cosa stolta	(C42/26[7])
Bo.	Farò quanto Ranaldo *questo giorno*	
Be.	Mi leverò dagli occhi questo scorno.[31]	(C53/55[7])

The last phrase of Boiardo's is, in any case, a rather idle circumlocution, and in internal position Berni will normally reduce *questo giorno* to *oggi* (at C4/35[4], C26/11[4], etc.), and similarly *in questo loco* to *qui* (at C6/41[3], C66/61[3], etc.). In rhyme too a periphrastic phrase with *loco* is usually discarded, and Berni is able to rework the rhyme in a number of ways:

Bo.	E un piccol monticel ch'era *in quel loco*	
Be.	E un monticel, che lungi era *indi poco*	(C24/46[7])
Bo.	Stative queti, se voleti odire	
	De' duo che ritrovamo *in questo loco*	

Be.	E *quivi* quel che vider, s'ad udire	
	Mi state, intenderete un dolce *gioco*	(C39/57$^{1-2}$)
Bo.	Il destrier volta e fugge *di quel loco*	
Be.	Fugge il destrier da lui come dal *foco*	(C64/42^4)
Bo.	E la dama abracciò tutto tremando,	
	Benché soletti fussero *in quel loco*	
Be.	E la donna abbracciò quasi tremando,	
	E muto e freddo venne, non che *roco.*[32]	(C27/53$^{3-4}$)

Much more common, though, is Boiardo's use of a locative phrase with *piano* to occupy the rhyming hemistich, as at C21/18^6,

> Bo.   De insanguinar le spade *in su quel piano*

where Berni tries to bind the rhyme term more tightly into the structure of the line:

> Be.   Di fare a lor dispetto rosso il piano.

Occasionally, Berni manages to reset the word *piano* in a different grammatical role:

Bo.	Che *adagio* ne venia *sopra a quel piano*	
Be.	Che verso lei venendo *andava piano*	(C45/11^2)
Bo.	Come andasse la cosa *in su quel piano*	
	De le tre zuffe, vi voglio *contare*	
Be.	Convienmi, dico, *farvi noto e piano*	
	Il fin di quelle tre battaglie amare.	(C25/31$^{1-2}$)

But he is more likely to dispense with Boiardo's inert appendage by means of a rhyme substitution, as in these further examples:

Bo.	Se facean guerra *sopra di quel piano*	
Be.	Per ammazzarsi giocan d'ogni mano	(C58/29^8(Bo.^{7}))
Bo.	Il qual, seguendo e nostri *in su quel piano*	
Be.	Costui struggendo or questo or quel Cristiano.	(C53/31^3)

Berni also tends to intervene in order to restrict Boiardo's dependence on *piano* as an easy rhyme term whenever a combattant is grounded in battle; thus he absorbs the word in a figurative phrase at C30/78^6,

Bo.	Tutta a fraccasso avria *mandato al* piano
Be.	Ché d'ogni cosa arebbe *fatto un* piano

and at C53/13^6 he is even willing to fall back on a recapitulation of subject in preference to the locative tag:

Bo.	Taglia a traverso e lascia morto *al piano*
Be.	Taglia a traverso *il perfido Pagano.*[33]

In these last two instances, *piano* functions in effect as a rhyme variant term for *terra.* And the range of other variants that Boiardo applies in this semantic role

gives a clear indication of how he manipulates the rhyme by ringing the changes on an easy formulaic pattern; while at the same time it is possible to assess the measure of Berni's critical discrimination by whether he chooses to accept or refute this stock gambit of Boiardo's.

Let us investigate some examples of these locative variants. Berni eliminates the feminine form *piana* as a straight alternative for *piano*, at C4/80[5] for example,

Bo. Ecco Ranaldo, che gionge alla *piana*
Be. Ecco Rinaldo che la strada *spiana*

although he does agree to retain this form in a more particularized sense as offset by *monte* at C46/24[8]:

Be. Calò *dal monte* e giunse *in su la piana.*

He also keeps the plural form *piani* in a similar context at C52/20[8],

Be. Ch'eran, calando *il monte*, scesi *a' piani*

but this alternative is again not generally favoured in the *Rifacimento*.[34] *Terra piana* is seen as inappropriate where the sense inclines specifically to that of *piano* at C48/8[4],

Bo. Con Fiordelisa *per la terra piana*
Be. Di passo buon, ché la strada era piana

whereas Berni may well retain this variant in a 'grounding' context, as at C54/34[4]:

Bo. E di novo il distese *a terra piana*
Be. Sí che il distese *in su la terra piana.*

At C7/32[-3], in fact, Berni inserts the same phrase himself as a means of improving the continuity of Boiardo's narrative:

Bo. Al primo scontro riversò Dudone.
     Mostra Gradasso forza piú che umana:
     Ricardo abatte. . .
Be. Al primo scontro trabocca Dudone,
     E poi Riccardo *in su la terra piana,*. . . .

But the *rifacitore* remains on the look-out for a more colourful opening, as where Orlando is engaged in unequal combat with the giant Zambardo:

Bo. Già nol puotea ferire Orlando ad alto,
     Standose fermo *in su la terra piana*
Be. Non puote Orlando arrivar già tant'alto,
     Ché par con esso *una gallina nana.*[35]   (C6/13[3-4])

And on a couple of occasions, where Boiardo sees his victims as being floored in the conventional manner, Berni's livelier interpretation transports them to an underground destination, as follows:

Bo. Ma restaranno *in su la terra piana*,
     Morti e destrutti e per pezzi tagliati

Be.   Il diavol porteragli alla sua tana
        Nel centro fra gli spiriti dannati   (C59/9$^{3-4}$)

Bo.   E poi se volta e nel scudo lo ariva,
        E taglia il scudo e lui con Durindana,
        Sí che in duo pezzi il manda *a terra piana*

Be.   E poi voltossi, e gli tagliò la via;
        Anzi tagliò in un colpo il scudo e lui,
        E mandollo all'inferno a' regni bui.[36]   (C53/65$^{6-8}$)

Berni has dispensed with the term *pianura* at C35/60^5,

Bo.   Voglio mandare in pezzi alla pianura
Be.   Io sol morte darolle e sepoltura

where his solution follows a suggestion in Ariosto;[37] but here Boiardo's syntax has already been disturbed in the preceding line, and Berni will normally regard *pianura* as an acceptable variant. *Campo* is recognized as a standard term, but Berni will sometimes need to intervene if Boiardo has a lifeless phrase in the rhyming hemistich, as at C18/40^6, where he finds the opportunity for a zeugma, adapted on this occasion from Pulci:

Bo.   Morto ne rimarrai *su questo campo*
Be.   Perderai finalmente l'*armi* e 'l *campo*.[38]

Campagna is another variant which Berni authorizes in principle, but he does offer a sprightlier alternative for Boiardo's locative expression at C67/69^{-2},

Bo.   Il nano aveva un palafreno amblante:
        Via se ne va *per la campagna piana*
Be.   Aveva il nano un palafrano ambiante,
        Ch'era anche a lui ben grande e grossa alfana

and this comment on the visual dimensions of the scene comes close on the heels of the comic antiphrasis introduced at /68^7 ('al *nano*' → 'a *quel gigante*').

The term *prato*, on the other hand, which follows *piano* as the most frequent rhyme variant in Boiardo, is not readily accepted in a battle context. A past participle form provides Berni with a workable rhyme substitute, as at C43/51^6,

Bo.   Rotta per forza, *abandonava* il *prato*
Be.   Aveva la *campagna abbandonato*

or again, just previously, at C43/48^4,

Bo.   E *roverso* il mandò per *terra* al *prato*
Be.   E l'ha sopra la *terra arrovesciato*

where Boiardo's inclusion of the phrase *per terra* had served merely to compound his clichéd usage. At C52/38^8, though, Berni accommodates Boiardo's rhyme word by inserting a touch of appropriate colour,

Bo.   Tutto el distese fuor de arcione al prato
Be.   Disteso si trovò sul *verde* prato

and he also asserts *prato* as the apposite term to fit Boiardo's adjective at C43/60^4:

Bo.   A tutta briglia, nel *campo* fiorito
Be.   A tutta briglia in sul *prato* fiorito.

Prateria survives as a doublet for *prato* at C56/52^4 and C62/8^3, but in each case this form denotes a *locus amoenus*, and not a battleground; whereas the more definite gallicism *prataglia* is rejected at C26/14^{-6}:

Bo.   Che pur gli convien fare il mal camino
         Là giú nel piano, alla aperta *prataglia*
Be.   Che far non gli convenga il mal cammino
         Che lo conduce al carro e la tanaglia.

Or again, Berni retains *erba* at C44/10^2,

Be.   Mandare al primo colpo ognuno all'*erba*

but not *verdura*, which disappears at C20/31^6:

Bo.   Veggendolo pedone alla *verdura*
Be.   Segno fe' che di lui poco si cura.

We can also find examples in which Berni eliminates *(a)rena* and *sabbione*, as follows:

Bo.   Ché lo pose riverso in su l'*arena*
Be.   In *terra* dar gli fece della schiena   (C33/77^5)
Bo.   Fu da Grandonio messo in sul *sabbione*
Be.   Da Grandonio fu messo fuor d'arcione.   (C2/57^8)

But on these particular occasions Berni probably intended to avoid a conflict with an alternative variant in an adjacent stanza;^{39} and both terms are generally accepted in the *Rifacimento* although we should still note Berni's precise application of them in the context of the landing battle at Monaco, where one term functions as a recapitulation of the other:

Bo.   E morto *a terra* il pose con gran pena.
         Mezo *alla terra* e mezo nell'arcione. . .
Be.   Che lo messe in dui pezzi *in su la rena.*
         E mezzo in sella e mezzo *in sul sabbione.* . . .   (C36/13^8–14^1)

Berni will only occasionally resist the variants *sentiero* and *cam(m)ino* when used generically as equivalent to *piano*, as in two examples in close proximity to each other in canto 53:

Bo.   Qualunque trova sopra del *sentiero*
Be.   Chïunque scontra a piede, o cavaliero   (C53/30^5)
Bo.   Ranaldo l'urta a mezo del *camino*
Be.   Traboccollo Rinaldo a capo chino.   (C53/34^1)

But there is definitely no place in the *Rifacimento* for more incongruous alternatives; so that Berni extracts the tag 'sopra a quel *sito*' at C23/46^6 (where the sense is

hardly to be distinguished from 'in su quei *piani*' also discarded at /47[3]), and similarly 'sopra di quel *dosso*' at C58/28[7] (where the location has already been conventionally defined by 'alla *campagna*' in Boiardo's opening line). Perhaps Boiardo's most extravagant variant, though, is *foresta*, which he applies with a complete transference of meaning at C34/11[3]:

> Bo. Pur sol battendo i piedi alla *foresta*
> Be. E pur la *terra* solamente pesta.

Boiardo exploits this term increasingly in the later stages of the work, and in a 'grounding' context Berni usually reworks as at C64/18[3]:

> Bo. E cade trangosciato *alla foresta*
> Be. E strangosciato *in su la terra resta*.[40]

Berni also rejects *rivaggio* and *valle* under the same conditions; and in eliminating this last term, Berni twice insinuates a form of ironic antiphrasis which may have been prompted by the phonic suggestion of the displaced variant, thus:

> Bo. ... Anselmo, gli è alle *spalle*:
> Credese ben mandare Astolfo a *valle*
> Be. Di drieto, dico, andrà *da valent'uomo*,
> Tanto che gli faran fare un bel tomo (C3/24[7-8])
> Bo. Di dietro il tocca, sopra delle *spalle*,
> E ben si crede di mandarlo a *valle*
> Be. *Da valent'uom* di dietro l'ha ferito,
> E ben si crede d'averlo finito.[41] (C66/14[7-8])

Finally, to be set against these various exclusions, there is one rather more subtle variant term borrowed from Pulci which Berni himself introduces at C60/29[-8]:

> Bo. Perché ambedue le guanze a mezo 'l naso
> Partí a traverso il viso a quel malvaso
> Be. Perch'ambedue le guance e 'l naso mezzo
> Tagliato avendo, lo distese al *rezzo*.[42]

The range of Boiardo's locative variants is not matched by a corresponding freedom in the way there are applied; and the same goes for other routine procedures of Boiardo's to which Berni is also unfavourably disposed. Thus he does not care much for the popular type of hyperbole with which Boiardo closes his stanza at C36/25:

> Bo. Crollando il capo disse:— Via, canaglia!
> Ché tutti non valeti *un fil di paglia*. —
> Be. Ridendo al quinto colpo iratamente,
> Disse: Via, canagliaccia da nïente.

In exploiting this familiar mode of disparagement Boiardo turns out a whole gamut of such worthless items as *uno asso, un dinarel minuto, un vil bottone, uno aglio, un ceso, un vil lupino, un fico, una vil foglia, una vil fronda*, etc. But once again Boiardo's freedom of variation merely underlines his reliance on a formulaic

pattern; and Berni will usually steer clear of Boiardo's 'complemento di stima',[43] either by working within the bounds of the immediate context,

Bo.	Che non curavan tutto il mondo *uno asso*	
Be.	Ed ogni altro di sé tengon piú basso	(C46/34[6])
Bo.	Non sono io vinto già di cortesia?	
	Né mia prodezza piú vale *una paglia*	
Be.	Tu m'hai già vinto con la cortesia,	
	Sí che le guerra mia si disagguaglia	(C65/15[3-4])

or perhaps by calling in a Pulcian suggestion, thus again:

Bo.	E men gli stima che *un covon de paglia*	
Be.	Come il vento la rena gli sbaraglia	(C36/18[6])
Bo.	E tal ferire a quel non nôce *uno aglio*.	
	Mosse alto crido quello omo diverso	
Be.	Come alla mosca giucasse, o sonaglio,	
	Tanto stima i suoi colpi quel perverso.[44]	(C31/26[3-4])

Very occasionally, Berni will revert to an easy formula on his own account, as at C10/18[6], where he needs to absorb the rhyme without too much trouble:

Bo.	Né tiene altro pensiero intro il coraio
Be.	E la sua vita non stima *un danaio*.

And at C4/60[8] the new version even emerges as the more 'primitive' of the two:

Bo.	Esso de tutti fa gran beffe e scorno
Be.	Colui tutti gli stima *un vil lupino*.

But generally Berni is likely to be more imaginative, as well as much more sparing, than Boiardo in using these disparaging specifications. So, for example, in adopting a popular mode of expression at C18/6[-3] (Bo.[-4]),

Bo.	*Tre cavallier in su il prato fiorito*
	Avea sfidati con voce superba
Be.	. . . Marfisa avea sfidato
	Que' tre compagni, che tanto gli prezza,
	Quanto s'avesse *tre oche* scontrato

Berni would seem to have been prompted by an almost satirical reading of Boiardo's third line; while at C10/30[4] he comes up with a less stereotyped formulation which deftly reconstitutes the original text:

Bo.	Astolfo non li *estima*, e getta vampo
Be.	Astolfo tutti gli ha per *canne vane*.

Berni is similarly more discriminating in his use of litotes. This device serves the *rifacitore* well in adjusting the rhyme at C40/39[4],

Bo.	E partí uno altro nel petto per mezo
Be.	Per mezzo un altro; e *non fa da motteggio*

or in carrying through a new rhyme at C38/14[5] (Bo.[6]):

Bo.   Radoppia pugni e calci con piú lena
Be.   Calci e pugna le mena, *e non ischerza*.[4][5]

But Boiardo is typically flatter and more predictable in exploiting litotes, and Berni will often prefer to dispense with the figure, as in the next pair of examples:

Bo.   E Martasino a lui, *che già non resta*
Be.   Martassin d'altra parte anche il molesta   (C66/9[8])

Bo.   Levasi al parlamento *e piú non tarda*
Be.   Disse cosí con voce grave e tarda.   (C30/45[8])

In both cases, though, Berni's objection is almost certainly reinforced by the obvious way in which Boiardo's litotes is tied rigidly to the hemistich and only loosely to the whole line; and he may accept similar formulations within a more cohesive syntactic relation, as follows:

Bo.   Ma colpi adoppia sempre, *che non* resta
Be.   Perché l'un di ferir l'altro non resta   (C16/13[2])

Bo.   Ma presto saltò in piede *e non* fo tardo
Be.   Ma non fu mica in piedi a saltar tardo.   (C23/17[6])

Berni will sometimes incorporate in the same way the kind of formulaic expression which makes up Boiardo's closing hemistich in the next examples:

Bo.   Fièllo il demonio, *questa è cosa certa*
Be.   *Che* 'l diavol lo facesse, è cosa certa   (C8/63[6])

Bo.   Ciò vedreti esser ver, *come io vi dico*
Be.   E perché piú vi cappia *quel ch'*io dico.[4][6]   (C31/43[7])

Casual phrases of authentication, and more especially of recapitulation, are another recurrent source of cliché in Boiardo, and Berni consistently erases idle appendages of the type *sí come io odo, sí come io comprendo, come io vi discerno, come io ve ragiono, come io vi ho contato, come io vi ho detto*, etc. Berni himself is often fastidious to a degree is acknowledging a previous mention, whether in the space of a single stanza or at many cantos' remove. Thus, in inserting a reminder at C16/42[7],

Bo.   Cosí lo *lasciò* Orlando alla bona ora
Be.   E, *come è detto*, il *lascia* alla buon'ora

he is referring dutifully back to the source of his revision in the second line:

Bo.   A benché il conte assai fosse adirato
        Pel colpo recevuto a gran martire
Be.   Ancor che il conte assai fusse adirato
        Del colpo ricevuto, *il lasciò* ire.

His recollection at C53/49[-4], on the other hand,

Be.   Era di quella forza e core e lena,
        Che intendeste altra volta, quel *folletto*

can be seen as harking back to the description of Ferraú as *quest'altro folletto* as far away as C4/5[6].[47] But the *rifacitore* does not favour the ready-made hemistichs on which Boiardo characteristically relies. Among the more frequent of these, *come io vi dico* tends to occur internally in Boiardo and to disappear in Berni, while *come io vi conto* is regularly dropped as part of an untenable rhyme alignment (with *gionto/ ponto*). Berni becomes quite expert in handling the correction of this last rhyme, notably in the lively similes introduced at C52/61[1-2],

> Bo.   E parlando cosí *come io ve conto*,
>   Con lui se azuffa e fu corto quel gioco
> Be.   E detto, addosso vagli *com*'all'unto
>   E secco legno suol gettarsi il foco

and C53/58[3-4]:

> Bo.   E tutto lo partí, *come io vi conto*,
>   Dal capo in su lo arcion con gran ruina
> Be.   E lo partí in dui pezzi a mezzo a punto
>   *Come* si partiria tinca o gallina.[48]

And he usually succeeds in replacing *come io vi contai*, the most common of all Boiardo's recapitulatory formulae, by means of a rhyme substitution, sometimes again with a considerable degree of flair:

> Bo.   Ma van fuggendo avanti alla canaglia;
>   E Rodamonte, *come io vi contai*,. . .
> Be.   Innanzi a lui diventa ognun canaglia;
>   Chi getta l'arme e chi si spoglia i sai   (C43/63[4-5])
> Bo.   Ambi avean lancie, *come io vi contai*:
>   Con esse a resta se fôr rivoltati
> Be.   Né l'uno all'altro stanno a dir: Che fai?
>   Ma si son con le lance già voltati.[49]   (C44/40[3-4])

Where it is difficult to eliminate the element of recapitulation entirely, Berni will still try to avoid the stiffness of Boiardo's phrasing, perhaps by substituting a less stereotyped verb, as follows:

> Bo.   Che è re di Garbo, *come io vi contai*
> Be.   Ch'è re di Garbo, e già ve n'*informai*   (C51/27[5])
> Bo.   *Sí come* in altro loco *io vi contai*
> Be.   Altra volta di lui vi *ragguagliai*.   (C45/59[2])

In other cases too Boiardo's pure cliché can be shaded out by means of a less rigid formulation, as in the adjustment of *a non mentire* to *per ver dire* at C50/43[3], or again to *per tosto finire* at C55/53[6].[50]

    All these examples show Berni's critical discretion at work, whether he discards a particular formula altogether or whether he tones down the formulaic character of Boiardo's usage. There are occasions, of course, when we can question his detailed judgement — he reacts rather too rigidly, for example, in dispensing with Boiardo's

tongue-in-cheek acknowledgement, towards the end of a lengthy but humorous *catalogo*, at C51/27[8]:

> Bo. Tre vi ne sono ancora, *io ve 'l confesso*
> Be. Tre solamente ce ne resta adesso.

But Berni consistently drops this kind of informal assertion, as he does in the case of *vi prometto* (at C50/46[6], C60/48[5], etc.), though he is flexible enough to retain this last phrase in a more pointedly sardonic context, at C59/8[7]:

> Be. Di quindici c'ho conti, *vi prometto*
> Cinque stasera non andranno a letto.[51]

The *rifacitore*'s greater formality as narrator is suggested by his preference for an impersonal stance, as in these anticipatory announcements:

> Bo. Ma presto *narrarò* com'era fatto
> Be. Da poi *detto vi fia* com'era fatto (C33/46[1])
> Bo. Ancor vi *contarò* del suo vïaggio
> Be. *Detto* altrove *vi fia* del lor vïaggio. (C41/10[2])

Yet in moments of freer reconstruction, Berni himself is capable of the most light-hearted informality, as at C4/60[1⁻], where, given a couple of spare lines to play with, he throws in a parody of the usual formulae of authentication:

> Be. Fusse caso o destrezza, o fusse forza,
> Io nol so dir, *ché non m'è stato detto*,
> Ma la verità è, che quel Balorza
> S'ha messo sotto il braccio Ricciardetto.

And whereas he will reject such ritual attestations as *come il libro pone* (at C1/17[2]) or *come il libro acerta* (at C17/45[5]),[52] he is quite happy to invoke the authority of Turpin in person, especially for humorous effect. Thus, at the close of C41/54, Berni suppresses the extravagent details of Astolfo's threatening bluster in favour of a more oblique report:

> Be. . . . e tanta roba disse,
> Che Turpin per paura non la scrisse.[53]

And we shall see later how, in one of his most satirical interventions, Berni takes up a suggestion of Boiardo's to make the most sceptical disparagement of Turpin's reliability.[54]

Prepositional tag phrases

The original version will sometimes have a casual phrase of authentication introduced by *senza*, which Berni prefers to dispense with even though it may be applied naturally enough by Boiardo in support of an exaggerated contention:

> Bo. E così crescerebbe in infinito
> Il numero di lor, *senza menzogna*

Be.	E cosí crescerebbe in infinito
	Il numero di questa strana rogna	$(C17/47^{1-2})$
Bo.	Che no lo inferno ogni anima dannata
	Ha ben doglia minor *senza contesa*
Be.	Che nell'inferno ogni anima dannata
	E da doglia minore e pena offesa.	$(C44/51^{5-6})$

But Berni's definite policy is in any case to reduce the frequency of such tag phrases, and especially of the elementary and often gallicizing formulations that Catalano has noted as characteristic of the fourteenth-century *Spagna in rima*, such as *senza dimora*, *senza fallo*, *senza riguardo*, *senza tardo*, etc.[55] Where Berni preserves the prepositional term, he is likely to depart from the most basic phrase pattern, as follows:

| senza dimorare → senza *piú* badare | $(C18/8^4)$ |
| senza fallire → senz'*altro* dire. | $(C43/66^7)$ |

Similarly, he is inclined to regard the infinitive as a less stereotyped component than the indefinite adjective, thus again:

| senza *alcun* riposo → senza *tor* riposo | $(C14/49^1)$ |
| senza *alcuna* posa → senza mai *far* posa. | $(C58/27^5)$ |

The *rifacitore* may also look for a counterpoise of syntactic relation, whether to justify retaining a formulation with *senza*,

Bo/Be.	Ma *con* gran furia e *senza* alcun riguardo	$(C9/81^1)$
Bo.	La gente sterminata ne venia
	Per la campagna *senza* alcun riguardo
Be.	La gente *senza* numero venia
	Per la campagna, e *senza* alcun riguardo	$(C47/21^{1-2})$

or else as an alternative to the prepositional phrase:

Bo.	Abatte ciascadun *senza* riguardo
Be.	Piú a' *suoi* ch'agli *altrui*, non ha riguardo	$(C10/53^5)$
Bo.	Tutti li occide *senza* alcun riguardo
Be.	*Tutti* gli ammazza, a *nessuno* ha riguardo.	$(C36/21^2)$

And the same procedure may be assisted by a new development on the rhyme, as at $C6/27^{7-8}$, where Berni devises a stylish antithesis to replace Boiardo's clichéd tag,

Bo.	Ma ciò non bisognava a nostra presa,
	Che tutti ce legò *senza* contesa
Be.	. . . che fu ben *troppa* impresa
	A sí *poca* vittoria e *magra* presa

or again at $C46/55^{3-4}$, where he deliberately inserts a stock cliché as part of an antithetical word-play:

| Bo. | E, se non fosse sí forte barone, |
| | Dal peregrin sería stato conquiso |

Be.   E s'egli era men forte, *senza fallo*
        Vero *successo* gli saría l'avviso.

Boiardo's use of tag phrases introduced by *con* or *a* is also consistently cut back in the *Rifacimento*. Where Berni agrees to retain a prepositional link, he may well prefer to fill out Boiardo's phrase, as follows:

Bo.   E spesso lo baciava con dolcezza
Be.   Baciandol spesso con *molta* dolcezza   (C42/23^2)
Bo.   Baciandol spesse fiate con amore
Be.   E spesso il bacia in *dolce atto* d'amore.   (C25/43^4)

And he is quite likely to reconstitute the phrase so as to exclude (or occasionally to distance) the preposition, perhaps by using *pieno* appositionally,

con gran paura → *pien* di paura   (C21/10^6)
con gran pianto → con gli occhi *pien* di pianto   (C36/68^1)

or by inserting the verb *fare*:

viene con gran festa → vien *facendo* festa   (C21/63^1)
lo ricolse a grande onore → lo raccolse e *fe*gli onore.   (C43/17^2)

But Berni is prepared to rewrite as well as retouch in his effort to break Boiardo's dependence on any easy option; and he can usually find a way of substituting the rhyme as the context allows:

Bo.   Che ancor pregava *con* divozïone
Be.   Che non avea finita l'orazione   (C42/31^8)
Bo.   Ma già longe è Ranaldo *a* meraviglia
Be.   Ma egli è già discosto quattro miglia   (C18/27^5)
Bo.   Ché lo divora *con* destruzïone
Be.   Ché tutto lo divora in un boccone   (C33/50^6)
Bo.   Tutta la gente occide *con* fierezza
Be.   Ogni percossa sua è prima e sezza.[56]   (C16/35^6)

Conventional phrases with *con* are particularly frequent in certain standard situations. Berni normally resists, for example, any stock formulations indicating the manner of an utterance, such as *con parole pronte, con parlare altiero, con dir perfetto, con voce altiera*, etc. In the case of *con parlare umano* he also appears to detect a lack of semantic clarification (registered in English by the opposition 'human'/'humane'), and he supplies a supporting adjective at C21/11^5,

Bo.   E con carezze e con parlare umano/Veder. . .
Be.   E veder con parlar *discreto*, umano

and similarly at C67/72^4:

Bo.   Fra lor se pose con parlare umano
Be.   A parlar cominciò *discreto* e umano.[57]

11

More common still are the routine hemistichs which Boiardo employs to register a character's facial attitude; and once again, a sample of Berni's rejections — *con faccia ardente, con sembiante ardito, con sembianza cruda, con fronte sicura, con vista sicura, con viso acerbo, con turbata faccia, con superba ciera* — shows up Boiardo's easy versatility in applying a formulaic mode. Berni's elimination of this 'physiognomic' phrase type becomes a little less persistent in the later stages of the *Rifacimento*; but throughout the work he remains adamant in excluding the kind of prepositional tag which habitually accompanies a reference to death in Boiardo. C5/87[6] illustrates Boiardo's habit as well as Berni's intransigence:

> Bo.   Qualunche è preso, è morto *con gran pena*
> Be.   Spacciato è un che se n'avvede a pena.

Here too Boiardo achieves almost an excess of variety in adapting to the rhyme, but his variations (*con pena, con pene, con pena dolente, in pena dolorosa, a gran dolore, con dolore amaro, con doli, con guai*, etc.) add up only to make a cliché of death. And on the only occasion when he retains even a semblance of the cliché, Berni insists almost dogmatically on the non-simultaneity of death and suffering:

> Bo.   E di dargli la morte minacciava
>   E grave pena *con* molto tormento
> Be.   E di darle la morte minacciava
>   *Con* pena *prima* infinita e tormento.[58]   (C33/27$^{3-4}$)

But there is a yet more conspicuous type of formula that remains to be examined. Croce, in a celebrated pronouncement, described Boiardo as 'un animo appassionato dell'energico e del primitivo';[59] and these twin characteristics of Boiardo's enthusiasm find their most predictable expression in stock phrases of the following format:

> a,   +   (gran,   +   fracasso, furore, rumore,
> con   molto/-a, etc.)   ruina, tempesta, flagello/-a.

Berni for his part will consistently try to disperse Boiardo's easy permutations on this model, although the very frequency of the formulaic type in Boiardo precludes its complete elimination from the *Rifacimento*.

To begin our exemplification, Berni may first of all escape from the stereotyped pattern by diversifying the adjectival element, as follows:

> Bo.   Or se arma tutto il campo *a gran* furore
> Be.   Armasi con gran*dissimo* furore / Il campo. . .   (C10/32^1)
> Bo.   Trabuccandomi giú *con gran* roina
> Be.   Saziando il fato, con *la mia* rovina.   (C45/41^4)

In each case the resulting line takes on an altogether different character, whether rhythmically or tonally. Alternatively, Berni may respond by suppressing the prepositional element, as in these next examples:

> Bo.   Orlando la spianò *con gran* roina
> Be.   Il conte Orlando *fu la sua* rovina   (C30/26^4)

Bo. Per il gran colpo avuto *a tal* tempesta
Be. *Tanta fu* di quel colpo *la* tempesta. (C64/25[2])

But all of the more frequently employed noun terms offer the possibility of certain standard solutions. In the case of *furore* Berni may choose to substitute an adjective used in apposition for Boiardo's prepositional phrase, as he does at C33/77[6] ('*con molto* furore' → '*colmo* di furore'), C16/60[4] (Bo.[2]: '*con* furore' → '*cieco* di furore'), and C11/3[4] ('*con* furore' → '*imbriaco* di furore').[60] The term *ruina* gives Berni the chance to rework the line by transforming the noun into its corresponding verb form. This happens at C11/27[3],

Bo. Là gioso ogni om se getta *con* roina
Be. Ognuno a fiaccacollo *ivi rovina*

and similarly at C18/22[4]:

Bo. Rimena colpi *de molta* ruina / Sopra Ranaldo. . .
Be. Cosí come'è tagliata, *la rovina* / Sopra Rinaldo. . . .

And then the formula with *tempesta* can be refashioned as a simile, as at C17/31[1] ('*con molta* tempesta' → '*come* la tempesta'), C33/17[7] ('*a gran* tempesta' → '*a guisa di* tempesta'), and C1/86[6] ('*con molta* tempesta' → '*che pare* una tempesta'). Occasionally, too, Berni is able to fill out his simile with a little more detail, thus:

Bo. Né lo diffese piastra ni lamiera,
Che a terra lo mandò *con gran* tempesta
Be. Non lo difese piastra né lamiera,
Piú che la *foglia* schivi la *tempesta* (C49/24[3-4])
Bo. Anci gionse a Batoldo, il bon ronzone,
E disteselo a terra *con* tempesta
Be. Distese in terra Batoldo boccone,
Come distende i *pomi* la *tempesta*.[61] (C54/33[5-6])

And where Boiardo himself closes a stanza with the bare simile type, Berni builds this suggestion into a carefully wrought description, which he also links in effectively with his reconstruction in mid-stanza:

Bo. E come l'arme fossero de carta,
Mandano a squarci sopra del camino.
La maglia si vedea per l'aria sparta
Volar de intorno sí come polvino,
E le piastre lucente alla foresta
Cadean sonando *a guisa de tempesta*
Be. Come l'arme ch'egli han fusse di carta,
O di *fronde* di quercia, d'olmo o faggio,
Cosí per l'aria si vedeva sparta
Volare e poi cader, *qual* suol di maggio
La dolorosa et orrida *tempesta*
Sfrondar gli arbori e l'erbe alla foresta.[62] (C44/12[3-8])

There are plenty of options available as well, if Berni chooses to oust Boiardo's cliché by making a rhyme substitution. Sometimes he is content to retain a prepositional phrase pattern, as in the following sample of revisions:

con tanto furore → con tanto terrore	(C65/33[5])
con furore → con mal core	(C15/11[6])
con tanta tempesta → con furia sí presta	(C57/26[2])
con tempesta → in questa	(C18/23[1])
a gran furore → in poche ore.	(C31/43[4])

In a typical combat situation Berni can usually find an acceptable solution, as where he settles for one of the more unusual attributes of epic hardware at C24/8[1],

Bo.   A lui se volta *con tanta ruina*
Be.   Tirògli della spada *adamantina*

or again, in a curiously resonant line, at C9/35[2]:

Bo.   E sua Fusberta mena *con ruina*
Be.   Folgora quella spada *pellegrina*.

And even a more occasional context will tend to give the *rifacitore* some guidance in looking for a compatible term with which to secure the rhyme:

Bo. Come la *nave* va con gran ruina	
Be. Onde fende leggier l'onda *marina*	(C8/22[4])
Bo. Foco e gran pietre gettan con roina,	
Dardi e sagette con *pegola* accesa	
Be. Saettan foco e pegola e *calcina*,	
E lance e dardi e trementina accesa.[63]	(C35/34[6-7])

In the body of the stanza, in fact, Berni is not likely to resort to a change of rhyme except where there are other unacceptable features which force his hand (e.g. *si destina* with *ruina*, *fasso* (= 'fascio') with *fracasso*, etc.); but such a move may well find favour in the closing distich, as in the case of C15/30[-8]:

Bo.   . . . e dassi vanto
        Mandar quel re de un colpo nello inferno;
        Mena a traverso il brando *con tempesta*,
        E proprio il gionse a mezo della testa

Be.   . . . e dassi vanto
        Di mandar con quel colpo nell'inferno,
        Anzi piú giú di là dal centro assai,
        Quel re, dove persona non fu mai.

Here Berni dispenses with the rudimentary details of Boiardo's action, and dwells instead on the victim's destination as proposed in Boiardo, so that the revised stanza ends on a forbidding note.

But whatever solution he adopts as regards the rhyme, Berni is typically alert to the possibilities of extending or enhancing the play of formal correspondences within his text. As C59/12[1-2], for example, he takes advantage of the connecting

rhymes to suppress the preposition *con* by building on Boiardo's opening enumeration:

Bo. Il crido è grande, i pianti e la ruina
     Di nostra gente morta *con* fraccasso
Be. Il grido è grande, il pianto e la rovina
     Degli uomini morti, e 'l romore e 'l fracasso.

In the case of C53/46[1-2], Boiardo's own interrupted co-ordination is easily restructured as a continuous sequence of prepositional phrases:

Bo. E cominciarno *con* tanta ruina
     L'aspra baruffa e *con* tanto fraccasso
Be. Vanno a ferirsi *con* tanta rovina,
     Con tanta furia, *con* tanto fracasso.

We can perceive, then, that Berni clearly regards an element of enumeration or parallelism as sufficient to offset the uniformity of the cliché. Thus he is prepared to introduce a correlated pairing at C58/34[4],

Be. *Con* tanta furia e *con* tanta tempesta[64]

and the identical line survives intact from Boiardo's version at C33/42[3]. Or again, it is the *rifacitore* who opts for the prepositional tag at C4/81[3] (Bo.[5]),

Bo. E nel venir *menava* tal fraccasso, / Che. . .
Be. Poi sprona verso lui *con* tal fracasso[65]

but only because Berni's earlier placing of Boiardo's line enables him to add a reinforcing enumeration in his own following line:

Be. *Con* tal furor, rovina, ira e tempesta, / Che. . . .

We may take as a last illustration the balance of *dittologie* which Berni organizes at C26/50[5-6]:

Bo. Ed era tutto il campo sanguinoso,
     Dove correa Ranaldo *a gran fraccasso*;
Be. Fatto ha *lieto* il terreno *e sanguinoso*
     Di sé quel corpo *lacerato e lasso*.

Here the rewritten version gives a fittingly macabre colour to the fate of Truffaldino, by focussing more dramatically on the mangled body of the victim rather than the figure of the avenging Rinaldo. The relation between Berni's mixed pairs of adjectives is underscored by an alliteration which calls to mind the corresponding tonal suggestion at *O.F.* XXVII, 92[8] ('Farò di *l*ui mi*ll*e ucce*ll*acci *lieti*'); and the macabre dimension is, in turn, enhanced in Berni's continuation, which accommodates a change of gender:

Bo. Ed ogni pietra acuta e ciascun spin*o*
     Un pezzo ritenia de Trufaldino
Be. Ogni pietra, ogni sterpo ed ogni spin*a*
     Un pezzo ha della carne Truffaldina.   (/50[7-8])

That bold transition from *Trufaldino* to *Truffaldina* creates a convincing effect of *straniamento*, while even the enforced reduction of *ritenia* to *ha* supplies an effectively abrupt energy. And the expressive distance between the two texts at this point of the narrative may serve as a measure of the creative achievement and of the technical complacency of Boiardo in more general terms. It is Boiardo who has established the comic proportions of the treacherous villain, whose very name, not unlike that of Angelica, embodies a quintessential definition of character,[66] and whose most characteristic manoeuvres depend, like those of Brunello and Daniforte, on the teasing alternation of dalliance and flight. Boiardo has called upon classical models for the manner of his trickery, and also perhaps for the circumstances of his doom.[67] But for a more telling realization of Truffaldino's retribution, Boiardo has to await a *rifacitore* to elicit that expressive definition on which memorability hangs. Significantly, also, this new definition has emerged through a process of rewriting in which formal reconstruction precedes, and almost pre-empts, imaginative reconception; so that even where Berni achieves a measure of originality, his achievement is still functionally related to the limitations of Boiardo's technique.

CHAPTER NINE

PROPRIETY

Thus far we have been concerned almost exclusively with the appropriateness or otherwise of Boiardo's diction, and we have seen how Berni will endeavour to eliminate or redraft any features of Boiardo's language and style which he finds unacceptable. Berni's revisions are effected for the most part in a piecemeal fashion, but he will occasionally discard an entire stanza from the original poem, as he does with Bo. I, 19, 28, in which Astolfo proclaims his expertise in 'slicing' and 'tossing' his opponents:

> Bo.   Quindeci pezzi de uno uomo vo' fare.
> Prenderò vivo l'altro cavalliero,
> Intorno al capo me il voglio aggirare,
> Poi verso il cel tanto alto il lascio gire,
> Che penarà tre giorni a giú venire.   (lines 4--8)

The whole of Boiardo's stanza is again jettisoned in the case of Bo. I, 20, 26, where the giant Ranchera concludes his display of bravado by envisaging a comparable *tour de force*:

> Bo.   Che se io te giongo un calcio ne la faccia,
> De là del mondo andrai ducento braccia.

Berni is reacting here, then, to the primitive tenor of threat and vaunt in Boiardo's version, although in the second instance, in particular, Boiardo's diction is a contributory factor in Berni's response, and Berni ironically glosses Ranchera's *vil stirpone* (Bo. /26³) and *stroppiato bozzarello* (Bo. /26⁶) in resuming the omitted stanza at C20/31⁷⁻⁸:

> Be.   E disse *scioccamente in suo linguaggio*,
> Ch'a smontar era stato poco saggio.[1]

All the same, it is possible to detect certain contexts where it is the substance rather than the form of Boiardo's material which causes Berni to intervene; and we can follow Nediani in identifying in the *Rifacimento* 'una tendenza espurgatrice (almeno parzialmente) dal lato del costume' (p. 149). This means, in effect, that Berni is liable to attenuate or to suppress Boiardo's more irreligious or more licentious moments. Berni's censoriousness in such matters can be attributed more

to his historical situation than to his personal taste. Almost certainly his policy of cleaning up Boiardo will have been inspired by the respect that he felt towards his employer and patron, Gian Matteo Giberti.[2] We can hardly fail to sense the ideological influence of the 'model bishop' in Berni's disapproving comment on Turpin's military involvement at C60/41[5-]:

Bo.	E sopra al campo ritrovò Turpino.
	Né vespro o messa a lui valse nïente,
	Né paternostri on altre orazïone,
	Ché a gambe aperte uscí fuor de l'arcione
Be.	Vennegli incontro il povero Turpino,
	Turpin, *che me n'incresce veramente*,
	Che sendo prete vuol fare il soldato, ·
	E fu dal buon Ruggiero scavalcato.

It is fair to suppose that in a different context Boiardo's ironic humour would have been just up Berni's street. And in the following canto, where Mandricardo is having a rollicking good time, it is to Turpin as pseudo-narrator that Berni attributes his own rather reluctant sense of dutiful propriety, in what is a clear allusion to the moral discipline expected of a member of Giberti's household:

Bo.	Già non so dir se fecero altro gioco,
	Ché testimonio non ne vide el fine;
	Ma pur scrive Turpin verace e giusto
	Che il pavaglion crollava intorno al fusto
Be.	Né vi so dir qual fusse il fin del gioco;
	Turpin vuol dirlo, e non lo dice al fine:
	Vuol (*come quel ch'è mezzo Teatino*)
	Che l'uomo in queste cose sia indovino.[3] (C61/38[5-8])

Religious scruple

We may note a number of isolated passages where Berni censors a possibly blasphemous or at least disrespectful reference in Boiardo. And more than once the humorous point of the original version is diminished as a result. Thus, at C32/45[7-8], the audacious *pièce de résistance* with which Boiardo rounds off Brunello's sales talk is much more lively, and more Bernesque almost, than Berni's own inoffensive revision, which falls back somewhat emptily on a mannered chiasmus:

Bo.	E per sprezar la gente cristïana
	Robberò il Papa e 'l suon de la compana
Be.	Di tor la luce al sol mi vo' dar vanto,
	Il suono all'acque, ed agli uccelli il canto.[4]

Or again, where Boiardo's Brunello attests the antiquity of his coat-of-arms ('Nel campo rosso . . . una *oca*') by reference to a parodistic interpretation of the opening of St. John's gospel ('*Hoc* erat in principio'), Berni's character is merely evasive:

Bo.	— Ben — dicendo — fo antico, e ciò ti provo:
	Ché lo evangelio, che è dritto iudicio,
	Afferma che *la oca era nel principio*
Be.	L'antica stirpe mia (diceva) io trovo
	Da quello uccello esser discesa, il quale
	Fu fatto innanzi ad ogni altro animale.[5]

(C58/11$^{6-8}$)

On a couple of occasions a comparison of Boiardo's offers rather too wordly a conception of the celestial abode, and Berni substitutes a periphrasis based on classical mythology:

Bo.	Con tante perle e oro e zoie intorno,
	Che *il paradiso* ne sarebbe adorno
Be.	E tante perle ed oro hanno d'intorno,
	Ch'il teatro di Giove è meno adorno

(C2/38$^{7-8}$)

Bo.	Intrarno in sala, e ben fu loro aviso
	Veder il celo aperto e *il paradiso*
Be.	E nella sala entrati, parve loro
	Veder *dove fa Giove il concistoro*.[6]

(C30/27$^{7-8}$)

Nor does Boiardo hesitate to allow a Christian knight to utter an aggressive oath which ventures into impiety, and we can find several instances in which Berni dispenses with such an utterance, as at C53/50^{-7}, where Rinaldo's grim vow is reduced to a grimace,

Bo.	La vita vo' lasciarvi tutta quanta,
	E l'anima *allo inferno* e il corpo a' cani
Be.	Volea gridar, ma i denti si strigneva

or again, in a more concerted piece of rewriting in canto 21, where Berni extracts the rather wistful profanities that mark the opening and close of Brandimarte's lament:

| Bo. | Spirti dolenti ed anime piatose |
| | Che stati del morir sopra le porte |

(C21/46$^{5-6}$)

| Bo. | Ma sempre biasmarotti ed in eterno |
| | Di te me andrò dolendo *nello inferno*.[7] |

(C21/50$^{7-8}$)

Here the *rifacitore* seeks instead to enhance the outer symmetry of the soliloquy in a more studied 'melodramatic' vein:

| Be. | Ah crudel man che medicato m'hai | (/46^2) |
| Be. | Crudel malvagia man che m'hai guarito. | (/50^8) |

In the earliest phase of the work, Berni is inclined to avoid the salutation *A Dio ti racomando* (typically, by adjusting to *Io mi ti raccomando* at C5/67^3, C6/20^6, C11/50^1, C25/54^3). And throughout, he habitually steers away from applying any epithet to God, as in the following examples:

Bo.	Pur li rispose:– Per lo *Dio beato*	
Be.	Pur disse: Per quel *Dio che m'ha creato*	(C9/22³)
Bo.	Molto ringraziäva *Iddio divino*	
Be.	Ne dava grazie all'*aiuto divino*.	(C42/32²)

Sometimes, of course, there may be linguistic factors which go to reinforce this embargo; thus *soprano* also disappears in the *Rifacimento* as a 'baronial' epithet, while *verace* is usually eliminated as a rhyme variant form. But the extent of Berni's taboo about qualifying the Maker, which we can see as anticipating the *Controriforma*,[8] is borne out by the fact that virtually the only exception he allows is the 'true' epithet, as in these next revisions:

Bo.	Rispose Orlando — per lo *Dio beato*! —	
Be.	Rispose Orlando: Per lo *vero Dio*	(C3/90³ (Bo.²))
Bo.	E per lo *Iddio del celo*, e per Macone[9]	
Be.	Per lo *Dio vero*, ed anche per Macone.	(C11/47⁷)

Epithets for the Virgin are treated in a similar fashion, so that Berni reworks, for example, at C41/18⁶:

Bo.	Nel re del celo e nella Matre *pia*
Be.	In *Dio*, ch'aiuto e soccorso gli dia.

And he also excludes the traditional blessing which Boiardo sometimes uses to terminate a canto, as at C56/64⁶⁻, where Berni manages to absorb the closing rhyme:

Bo.	Ne l'altro canto ve sarà contato
	Come il fatto passasse e la gran giostra;
	Dio vi conservi e la Regina nostra.
Be.	Nell'altro canto vi sarà narrato
	Quel che seguí, s'alla fatica nostra
	Darete grata l'audïenzia vostra.

Whatever his scruples, though, about respecting God's name, Berni feels quite authorized to indulge in some occasional satire against the practitioners of religion. Perhaps his most facetious intrusion occurs at C51/64⁵⁻⁷, just as the canto is coming to an end:

Be.	Ma la indiscreziön sarebbe troppa,
	E piú di quella *de' preti e de' frati*,
	Se non mi ricordassi di finire.

Here Berni will have been prompted, no doubt, by Boiardo's comic portrait of the devil Malagriffa a few stanzas earlier ('E piglia *preti e frati* e i scapulari', at /58⁵), but also by his perception of a verbal incongruity in Boiardo's own announcement of the canto close ('Io voglio mo finire il mio *sermone*', at /64⁵).[10] Berni's satirical tone gives way to some very literal sermonizing in the anti-clerical *proemi* to cantos 20 and 67. But in the main narrative he can permit himself a gentle irreverence in

portraying the devotions of Boiardo's more humorous characters, namely Astolfo, at C31/10³⁻,

Bo.   Dicendo sue devote orazïone,
      Come era usato il cavallier soprano
Be.   E *borbottava* una *certa* orazione
      Divotamente, ch'era buon cristiano

and subsequently Orlando, at C41/13⁶⁻:

Bo.   Che a Dio se aricomanda a piú non posso,
      Chiamando ciascun Santo benedetto
Be.   Ch'era con l'orazione a' Santi *addosso*,
      E *borbottava* e *davasi nel petto*.[11]

In Orlando's case too, however, the continuation of the narrative (and especially the phrase 'dirittamente crede' at /14⁸) leaves no possible doubt as to the character's true faith.

Moral decorum

Berni's 'expurgatory tendency' is also directed against Boiardo's sexual explicitness. At C24/48⁷⁻⁸, for example, he waters down Boiardo's saucy maxim into a much more heavily veiled allusion,

Bo.   Che ogni servigio di dama si perde
      Chi non *adacqua* il suo fioretto verde
Be.   Ché non sarebbe buon medico stato,
      Non conoscendo l'*umor* del malato

while at C30/29⁻⁴, he brings a vestige of respectability to Boiardo's less self-conscious narration:

Bo.   una regina . . ./ Avea gabbata, e *preso il suo appetito*
Be.   una regina . . ./ Gabbò, di lei *facendosi marito*.[12]

In canto 12, rather similarly, the relationship of Iroldo to Tisbina is altered from that of 'amante' to 'marito' (C12/13⁸, /21¹); and this kind of manipulation anticipates the later sixteenth-century revisions of the *Decameron*.[13] Berni also expunges all reference to one case of threatened virginity, at C2/27⁴,

Bo.   Giamai di man non gli uscirà *polcella*
Be.   Che già mai dalle man gli uscirà *quella*

and to two cases of debatable virginity, at C56/35⁸:

Bo.   Non so se alcun trovò la sua *polcella*
Be.   Mai *comedia* non fu simil a *quella*.

Perhaps his aloofness in this last example does not quite do justice to his private appreciation of Boiardo's liberated comment, which was prompted by the occasion of a double wedding.

The *ottava* which follows in the original poem (Bo. II, 27, 33) remarks on the relative modesty of brides ancient and modern, and reverses, on this particular topic, Boiardo's usual nostalgic bias in favour of a more chivalrous age. This stanza is omitted altogether in Berni's version; and such omissions constitute a more substantial form of expurgation. Thus Berni excludes two stanzas (Bo. I, 11, 6 and Bo. I, 12, 89) which again express essentially misogynistic principles, as well as two further stanzas from the Tisbina episode (Bo. I, 12, 14 and 15) devoted to the theme of *carpe diem*.[14] He omits Bo. I, 29, 48, a stanza which describes Orlando's state of amorous expectancy in the company of Origilla, as exemplified at lines 3-4,

> Bo. Perché, benché non sappia dir parole,
> Pur spera de far fatti alla bisogna[15]

and he also leaves out the eight lines from Bo. II, 4, 10^7-11^6, where, in a similar situation, Orlando is frustrated by the restrictive conditions attached to an impending *usanza*:

> Bo. Ben gli rincresce il gioco che gli è guasto
> Ch'esser conviene a quella impresa casto.[16] (Bo. /10^{7-8})

And where Boiardo's narrative actually treats of the kind of 'fatti' envisaged by Orlando, Berni resumes the love-making of Brandimarte and Fiordelisa (the details of which occupy the best part of stanzas 61-63 of Bo. I, 19) by means of a summary, if still explicit, metaphor in the manner of Ariosto:

> Be. Quivi degli amorosi ultimi frutti
> Saziâr la lunga fame avidamente.[17] (C19/63^{1-2})

But most striking, perhaps, among this series of omissions is the way Berni emasculates Leodilla's sprightly account of her first night with Ordauro, in canto 22. Leodilla's starry-eyed re-evocation of 'the ultimate delight' (Bo. I, 22, 26-27) comes over as a positively guilt-ridden experience in Berni's truncated version (C22/30), and the hedonistic rationale celebrated at Bo. /27^5

> Bo. Ciascun che è saggio, il suo piacere aprezza

gives way to an unctuous appeal for moral indulgence at Be. /30^7:

> Be. Ma sia pietoso ognuno al fallo mio.[18]

For the rest, Berni intervenes mainly in order to moderate any unseemly language. Occasionally, for example, he is concerned to protect Boiardo's female characters from the excesses of their own tongues, as in the case of Fallerina at C36/54^6,

> Bo. *Biastemando* Macone e chi li crede
> Be. Di paura morir certo si crede

or of Doristella at C55/27^2:

```
Bo.              . . . tu debbi pensare
         S'io biastemavo il celo e la natura
Be.              . . . tu puoi ben pensare
         Se novella mi parve strana e dura.
```

Or again, he may wish to temper an excessively uncompromising allegation directed against a member of the fairer sex, and this is achieved by a slightly chaster modification at C20/48³,

```
Bo.    Stavvi una meretrice iniqua e prava
Be.    Ribalda, fattucchiera, incantatrice
```

and by a more emphatic shift of register at C11/10⁸:

```
Bo.    Con quella ria putana de bordello
Be.    E lei, che 'l cor da me tanto ha rubello.
```

Berni does allow Marfisa to call Fiordelisa a *'porca puttana'* at C48/8⁶, but we should note that this indecorous abuse is followed by a suitably disapproving gloss a little further on in the narrative, as follows:

```
Bo.    E le parole che ho sopra contate, etc.
Be.    E le parole poco misurate
         A Fiordelisa disse minacciando.¹⁹                      (C48/11¹⁻)
```

In the same way, Orlando is still branded by Rinaldo as a *'figliuol d'una puttana'* in Berni's version at C27/21⁶, but Orlando's mother does at least acquire the refinement of a Dantesque imitation (*Inf.* I, 99) in the stanza's closing line:

```
Bo.    E piú sfacciata è dopo il fal che in prima
Be.    E dopo il pasto ha piú fame che prima.
```

It is again a figurative expression which tones down Rinaldo's bracing candour at C1/21⁵⁻⁶,

```
Bo.    Ch'e giotti a mensa e le puttane in letto
         Sono tra noi piú volte acarezate
Be.    A' ghiotti a mensa ed alle donne in letto
         Le prime parti soglion esser date
```

where Berni, as Nediani puts it, 'ricorre a un frasario un po' piú da persona educata, pur conservando il frizzo' (p. 147); while at C21/70⁷⁻⁸ Berni simply settles for being more oblique:

```
Bo.    E nel mio cor dicea: 'Se egli è volpone,
         Farollo esser un becco, per Macone . . .
Be.    E dissi: Se volpon vecchio sei stato,
         Or in altro animal sarai mutato.
```

Boiardo's own obliqueness, in presenting us with a panic-stricken messenger at C14/65, is apparently not oblique enough for Berni's taste. Here Boiardo's closing line, with its diverting use of litotes,

      Bo.   De altro che rose avea le brache piene

is rendered at line 6 in the rewritten version:

      Be.   Mostrò d'aver a fare *a casa un poco*.

In this example we can only get at the precise implications of Berni's doubly oblique rendering with the help of the original version, but the process of this revision might encourage us to see the same disguised allusion earlier on in the *Rifacimento*, at C2/52[-8]:

      Bo.   Gan da Pontier, come lo vide in faza,
             Nascosamente uscí fuor della piaza
      Be.   Gan, come vide questa cosa orrenda,
             Mostrò d'aver *a casa altra* faccenda.[20]

And we can surmise that this textually introverted kind of humour served Berni as a private compensation for his commitment to shade out anything over-explicit in Boiardo.[21]

CHAPTER TEN

THE MECHANICS OF RECONSTRUCTION

We have now described all the main elements of Boiardo's idiolect which are regularly eliminated in the *Rifacimento*. And it is abundantly clear that Berni was concerned before all else to achieve correctness of expression. On this score his integrity as *rifacitore* is for the most part unqualified, and he will not normally intervene unless he has first found fault with Boiardo's diction.[1] There is of course no single degree of correctness or acceptability; some features are always avoided, others are rejected more sporadically. But correctness is still Berni's one consistent priority; so that in any single stanza of Boiardo's it is possible to predict with confidence which features Berni would be likely to rectify or strip away.

It seems fair to suppose, therefore, that Berni is willing in principle to conserve what he can of the original text; and in practice, too, the task of rewriting can be seen as an initially passive exercise. But Berni is so thorough in the corrections which he carries through that he cannot always reconstruct with maximum economy. The process of reconstruction is, in any case, naturally more volatile than that of correction. Berni must always take his bearings from the disposition of Boiardo's text, and any act of reconstruction falls somewhere between collaboration and opportunism. As long as Boiardo's version is, in the most literal sense, made good, the *rifacitore* may still try to heighten the mood of the poem or to enhance its appeal.

Obviously, then, the new version will be different from the original in point of style — more supple or more ironic perhaps, or else less direct and less vigorous. It is also liable to be more uneven in character, depending on the measure of Berni's contribution at any given point. But the technical conditions under which Berni is working still impose some degree of consistency in the way he reconstructs. Thus, if Berni is called upon to correct the same fault under the same circumstances, he will probably choose to implement the same solution as well, as in these examples where Boiardo has used *niente* in the sense of 'punto':

Bo.	Altro che Astolfo *non se ode niente*	
Be.	Altro che Astolfo *e* duca *non si sente*	(C7/78[4])
Bo.	Altro che trombe *non se ode niente*	
Be.	Altro che trombe *e* gridi *non si sente.*	(C52/26[7])

Berni does, in fact, deal differently with another such pair of almost identical lines, from each of which he must discard a stock cliché:

Bo.	Della sua morte duo ne nasce *al piano*	
Be.	Di lui nascon due [*sic*] altri *in modo strano*	(C17/46[4])
Bo.	Duo nascon del suo sangue *sopra il piano*	
Be.	Dui nascon del suo sangue *come 'l grano*.	(C33/63[4])

But in the second example here Berni has reserved his first solution in order to eliminate another cliché in the sixth line of the stanza ('a mano a mano' → '*in* un *modo* troppo *strano*'). In short, it is often possible to predict not only what Berni will reject, but also, in a measure, how he may carry out the necessary correction. Berni's reconstruction, too, as conditioned by his pursuit of correctness, can be seen to have its mechanical side.

The constraint of rhyme

In most cases the way in which the *rifacitore* chooses to handle the rhyme initiates and controls the fragmentary process of reconstructing the text; and Berni's responsiveness to the suggestive potential of the rhyme accounts for some of his most inventive rewriting. He is very quick, for example, to exploit proper names as a means of solution, whether in reworking a single line,

Bo.	Due anime a l'*inferno* andâr congionte	
Be.	Van due anime insieme ad *Acheronte*	(C20/35[6])
Bo.	Che lasso son cercando ogni confino	
Be.	C'ho consumato *Strabone* e *Solino*	(C51/27[2])

or in rehandling two successive lines:

Bo.	Che strata non fu mai cotanto ria,	
	Però che era sassosa in ogni lato	
Be.	Che le *secche* non son di *Barberia*	
	Sí strane, né qual luogo è piú sciaurato	(C37/62[5-6])
Bo.	Par che la zuffa pur mo si comenza,	
	Sí frescamente ciascadun lavora	
Be.	Sentir facean il suon fin in *Provenza*,	
	Anzi per tutto dentro al mondo e fuora.	(C64/56[3-4])

Berni also copes nimbly with the switch from a singular to a plural name, induced by an adjustment of the rhyme, at C17/67[5-]:

Bo.	Poi prenderaggio presto *il re Agricane*,
	Che bene aggia Macone e chi lo adora!
	Vivo lo prenderò, non dubitare,
	Ed alla rocca lo farò filare
Be.	E poi, se fusser *tremila Agricani*,
	Ed in aiuto lor venisse fuora
	Tutto l'inferno e 'l mondo e 'l cielo e Dio,
	Non lo difenderà dal brando mio.

But perhaps his most·felicitous use of a name occurs at C7/72^{5-}, again following a rhyme adjustment:

Bo. Dice Turpino a lui:—Ahi miscredente!
Hai tu lasciata nostra fede intiera?—
A lui rispose Astolfo:—Sí, pritone,
Lasciato ho Cristo, ed adoro Macone

Be. Turpino in viso il guardava sovente,
E poi diceva a lui: Può far *San Piero*
Che 'l nostro Dio rinnegato tu abbia?
Rispose Astolfo: Sí, prete da gabbia.

Here, in calling in Saint Peter as an accessory after the fact as well as in reconstituting Astolfo's mocking reply, Berni brings to bear the idiomatic know-how acquired both in his own *Rime* and through the comic tradition.[2]

In the confined scope of a largely inherited rhyme framework, Berni's resourcefulness often vindicates his limited ambition. He remains passively tied to the sequence of the original narrative, but the amount of correction that he has to carry out gives him just enough range of manoeuvre to be congenial. Even so, Berni's reconstruction is sometimes merely efficient without being inimitable, as in the following examples:

Bo: non sano / Di quella giostra che è fatta, il tenore
Be. non sanno / Chi perduto abbia, o chi sia vincitore   (C7/67^4)

Bo. andava, / Acceso nella mente a dismisura
Be. andava, / E cerca sua ventura, o sua sciagura.[3]   (C3/60^2)

And much of his rewriting is designed to preserve intact the structure of an existing stanza. For example, if the sense of Boiardo's rhyme word is inexact, Berni may make shift by inserting a more precise term in support of the rhyme:

Bo. Il suo libretto subito *disciolse*
Be. Il suo libro già detto *aperse* e *sciolse*   (C5/37^5)

Bo. E tanto uscito è fuor di *cognoscenza*
Be. Sí privo è d'ogni *senso* e *conoscenza*.   (C19/9^7)

Or again, the *rifacitore* may be able to absorb an unsatisfactory rhyme term by applying it in a different way. Thus the noun *pena* is sometimes recast in the form of an adverb phrase, as follows:

Bo. Mai non sentí Gradasso cotal *pena*
Be. Gradasso in sella si sostenne *a pena*   (C7/34^5)

Bo. L'un pose morto a terra, e l'altro vinto,
Perché de intorno gli donavan *pena*
Be.   . . . ed ha l'un e l'altro in terra spinto,
L'un morto affatto, e l'altro vivo *a pena*.[4]   (C54/19$^{3-4}$)

The routine discipline of correction gives rise to a number of predictable solutions for the rhyme. The grammatical function of *possa*, for instance, is adjusted almost as a matter of course from noun to verb:

Bo.   Ma sempre al conte cresce ard*ire* e *possa*
Be.   Par che il conte piú sempre ard*isca* e *possa*   (C40/28[7])

Bo.   Superbo, bestïale e *di gran possa*
Be.   Alle braccia *non è chi* seco *possa*.   (C17/27[4])

There are certain rhyme substitutions, too, which become virtually automatic as the *Rifacimento* progresses, like that of *gagliardia* for *vigoria*, or *quistione* for *tenzone*. And if there is no synonym immediately available to match the rhyme, Berni may still find a solution which can be consistently applied. Thus the replacement of *ronzone* by *sprone* will normally require only a slight notional reworking of the text, as at C15/27[1],

Bo.   Quel gran gigante *volta* il suo *ronzone*
Be.   *Volta strignendo* il pover uom lo *sprone*

or at C31/5[2]:

Bo.   Che Brigliadoro *avea perso*, il *ronzone*
Be.   Ch'*avea* di Brigliadoro *sol* lo *sprone*.

We have already come across a number of the words which Berni regularly favours in substituting the rhyme. We saw, for example, that the verb *leva* might prove useful where he needed to revise an unauthorized imperfect tense flexion in *-ia*. Berni's most subtle use of this word occurs at C14/13[5], where the new rhyme has been suggested by analogy with the standard correction (*apparia* → *vedeva*, at line 3):

Bo.   Or Turpin lascia questa diceria
Be.   Ma Turpin qui la man del foglio *leva*.[5]

Or again, we found that the word *guancia* could often help Berni to resolve a vitiated rhyme in *-anza*; and at C36/20[5⁻] he finds a new application for an allusive expression also used by Ariosto:

Be.   La sua gente ivi morto l'abbandona,
        Né altrimenti *si batte la guancia*:
        Non è tempo da quel, ma di fuggire,
        Né si può pur, vien dietro, all'altro dire.[6]

It is possible to identify several other words which Berni will consistently apply in rhyme. When he encounters the unsatisfactory form *davante* in the rhyme position, he is quite likely to substitute a phrase with *piante*, as at C20/51[5],

Bo.   Sí che, barone, tuoteme *davante*
Be.   Puoi rimaner; se non, *muovi le piante*

while the word *seno* may well offer Berni a solution, if he wishes to replace the idle gloss which tends to accompany a Boiardo simile, as at C26/8[⁻6]:

Bo.   Alora il conte, come avesse il foco
        Veduto intorno a sé, *né piú né meno*

> Be. Quando il gran conte, come avesse il foco
> Acceso addosso, *anzi* l'avesse in *seno*.[7]

Berni is particularly adept in manipulating these anatomical terms to his immediate purpose. Both *piante* and *seno* will occasionally lend themselves to the format of a zeugma, as in the next pair of examples:

> Bo. E benché al cominciar paresser tardi,
> Come io ve dimostrai nel dir *davante*
> Be.   . . . e se da prima tardi
> Furno a menare e la *lingua* e le *piante*   (C27/7$^{3-4}$)
>
> Bo. Come ella ariva a ponto, *più né meno*,
> Gionse Rugiero, il franco damigello,
> Un colpo a Rodamonte a tal tempesta . . .
> Be. Com'ella fu calata, vide in *seno*
> Caduto il *capo*, e 'l *brando* in *terra* a quello
> Di Sarza, e che d'un colpo perso resta.[8]   (C65/10$^{5-7}$)

And Berni is able to introduce a lively narrative idiom in carrying through the same rhyme substitutions at C64/22^4,

> Bo. E tutto lo tagliò dietro e *davante*
> Be. E morto fatto al ciel voltar le *piante*

and C36/73^4:

> Bo. Com'un pezzo di latte, *più né meno*
> Be. E le budella gli metteva in *seno*.

In some cases the sense of Boiardo's rhyme word may be too definite to allow it to be substituted directly. Thus the *rifacitore* will sometimes correct *germano* by changing the rhyme to *fratello* as the first step in his reworking (e.g. at C10/6^2, C23/29^4, etc.). But normally, where Berni decides to abandon Boiardo's rhymes, he will promote to the rhyming position one or more terms found in the body of the original stanza.[9] Berni tends to favour the termination *-io* in this way, which he knows is likely to give him an easily workable rhyme; and this rhyme termination is directly derived from Boiardo on three occasions in the course of canto 9:

> Bo. Che, avendo uno a morire, *io* fossi quella?
> Be. Avendo a morir un, che moriss'*io*?   (C9/12^4)
>
> Bo. Tuo fia il cavallo, e *mio* serà l'onore
> Be. L'onor di questa cosa sarà *mio*   (C9/63^7 (Bo.^{8}))
>
> Bo. O sempre *Dio* del cel ne sia lodato!
> Be. Come m'ha fatto mai trovarti *Dio*?   (C9/80^3)

Otherwise, a replacement rhyme will usually emerge indirectly through contextual rather than textual suggestion, as on a fourth occasion in the same ninth canto:

> Bo. Diceva Brandimarte:— Per *Macone*
> Be. Rispose Brandimarte: In *fé* di *Dio*.   (C9/55^1)

And Berni's outcome here is matched by a number of similar derivations later on in the work, thus again:

> a *fede* di leanza → io vi giuro per *Dio* (C21/16^1)
> in *fede* mia → pregherei *Dio* (C49/54^8)
> per la *fé* de cavallier → io spero in *Dio*. (C17/21^2 (Bo.^{4}))

It should be added that Berni is more easily persuaded to effect a change of rhyme in the closing couplet of the stanza, as in these related solutions which again use the termination *-io*:

> Bo. Ed io soletto, come io son, mi vanto
> Metter quel campo in rotta tutto quanto
> Be. Quand'io fossi anche solo, spero in *Dio*
> Che mi sarebbe dato *il conto mio* (C4/56$^{7-8}$)
>
> Bo. Lascia il vantaggio, come il dover chiede,
> Che alla battaglia te desfido a piede
> Be. Smonta, e va a piè, siccom'andrò ancor *io*,
> Ed a quel modo vedrò *il conto mio*.^{10} (C11/24$^{7-8}$)

Whether he chooses to substitute or to change a given rhyme, Berni will tend to call upon the experience accumulated in the course of his previous revisions. And where a number of successive corrections need to be made, he will sometimes condense the material of two Boiardo stanzas into a single new one, as he has done at C25/33, C37/51, etc. This procedure occurs most economically in the case of C26/6, in which the A rhyme of Boiardo's fourth stanza is coupled with the B rhyme of Boiardo's fifth stanza,^{11} and Berni utilizes the 'baronial' epithet from Bo. /5^6 ('quel barone *adorno*') in transcribing the litotes of Bo. /4^4 to give the fourth line of his own stanza, as follows:

> Bo. Non prende già di lui maggior riposo
> Be. Anche non sta a lisciarsi e farsi *adorno*.

Here correction and reconstruction are fused in a single imaginative stroke.

But for the most part, as we know, Berni's revision proceeds on a stanza-by-stanza basis. And in any individual stanza the degree of rhyme disturbance may range from the substitution of a single word in an existing rhyme alignment to the replacement of all three of Boiardo's rhymes. Any change of rhyme termination is a compound and irredeemable event, and the fate of Boiardo's rhymes will obviously give some indication of how far Berni deviates from the original text at any given point. But a change of rhyme does not in itself presuppose a particular degree of inventiveness or originality in Berni's rewriting. Thus Berni's version at C30/24 is a relatively sober and orthodox rendering of the original stanza, even though Boiardo's rhyme framework is entirely replaced:

> Bo. Ulïeno di Sarza, il fier gigante,
> Fu patre a quel guerrier di cui ragiono,
> Qual fu tanto feroce ed arrogante,

> Che pose tutta Francia in abandono;
> E dove il sol si pone e da levante
> De l'alto suo valor odise il suono.
> Or vo' contarvi, gente pellegrine,
> Tutta la cosa dal principio al fine

Be. Gigante fu, e di Sarza signore,
> Il padre di costui di ch'io vi parlo,
> Che a lui fu si' d'orgoglio successore,
> Che la Francia distrugger volse e Carlo.
> Per tutto quanto il mondo andò il romore,
> Né fu chi non sentisse nominarlo.
> Or s'ascoltarmi volete degnarvi,
> Tutto da capo a piè vengo a contarvi.

The derivation of Berni's rhymes is here clearly discernible in each case: *ragiono* is transcribed as *parlo*, *suono* is reworked, with a shift of position, by *romore*, while *contarvi* is promoted from an internal position. And although his use of inversion brings a much subtler articulation to the verse, Berni has adhered closely to the narrative line of Boiardo's stanza.[12] But there are occasions when the *rifacitore* seizes on a particular detail in the original version as the basis for a new interpretation of his own. The rewritten stanza at C38/61, for example, involves a complete, and in this case admittedly capricious, reconception of Rinaldo's reply to the ferry-woman:

Bo. Disse Ranaldo: Là vogliamo andare,
> Né andiamo cercando altro che battaglia;
> Ed io questo gigante vo' pigliare,
> E manco il stimo che *un fascio de paglia*;
> E incanti incanta pur, se sa incantare,
> Ché non trovarà verso che li vaglia.
> Or facce pur guidar via senza tardo,
> Sí che io me azuffi a questo Balisardo

Be. Disse Rinaldo: *S'io fussi cavallo*,
> Verrei a posta a farmi ritenere
> In questo prato sol per pascolallo,
> Che ci è un'erba fresca ch'è un piacere.
> Tu hai me per adesso tolto in fallo;
> Ma fammi pur quel gigante vedere,
> Ch'io vo cercando questi avviamenti,
> E questo a punto è pasto da' miei denti.

Here, prompted no doubt by mention of enchantments and bundles of straw, Berni has fashioned, in part-exchange for Boiardo's tongue-twister, a whimsical response to the closing line of the preceding stanza:

Bo/Be. O *in questo prato* di *fame* morire.[13]

The distichal unit

The *Rifacimento*, as suggested earlier, is the product of a continuous interplay

between correction and reconstruction. Typically, in correcting his text, Berni will, in some degree, have to dismantle any given stanza of Boiardo's; while in reconstructing his text, he must restore the shell of Boiardo's stanza to its completed state. Where the process of correction causes least textual displacement, the *rifacitore* may only need to engage in a superficial retouching of the original, as at C44/7, C57/57, etc.; but where displacement is heavier, he will be required to renovate and refit the stanza unit, using a basic pattern of formal constraints taken over from Boiardo. Or, in terms of the occupational analogy that Berni liked to draw between *poeta* and *muratore*, reconstruction means simply 'rebuilding'.[14]

The process of rebuilding will sometimes involve extending the format of an existing construction. This happens, for example, at $C4/49^{3-4}$,

> Bo. *Chi* mezzo il *capo*, *chi* ha un *braccio* tagliato,
> Le *teste* in l'elmi cadeno a l'arena
> Bo. A *chi* la *testa*, a *chi* il *braccio* ha tagliato,
> *Chi* fende come tinca per la *schiena*

where Berni has fitted a simile from Pulci to Boiardo's correlative series; or again at $C9/35^{5-6}$, though now with a transition from a correlative to an indefinite construction:

> Bo. *Chi* senza *capo* va, *chi* senza *braccia*,
> Piena è di sangue la piaza meschina
> Be. *Chi* senza *capo*, e *chi* è senza *braccia*;
> *Chi* ha piú preste *gambe* l'indovina.[15]

Both these examples use the distich as a unit of organization, and the distichal unit often sets the dimensions for Berni's reconstruction. In many cases, where he needs to substitute a rhyme, he will try to establish a relation with an adjacent rhyme term. Thus he can sometimes use parts of the body as a way of linking the distichal rhymes:

> Bo. Ché tutto il mondo non te avria conquiso,
> Se teco avesse combattuto a *fronte*
> Be. Che 'l mondo non bastava, se dal *viso*
> Assaltato t'avesse, e dalla *fronte* $(C36/65^{3-4})$
> Bo. Vede Ranaldo quella bestia fella,
> Che ha la *bocca* di pece piena e il *dente*
> Be. Rinaldo guarda, e vede la *mascella*
> A quella bestia impegolata, e 'l *dente*.[16] $(C9/26^{5-6})$

Or again, the affinity between his related rhymes may be organized by an anatomical term internal to each line:

> Bo. Avea il baron la *testa dissipata*
> Per il gran colpo, come aveti odito
> Be. Avea tutta la *testa dissipata*,
> E l'*osso* Brandimarte quasi *trito* $(C21/44^{1-2})$

Bo.   Sopra alle staffe presto redricciosse
      Tutta nel *viso* per furor *vermiglia*
Be.   In su le staffe con le *guance rosse*,
      Anzi pur tutta nel *viso vermiglia*.[17]   (C18/20$^{5-6}$)

And occasionally Berni is able to reinterpret a given rhyme term so as to admit an anatomical reference, as follows:

Bo.   Come davante a lui fosse la *ciera*
      Del re Agolante e del figliol Troiano
Be.   E così si travaglia nella *cera*,
      E così alza e scarica la *mano*   (C26/4$^{6-7}$)

Bo.   Divenne in *faccia* freddo come un gelo,
      Mirando quel per forza sí profonda
      Tagliar quest'altri come fosse un *pelo*
Be.   Venne nel *viso* freddo come gielo,
      E forza è di stupor che si confonda,
      E se gli arricci per paura il *pelo*.   (C59/15$^{2-4}$)

In the first instance the *rifacitore* has departed from Boiardo's latinizing use of *ciera* with the sense of 'effige'; while in the second his imitation of *Inf.* XXIII, 19 — ('. . . tutti *arricciar* li *peli* / Della *paura*') is a reminder of his openness to literary suggestion.

   In both of the last examples quoted Berni has substituted one rhyme and redirected another. And if he is driven to substitute two successive rhymes, he generally handles the manoeuvre most expertly, as at C43/29$^{5-6}$,

Bo.   Da morte a vita avea poco pensiero;
      Ov'è il periglio e la destruzïone, . . .
Be.   In esser vivo o morto, rotto o intero,
      Sano o ferito, poca cura pone

where he builds on the suggestion of a single antithetical pair in Boiardo; or at C40/28$^{5-6}$,

Bo.   Né contar ve potrebbi de legiero
      Tutti per ponto e colpi smisurati
Be.   Non si potrebbe così darvi intero
      De' colpi il conto, ché non fur contati

where he gives an ironic slant to Boiardo's stock narrative disclaimer.[18] Sometimes, too, this kind of composite rhyme substitution introduces a completely new figurative development, ushered in on the strength of the replacement rhymes. And here in particular our examples will reveal how elastically Berni can exert his verbal imagination within the narrow confines of the distich. The *rifacitore*'s gastronomic interpretation is nicely apposite at C47/59$^{5-6}$, where the cannibal Lestrigoni are being sliced up by Orlando:

Bo.   Ma lui facea de lor tanti squarcioni,
Che pieno avea de intorno a quel sentiero
Be.   Ma e' di lor facea certi *bocconi*,
Che sarian troppi ad ogni gran *tagliero*.

A related metaphor introduced at C44/39$^{5-6}$ gives a more intriguing flavour to the substance of Ferraú's threat:

Bo.   E l'alterezza tua che sí se spande,
Potria tornarti in dolorose pene
Be.   E forse ti farò gustar *vivande*
Che d'altro che *di spezie* saran *piene*.[19]

At C29/47$^{5-6}$ Berni has devised a comic hyperbole to suggest the measure of Origilla's deviousness:

Bo.   Promessa non fie' mai con veritate,
Mostrando a ciascadun faccia serena
Be.   Dicea bugie che non l'aría *legate*
Qual è nel mondo piú grossa *catena*.

On this occasion Berni's resolution has something of the proverbial quality that Pulci achieves at *Morg.* XIX, 133$^{7-8}$:

E *diceva bugie* sí smisurate,
Che le tre eran sette carrettate.

And in a completely different vein at C60/52$^{5-6}$, as Boiardo's second book comes towards its close, Berni is able to rework the concluding metaphor of the second book of the *Georgics*:

Bo.   Mentre che io canto, non posa la mente,
Ché gionto sono al fine, e non vi miro
Be.   Ma perch'è tempo omai, le sciolte e *lente*
Redine al mio caval veloce io *tiro*.[20]

Berni's refitting of the stanza may also involve the splitting of a single statement into two parallel ones. This manoeuvre can be illustrated by reference to two related examples. The first is at C19/5$^{1-2}$,

Bo.   Sí come io dissi nel canto di sopra,
Con fiero assalto dispietato e duro . . .
Be.   Fra l'altre egregie sue, fu questa un'*opra*
Egregia molto, un forte *fatto* e duro

where the *rifacitore* far outstrips Boiardo in the mobility with which he places his adjectives. The second is at C34/66$^{1-4}$,

Bo.   . . . io te scongiuro
Per nostro amore e tua virtú soprana,
Che non ti para questo *fatto* duro
Di ritrovar Gradasso in Sericana

Be.   . . . io ti scongiuro
         Per te, per noi, che non ti paia strana
         La *domanda* ch'io fo, né grave e duro
         Il *viaggio* per fino in Sericana

where Berni's use of *enjambement* takes the syntax of his double statement beyond the span of the distich.[21] But the distich remains a more regular unit of organization[22], as confirmed by Berni's more straightforward reconstruction at C13/54[3−4],

Bo.   Nel viso se conturba sua figura
            Per quell'estremo *caso* de pietade
Be.   Pargli una *crudeltà* fuor di misura,
            Un *caso* troppo degno di pietade;

or again, with a following rhyme change, at C36/55[1−2]:

Bo.   Questo voluto ha il perfido Apollino
            (Cosí poss'el cader dal celo al basso!)
Be.   Stato è voler del rio nostro *destino*,
            E della *sorte* iniqua e maladetta.

The art of the *Rifacimento* then, for much of the time, is one of restatement in the most literal sense; and the play of spatial proportions is often as significant as the narrative message. As a result, the main imprint left by a particular revision may be the effect of formal matching between two adjacent lines. Thus Berni's distich offers the suggestion of a chiastic ordering at C12/72[3−4],

Bo.   Che tu me *amassi* cercai di ottenere,
            Né altro da te mai chiesi per espresso
Be.   *Sol* che m'*amassi* cercai d'ottenere,
            E nella *grazia* tua *sol* esser messo

while at C59/33[1−2] he gives the stanza an opening anaphora:

Bo.   *Non fu* dato credenza al mio *parlare*;
            Da Rodamonte apena me diffese
Be.   *Non fu* dato credenza al mio *parlare*,
            Non fur le vere mie *parole* intese.

Indeed, Berni's reconstruction adds no substance at all to the information already conveyed when his double statement takes the form of a fully contrastive repetition, as at C17/17[3−4],

Bo.   *Per* dar*mi vita, lui* vôl prender *morte*:
            Vedi quanto è il baron cortese e pio!
Be.   *Per* dar*mi vita*, eletta *egli* ha la *morte*,
            E vuol *esso morir* perché *viva io*

where the inversion, as well as the grammatical reformulation, is characteristic of the figure; and similarly at C54/9[4−5],

Bo.   Per la battaglia tenebrosa e scura;
            Che *tanto sono e* colpi *smisurati*,. . .

Be.   *Tanto era il lor* ferir *fuor di misura.*
         Tanto sono i lor colpi *smisurati,. . .*

where the period break marks Berni's restatement as a more conventional use of the same rhetorical type.[23]

The last example also differs from the preceding ones in that the second statement occupies an odd line in the stanza. But the doubling of a consecutive construction to fit the scheme of the distich is a particular characteristic of Berni's rewriting. And he will sometimes apply this procedure in order to set up a syntactic climax towards the end of a stanza. Thus, in the following examples, the formal bond between Berni's parallel consecutive statements serves to compose a false distich in lines 6 and 7 of the stanza, in anticipation of the subordinate clause in the closing line:

Bo.   Ma ben gli taglia adosso ogni catena;
         E *sì* gran bastonata sente il conte,
         Che tutto suda dai piedi alla fronte

Be.   Ma ben gli fece *sì* doler la schiena,
         E per tutto sentir *tanto* dolore,
         Che della morte gli venne il sudore   (C6/33$^{6-8}$)

Bo.   Ma non vi fu rimedio alla finita:
         Tanto la gente adosso li abondaro,
         Che al mal suo grado Angelica lasciaro

Be.   Ma la gran calca è *sì* multiplicata,
         Tanta turba e canaglia è loro intorno,
         Ch'a viva forza in preda la lasciorno   (C15/32$^{6-8}$)

Bo.   Gli avea di *tal* furor l'anima accesa,
         Che stimava ogni cosa una vil fronda,
         Fuor che vedere Angelica la bionda

Be.   Aveva *sì* la cieca mente offesa,
         Sì travïato il folle suo disio,
         Che non si ricordava pur di Dio   (C38/49$^{6-8}$)

Bo.   Io credo per *tal* modo spaventare,
         Morto come io serò, tutta la gente,
         Che fuggiranno, ed io serò vincente

Be.   Farò *sì* quelle genti spaventare
         Morto come sarò, *tanto* terrore
         Metterò lor, che sarò vincitore.[24]   (C35/11$^{6-8}$)

In all of these examples a single consecutive construction in Boiardo provides the basis for Berni's double statement. But in other cases, the twofold pattern may already be adumbrated in Boiardo's version, so that Berni merely has to insert an additional 'consecutive' adjective, as follows:

Bo.   — Tu sei, figliolo, uno omo di alto ardire,
         E *tanto* amor mi porti ed a mia figlia . . .

> Be.   Tu sei, figliuolo, un uom di *tanto* ardire,
>   Ami me *tanto* e questa mia figliuola . . .   (C34/63$^{3-4}$)
>
> Bo.   E so ben che *cotanto* è il tuo valore
>   E 'l grande ardire e l'alta tua potenza
> Be.   E so ben ch'egli è *tanto* il tuo valore,
>   *Tanto* l'ardire e di *tanta* eccellenzia.[25]   (C28/33$^{5-6}$)

And where Berni elicits the same double consecutive type at C41/54$^{3-4}$,

> Bo.   Ora ad Astolfo pur crebbe il dispetto,
>   E fu salito in *tanta* bizaria
> Be.   Astolfo allora in *tanta* stizza viene,
>   In *tanta* furia e superbia salia,

he conceives the idea of echoing and recapitulating this construction in the second half of the stanza,

> Be.   Che il re pensò di metterlo in catene.
>   Non fu veduta mai *tanta* pazzia,
>   Né *tanta* rabbia; e *tanta* roba disse,
>   Che Turpin per paura non la scrisse

so that the proliferation of the word *tanta* becomes the dominant feature of the stanza as a whole.[26]

Textual suggestion

The *rifacitore* will often find himself engaged in recycling material displaced in the process of correction, and particularly so where Boiardo's rhymes have had to be sacrificed. Under these conditions Berni must translate, as well as just transcribe, the original text. Thus a line of Boiardo's may have to be reformulated to accommodate a new rhyme, and perhaps also shifted within the stanza,[27] as where Berni exchanges one mode of hyperbole for another at C9/13^{6} (Bo.^{5}),

> Bo.   Ché, benché sia crudel piú che alcuno *orso*
> Be.   Se non sarà piú duro che gli *scogli*

or again at C15/14^{8} (Bo.^{5}):

> Bo.   Che contar non lo può *libro* né *carte*
> Be.   Che non mi basterebbe a dirli un *anno*.

And if Berni is forced to rehandle a particular topos in this way, he may well base his paraphrase on a source other than Boiardo. This happens at C12/16^{8}, for example, where Berni has adapted a closing line of Ariosto's (*O.F.* XVIII, 186^{8}),

> Bo.   Che avria spezzato un *sasso* di pietade
> Be.   Che fermi a udirlo stanno *fiumi* e *venti*

or at C4/42^{8}, where this time he has called upon a Pulcian model (*Morg.* XXI, 71 $^{2-3}$):

Bo.	Che par che il *cel* profondi veramente
Be.	Che dall'*inferno* par ch'escan le strida.

The *Rifacimento* provides frequent evidence of Berni's copious literary memory. But his natural starting point is always the fragment of Boiardo which lies ready to be taken over. The *rifacitore* works more by discovery than by invention, relying on his verbal reflexes to make best use of the limited measure of freedom allowed for reconstruction; and as a result the efficacy of his rewriting depends on how readily he can respond to the involuntary prompting of the original text. Berni is liable to read into a word of Boiardo's the most gratuitous association of meaning, as follows:

Bo.	Tu m'hai la vita al *presente* campata	
Be.	Tu m'hai la vita due volte *donata*	(C9/60^3)
Bo.	Ver lui van quella gente per il *piano*	
Be.	Verso lui camminando vengon *forte*.[28]	(C32/51^3)

And he is often quick to sense the opportunity for a transposition of material within his immediate working focus, as in the related examples at C31/60$^{6-8}$,

Bo.	Lei prende dietro a quello a *speronare*,
	Cridando:– Volta! volta! can fellone,
	Ché oggi non giongi tu dentro al girone
Be.	Ella gli è dietro, ch'una furia pare,
	Gridando: Volta, che sei un poltrone;
	Adopera la spada, e non lo *sprone*

where Berni has recast Boiardo's infinitive as a noun terms; and at C3/64^8,

Bo.	Se non, lassar la vita te conviene	
Be.	Ché nel petto è 'l valor, non nelle *schiene*[29]	

where Berni's rhyme variant term allows him to reconstitute the message displaced in Boiardo's third and fourth lines:

Bo.	Sí che col petto mostra tua possanza,
	Ché nelle *spalle* non dimora ardire.

Occasionally, Boiardo's text gives the illusion of being almost self-correcting, as Berni lights upon a solution lying straight to hand:

Bo.	Benché abbia comba*tuto* il giorno *tuto*	
Be.	Bench'abbia *tutto* il giorno combat*tuto*	(C64/33^4)
Bo.	L'uno e l'altro *segnor* gran possa av*ia*	
Be.	E l'uno e l'altro av*ea* gran *signoria*.	(C9/41^8)

In some cases, indeed, the deftness with which Berni manipulates his material may owe as much to visual as to verbal suggestion, as in the next series of examples:

Bo.	meritare / Possiamo te *con degno* guidardone	
Be.	meritare / Ti possiam di *condegno* guiderdone	(C34/64^{-2})

Bo.	Ed Agricane, il *sir* de Tramontana	
Be;	Agricane / Di Tartaria, o *sia* di Tramontana	$(C16/29^{-3})$
Bo.	E misse a terra gran *parte* del scudo	
Be	Tutto gli *parte* per mezzo lo scudo	$(C27/13^2)$
Bo.	Ranaldo, odendo il *fatto* sí pietoso	
Be.	Rinaldo udendo, e *fattone* pietoso	$(C17/20^3)$
Bo.	Avea *ordinata* quella cosa strana	
Be.	Aveva *ordita* quella tela strana	$(C36/48^6)$
Bo.	Non fu mai *corso* tanto foribondo	
Be.	*Orso* non fu già mai sí furibondo	$(C21/20^4)$
Bo.	Benché piú *volte* andasse alla ventura	
Be.	Quantunque andasse in *volta* alla ventura	$(C3/37^3)$
Bo.	Re Carlo tutto il fatto avea veduto, E a' soi *rivolto* il franco imperatore	
Be.	Aveva Carlo ogni cosa veduto; E lieto in *volto*, benché tristo in core ....[30]	$(C59/43^{1-2})$

This instinctive ability to elicit even the most minimal play on words is a characteristic reminiscent of Pulci as *rifacitore*; and where Berni slips intuitively from adverb to pronoun at $C62/42^5$,

Bo.	Come fu armato, *allor* prese licenzia
Be.	Onde armato *da lor* prese licenza

he is, in fact, reversing the simple reflex interpretation that Pulci has made at *Morg.* XII, 82[1] (*loro → allor*).[31]

Berni, like Pulci, is continually using the verbal detail that he has before his eyes; and it is not uncommon for a word of Boiardo's to be redeployed in an adjacent stanza. *Umano*, for example, has been transposed from $C15/49^2$ (Bo: 'de parlare *umano*') to /48[7] (Be: 'tutto il sforzo *umano*'), while *passione* moves from $C41/20^5$ (Bo: 'Dio di *passione*') to reappear at /21[1] (Be: 'vinto da piú *passioni*'). Berni will sometimes chance upon a suggestion which lies a little way ahead in Boiardo's text; so, at $C64/20^8$,

Bo.	Per tutto *agiongie* il giovane reale
Be.	E lascia ovunque *giugne* il suo *segnale*

the solution he finds is proposed by Boiardo's version at /23[4] (Bo. /20[4]),

Bo.	Che io so che dove *giongie*, il *segno* lassa

where Berni now compensates by differentiating the verb (*giongie → coglie*). But he is much more likely to recuperate a word or phrase discarded in his previous reworking. Thus he is forced to drop Boiardo's unacceptable indicative form at $C11/33^4$,

Bo.	Chi more, e chi del ponte *se sumersa*

but he is able to use the same verb as a past participle in substituting the rhyme at C11/39[6]:

> Bo.   Piú de l'altra feroce, e piú diversa
> Be.   Piglia vigor la turba già *sommersa*.

The span of stanzas entailed in the last two examples (three stanzas forward, six stanzas back) is fairly representative of the *rifacitore*'s range of vision. But Berni's power of recall is sometimes active over a longer distance, especially if a rhyme usage is involved. At C15/38[1], for instance, where he changes the rhyme,

> Bo.   Però che Orlando già gli è gionto adosso
> Be.   Vedesi addosso il nemico che 'l *preme*

his reconstruction is indebted to a line of Boiardo's which had appeared twenty-two stanzas earlier:

> Bo.   Tutta la gente adosso di lor *preme*.   (/16[8] (Bo. /15[8]))

In this case the term *adosso* in Boiardo has provided an additional mnemonic suggestion. And in the same way, Boiardo's phrase 'a *sturbar la* mia *festa*', having been displaced at Bo. I, 3, 24[4], is recalled more than fifty stanzas later in Berni's 'non mi *guastar la festa*' at C3/83[3], where the *rifacitore* has just encountered the verb *disturbare* in Boiardo's preceding line ('Vedendo sua ventura *disturbare*').

Occasionally, a whole series of compensatory changes is set in motion. In his resolution at C48/58[4], for example,

> Bo.   Quanto alcun altro fosse in quel confino
> Be.   Quanto altro fusse *lontano o vicino*

Berni has borrowed from Boiardo's version at /59[7]:

> Bo.   Onde l'ama chi è *longi e* chi è *vicino*
> Be.   Ognun lungi e vicin le *porta* amore.

At this point, in replacing Boiardo's line in order to diversify the rhyme, Berni has modelled his revision on another line of Boiardo's, that at /57[8], where Berni must again differentiate, as follows:

> Bo.   Per una dama a cui *portava* amore
> Be.   Per una donna ond'è *preso* d'amore.

And at the same time, the initially rejected *confino* at /58[4] has, by association, suggested Berni's rhyme substitution in the succeeding line:

> Bo.   Regnava, in questo tempo che io vi ho detto
> Be.   Teneva il regno di Cipri e 'l *distretto*.[32]

But the alchemy of textual interchange can be a much more dynamic process still; and the way in which verbal suggestions may accumulate and interact to original effect is shown by a particularly creative as well as humorous piece of rewriting at C18/25-26.

These two stanzas are reworked as a pair, and it will be necessary to quote both versions in full before proceeding:

Bo.   Io di tal botta assai me maraviglio,
Ma come io dico, lo scrive Turpino;
Fuor delle orecchie uscia il sangue vermiglio
Per naso e bocca a quel baron tapino.
Campar lo fece dal mortal periglio
Lo elmo afatato che fo de Mambrino;
Ché se un altro elmo in testa se trovava,
Longe dal busto il capo li gettava.

Perse ogni sentimento il cavalliero,
Benché restasse fermo in su la sella.
Or lo portò correndo il suo destriero,
Né mai gionger lo puote la donzella,
Ché quel ne andava via tanto legiero,
Che per li fiori e per l'erba *novella*
Nulla ne rompe il delicato pede;
Non che si senta, ma apena si vede.

Be.   Turpin qui mette una certa *novella*
Ch'io credo che se l'abbia fatto a mano;
Perché si dice che tenea favella
All'eccelso signor di Montalbano;
Ed attaccògli questa campanella,
Di dir, che questo pugno fu sí strano,
Che per ambe l'orecchie il sangue versa,
E stette un pezzo come cosa persa,

Fuor di se stesso pallido, anzi nero,
Ancor che non cadesse dell'arcione;
E che quel velocissimo destriero
Fugge, come s'a' fianchi abbia lo sprone.
Io non vo' disputar se dice il vero,
O pur se falsamente glie l'appone,
Perché egli era arcivescovo, bisogna
Credergli, ancor che dica la menzogna.

Here the word *novella*, transposed from the second stanza to the first and transformed in sense, is the mainspring of Berni's reinterpretation. But two other rhymes in the first of Berni's stanzas are directly evolved from suggestions in Boiardo. Thus Boiardo's *campar* gives Berni a visual hint for the idiom which he introduces at /25[5] ('attaccògli questa *campanella*'); while *persa*, the last word of Berni's stanza, is an adaptation of *perse*, the first word of Boiardo's following stanza. Berni has kept the opening rhyme termination in this second stanza, but the initial rhyme term is substituted by means of a pun involving colour (*persa/nero*); and this development harks back to a related pun conceived in the previous canto ('*Rubicone* altiero' → 'quel *Rubicon nero*', at C17/32[6]). The change of B rhyme which follows (*sella* → *arcione*) is predictable enough in itself, but *arcione* has already figured as a variant

for *sella* in the B rhyme of stanza 15, where it was again supported by the term *sprone*. Meanwhile, the new B rhyme of stanza 25 can also be traced back to earlier corrections, this time in stanza 19, where Berni had to revise lines 5-6 as follows:

Bo. Benché il partito vide aspro e malvaso,
      Non ha paura quel *baron* soprano
Be. Sbuffa com'un caval l'ira pel *naso*
      Il feroce *signor di Montalbano*.[33]

The multiple association of terms in this pair of lines fully accounts for the way Berni reconstructs at /25[4]; and the accompanying rhyme terms too (*strano*/*mano*) are both carried over from stanza 19.[34] But there remains one other nucleus of suggestion which is still more casual, and yet more striking, in that it helps to elucidate Berni's overall reconception of C18/25-26. Again the trail leads back into the preceding canto, where Berni's previous elimination of *novella* as an adjective had also occurred in a context of 'lying':

Bo. Che pigliar debba la fede *novella*,
      La falsità mostrando di Macone
Be. Che come lor, cosí far debbia anch'ella,
      Lasciando quel *bugiardo* di Macone.   (C17/39[3−4])

This accidental relation between word and context confirms *novella* as the initial verbal impulse behind Berni's much more sweepingly ironic impugning of archbishop Turpin's authority. And the point to which the word has been transplanted allows us to locate the moment of reaction at which Berni's ironic reinterpretation must have crystallized. At /25[1] the noun *novella* has superseded the noun *botta*, in which Berni has obviously detected a figurative sense, that of 'quip' or 'jibe' (and the *rifacitore* never in any case accepts *botta* with the literal meaning of 'colpo'). It transpires, then, that the satirical quip about archbishops which rounds off stanza 26 is Berni's witty reply to a malicious jibe which he himself has falsely attributed to Turpin. In these two stanzas the routine of verbal give and take has become a mercurial game of 'botta' and 'risposta'.[35] And Berni's novel rehandling here, kindled and accelerated by an apparently spontaneous interplay of associations, provides the most animated piece of textual dialogue in the whole of the *Rifacimento*.

The narrative dimension

The corrections that Berni carries out guarantee an 'improvement' of the text only in a partial sense. Much of the middle-ground of the *Rifacimento* is tonally, though not linguistically, neutral, in that a significant proportion of the rewritten material bears no personally Bernesque imprint. Berni follows Boiardo's text as his model throughout, so that his reconstruction is conditioned not only by the topography of the words but by the context of the narrative. And Berni must often be content to work within the bounds of a conventional narrative technique.

Boiardo's composition, especially in the primary epic context of combat, disposes of a more or less identifiable range of narrative topoi, many of which Berni is prepared to take over in his own rewriting. It may also happen that a particular usage adopted by Berni can be recognized specifically as a *boiardismo*. Thus, in the case of C33/59[7-8],

> Be.   Ragghiando pure, e facendo un *romore*,
>   Che *venti* suoi fratei *nol fan* maggiore

Berni's numerical hyperbole takes after Boiardo's closing comparison at C24/13[7-8]:

> Bo.   Né *vinti* fabri a botta di martello
>   Farian *tanto rumore* e tal flagello.

Here the *rifacitore* has had to expand Boiardo's number in the course of his revision:

> Be.   *Quaranta* fabbri a colpo di martello
>   *Non fan tanto romor*, quanto era quello.

And Berni makes a similar numerical variation in reproducing this form of hyperbole in one of his own poems, at *Rime* LXI, 45—:

> Che *venticinque* schiavi
> Co i ferri a' pie' *non fan tanto romore*,
> E *trenta* sagristani et *un* priore.[36]

But the more established topoi favoured by Boiardo belong to a wider tradition, like the mode of hyperbole using *mai* as a market term and expressing uniqueness, which Zottoli (p. 72) finds to be a 'ritornello perpetuo' in the *Innamorato*. In reviewing the original text Berni is sometimes inclined to eliminate Boiardo's more stereotyped formulations of this topos, as follows:

> Bo.   Mai non fu visto un baron tanto fiero
> Be.   Spaventa ognun col guardo orrendo altiero   (C11/29[2])
>
> Bo.   Non fu mai visto piú sozza figura
> Be.   Da fare al diavol proprio ombra e paura.   (C22/11[4])

But he does not seem averse to exploiting this type of hyperbole when it comes to reconstructing on his own account, as at C11/48[1-2],

> Bo.   Piangendo respondia la sconsolata:
>   — Io farò tutto il tuo voler compiuto
> Be.   Piagneva la donzella sventurata;
>   Il piú bel pianto *mai* non fu veduto

where Berni is prompted by the phrase '*il tuo bel pianto*', visible at line 3 of Boiardo's following stanza; or again at C17/56[7-8],

> Bo.   Con *altri* cinque re, che in quella guerra
>   Tutti in duo pezi fece andar per terra
> Be.   Con *altri* cinque re: che in *altra* guerra
>   Non fur *mai* fatti simil colpi in terra

where Boiardo's *altri* has proposed Berni's method of revision. Rather unexpectedly, then, the 'never before' topos occurs, if anything, more frequently in the *Rifacimento* than in the original poem. But where he retains the topos, Berni may wish to give more expressive colour to Boiardo's version, perhaps by adding a derogatory suffix,

> Bo.   Mai non fo vista una *bestia* maggiore
> Be.   Non fu mai vista la maggior *bestiaccia*   (C13/23⁶)

or by substituting a racier adjective:

> Bo.   Mai non se vidde il piú *crudo* animale
> Be.   Mai non fu visto il piú *pazzo* animale.   (C39/27⁸)

Both these ingredients are characteristic of Berni's personal style, as illustrated, for example, at *Rime* LX, 15, where Berni is bemoaning his own unseaworthiness:

> Non ha 'l mondo il piú *ladro stomacuzzo*.

And this comic tone also tends to mark Berni's insertions of the same topos in the *Rifacimento*, as in these two successive observations on the fiendish mechanical aids employed by a guardian-giant:

> Be.   *Mai* non fu la piú *pazza fantasia*   (C8/28⁸)
> Be.   Non fu *mai* vista la piú *ladra* cosa.   (C8/29⁵)

The circumstances of Berni's rewriting will usually allow us to observe how a particular topos is generated in each single case. Thus, at C36/73⁸, Boiardo's rhyme word offers Berni the possibility of using a 'woe betide' formula, introduced by the word *tristo*,

> Bo.   Ma il conte l'ha assaggiato, e non l'*aspetta*
> Be.   Che *tristo* il conte Orlando *se l'aspetta*

while the same standard version of the topos has been fitted to a given rhyme termination in the case of C24/38⁶:

> Bo.   Muggiavan molte fiate per gran *stretta*
> Be.   *Tristo* a quel d'essi che' suoi colpi *aspetta*.³⁷

The *rifacitore* has a number of variations on a 'do or die' topos,³⁸ and here again the rhyme tends to be the guiding factor, as at C40/7⁶:

> Bo.   Pigliar pur vôl Brunello ad ogni guisa
> Be.   Pigliarlo, e se nol piglia, esser *uccisa*.

Berni's formulation is rather more subtly derived, through, in the case of C66/26⁴, where he has seen the opening for an effective word-play within the line:

> Bo.   Non lo *lasciar* se non morto o pigliato
> Be.   Non lo *lasciare*, o *lasciar* ella il fiato.

Boiardo's narrative gives Berni a more material suggestion to work on in the next pair of examples, in which the *rifacitore* expresses in a more pointed way the idea of a combattant being put into a 'sweat':

Bo. Da le piante *sudava* insin la fronte
Be. *Non gli fa caldo*, e sudagli la fronte (C16/16[5])

Bo. Ed io gli ho posto intorno tanto *caldo*,
Che io l'ho fatto *sudare* insino a l'osso
Be. *A mezzo inverno* gli ho fatto aver *caldo*.[39] (C10/23[6−])

And this ironic formula is closely related to a topos indicating the effect of a stunning blow (based on the metaphor of 'seeing stars'), which Berni is able to work in at C31/70[2] (Bo.[3]),

Bo. Che quasi *se stordí* con grave pena
Be. Che le fece di *dí* veder le *stelle*

on the suggestion of Boiardo's context; and again at C39/31[2],

Bo. Tira sua mazza il paladino ad*orno*
Be. E mostrògli le *stelle* a mezzo gi*orno*

with the encouragement of a compatible rhyme.[40]

Berni's use of these basic topoi is thus fostered by the intimate dialogue that passes between the two texts. But his own individual treatment of them forms part of the wider dialogue between tradition and innovation within the genre. Boiardo himself has some lively variations on a 'tit for tat' formula, applicable in a situation of evenly matched combat:

Bo. E rendonsi *pan fresco* per *fogaccia* (C11/13[8])

Bo. Che rende *agresto* a lui per *prugna acerba*. (C44/10[4])

And Berni too ventures his own formulations on this pattern, as at C59/56[8], where the original text had referred to an equal struggle,

Bo. De la lor zuffa vi è poco divaro
Be. Dando a lui *malvagia* per *dolce vino*

and at C4/95[6],

Be. E per *guaine* sa render *coltegli*[41]

where Berni has improvised a solution on an unusual rhyme. Both authors make ample use of another topos, which, in its narrowest application, indicates a state of defencelessness in a battle situation. This type occurs, for example, at C30/57[7], with a different rendering in each text:

Bo. *Non è riparo* alcuno a sua battaglia
Be. E *non è* contra lui forza che *vaglia*.

Here Berni's version is the more standard of the two, and the *rifacitore* uses a similar 'unavailing' formula on a number of occasions, e.g. with *vaglia*, again in a

rhyme substitution, at C43/63[6] and C64/34[6], or with *vale*, to match a promoted rhyme, at C16/57[7] and C49/28[5].[42] But Berni also takes up a specifically Pulcian formulation which does not appear in Boiardo's version. This alternative is introduced at C64/19[2], where Berni substitutes the rhyme,

> Bo. Di dietro fore andò il pennon di netto
> Be. L'arme a quel grave colpo *non ha retto*

and also at C8/26[7],

> Bo. Usbergo e maglia tutto ebbe passato
> Be. Né usbergo né maglia *punto ha retto*

where the new rhyme is given by the change of *costato* to *petto* in the following line.[43] Under similar circumstances the *rifacitore* will occasionally hit upon an original variation. Thus the change of rhyme which Berni organizes at C7/32[7-8] has prompted a transfer from one topos to another:

> Bo. Di ferro intorno è cinta la sua lanza:
>   *Mai* non fu al mondo sí fatta possanza
> Be. Ha la lancia di ferro intorno *cinta*,
>   Che *resister* non puossi a quella *spinta.*

And Berni sets this new formulation alongside the standard version of the 'unavailing' topos in what is, in effect, an additional stanza, at C1/44[1-]:

> Be. È quella lancia di natura tale,
>   Che *resister* non puossi alla sua *spinta*;
>   Forza o destrezza contra lei *non vale.*[44]

But the topos which Berni virtually makes his own is the one illustrated in these two separate lines from the *Rifacimento*:

> Be. Moriva di *vergogna* e di *dolore*   (C4/91[4])
> Be. Rinaldo pien di *maraviglia* e d'*ira*.   (C38/41[1])

The terms *morire* and *pieno* are the most frequent markers of this 'mixed feelings' topos, which typically comprises a pair of abstract nouns permutated from the emotional range of *ira*, *sdegno*, *dolore*, *vergogna*, and *maraviglia*. Sometimes the presence of one or other of these market terms in Boiardo's version gives Berni a lead. Thus, in the next examples, Boiardo already has *morire* with a single abstract noun,

> Bo. Della *compassion morir* si crede
> Be. Di *stizza* e di *dolor morir* si crede   (C4/97[8])
> Bo. Per la *vergogna* se credea *morire*
> Be. Per *ira* e per *vergogna* vuol *morire*   (C43/64[2])

and each time Berni would in any case have preferred to drop Boiardo's article. Occasionally, too, Berni will bring in a mixed pairing of nouns in order to absorb the word *pieno* in rhyme, as follows:

Bo.   Ora ascoltati il fatto tutto *a pieno*
Be.   Costui s'è or di *sdegno e pianto pieno*[45]   (C37/5[8])
Bo.   Poi che Ranaldo vidde il fatto *a pieno*
Be.   Di *dispiacere e meraviglia pieno.*   (C26/31[5])

But with this topos in particular the *rifacitore* manages to vary and enliven the standard formulations, whether by adopting a more colloquial verb in preference to the more conventional one,

Bo.   Ben sta turbato in faccia lo imperieri
Be.   Carlo *crepa* di stizza e di vergogna[46]   (C2/60[7])
Bo.   Ben se stupisce il conte nella mente
Be.   Orlando d'ira e di sdegno *s'ammazza*   (C38/14[4] (Bo.[3]))

or by incorporating a noun which is not strictly 'emotional' in reference, to give a zeugmatic effect:

Be.   E vagli addosso pien d'*ira* e di *fretta*   (C1/54[8])
Be.   Rinaldo in questo pien di *rabbia* e *sete*
        Di vendicarsi. . . .[47]   (C18/15[5-])

In some cases, also, Berni may expand the form of the topos to fit the measure of the distich, as happens at C39/43[5-6],

Bo.   Cosí parlando di *pietà* sospira,
        Tanto lo stringe amore e cortesia
Be.   Cosí dicendo, or soffia ed or sospira
        Di *pietà* e di *stizza* e *bizzarria*

where he has reorganized his abstract nouns into a single grouping; or at C37/52[5-6],

Bo.   E piangendo di *doglia* e sospirando,
        Con parlar basso e con voce *dolente*
Be.   E piagnendo di *doglia*, e fulminando
        D'*ira*, con favellar *fiero* e *dolente*

where his resolution is again more co-ordinated, and the interplay of emotions also picks up the almost Petrarchan counterpoint introduced in the second line of the stanza (Be: 'I cavalieri *arditi dolcemente*').[48]

The *rifacitore* makes full use of the standard metaphors codified by the genre, as the following insertions would indicate:

Be.   Torna di nuovo al periglioso *ballo*   (C4/51[8])
Be.   Tornar libero possa al fiero *gioco*   (C18/35[4])
Be.   Entra spronando con l'asta alla *danza*   (C21/20[3])
Be.   Or non è piú chi star voglia alla *festa*   (C36/23[3])
Be.   Che stessin saldi a cosí strana *tresca.*[49]   (C4/43[4])

And Berni is also quite happy to adopt a conventional simile drawn from an animal source. These animal similes usually indicate the fierceness of an assault, and in Berni are usually marked by the term *addosso*, as in these next revisions:

Bo.	E vàlli *addosso* iniquitosamente	
Be.	E va *addosso* a colui com'un *serpente*	(C8/27[3])
Bo.	Or se tornano insieme ad afrontare	
Be.	Vannosi *addosso* a guisa di *dragoni*	(C4/6[1])
Bo.	Ma mena intorno il brando per ragione	
Be.	Va *addosso* agli altri a guisa di *lïone*	(C1/82[5])
Bo.	Il duca Astolfo, senza altro dimoro	
Be.	Il duca gli urta *addosso* com'un *toro*.	(C19/33[5])

Berni sometimes varies the topos in the case of *toro*, as at C60/40[3], where Orlando is doing the 'huffing and puffing':

Bo.	Né prende al speronare alcun ristoro
Be.	Correndo *soffia* e *mugghia* com'un *toro*.[50]

The notion of 'leaping', on the other hand, is the key to Berni's use of *liopardo*, which is encouraged by Boiardo's rhyme at C25/65[7],

Bo.	Giú nella stalla va il conte gagliardo
Be.	E corre a *salti* a guisa di *liopardo*

and by the suggestion of Boiardo's context at C6/5[4]:

Bo.	Ma con gran *salti* si leva da terra
Be.	Ma se gli *lancia* com'un *liopardo*.

Both these factors are operative at C4/71[5-6],

Bo.	E nella croppa se gitta d'un *salto*
	A quel gigante, che non gli ha rigu*ardo*
Be.	E monta in groppa al gigante d'un *salto*,
	Che non lo fa sí bello un *liopardo*[51]

although here Berni has probably reset the simile which appears in Boiardo's following stanza at line 7:

Bo.	Come la *lepre* fugge avanti al *pardo*.

Berni himself also makes use of such double-term similes, as in these next insertions,

Be.	Par che sian tanti *lupi* in un *armento*	(C31/58[1])
Be.	E par tra lor fra *colombi* un *astore*	(C43/50[2])

which are in effect linear miniatures of the stanza-length models favoured especially by Ariosto.[52]

The stylistic level of these similes, with their linear format and the animal term located in rhyme, is largely consistent with Boiardo's usage. But Berni is liable to exploit these elementary linear types in a more calculating way, as where he

juxtaposes animal and non-animal similes in a composite reworking of the rhyme at $C54/21^{3-4}$:

> Bo. Ove ella corre, il segno vi rimane
>   E fa le strate a tutti manifeste
> Be. *Come* un cinghial suol far de' minor cani,
>   Anzi *come* degli uomini la peste.

A similar development occurs with new rhymes in the case of $C16/24^{5-6}$:

> Be. Ma *non* s'avventa il foco *sí* alla stoppa,
>   *Né* d'una fiera un can salta alla pelle.

And at C15/8 the rewritten stanza features a plethora of similes as a rhetorical exploit on the same principle:

> Be. *Come* s'un branco di pecore andasse
>   Incontro a nove lupi, orsi o lïoni;
>   O *come* il foco la paglia affrontasse,
>   *E* d'arcobusi la polver, carboni.
>   Fra gli altri Orlando di schiera si trasse,
>   E con crudi rovesci e stramazzoni,
>   *Come* scosse dall'arbore le pere,
>   Cento in un tratto ne fece cadere.[53]

Here the second and least exceptional of Berni's similes, developed on the suggestion of Boiardo's third line ('Vostro furor serà *foco* di *paglia*'), is coupled with the most original of the four which occurs in Berni's fourth line, and which is altogether unconventional, both in content and rhythmic design.

This kind of rhetorical elaboration of a standard figure is a regular feature of the *Rifacimento*. Again at C3/26, for example, Berni strings together a variety of animal terms; and this composite animal simile contributes to a rhetorically measured representation of Astolfo's fury, which is controlled in the first half of the stanza by a balanced pairing of nouns in asyndeton, and which erupts uncontrollably in an uninhibited enumeration of flailing extremities towards the stanza close:

> Be. Or pensi chi ha sangue e discrezione,
>   *La collera, la furia* che gli monta,
>   Vendendosi così contra ragione
>   Fatta *una tanta ingiuria, una tal onta.*
>   Com'un *can,* com'un *toro* o un *lïone,*
>   Com'un *serpente* il suo nimico affronta;
>   Con *corna, ugna, piè, denti, mani* e *dita*
>   Con ciò che può se gli avventa alla vita.[54]

On this occasion Berni's rhetorical development is the basis of a more definitely comic piece of rewriting. And a similar combination of rhetorical flair and playful humour emerges in the course of another amplified simile at $C35/66^{6-}$:

Bo.   Ma tutto solo a mover non fu tardo
             Contra alla gente che il monte discende;
             Solo ed a piede la battaglia prende

Be.   Si muove a *salti* com'un *lïopardo*,
             Anzi qual *orso*, anzi qual un *lïone*
             Che visto abbia di *cervi* uno squadrone.

Here Berni's repeated use of the conjunction *anzi*, as well as his ironic application of the term *squadrone*, already suggests a degree of comic exaggeration;[55] and in the following stanza the *rifacitore* confirms his humorous intentions by making a parodistic summation of the foregoing animal similes:

Be.   E corre solo addosso a tanta gente;
             Tanta *bestialità* mai non fu vista.

The canto is finally brought to an amusing close with the narrator falling mock-victim to his own narrative parody:

Be.   Io n'ho paura, e non vi fui presente,
             Né di contarla mi basta la vista,
             Ché imbalordita ho la voce e la mente. . . .

We have seen, then, that Berni fulfils his task of reconstructing the narrative by adopting many of the conventional topoi passed on by Boiardo. But his freedom from an original commitment to narrate gives him time to add expressive point and comic detail to his given material. Rhetoric and humour are the two most salient features of Berni's personal contribution in the *Rifacimento*. And these two aspects can, in fact, be interchangeable, given Berni's experience of working across the genres. Thus Berni inserts an extended simile at C46/25, in order to render the youthful Ruggiero's enthusiasm for the fray:

Bo.   Com'un giovin caval grasso *stallio*,
             Che rotta la cavezza nella stalla,
             Pe' campi aperti se ne va con Dio
             A lanci e salti, o verso una cavalla,
             O verso l'acqua fresca d'un bel rio. . . .

Here Berni's description, if read in conjunction with a similar insert at C45/38, can be seen as epic in intent, even though the quoted stanza has several details which suggest a more playful tone.[56] But the same simile becomes the basis of an unrestrained parody in the most openly scurrilous of Berni's *Rime*:

             Ma quand'io veggio te, giglio incarnato,
             Son come uno *stallon* quando si scioglie,
               Che vede la sua dama in sur un prato,
             E balla e salta come un paladino.   (*Rime* LXVI, 26–29)

And Berni has now travestied a conventional epic usage by giving *paladino* the place of an animal term in rhyme. This kind of contamination of styles may also occur, though usually in a more subtle measure, within the *Rifacimento* itself, where the

success or otherwise of Berni's intervention will often be determined by his judgement of register. But for a proper account of the creative dimensions of Berni's rewriting it will be necessary to present a separate study.

NOTES

NOTES TO CHAPTER ONE

1. Boiardo's name does not appear on the title page of the Venice edition of the *Rifacimento* dated 1541.
2. For the extracts from Aretino's letter (to Francesco Calvo), see P. Aretino, *Lettere. Il primo e il secondo libro*, edited by F. Flora (Milan, 1960), pp. 630-32 (letter 149). The question of Aretino's involvement at the time of the first publication of the *Rifacimento* is considered in Part II, chapter 10 of Virgili's biographical study of Berni. (For publication details of all critical works to be cited on more than a single occasion, the reader is referred to the select bibliography at pp. 228-30. Page references to works included in the bibliography will normally be given in the main text where no further annotation is required).
3. The grant of copyright is reproduced by L. Suttina in 'Nuovi documenti su Francesco Berni', *Giornale storico della letteratura italiana*, 90 (1927), pp. 87-91.
4. The comment by Chiorboli comes from the preface to his critical edition of Berni's *Poesie e prose* (p. xxv), from where references to Berni's writings other than the *Rifacimento* will be taken. Berni's further request for copyright, submitted to the Venetian Senate in 1531, is printed as letter 16 in this same volume.
5. Boiardo's narrative had been interrupted on a previous occasion, coinciding with the end of Book II of the *Innamorato*, on account of the hostilities between Ferrara and Venice which broke out in the year 1482. Berni in his *Rifacimento* chooses to omit the stanza of Boiardo's (II, 31, 49) which refers to this event. The *Rifacimento* text is not authentic in its final pages (see further p. 4 below), but Berni would presumably have wished to exclude Boiardo's reference to the 1494 incursion as well.
6. For the main background see especially B. Migliorini, 'La questione della lingua', in *Problemi e orientamenti critici di lingua e di letteratura italiana*, vol 3, *Questioni e correnti di storia letteraria* (Milan, 1963), pp. 1-75. The point made at page 14 is immediately relevant: 'l'Italia corsa da eserciti stranieri, sente tuttavia il bisogno di stringere la sua unità culturale'.
7. It is conventional to see the *Rifacimento* as having been completed by 1531. But Berni's dedication of the work to Isabella Gonzaga and Vittoria Colonna (canto 1, stanzas 2-4) reveals, in amongst the Petrarchan borrowings, one or two traces of canto 37 of the *Furioso*, a canto which appeared only in the final version of Ariosto's poem.
8. For the extract from Speroni's letter, together with Rajna's rejoinder, see Rajna, p. 42.
9. See C. P. Brand, 'Ariosto's continuation of the *Orlando Innamorato*', in *Cultural aspects of the Italian Renaissance. Essays in honour of Paul Oskar Kristeller*, edited by Cecil H. Clough (Manchester, 1976), pp. 377-85 (p. 385).
10. Boiardo's narrative was continued by Niccolò degli Agostini, the appearance of whose fourth book of the *Innamorato* in 1506 may well have helped to set Ariosto on the right course after a false start with the *Obizzeide*.
11. See G. Favati, 'Le rime di Ludovico Ariosto' etc., in *Giornale storico della letteratura italiana*, supplement 25 (1934), p. 242.
12. It is worth noting that Berni himself enjoys the privilege of being included in the welcoming group in the 1532 version (at XLVI, 12[8]). Quotations from the *Orlando Furioso* are taken from the edition by S. Debenedetti and C. Segre (Bologna, 1960).
13. See B. Migliorini, 'Sulla lingua dell'Ariosto', now in *Saggi linguistici* (Florence, 1957), pp. 178-86 (p. 186); and C. Dionisotti, *Geografia e storia della letteratura italiana* (Turin, 1967), p. 97, and subsequently p. 139.
14. See Rajna, p. 37: 'Né prima né poi sarebbe stato possibile neppure a lui di congiungere la freschezza, la spontaneità, la libertà spensierata del poeta popolare, colla chiara ed esatta coscienza degli scopi e dei mezzi propria del poeta d'arte'.

15. Berni's linguistic position is, in principle, that of a 'Tuscan modernist'; but P. Floriani is right to propose that Bembo should not so readily be classified as an 'archaist' (see 'La "questione della lingua" e il "dialogo" di P. Valeriano', *Giornale storico della letteratura italiana*, 155 (1978), pp. 321-45).

16. See S. Debenedetti, 'Quisquilie grammaticali ariostesche', *Studi romanzi*, 20 (1930), pp. 217-25 (p. 221). Of the two corrections illustrated in this very brief study of Ariosto's rewriting, Berni adopts one (*presto → tosto*), but goes against the other (*io cantavo → io cantava*).

17. For details see Ghinassi, pp. 48 and 53; and then, for the subsequent points regarding syntax and metre, pp. 65 and 79-81. Gaetano's intervention can sometimes be distinguished from that of earlier editors of the *Teseida* on the basis of his own *Grammatica*, published in 1539 but copyrighted at Venice in the same year as Berni's *Rifacimento* (1531). Here again we can find specific prescriptions which accord with Berni's practice as *rifacitore*, like Gaetano's insistence on a strict correlation of the pairings *cosí/come* and *tanto/quanto* (see Ghinassi, p. 59).

18. See Ghinassi, p. 84. The reinstatement of the original text of Boiardo's poem begins with Panizzi's edition of the *Innamorato* of 1830.

19. Virgili sees the Milan edition dated 1542 as a more genuine *princeps* than the Venice edition dated 1541. His evidence ((pp. 562-71) remains convincing in spite of A. Luzio's refutation (see 'Isabella d'Este e l'"Orlando Innamorato" ', in the centenary volume *Studi su Matteo Maria Boiardo* (Bologna, 1874), pp. 147-54 (pp. 153-54)). Either way, we have to await a new Venetian printing of 1545 to find a genuine version of the first 82 stanzas of Berni's text.

20. In re-establishing a basic text of the *Rime*, Chiorboli has quite rightly reverted to the earliest Ferrarese and Venetian editions as being 'senza dubbio piú spontanee e genuine' (p. 380). But it is still probable that a certain amount of the 'spontaneity' emanates from the first northern editors themselves.

21. See the preface to *Orlando Innamorato di Matteo Maria Boiardo* (Bologna, 1907), p. xxviii. Foffano's remarks are corroborated by those of A. Zottoli in *Tutte le opere di Matteo Maria Boiardo*, 2 vols (2nd edition, Milan, 1944), I, 839.

22. See P. Rajna, 'Una canzone di Maestro Antonio da Ferrara e l'ibridismo del linguaggio nella nostra antica letteratura', *Giornale storico della letteratura italiana*, 13 (1889), pp. 1-36 (p. 23); and, more generally, Mengaldo's masterly 'Nota sulla grafia' in his edition (which includes the *Lettere*) of Boiardo's *Opere volgari* (Bari, 1962), especially pp. 456-58.

23. See Diaz, p. 49; and then M. Catalano, *Vita di Ludovico Ariosto*, 2 vols (Geneva, 1930), I, 640.

24. The point is confirmed by Mengaldo as being generally applicable: 'nella lingua scritta usuale delle *Lettere* l'apporto padano nel lessico è assolutamente meno rilevante della coloritura dialettale nel campo dei suoni e delle forme' (p. 41).

25. For Rajna's comments on Boiardo's language and Berni's intervention, see 'L'*Orlando Innamorato* di Matteo Maria Boiardo', in the collection of *Studi su Matteo Maria Boiardo* (Bologna, 1894), pp. 119-46 (p. 145).

26. See Mengaldo, pp. 33 and 38, but also p. 16, where he describes the epic before Ariosto as '[il] genere piú compromesso con l'uso dialettale, l'ibridismo e i modi popolareggianti'. Rajna himself stresses the more homogeneous linguistic character of lyric poetry: 'sta nella natura stessa della lirica in genere, e di quella nostra dei secoli XIII e XIV in particolare, il tendere prepotentemente all'unità' (see 'Una versione in ottava rima del libro dei *Sette savi*', *Romania*, 7 (1878), pp. 22-51 (p. 39)).

27. As V. Procacci comments (*Boiardo* (Florence, 1931), p. 111), 'cosí come ci è giunto, il poema rivela la fretta, e il suo stile ha i pochi pregi e i molti difetti dell'improvvisazione'.

28. References to Boiardo's version are taken from the easily accessible edition by Scaglione cited in the bibliography; those to Berni's version from *Orlando Innamorato di Matteo M. Boiardo rifatto da Francesco Berni*, 2 vols (Guigoni, Milan, 1867), which has been chosen as a suitably punctuated but not excessively modernized presentation of the text. This last edition numbers the cantos in an unbroken series from 1 to 69, whereas Berni had clearly intended to preserve Boiardo's division of the poem into three books. The system of continuous numbering has proved worth retaining, however, in that it allows a more economical form of textual reference. Berni numbers (prefaced by a letter C to signal the canto) will also supersede Boiardo numbers in the present study, except where attention needs to be drawn directly to the original version or where there is no corresponding passage in the new version. In such cases a numerical reference will be

prefaced by the abbreviation Bo. A table for reconverting Berni numbers to Boiardo numbers can be found at the end of the volume.

29. Of the three categories of cliché listed the *rifacitore* would have seen the first as being the least unacceptable. But Boiardo's prepositional usage has also called for revision in line 2 (which contains *forbito*), while the presence of the antonomastic phrase type at line 8 already gives Berni a pressing motive for abandoning the paired rhyme (which includes *fino*). For the record, we may note, among the minor adjustments that Berni makes in the same stanza, his substitution of a conjunctive for a disjunctive pronoun form (line 1), his Florentine preference for *in su* as against *sopra* (line 1), his provision of an indirect object pronoun (lines 2 and 8), and his insertion of a co-ordinating conjunction (line 8). In addition, Berni's replacement of *gionse* by *colse*, which provides him with an alternative rhyme at line 7, is itself a consistent lexical revision, implemented again, for example, in the very next stanza at /17^5.

30. For *raccocca* see *Morg.* XX, 46^5 or XXI, 30^8, as well as Ageno's note to IV, 68^7 in her edition of Pulci's poem (Milan-Naples, 1955), from where references to the *Morgante* will consistently be taken.

31. Boiardo's clichés will be reviewed in chapter 8; but as an indication of Ariosto's greater refinement of style, we may observe that the *Furioso* (ignoring XXXIX, 81^7, which is hardly to be categorized as an example of cliché) has only a single, and then very early, instance of the stock phrase *con tempesta* to close a line (at I, 61^7), and only two occurrences of *non s'arresta* as a second hemistich (XXIV, 104^7 and XLVI, 124^1), each time in a more cohesive syntactic relation than in Boiardo's usage as illustrated.

32. The *Scelta e commento* of Berni's version prepared by Severino Ferrari employs single quotation marks in order to distinguish any lines that the *rifacitore* has left more or less 'untranslated' from Boiardo's original. For a comment on the limitations of this procedure, see Nencioni's *Presentazione*, at p. x.

33. A significant exception must be made for certain areas of the text in which Berni allows himself to reconstruct more freely. These comprise an initial group of some seven cantos together with a number of isolated cantos (notably 21, 28, 36 and 53) further on in the work. In all probability such cantos belong to a second and more intensive phase of reworking undertaken after the basic task of correction had been carried through.

34. See N. Machiavelli, *Discorso o Dialogo intorno alla nostra lingua*, critical edition by B. T. Sozzi (Turin, 1976), p. 17. And for Machiavelli's view of Boiardo's language we may note the recent suggestion by Dionisotti in *Machiavellerie* (Turin, 1980): 'probabile è che avesse in mente il Boiardo con altri, quando concludeva il suo *Dialogo* mettendo alla berlina "le bestemmie di Lombardia"' (p. 297).

35. For Pulci's reworking of the *Orlando* the study by D. De Robertis is fundamental.

36. See I. Bussani, *Luigi Pulci e il poema cavalleresco* (Turin, 1933), especially chapter 4.

37. Berni's imitation of Ariosto is generally more to be felt in the proemial sections and stanza-length similes added to Boiardo's poem. Both of these accessory features of Berni's work have been intensively treated in earlier *Rifacimento* studies, like those by Belsani and Ancidei.

38. The *Commento* describes the phrase *a petto a questo* (*Rime* XXV, 45) as 'elocuzione e figura di parlare schietta toscana' (Chiorboli, p. 254); while the saying *durar fatica per impoverire* (*Rime* XXV, 72) 'è un proverbio che s'usa, o a me par che si usi, solamente a Fiorenza' (Chiorboli, p. 263).

39. For the Venetian forms see *Rime* XXXIV, 44 and 46; and for an alternative sample of Modenese (enclosing a Latin phrase taken from *Georgics* IV, 6), see the end of letter 33 ('*Pure vo driè fazando el meio che posso, e in tenui labor. Sté con Dio*').

40. See V. Branca, 'Per il testo del "Decameron". Testimonianze della tradizione volgata', *Studi di filologia italiana*, 11 (1953), pp. 163-243 (p. 170).

41. See the section 'Il Classicismo dal Bembo al Guarini', in *Storia della Letteratura Italiana*, edited by E. Cecchi and N. Sapegno, vol 4, *Il Cinquecento* (Milan, 1966), p. 244.

42. See the entry on Berni in *Dizionario critico della letteratura italiana*, edited by V. Branca, 3 vols (Turin, 1973), I, 289-92 (p. 291).

43. See 'Le rime di Francesco Berni: cronologia e strutture del linguaggio burlesco', *Studi di filologia italiana*, 34 (1976), pp. 249-99 (p. 281). This study contains many valuable indications of Berni's Tuscan sources, even though the proposed derivation of *Rime* XVII from Pucci's sonnet 'Amico mio barbier' seems questionable.

44. The two lines from Ariosto are quoted in their 1521 form. At line 8 of the preceding stanza ('Che taglia sí, che si può dir che *rada*') Ariosto deserves full marks for applying a Boiardan suggestion ('Tagliente è ben ciascuna, e par che *rada*', from Bo. I, 18, 17^5) in such an apposite context. And the way in which Berni comes to adjust the relevant line of

Boiardo's in the *Rifacimento* ('Non *si può dir che* tagli, me che *rada*', at C18/21[5]) tends to confirm his close knowledge of the Ariosto passage.

45. The adaptation is really a compilation, for in substituting *diva* for *viva* Berni has simply taken over the rhyme term from line 7 of the Petrarch sonnet. But the intricacy which characterizes Berni's handling of sources calls for some further annotation here. Thus the third line of sonnet CLVII ('Che 'ngegno o stil non *fia mai* che 'l de*scriva*') has provided Berni with a suggestion both for his quatrain structure and for his rhyme at line 18. Meanwhile, a connection between line 4 of sonnet CLVII ('Ma spesso a lui co la *memoria* torno') and line 11 of sonnet CCCXXVI ('E fi' al mondo de' buon sempre in *memoria*') can be established by the mockingly 'commemorative' intention of Berni's own poem. The opening quatrain of sonnet CCCXXVI, in turn, may well have supplied other details ('or ài 'l *regno* d'Amore / Impoverito, or di bellezza il *fiore* / . . .ài spento') for Berni to work on in his closure ('delle barbe la *corona*'), perhaps through the mediation of the formula '*fiore* e *corona*' to be encountered in the popular epic genre. The influence of another Petrarchan line ('Tanti volti, che *Morte* e 'l *Tempo* ha *guasti*', from *Tr. Aet.*, 91), again ironically appropriate to Berni's context, cannot be discounted in connection with lines 6 and 13 of the comic elegy; while another hint of epic parody is discernible in a reference to Berni's own unbearded state which appears in the 'autobiographical' stanzas inserted towards the end of the *Rifacimento* ('il padrone / Aveva con le barbe *aspra quistione*', at C67/43[-8]). Petrarchan quotations come from the edition by F. Neri and others with the title *Rime, Trionfi e Poesie latine* (Milan-Naples, 1951).

46. Both proverbs are cited by Giusti (at pp. 192 and 23 respectively).

47. The *Rifacimento* retains this particular expression from Boiardo's version at C31/61[6] and C59/58[6]. In the case of *Rime* XVII, 2, however, the initial suggestion may have come from Ariosto's *a tutta briglia* at *O.F.* XV, 85[2], since this is the phrase substituted for Boiardo's *a spron battuti* at C20/44[8] (and transferred to here from line 7 of the stanza following in Boiardo's text).

48. The variant *palagio* would more normally be reserved for rhyme, as in Dante's usage. This form, as Rohlfs notes (*Studi*, p. 146), 'è un gallicismo letterario, criticato dal Bembo, ragion per cui il Castiglione si sentí indotto a correggere *palagio* in *palazzo*'.

49. Italics added, as in all quotations unless otherwise indicated.

50. The quotations from the *Decameron* are taken from the edition in 2 vols by V. Branca (Florence, 1960), at II, 183, and I, 296 respectively. Boiardo himself may have been mindful of the 'brodaiuola ipocresia' of *Decameron* I, 6, 20. We can be more certain of the specific influence of Boccaccio in connection with Berni's sixth line because of a precise reference to the relevant story in the *Commento al capitolo della primiera* (see note 52 below).

51. These details will also serve to illustrate the conventions employed in the present study, in which single quotation marks will come in to replace italics when the latter are required for emphasis or distinction.

52. The variant occurs at II, 10, 16 ('essendo a lui [sc. Paganino] il *calendaro* caduto da cintola'). Branca's more recent *Edizione critica secondo l'autografo hamiltoniano* (Florence, 1976) gives *calendaro* in both instances. But *calendario* is the form used (and confirmed by the rhyme) in Berni's 'Capitolo della primiera' (*Rime* XXV, 13), in the *terzina* glossed by the passage of the *Commento* which cites Boccaccio as a source ('quando dice della quaresima cosí lunga e del *calendario a cintola* e delle quattro tempora, nella novella di messer Ricciardo di Chinzica'; Chiorboli, pp. 226-27).

53. The point holds good even though Berni's decision to adapt the rhyme would have been reinforced by the unacceptability of *de legiero* (line 6) as an adverbial formation (see p. 34 below).

54. For a consideration of Nediani's hostile view of Berni's *Rifacimento*, see Woodhouse, especially pp. 42-51. The same article offers a more detailed discussion of several of the issues raised in the present chapter.

NOTES TO CHAPTER TWO

1. Berni is confronted here by a rhyme termination which offers few potential replacements. The sixteenth-century *Rimario* of Girolamo Ruscelli lists only *sferzo*, in addition to *scherzo* and *terzo* already present in rhyme at C26/20[2] and /20[6] respectively. Berni replaces *guerzo* with *per ischerzo* at C51/22[6], where the rhyme potential is extended by the name *Baliverzo* at line 4; while at C41/50[2] he has removed *guerzo* by changing the rhyme.

2. For the degree of orthographic oscillation in northern texts, see Rohlfs, section 152: 'il segno ortografico usato . . . nei testi medievali è talvolta *c*, talaltra *z*, talaltra ancora *ç*'.

3. As Migliorini observes (p. 276), 'il poeta approfitta volentieri delle varianti disponibili per la rima: per esempio si ha *scudo* in rima con *nudo*, *scuto* in rime con *arguto*, ecc.'.

4. For a parallel but much more exhaustive treatment of the phonetic characteristics of Boiardo's *Amorum libri*, see Mengaldo, pp. 47-99.

5. Mengaldo notes in the case of non-anaphonetic forms 'una particolare resistenza al processo di toscanizzazione nei testi provinciali del '400' (p. 49).

6. The hypercorrect forms in this group, which are supported in some cases by Latin as well as by poetic usage, tend to occur in rhyme only in the later stages of Boiardo's poem.

7. We should note that *gionto* and *ponto* are Boiardo's standard forms, and not variants used for the purpose of rhyme (see Rohlfs, section 70).

8. Cf. modern Emilian *pistar*. *Pisto* is again a standard form in Boiardo; and outside rhyme we can find a number of other words in which Latin and dialectal influences coincide, such as *ditto* at C2/33[1] ('meglio che latinismo, sarà forma settentrionale d'evoluzione popolare', according to Mengaldo, p. 48) or *curti* at C32/43[8] (with dialectal metaphonesis under the influence of final -*i*; see Rohlfs, section 74).

9. Berni also prefers to drop *giuso* at C14/14[5] and C36/71[8], although he tends to accept this form in the later stages of the work, as at C62/25[4] (here in preference to *giue*, dropped also at C67/33[3]).

10. This form stems from the passage of *au > ol*, by analogy with *al* + consonant > *o(l)*, which is characteristic of northern Italy (see Rohlfs, section 42).

11. In the particular case of *crudiele*, Mengaldo (p. 56) senses an expressive intention reinforcing Boiardo's use of a hypercorrect form.

12. Rohlfs (section 130) draws attention to the recurrence of the prepositional form *de* in Boiardo. The same dialectal tendency is evident in the case of conjunctive pronoun forms (*me,te*, etc.), as well as in the prefixes *de-*, *des-*, *en-* and *re-*.

13. See Rohlfs, section 342.

14. Alternatively, we might see *nanzi* as an idiosyncrasy in the speech of the character Leodilla (along with the more definite instance identified in chapter 3, note 42). For other examples of the dialectal *ingenocchion* and variants, see Mengaldo, page 344, note 5.

15. This type of supporting vowel tends to arise in northern Italy, 'dove la forte riduzione vocalica ha condotto a dei gruppi consonantici piuttosto difficili' (Rohlfs, section 137).

16. The correction of *risco* to *rischio* is one that Berni must also insist on in rhyme at C30/34[5]. A similar instance of unacceptable reduction is provided by Boiardo's *trega* at C28/35[3], where Berni has *tregua* internally.

17. Ariosto manages to cope with the difficult rhyme in his simile at *O.F.* XII, 87.

18. Belsani (II, 41) lists *lettre* as an unacceptable contraction, but Berni in fact retains this form at C13/33[6], C29/54[4], etc. (always in the phrase *lettre d'oro*, for which cf. *Canz.* XCIII, 2). For the specifically Florentine tendency to conserve the vowel between a plosive consonant and an *r*, see especially A. Castellani, *Nuovi testi fiorentini del Dugento*, 2 vols (Florence, 1952), I, 57-66.

19. Mengaldo finds hypercorrection to be especially frequent in the case of consonantal doubling 'proprio perché il distacco tra dialetto e toscano è qui maggiormente sentito dallo scrivente' (p. 78).

20. Mengaldo also hints at Boiardo's freedom in this direction: 'la particolare situazione di ibridismo cronico in questo settore sembra poter offrire possibilità di scelta inedite per un toscano' (p. 83).

21. See Mengaldo (p. 92): 'la pressione fonetica dialettale si fa sentire in questo settore con particolare larghezza e costanza, rivelando una resistenza del fondo padano assai più forte e compatta del solito'.

22. For *batteggian*, see Rohlfs, *Studi*, p. 143: 'sarà nel Boiardo . . . un ipertoscanesimo. . ., ma corrisponde effettivamente allo sviluppo in Toscana'. More generally, Mengaldo's *spoglio* of assibilated forms in the *Innamorato* reveals a situation 'sensibilmente più dialettale che nelle liriche' (p. 93).

23. We may note with Mengaldo (p. 95) that forms such as *prodece* (C9/51[7]) or *stizia* (C21/70[6]) 'certamente nascono dall'equipollenza istituzionale delle due rappresentazioni grafiche'.

24. See also Rohlfs, section 276, note 4.

25. Cf. *pertugio* → *pertuso* internally at C22/24[5]. The fact that this word first occurs in the poem to indicate a French place-name (*Pertuis*) at C4/24[5] (Be: 'il passo che il *pertuso* serra') could possibly have influenced Berni's formal preference in this case.

26. Boiardo also writes (though without ever invalidating the rhyme) *rasone, presone, masone, Parise*, etc.; and these forms tend to be reinforced by Gallic support, in a situation where the Tuscan outcome (*ragione*, etc.) is itself derived through French. See further Rohlfs, section 286.
27. We should note that voiceless [*s*] is usually written as *ss* in northern texts.
28. It is possible that Berni does in fact seek to eliminate this variant (usually in the form *lassa*) in the early area of the text (or in a late phase of rewriting?), although the evidence is not fully convincing. Fortunio (p. 23v) definitely comes down against the dubious form ('né crederei senza error anco di rima potersi con *s* geminato nella concordante porre'), while Gaetano, following Fortunio, sees the form's unconditioned occurrence in Petrarch as a case of erroneous spelling encouraged by its acceptability in rhyme (p. 50v).
29. The spelling represents 'un tipo di ipercorrezione diffusissimo al Nord' (Mengaldo, p. 90). *Bagliardo*, for *Baiardo*, might seem especially worthy of note, given that the name is so close to Boiardo's own; and yet the poet's family is registered as *Bolgiardi* in the orthography of letter 18.
30. *Siciglia* is the popular form (see Rohlfs, *Studi*, p. 149), superseded eventually by the latinizing *Sicilia*, which Berni chooses to retain internally at C65/24[1]. The *Furioso* has *Siciglia* in rhyme, but Ariosto takes *Marsilia* instead of *Marsiglia* in the final version of his poem. Berni does not follow the corresponding adjustment of *Marsiglio* to *Marsilio*. Manni (p. 138) notes that Florentine usage resolves for *mila* rather than *milia* in the first half of the Quattrocento.
31. For a directly parallel solution, see C27/25[6].
32. See Mengaldo, p. 89. The same word ('prononciato . . . con quella *g*') is the first specific linguistic item to come up for discussion in Achillini's *Annotazioni della volgar lingua* (Bologna, 1536), at p. 14v.
33. 'Quelle, che l'hanno posposta (i.e. la N alla G), sono piú toscane' (Bembo, p. 233). For Mengaldo's evidence, see pp. 88-89 of his monograph.
34. For the greater resistance of *r* in plural forms, see Rohlfs, especially section 1072.
35. 'È questa una delle particolarità padane piú dure a cedere al toscano' (Mengaldo, p. 90). And Rohlfs (section 250) notes several attestations of the forms *muggiare* and *veggiare* in the *Furioso*.
36. See Mengaldo (p. 86): 'nei primi 6 canti solo *assigurato* . . . I, I, 9, 7; *scodi* IV, 10, 5, di fronte a un ricco panorama latineggiante-ipercorrettivo'.
37. The retention of *-qu-* in *antiquo* would mark a return from a voiced pronunciation in northern Italy (*antigo* Old Lombard); while the modern Emilian *nêgǝr* attests the survival or the original velar element of *negro*.
38. Just occasionally the *rifacitore* does assert a latinizing form, as Migliorini has observed (p. 378): 'si può notare che mentre la grande maggioranza delle correzioni del Berni è conforme alle tendenze generali del tempo, in qualche caso egli torna, per cosí dire, indietro, come quando corregge *giacere* in *iacere*'. But the latter form still does not appear in the earliest editions with any absolute frequency (unlike *scelerato* or *satisfare*).
39. We may also observe, as a contrast to the 'poetic' usage, that the same form is given an expletive function in the case of C26/63[−1], where it comes in to support a formula of disparagement taken over from Boiardo ('e non ti prezzo un fico; / Né te né la tua *negra* fatatura').
40. The original poem has *frezza* in rhyme on two occasions (at C19/59[5] and C56/34[4]); and Boiardo plays on both dialectal forms at C68/15[7−8] ('se *afreza* / Tra *frizze*') in an area of the text only imperfectly corrected in Berni's version (which keeps *s'affrezza*).
41. Corso recommends the omission of *v* for all the forms of the verb *bere* (p. 54v), while still contriving to cite *bevuto* as the past participle (p. 55r).
42. Mengaldo (p. 91) speaks of Boiardo's use of *capegli* (at *Egloghe* IX, 35) as a 'volgarismo fiorentino'. It might also be noted, though, that Petrarch employs this form at *Canz.* LIII, 14 ('*Le man*' l'avess'io avolto *entro' capegli*'); and this is in fact the line that Berni has in mind at C60/6[−6] ('non si lasciar d'amore / Tener cosí *le man dentro a' capegli*').
43. Ghinassi describes this assimilation as 'propria della lingua parlata e volgare . . . e della poesia d'intonazione piú popolare, specialmente in rima' (see *Il volgare letterario nel Quattrocento e le "Stanze" del Poliziano* (Florence, 1957), p. 45). In Berni (and Pulci) the form in *-allo* is encouraged by the rhyme with *cavallo*.
44. Manni's findings (p. 167) suggest *drento* to be a florentinism emerging in the course of the Quattrocento.
45. This solution may have been conceived for the first time in Berni's revision at C18/24[6−7]:

        Bo.   Dal lato manco il gionse nel *guanziale*,
                E lo percosse con tanta possanza

Be.   Dal lato manco il colse nel *guanciale*,
         Cioè, gli dette un colpo nella *guancia*.

NOTES TO CHAPTER THREE

1. Petrarch has *semo* and *avemo*, again rhyming with *estremo*, at *Canz.* VIII, 9-. Both examples fall within the terms of Corso's observation that *-emo* occurs only 'nei verbi straordinari, li quali non intendo di stringer sotto alcuna regola' (p. 58v).
2. Boiardo also has a feminine form *le crine*, corrected by Berni at C21/33[2] and C53/1[5].
3. See Rohlfs, section 353: 'il nucleo di questo fenomeno si trova in effetto nell'Italia settentrionale, dove l'*-e* finale s'indebolí o cadde'.
4. We can find occasional transitions of gender in third declension forms which Berni needs to correct, as in the case of Boiardo's masculine *fronte* at C6/27[3] ('in mezo *al* fronte' → '*nella* fronte') or C19/47[3] ('*nel* fronte superbo' → '*nella* brutta fronte').
5. Both instances occur in rhyme. Mengaldo notes that the feminine form 'è ben noto ai dialetti settentrionali, ma anche all'antica letteratura' (p. 101).
6. In the case of C21/67, the oscillation of *corsa* with *corso* in Boiardo's version is not fully vindicated by a distinction of sense of the kind which Berni asserts in his revisions at line 2 ('al fine / Della affannata *corsa*' → 'al fine / Dell'affannata *fuga*') and line 4 ('compito il *corso*' → 'fornito il *spazio*').
7. See also Rohlfs, section 382: 'Dal tipo *melo-mela* [where gender distinguishes tree and fruit] si discostano spesso i dialetti'.
8. Berni does prefer the masculine form at C3/41[7-8]:
   Bo.   E faceano ombra sopra a quella riva
            Un faggio, un pino ed una verde *oliva*
   Be.   Un pino, un faggio, un *ulivo* sopr'essa
            A chi sotto lor sta fanno ombra spessa.
   But it is possible that the rhyme change here is also induced by the substitution of *essa* for *riva* (overlapping with *riviera* at line 3 of the same stanza).
9. Mengaldo notes the suffix *-ieri* as being 'frequentissimo nell'*Orlando Innamorato*' (p. 140), but this frequency is in fact characteristic only of the earliest phase of Boiardo's poem. For Gaetano's rejection of the same ending, see Ghinassi, p. 48. Rohlfs (section 1113) sees *-iero* as the more italianized form of a suffix of Gallic origin; while Bembo (p. 187) confirms that the termination in *-i* 'propria fine è della toscana in alquante di quelle voci, che nomi propriamente si chiamano'. Berni's elimination of Boiardo's *Belengiero* in rhyme at C36/23[8] and /25[1] looks to be an isolated case of late correction, possibly under the direct influence of Bembo's declaration.
10. Gaetano's *Grammatica* (p. 41r) notes three Petrarchan uses of *pare* in rhyme (in fact there are two), but adds a censorious comment against the influence of such variant forms as used in verse: 'ma chi non è poeta, non si fidi ne le loro rime, che si troverà ingannato'.
11. Mengaldo contrasts Boiardo's usage with 'la netta preponderanza dei tipi tronchi in un poeta toscano linguisticamente più radicato nell'uso come il Poliziano' (p. 104).
12. Mengaldo comments as follows on the same feature in Boiardo's lyric poetry: 'è un punto, e forse il piú spiccato, in cui il fondo "lombardo" domina largamente l'aspetto morfologico degli *Amorum libri*' (p. 104).
13. The form *membre* itself is still more common than *membra* in rhyme in the *Furioso*.
14. The corresponding singular form *orecchio* is a new formation engendered by the interpretation of *orecchia* as a plural; see Rohlfs (section 384), who notes the masculine form as being confined to Tuscany and Umbria.
15. In Boiardo's case such frequency is still evidence of 'una concessione all'uso di *koine* contro la norma aulica', as Mengaldo observes (p. 109).
16. See Fortunio, p. 10r. For *me*, *te*, etc. as atonic forms see chapter 2, note 12.
17. Berni's preference accords with the prescription made, most circuitously, by Bembo ('*Qualunque* . . . posta sola non si regge, ma conviene che seco abbia la voce di quello di che si fa il ragionamento', at p. 227), or, much more crisply, by Gaetano ('*Qualunque* non s'usa senza sustantivo', at p. 40r).
18. The grammarians agree in seeing *niuno* as a prose form (see especially Bembo, p. 225).
19. Berni definitely departs from Bembo's recommendation (p. 225: 'è *Altri* nel primo caso . . . e ha *Altrui* negli altri'). Fortunio, on the other hand, allows *altri* 'in retto caso et in oblico' (p. 5v); while Gaetano (p. 39v) steers a middle course: '*altri* serve il nominativo e lo accusativo, et in tutto il rimanente del singolare si usa *altrui*'.

20. For less problematic examples, see C26/11[7] ('a *cui* te 'l dona' → 'a *chi* tel dona') or C56/42[7] ('a *cui* . . . vòl gire' → 'a *chi* . . . vuol ire'), where Bembo would still be reluctant to acknowledge the usage preferred by Berni (see *Prose*, p. 226: 'è alcuna volta, ma tuttavia molto di rado, che si truova *Chi* posto negli obliqui casi'). And Fortunio (p. 8v) is inclined to presume a doubtful reading in a line such as *Canz.* LXXII, 33 ('Dieder a *chi* più fur nel mondo amici').

21. See especially Ghinassi, p. 49: 'prima del Bembo aveva attecchito la forma analogica *dui* che l'Ariosto sostituí spessissimo con *duo* nell'ultima edizione dell'*Orlando*'.

22. In Berni it is more normal for a compound formation to use *a*, e.g. at C9/74[5] ('sopra *de* un ponte' → 'sopra *ad* un ponte') or C12/29[1] ('oltra *di* ciò' → 'oltre *a* ciò').

23. See also Mengaldo, pp. 115-16: 'la tendenza . . . è vigorosissima al Nord fin dal '200 . . . e tale rimane anche nei testi meno sorvegliati del '400, . . . ma nella lingua poetica potrà anche ricevere qualche impulso dalla rima siciliana'.

24. Rohlfs suggests the analogy with *venire* (section 522) as having an influence here.

25. See Rohlfs, section 614.

26. Alongside *discernire*, Boiardo has *cernito* (C36/15[4]), but also *cernuti* (C52/58[1]). Berni in any case rejects the unprefixed form, presumably as a latinism. In the case of *fuggere* quoted, Berni would have rejected the *sdrucciola* rhyme as such, but the second conjugation form is also liable to occur in internal position in Boiardo's version, as at C3/53[8] (*fuggessi*) or C40/8[1] (*fuggeva*).

27. The form in *-are* survives, of course, in the language, but most commonly in the word *rischiarare*; and Berni's reaction at C19/6[4] can be interpreted equally well as reflecting a preference for the missing prefix (cf. *se schiariva* → *si rischiara*, at C13/57[1]).

28. Boiardo's text occasionally has an irregular insertion of the same infix, as in *salisce* (Berni takes *saglie* at C29/45[8]), and also *fremisce* (discarded at C68/12[5]), a verb which Berni rejects as a fourth conjugation form generally (see again C13/23[3] or C57/30[7]).

29. The verb is cited by Corso (p. 43r) as having two 'manners'.

30. See *Prose*, p. 232; and Bembo goes on to observe: 'quantunque sí pure s'è egli per alcuni posto *Fallire* in sentimento di *Mancare*, ma *Fallare* in sentimento di *Peccare* e d'*Errare* non mai' (p. 233).

31. See Rohlfs, section 618.

32. In this case Boiardo's usage is supported by Petrarch, as Bembo confirms: 'egli *Conquiso*, che è voce provenzale, usò molte volte; ma *Conquistato*, che è toscana, non giamai' (p. 23).

33. In the second example Boiardo's stanza also has *se dormentò* internally at line 8.

34. *Copertato* is replaced in rhyme by *bardato* at C11/29[1] and C57/16[2]. But the same verb survives in a deliberately gallicizing usage at C7/19[1⁻] ('covertato / A gigli d'oro'), where the following preposition is also unusual in Berni; while at C53/6[2] ('*fin* in terra *copertato*'), it may be that Berni sees the reinforced preposition as specifically warranting the frequentative form.

35. In his detailed study of the form Vitale notes, in a poem 'pur cosí variegato di dialettismi lombardi' like the *Innamorato*, 'solo modesti casi di *-eno*' (p. 251).

36. *Deggio* is corrected to *debbo* internally at line 5 of the same stanza, while *veggio* is inserted internally at line 1 of the following stanza, as if to intimate that *deggio* was the less acceptable of the paired rhyme forms. The manoeuvre is subtle enough to suggest it is Berni's, though we are here in a doubtful area of the text. For an almost identical instance of correction see the *Orlando Furioso* in its second version at IV, 6[7⁻8].

37. Here Bembo's observation is suggestive: '*Ponno*, che in vece di *Possono* disse alcuna volta il Petrarca, non è nostra voce, ma straniera' (p. 233).

38. *Ave* is rejected, of course, as a dialectal past tense form in the case of C46/9[5]:

    Bo.   A poco a poco temanza non *ave*
               De intrare a l'alto . . .
    Be.   A poco a poco poi l'ardita trave
               Mandò più in alto . . . . .

39. The rejected forms can be set against such specifically Florentine forms as *sendo* and *suto*, which feature only in the new version of the poem.

40. Mengaldo describes the future form in *-aggio* as 'la più notevole macchia arcaica nel quadro morfologico degli *Amorum libri*' (p. 124).

41. Of the termination *-avo* Rohlfs observes 'nel corso del Cinquecento diventa la forma predominante, ma viene tuttavia rifiutata dai teorici grammatici settentrionali quali il Bembo e il Trissino' (*Studi*, p. 143). For Ariosto's position see chapter 1, note 16.

42. Berni's motive can be confirmed by reference to C22/46[4], where the *rifacitore* must again differentiate the rhyme, having retained Boiardo's first person forms in *-ava* in the

preceding stanza at /45[1,5]. In this canto, in fact, where the same termination occurs several times in rhyme, Berni decides to assert the *-ava* form out of rhyme as well, presumably intending it to be taken as a consistent idiosyncrasy in the speech of the narrating character, Leodilla.

43. Mengaldo (p. 123) is keen to suggest dialectal influence as well: 'forme di lingua poetica, d'origine meridionale, vengono a coincidere, nobilitandola, con una tendenza ben radicata nella morfologia dei dialetti settentrionali'.

44. In lines 6-7 of the new version at C12/3,

    Be.   E perché del fastidio molto *leva*
            Sentir qualche piacevol cosa dire

Berni has made a more sententious interpretation of the first line of Boiardo's following stanza:

    Bo.   Acciò che men te incresca il caminare.

It would be difficult here to trace the whole sequence of Berni's reconstruction for ourselves; but the A rhyme in *-osa* in stanza 3 could suggest that he was trying to work in Pulci's version of the same *sententia* from *Morg.* XXV, 310[7-8]:

        E ragionar di *qualche* bella *cosa*
        Fa la via breve, piana e men sassosa.

45. From Berni's point of view, all three terms are deficient in this rhyme alignment, where the intervening term is *impedisse* (present indicative). Berni has *mise* (e.g. for Boiardo's *messe* at C4/48[7]), but also *messe* (at C20/40[6], etc.).

46. Such weak forms include both *odette* and *oditte* in Boiardo; for the metaplasmic type here, see Mengaldo, p. 119.

47. *Forno* is excluded even in rhyme at C7/49[6] (*menati forno* → *menorno*).

48. Berni's revision here may stem initially from the fact that he prefers to use *anzi* in a reinforcing rather than a contrastive sense, in which case he may have opted for *stetton* and not *stetter* on phonic grounds. And the form *sterno* is itself retained at C40/58[8], in a line where *stetton* would have set up a probably undesirable echo:

    Be.   Ove si sterno con dile*tto* in agio.

49. This last adjustment is by no means so compulsive for Berni as it is for Ariosto in the final revision of the *Furioso*.

50. Berni eliminates *partio* on a second occasion at C17/34[8], this time by changing the rhyme.

51. Here Berni may also have been unwilling to deny himself the alliterative potential offered by the rhyme in what is probably in any case a late piece of rewriting. The relevant passage from the *Ciriffo* (which Berni has crossed perhaps with *Morg.* XXVI, 88[8]) runs as follows:

        O quanti ne son iti ne gli *abissi*
        Ch'io credo che la porta dello inferno
        Si spalanc*assi* il giorno, non s'*aprissi*.

This and subsequent quotations are taken from the edition by S.L.G.E. Audin (Florence, 1834), which maintains the traditional attribution of the work to Luca Pulci. But for present purposes it will not be necessary to distinguish the author (or authors) of the *Ciriffo Calvaneo* from that of the *Morgante*.

52. For a detailed survey of the form, see pp. 256-75 of Vitale's study. And for the dialectal alternative in *-a* also registered by Vitale (p. 270), see again chapter 4, note 52.

53. Such weak forms conform to a definite northern Italian trend, as Mengaldo attests (p. 134). But their occurrence in the *Innamorato* is hardly 'frequent', as Belsani would have it (II, 45).

54. With regard to the second form, it would appear that Berni's linguistic standpoint does not coincide with Bembo's. Cf. *Prose*, p. 141: 'dissi *Compiuto*, per ciò che *Compito*, che piú leggiadramente si dice nel verso, non è della lingua.'

55. The second line of Berni's stanza ('*Spirito invitto alle terr*estri *lutte*') is taken from *Canz.* CCCXX, 5. We can point to another Petrarchan suggestion (*Canz.* XC, 1: 'a l'aura *sparsi*') to support the adjustment that Berni makes at C44/67[2] ('*sparta* al vento' → '*sparsa* al vento'); but he does retain the alternative form in rhyme, e.g. at C19/56[6] (*sparte*) or C44/12[5] (*sparta*), as envisaged by Bembo.

56. See Rohlfs, section 142.

57. Rohlfs includes in the same series the form *vinte*, which occurs a number of times in Boiardo, and once in rhyme (C67/58[1]).

58. The threefold alternation of *fuori/-a/-e* persists in Berni's version, but the form *fuore* is the one that he appears to like least, to judge, for example, from C42/48[1]:

    Bo.   Fôrno anche tratti della prigion fuor*e*
    Be.   Usciron fuor*a* anch'a questo romore.

For the emergence of *fuora* in Florentine usage, see Manni, p. 168.

59. See Rohlfs, section 889.
60. Berni regularly eliminates the archaic prepositional element in Boiardo's *in prima*.
61. Other factors would again seem to be involved in Berni's elimination of *davante* at C66/20⁴, where Boiardo's phrase ('gli altri avea morti *davante*') can be seen as ambiguous, and at C66/24⁴ ('di dietro. . .e *davante*') where the construction repeats that retained by Berni at /16⁴.
62. See Rohlfs, section 1011: 'in molti casi le formazioni settentrionali corrispondono ad un tipo di composizione toscana col prefisso in *s*-'.
63. Berni himself opts for *si strusse*, in preference to Boiardo's *se sfece* at C46/67⁸, but here the verb has a 'lyrical' connotation, as witnessed by the phrase *struggendosi d'amor*, retained in the following stanza at /68³.
64. The prefixal form is sometimes indistinguishable, as Mengaldo goes on to observe (p. 138), from the dialectal supporting vowel noted earlier at p. 17. We can be more confident of reading a prefix, even though Berni reduces, where Boiardo's usage is confirmed by Ariosto, as in the case of *alosingava* at C29/23⁴ (cf. *O.F.* XLIII, 34⁵), or *attastar* at C47/42⁵ (cf. *O.F.* XVII, 95⁵).
65. See also Rohlfs, section 1015: 'nei dialetti troviamo non di rado *in*-, laddove il toscano usa *ad*-'.
66. One case of oscillation which Berni would appear to accept is that of *tornare/ritornare*.
67. Once again we can find an occasional verb which Berni rejects outright, like *repugnare* (C1/31⁴) or *remeritare* (C5/72¹).
68. In some cases the addition of a prefix brings a more accurate shade of meaning, as in *rinchiuso* (for *chiuso*) at C35/59⁸, or *commosse* (for *mosse*) at C51/55³; but the *rifacitore* is just as likely to meet an unnecessary prefix in Boiardo's version, as where he reduces *persegue* to *segue* at C41/25⁷, or *diffinite* to *finite* at C66/58⁶.
69. *Accogliere* for *cogliere* is an attested dialectal usage, which Ariosto also employs.
70. See Rohlfs, section 1119 (although *drittura* is perhaps best taken as a gallicizing form).
71. Both terms look to be gallicisms, if not the suffix as such. But see again note 73.
72. Berni himself extends the use of *difensione* as a rhyme variant form; while *verace* can be an acceptable word when used with a proper sense rather than for the convenience of the rhyme.
73. Prati has disputed Bezzola's suggestion of a French origin in the case of *boscaglia* (see Hope, I, 86), but the transplanted situation of the epic genre itself is likely to strengthen any such attribution in Boiardo's particular case.
74. See also Mengaldo, p. 315.
75. *Acerin* and *porprin* are the corresponding forms in Old French.
76. In the second example Boiardo's formation (in the pairing '*parentezza* ed *amistade*') can still be seen as supporting a gallicizing rhyme term.

NOTES TO CHAPTER FOUR

1. As Allodoli suggests (p. 43), 'il tono sbrigativo è connaturato alla natura narrativa del Boiardo'.
2. Boiardo's usage in this example is not actually lacking in authority. Thus the grammatical relation at *Purg.* X, 79- is equally difficult to construe ('*Intorno* a lui parea calcato e *pieno* / Di cavalieri'); while Ariosto admits a similar construction at *O.F.* XL, 33¹ ('D'uomini morti *era pieno* per tutto').
3. See Rohlfs, section 659. Bembo's archaizing recommendation (*Prose*, pp. 203-4) supports Boiardo's usage rather than Berni's.
4. Gaetano (p. 7v) proscribes the use of the article with female names, and even supposes this rule of grammar to have been 'male osservato ne le cento novelle del Boccaccio in alcun luoco per difetto di chi le ha scritte' (he refers, presumably, to the copyists rather than the author).
5. The whole manoeuvre is bolstered by a preliminary adjustment at C36/30⁷:
    Bo. Della sua gente rotta e posta in caccia
    Be. Quel [sc. popolo] che '*l re Desiderio* ammazza e caccia.
6. Berni also retains 'Troia *la grande*' at C61/31² (for which, cf. *Morg.* XVIII, 20¹), and similarly 'Mosca *la grande*' at C10/14⁸, which occurs in another chiastic patterning ('*Mosca* la grande, e la terra *Comana*').
7. For this phrase pattern, see Rohlfs, section 637. We may add that the designation *il traditor*

di Gano, which Berni has at C7/33[1], is, while foreign to Boiardo, virtually a formulaic type itself in Pulci's usage.

8. Mengaldo notes this feature as being 'particolarmente diffuso nella letteratura canterina e romanzesca' (p. 163).

9. We can find an occasional instance in which Berni makes the reverse substitution, like that at C38/24[3], where his purpose is apparently to compensate for the displacement of a syllable in Boiardo's second hemistich:

> Bo. Sí che io *te prego* per lo tuo valore
> Che hai tanto al mondo . . .
>
> Be. Laonde io *prego te* per quel valore
> C'hai mostro tanto grande . . . .

But even here we might see an effect of differentation from /23[6] just previously (Be: '*Ti prego* che mi vogli compiacere').

10. Ariosto, who repeats several of Boiardo's irregular constructions, although certainly with more aplomb, allows an analogous pattern of co-ordination at *O.F.* XXXIX, 74[8] ('La *sua* ruina e degli amici suoi').

11. Berni may occasionally find Boiardo's use of a third person possessive to be unnecessarily ambiguous, as in the phrase *contra sua voglia* at C42/67[4], or *a suo modo* at C48/63[7]. And Boiardo sometimes fails to distinguish clearly between reflexive and non-reflexive third person pronouns, most typically with the type *con seco*, e.g. at C34/36[3] (Be: 'con *essa*') or C43/66[8] (Be: 'con *lui*')

12. See especially p. 67. Berni, like Pulci, is quite happy to allow *quello* as a personal pronoun equivalent in rhyme. Boiardo's own usage is most easily observed in the letters, where the demonstrative recurs in connection with a formal mode of address. See, for instance, letter 90, line 2 ('Ho inteso . . . che *quella* persevera', referring back to 'la *Ex(cellentì)a* Vostra'), and similarly line 19 ('adviso *quella* che. . .', referring back to 'la *S(ignoria)* Vostra'). Migliorini (p. 390) notes the construction as a developing tendency in the Quattrocento.

13. The relation of Boiardo's demonstratives is quite clear in the context; but it is interesting, again, to observe the deliberate ambiguity in the way Ariosto exploits the same inverted ordering at *O.F.* XXIX, 24[8], where the ambiguity is resolved by a distinction of gender (*questo/quella*), or at *O.F.* XXVI, 26[4], where the inversion matches that of the previous line (*là/qua*).

14. The *rifacitore* makes as many as four adjustments designed to clarify identity in the course of revising C33/78, where Orlando is engaged in combat with two giants simultaneously.

15. In the first example Boiardo may conceivably have intended an interplay of different possessive forms (*tua/sua/mia*); while in the second, Berni may also have reacted to the primitive cast of Boiardo's closing formulation (il *fiore* e la *corona*'), for which he substitutes a phrase reminiscent perhaps of *Tr. Am.* I, 135 ('colei ch'à '*l titol d'esser* bella'). But the pattern of Boiardo's usage and of Berni's resistance is amply confirmed by other revisions (C5/38[8], C9/48[6], etc.).

16. See also Mengaldo, p. 158.

17. Bembo (p. 289) observes the equivalence ('Leggesi *Punto* in vece di *Niente*') but without apparently implying a judgement.

18. In both examples the omission of *non* is an added irregularity, for, as Rohlfs observes, 'al Settentrione la negazione è meno obbligatoria' (section 499). But again Berni's reaction is confirmed by a number of other exclusions (e.g. at C33/31[8] or C60/41[6]).

19. Berni consistently declines the combination *stimare per*, as again at C23/24[5] ('stimavan. . . per niente' → 'avevan. . .per niente') or C60/21[4] ('stimato è per niente' → 'tanto è. . .quanto niente').

20. The *rifacitore* is also inclined to eliminate *per niente* as an adverbial appendage in negative statements, like that at C35/41[6],

> Bo. Che non se gli avicina *per niente*
> Be. Che chi sta piú discosto è piú prudente

except perhaps where the construction is motivated by the presence of a modal verb, as in the case of C60/12[3]:

> Be. *Non vo*', disse, dolermi *per niente*.

But Berni will countenance a 'positive' application of the same phrase, as witnessed by his own revision at C4/12[−2]:

> Be. Tu stai / A combatter in Francia *per niente*.

21. See also Mengaldo, p. 154: 'normale nell'epoca e nella tradizione aulica la costruzione dotta degli avverbi di quantità con *di*'.

22. That these adjustments are grammatically rather than semantically motivated may be inferred from Berni's revision at C62/21[1] ('in *poco* de ora' → 'in *un momento* d'ora'), where *ora* remains synonymous with 'tempo'. Boiardo's text also has one instance of the variant '*poco* d'ore' (Be: '*poche* ore') at C46/44[3]. More frequently, the *rifacitore* will find the need to drop *di* after the numeral *mila* (C10/44[3], C35/29[2], etc.).

23. See Scaglione's commentary to Boiardo's text (I, 659) with reference to C29/15[2], although in this particular instance the irregularity stems more perhaps from the order of words than from the choice of prepositions:

   Bo.   Anci tratte [sc. questo parole] *al* mio cor *della* radice
   Be.   Ma *del* cor tratte, e ben *dalla* radice.

24. The *rifacitore* substitutes *per* for *di* in a case like C6/11[1]:

   Bo.   Il conte *di quel colpo* andò per terra
   Be.   Il conte *per quel colpo* andò per terra.

   But he still chooses to avoid *per* where the syntax allows, as at C31/26[8]:

   Bo.   Cade Ranaldo *per quel colpo crudo*
   Be.   Cadde Rinaldo, *sí fu il colpo crudo*.

   Per is normal, though, in Berni for referring the influence of an emotion, e.g. at C10/52[1] ('*di* gran dolor' → '*per* gran dolor') or C15/19[2] ('*di* gran paura' → '*per* la paura').

25. Boiardo's use of *verso* is perhaps more definitely irregular in combination with certain verbs, e.g. at C7/28[3] (Bo: '*verso* di lui *se afronta*') or C40/42[7] (Bo: '*verso* lui *s'accosta*').

26. Cf. also the series *nemico a* (C21/6[5]), *figlio a* (C46/19[1]), etc., on the same pattern as French.

27. Mengaldo, too, draws attention to the fact that in verse the preposition *a* can be easily absorbed in a synaloepha (see p. 155).

28. For analogous examples in early Italian, see Ageno, p. 48.

29. Ovid's *Ars Amatoria* I, 633 ('Iuppiter ex alto *periuria ridet amantum*') might have been an alternative source. But either way the example tends to confirm Mengaldo's suggestion with regard to Boiardo's transitive use of *ridere* in the *Amorum libri*: 'ma ancor meglio si dovrà pensare a influsso del comunissimo latino *ridere aliquid*' (p. 169).

30. See again Ageno (p. 42), who suggests the influence of French.

31. For this interpretation of *stentare*, see Ageno, pp. 94-95. Berni also detects a causative sense in *affretta* (C18/7[7]) and *roinando* (C32/7[4]), and revises accordingly.

32. Belsani (II, 47) would seem to be misguided in the way she interprets Berni's revision at C41/14[7]:

   Bo.   Che *tornò* Brandimarte alla sua Fede
   Be.   Che *convertí* Brandimarte alla fede.

   Here the likelihood is that the *rifacitore* objects not to Boiardo's transitive use of *tornare*, but to the semantic inaccuracy of the verb, since Brandimarte is a new convert. And Berni allows a similar usage, for example, at C21/42[4], where Boiardo himself has the explicitly causative verb *fare*:

   Bo.   *Ritornar fece* il spirto sbigotito
   Be.   Gli *ritornò* lo spirito smarrito.

33. Berni is inconsistent in his treatment of the verb only at C63/34[4]:

   Bo.   E *converravi* in tutto al fin perire
   Be.   In man *gli converrete* al fin venire.

   On this occasion his motive will have been to avoid the word *perire* in circumstances where the option of substituting *morire* was already precluded (Boiardo has *morire* in rhyme at line 6).

34. We can also find a transferred sense in the phrase *nel bosco nascoso*, which Berni avoids at C27/35[8] and /37[1].

35. With regard to the verbs in these examples, we may note that *crollare* is generally reflexive in Boiardo's usage (C52/69[3], C54/23[1], etc.); while Ariosto alters his own construction with *intoppare* at *O.F.* II, 19[6] ('ciò che *gli* 'ntoppa' (AB) → 'ciò ch'*egli* 'ntoppa' (C)).

36. Several other verbs, which occur more occasionally as non-reflexives in Boiardo, also belong to the category of *verba affectuum*, like *adolora* (C20/41[3]), *sdegna* (C20/47[8]), *sbalordisce* (C15/31[5]), and *spaventa* (C53/45[5]).

37. See Ageno, p. 154, where she locates Boiardo's application of the verb in 'una zona di lingua parlata e familiare'.

38. For these and other pseudo-reflexive verbs in the same categories, see further Mengaldo (pp. 172-74), who stresses the affective role of the 'ethic dative' in Boiardo's use of reflexives.

39. Once again Berni needs to revise in the case of related verbs, inserting the reflexive pronoun, for instance, with *ricordare* (e.g. at C15/19[6]) and *dimenticare* (e.g. at C19/59[2]).

But he does allow a more familiar usage with *avere* as the auxiliary, as at C21/48[5] (*'aggio scordato'* → *'m'ho* scordato') or C61/11[5] ('scordata *se è*' (passive) → 'scordata *l'hai'*).

40. More notable, perhaps, is the agreement which Berni himself devises at C34/20[5] :

> Be.   *Quali* in prigion malvagiamente ho *messo*.

Here the participle is probably to be seen as a 'neuter' form which takes account of the composite antecedent of the relative pronoun ('donne e cavalieri'), and this interpretation would also explain the omission of the article with *Quali*. Irregular agreements of grammatical number will be considered later (at pp. 78-79).

41. Mengaldo notes the use of *avere* with a pseudo-reflexive verb as 'meno "irregolare" allora di oggi' (p. 176), though without distinguishing in principle between literary and dialectal norms.

42. It may be that in both cases Berni would have seen a compound tense as more appropriate; but the interpretation proposed is supported by a number of other revisions, like that at C63/28[6] :

> Bo.   Ch'e sassi *mossi avria* a compassïone
>
> Be.   Ch'a quei sassi *movea* compassïone.

43. See Mengaldo, p. 183 (especially note 1).

44. The position of the supporting adverb is more regular both at line 6,

> Bo.   Ed *ebbe* Oberto ben stretto *pigliato*
>
> Be.   Ed Uberto *ad un tratto ebbe afferrato*

and at line 8:

> Bo.   Lo annel li pose in dito, che non tarda
>
> Be.   Gli *ebbe* l'anello in man *subito messo*.

45. Here again Berni satisfies (almost to the letter) Bembo's rather vague residual criterion for the use of the past anterior: 'o veramente questo modo di dire si pon dopo alcun'altra cosa detta, da cui esso pende e senza la quale star non può' (p. 245).

46. Scaglione's commentary at this point (I, 337) describes such verb constructions as 'di origine dialettale e metrica insieme'. The type with *ebbe a* is the more common – it occurs twice more, in fact, in Boiardo's following stanza. Berni is also inclined to resist Boiardo's gallicizing use of *prese a* to support an infinitive rhyme; and this construction is still avoided where the supporting verb itself falls in rhyme, as at C41/23[2] ('piacevolmente *a parlar* prese' → 'nel dir piacevol *modo* prese') or C50/18[1] ('*a correr* prese' → '*il corso* prese').

47. Berni's adjustment is impelled by the need to clarify the antecedent of the relative pronoun (*Che* → *La qual*).

48. Berni's immediate purpose in this example was probably to refer Boiardo's pronoun less ambiguously.

49. To take an alternative example, Boiardo's tense is inappropriate at C13/37[3] in that the verb should describe a 'state' rather than an 'action':

> Bo.   Ma la catena a un libro *se chiavava*
>
> Be.   *Teneva* una catena un libro saldo.

Berni's retention of a similar usage at C13/13[3], if not an oversight, is perhaps defensible if we read a repeated action in the verb,

> Be.   E seco dui griffoni *incatenava*

since the gryphons in question, unlike the book, were periodically unchained.

50. Mengaldo suggests that the *Innamorato* is, by comparison with the *Amorum libri*, 'assai più ricco di ipotetiche di stampo dialettale' (p. 187).

51. The new version rejects two other instances of this construction, each time in a negative command, at C30/68[3] and C55/8[3] (Bo.[2]).

52. It has to be remembered that the termination *-a* is a dialectal alternative for *-i* in the first and third person subjunctive of first conjugation verbs, so that it is sometimes impossible, in practice, to distinguish between a use of the dialectal inflexion and a 'dialectal' use of the indicative. See especially Mengaldo, pp. 129-30, and again p. 185.

53. One of the instances of correction cited by Belsani (II, 47) in this respect does in fact remain uncorrected in Berni's version:

> Bo.   *Abenché* il sole ancor non se mostrava
>
> Be.   *Quantunque* il sole ancor non si mostrava.   (C13/57[2])

54. Berni would in any case have preferred to avoid Boiardo's contrived positioning of *tanto* (to judge by earlier revisions in the same canto at /37[2], /50[1] and /56[1]).

55. The opening of the next stanza gives an illustration of how Berni may relax his policy of correction where the sense is unequivocal:

> Be.   Quando *dormendo* in su l'erba fiorita,
>
>   Angelica *il destò*. . . .   (C44/64[1⁻])

And at C8/46[1] the *rifacitore* keeps the grammatical relation while still clarifying the meaning, as follows:

Bo.	Quasi *vivendo* ancora lo squartai
Be.	*Non sendo* ancor ben *morti*, gli squartai.

56. The problems of anacoluthon and logical statement, which these last two examples illustrate, will be taken up in more detail in the following chapter.

57. The same grammatical change also occurs at C35/11[8] ('serò *vincente*' → 'sarò *vincitore*'), but here again it seems likely that Berni's revision is induced by the need for other syntactic adjustments. For this example, see p. 176.

58. Berni's reaction is perhaps less stringent in the case of *venire*, although the question is complicated by his preference for *diventare* as against *divenire*; thus he chooses to reduce *divenuto* to *venuto* in rhyme at C56/45[4], where the preceding line, again unusually, retains the verb *cresce*:

Be.	Ma Tramontana *cresce* ognor piú forte,
	E 'l mare è molto grosso già *venuto*.

59. The *rifacitore* also avoids the prolepsis which ensues in the original version:

Bo.	La damigella *come* lacrimava	
Be.	*Come* quella infelice si lagnava.	(C15/33[6])

And for the balance between idiom and grammar in Berni's revision of these two lines, an instructive comparison can be made with Pulci's usage at *Morg.* XVIII, 45[1−2]:

Era a veder *molta* compassïone
I due baron *come* ciascun si lagna.

60. For Berni's rejection of *a mano a mano* in the clichéd sense of 'tosto', see p. 127.

61. For Berni's occasional allowance of *improvviso*, see C4/88[5], C42/24[6], etc. This form is adopted more frequently, though, by Ariosto.

62. See pp. 126-27. Boiardo's usage in the example quoted is perhaps to be interpreted as participial when read alongside C23/39[6]:

Bo.	Trovandolo *improviso* e sbarattato.

Here Berni finds a metaphor through which to replace both of Boiardo's participles:

Be.	E trovandolo mosso e sollevato.

63. The adjectival construction does occur in the *Orlando Furioso*, e.g. at XX, 93[5] ('Né fuggendo ponno ire tanto *lontani*') or XXIII, 63[8] ('Portò le sue bellezze piú *vicine*').

64. Berni also drops the same phrase where *palese* occurs with tmesis of the adverbial termination as the second of a pair of adverbs at C20/51[7]:

Bo.	Ché *chiaramente* e *palese* te dico
Be.	E *chiaramente* ad un tratto ti dico.

And his response here corroborates that at C17/37[7] earlier.

65. The term *palese* is generally used with a certain freedom by Boiardo. We may note, in particular, Berni's rejection of Boiardo's loose coupling of the adjective in phrases like '*vicino* . . . e palese' (C18/45[5]) or '*alto* e palese' (C36/53[6]), as against his own adoption of more standard pairings such as 'palese e *piano*' (C16/37[2]) or 'palese e *chiaro*' (C45/34[7]).

66. It is also likely that *parlare cortese* is in any case a more acceptable usage, since the same phrase is admitted again at C60/16[7−], here to replace *palese* in rhyme.

67. Compare and contrast Berni's earlier revisions at C12/80[7] ('io vi ragiono *scorto*' → 'datevi conforto') and C15/52[5] ('io te ragiono *scorto*' → 'ti favello *chiaro* e *scorto*').

68. Berni still prefers to avoid *fatto* in a case where he accepts Boiardo's final clause at C68/4[1]:

Bo.	Perché sappiati il *fatto* tutto quanto
Be.	Perché intendiate il *caso* tutto quanto.

69. An additional factor in this revision is the occurrence of the formula *a ponto per ragione*, which Berni eliminates again, for example, in the following canto:

Bo.	Li disse Orlando *a ponto per ragione*	
Be.	Le fece Orlando lunga narrazione.	(C47/10[4])

70. It is difficult, in principle, to divide grammar from syntax for analytical purposes. In practice, it has proved useful to adopt a working distinction which sees grammar in terms of *verba singula* and syntax in terms of *verba coniuncta*. This distinction is not intended to be categorical, however, so that much of what follows will again serve to illustrate the *rifacitore*'s concern for grammatical precision.

NOTES TO CHAPTER FIVE

1. The quotations are taken, in order to facilitate subsequent discussion, from the translation by J. M. Cohen (Harmondsworth, 1950), pp. 152-53.

2. For a comparable example, see p. 36 of the same edition (' "Scarce had the ruddy Apollo. . ." ').
3. Berni's use of bathos at this point can be seen as a reaction to the tone of hyperbole which he himself intensifies in the passage that goes before, notably at /47⁻⁴ (Bo.³):

    Bo.   Che *sino a l'aria* andava ogni troncone
    Be.   *Alla luna* è chi dice che arrivorno.

But the formulation of Berni's gloss is also clearly reminiscent of his sceptical observation at the close of C60/34 (for which see p. 128 below).
4. See also the comment by Bigi (p. 137) on Boiardo's use of the demonstrative: 'modo analitico e semplicistico di introdurre una nuova determinazione del pensiero, e che ritorna spessissimo nell'*Innamorato*'.
5. Just occasionally Berni may himself choose to exploit an antonomastic variation which would be redundant in purely syntactic terms. Such a manoeuvre is calculated for an effect of pathos at C8/40⁵,⁸ (*il misero/il meschino*), or for a disparaging emphasis in the case of C41/7⁴,⁸ (*la scelerata e ria/la ribalda*).
6. The motive for such variation at the stanza margin is reinforced by the implicit possibility of exploiting a contrastive repetition of the type which Blasucci is inclined to see as a 'consuetudine stilistica propria dei cantari' (p. 107). This factor almost certainly helps to account for Boiardo's use of a cognate variant at C44/46¹ (*prato*, after *praticello* at /45⁷) or at C51/48¹ (*libro*, after *libretto* at /47⁸). Subsequent examples will serve to clarify the distinction between a casual overlapping of terms and a deliberate use of repetition; but for the patterns of duplication and variation to which the repetition figure gives rise, see especially M. Bastiaensen, 'La ripetizione contrastata nel *Furioso*', *La rassegna della letteratura italiana*, 74 (1970), pp. 112-33.
7. Twelve stanzas further on, at C52/76¹⁻², Berni admits the overlap of *Saracini/Pagania* in rhyme, although in this case, of course, there exists no synonym for 'Paynimry' derived from *Saracini*. And two cantos later, at C54/16⁵⁻⁶, he uses *africano* to reiterate *Saracini* where the distichal relation is reinforced by an anaphora:

    Bo.   *Per questo i Saracin son sbigotiti,*
                Ciascuno a più poter spazza quel piano
    Be.   *Per questo i Saracini sbigottiti,*
                Per questo fugge il popolo africano.

But normally, the *rifacitore* will disperse any overlapping of the terms *africano/pagano/saracino*, as at C35/24 (*Africani → Saracin*, at line 4; *a' Saracin → lor*, at line 6) or C43/62 (*pagano → saracino*, at line 2; *il saracin → colui*, at line 5).
8. Boiardo's alternation of terms is sometimes awkward rather than casual, as in certain examples of an overlap within the line. Thus at C5/54⁶ Boiardo had presumably intended a distinction of sense,

    Bo.   Della gran *gente* del *popol* pagano
    Be.   Di quel barbaro *popolo* inumano

while at C51/21⁴ his variant terms refer to two distinct entities:

    Bo.   Per elmi in *capo* han *teste* de leoni
    Be.   Per elmi portan *teste* di lïoni.

9. We may note, by way of contrast, that Berni occasionally discovers a 'contingent' overlap which the syntactic relation induces between two terms not naturally synonymous, as follows:

    Bo.   A una *spelonca* dentro ce fe' entrare,
                Dove molti altri avea *nella pregione*
    Be.   Legocci, e fenne in una *grotta* entrare,
                Dove molt'altra gente *avea prigione*   (C6/28¹⁻²)

    Bo.   Sí che non te bisogna una gran *gente*;
                Se pure *aiuto* te farà mestiero,. . .
    Be.   Onde non ti bisogna molta *gente*;
                E se per sorte pur *n'arai mestiero*,. . . .   (C35/22²⁻³)

10. In these particular examples we might still attempt to analyse Berni's usage by recourse to more minute criteria, distinguishing in the first case between author's and speaker's preference,

    Be.   Vide che non aveva *spada* a lato,
                E *disse* a lui: Voi sete senza *brando*

and pointing in the second to a potential plurality of horses ('*il destriero*'/'*altro* caval').
11. Sometimes the effect of differentiation can be a more marginal one, like that obtained by a redisposition of word order at C13/57³,

Bo.   Di alcune stelle è il cel *sereno adorno*
Be.   Di poche stelle il *chiaro* cielo è *adorno*
or by recourse to a different category of adjective at C25/57[1] :
Bo.   Ahi vita *umana*, trista e dolorosa
Be.   Ah vita *nostra* trista e dolorosa.

12. Here Berni may be harking back to his revision of the rhyme at C29/22[5] (*fraudolente* → *dolente*), where the replacement term is defined by the adjectives which follow ('e *perfida* e *crudel*').

13. Berni even insists on a positional adjustment at C35/12[1],
Bo.   Cosí de Algeri uscí del porto fuore
Be.   Cosí d' Algier del porto uscita è fuora.
However, he is forced to take an explicit hendiadys where he finds no room for manoeuvre at C35/38[5]:
Bo.   Costui la rocca *a* Monico abandona
Be.   Costui la rocca *e* Monaco abbandona.

14. In both illustrations we are close to the type of zeugmatic arrangement which Mengaldo notes as frequent in the *Amorum libri* (see pp. 205-6). This usage would seem to be largely explained by reasons of metrical convenience, as in these linear examples which Berni chooses to revise:
Bo.   Tu prodo, ardito e *cavallier* gentile
Be.   Tu forte *cavalier*, saggio e gentile   (C36/63[8])
Bo.   Costui fo grande *e di persona* fiero
Be.   Fu costui grande *di persona e* fiero.   (C58/21[7])
Boiardo's practice is consistently followed by Ariosto, although certainly with more conscious panache (see *O.F.* V, 87[5 −]; XIV, 11[1 −]; XIV, 26[1 −]; XXIII, 66[−4]; XXXVIII, 26[2]; XLIV, 18[3]; etc.). For Berni's position, see further pp. 106-7.

15. Here the *rifacitore* finds a most economical solution (*invano* → *in mano*), although the insertion of the dative pronoun causes him to lose the formal balance of prefixes that he had himself achieved in revising a very similar line at C37/9[7]:
Bo.   Ma pur se sbatte e se *di*mena invano
Be.   Ma si *di*mena, e si *di*batte in vano.

16. See especially G. Leech, *Semantics* (Harmondsworth, 1974), pp. 136-40.

17. Berni's *troppo* at line 6 can be seen as glossing the rather flat repetition of *molta* in Boiardo's sixth and seventh lines:
Bo.   Ché il cavalliero ha *molta* vigoria,
        E se diffende con *molta* possanza.

18. It might also be observed that the pure tautology of Boiardo's third line makes way only too readily for Berni's pointedness.

19. For directly comparable examples to those cited, see, respectively, C47/33[5],
Bo.   Costoro han denti ed ungie de leoni
Be.   Han l'unghie e' denti *com*'hanno i lïoni
and C43/54[7]:
Bo.   Che de vil sangue non nacqui *giammai*
Be.   Che non son nato come tu mi fai.
In this second case Berni also needs to make an adjustment of tense; but the connotation of recurrence suggested by Boiardo's *giammai* still conflicts with the unique experience conveyed by *nacqui*.

20. Scaglione's commentary describes the construction as a 'caso arduo e nuovo per la grammatica italiana' (I, 423).

21. Ariosto allows a similar combination at *O.F.* XXXIV, 30[3−4]:
E '*l* piú pentito lo rendei, *che* mai;
Si trovasse ne l'eremo *alcun santo*.
Papini (p. 463) sees this as a deliberate fusion, although in fact the mixed construction is generated from a regular superlative type in the course of Ariosto's first revision of his poem. The original version runs:
E *il* piú pentito e piú gramo uom, *che* mai
Vivesse al mondo, subito lo resi.

22. Boiardo's use of *come* for *come se* is itself regularly corrected in the *Rifacimento*.

23. See in particular Mengaldo, pp. 117-18.

24. The elimination of Boiardo's *gente* at line 7 still makes for an easier continuity towards the stanza close.

25. The same linear conception of syntax also helps to account for the tendency which Mengaldo identifies in Boiardo 'all'uso paratattico, prerinascimentale del gerundio' (p. 182).
26. See 'Appunti sulla paratassi e ipotassi nell'*Orlando Innamorato*', in *Il Boiardo e la critica contemporanea*, edited by G. Anceschi (Florence, 1970), pp. 307-17 (p. 307).
27. See Mengaldo, p. 199. Bo. I, 4, 47 deserves equal 'celebrity', however, and in this case the disjunctive sequence continues for a further six lines into the stanza which follows. Mengaldo also notes that in the *Innamorato* 'lo stacco asindetico in fine di ottava acquista bene spesso un preciso valore, e ritmico. . ., e narrativo'; and the imprint of this syntactic procedure tends to be effaced in the course of Berni's revision, particularly, again, in the early part of the work.
28. For these amendments, see further pp. 97-98. We may also note that in the example considered Berni has allowed a gerund to be loosely related where no ambiguity is conceivable.
29. The concertedly idiomatic tone of Berni's version (encouraged, no doubt, by Boiardo's proverbial usage at the close of the corresponding stanza: *Come pistasse l'acqua nel mortale*) is also definitely reminiscent of Pulci, so that the linearity of Berni's syntax in this case can be seen as directly reflecting the more 'popular' syntactic character of the *Morgante*.
30. For an alternative solution to that at C53/53[5], cf. Berni's clarifying insertion at C54/22[5] ('Costui *veggendo*' →'*Vedendo, dico*, costui', where the gerund is repeated from line 1).
31. Boiardo's version does have a point of superiority, perhaps, in its second line, but here Berni is sensitive to the omission of the vowel before s + consonant (cf. Ariosto's rejection of *l'orribil strido* in the final edition of the *Furioso* at XV, 5[7]). And then Berni may also have seen the noun itself as a latinism (after *Aeneid* I, 87: '*stridor*que rudentum').
32. Here Berni will presumably have spotted the casual series of repetitions ('*Altro che*' /'L'un *più che* l'altro'/'ognior *più*') running through the original lines.
33. See *Stanze scelte*, p. 105. And for similar comments see Virgili's notes to C6/4[5], C10/3[3], C18/2[8], C23/1[4], etc.
34. Berni's freedom of usage in these examples goes against his tendency to correct any 'linear' instances of pronominal anacoluthon of the type illustrated at p. 46.
35. See especially Rohlfs, section 487: 'Non di rado la forma assoluta *chi* viene, al pari dell'antico francese *qui*, usata nel senso d'un condizionale ('se alcuno')'. The construction is an authentic one with a compatible apodosis, and Berni accepts Boiardo's usage, for example, at C18/42[3-4]:

    Be.   *Chi* mi facesse re del paradiso,
              Con questa grazia non la cambierei.

    The revision at C51/10[5-6], on the other hand, stems from Berni's rationalization of the overlapping relation suggested by Boiardo's gerund:

    Bo.   *Chi* me donasse l'arte de Sibilla,
              Indovinando io non sarria di certo
    Be.   *S'lo fussi dotto come la Sibilla*
              In profezia, non vi saprei dir certo.

36. *Or* would still seem a more likely reading than the *Oh* accepted by Scaglione, and the formula *or chi vedesse* has been described as 'comunissima nelle descrizioni' in a work like the *Aspramonte* of Andrea da Barberino (edited by M. Boni (Bologna, 1951), p. 328 (see under *vedere*)).
37. In these two examples Berni has needed to correct Boiardo's lexical usage (rejecting *damigello* and *fella* respectively).
38. This revision is occasioned by the shift of *cimiero* to line 1. The direct allusion in Berni's antonomastic phrase could be to *Ciriffo Calvaneo* I, 19[8] ('al *faretrato Arcier*'), with *Morg.* V, 17[5] ('*quel* bendato *arcieri*') possibly supplying an intermediate suggestion. But for the ambivalence of literary register which lies behind the allusion, cf. especially *Canz.* CLI, 9, and line 2 of Burchiello's sonnet 'Molti poeti han già descritto Amore'.
39. Here the process of suggestion probably hinges on the affinity of sense between *com(b)iato* (given in Boiardo) and *licenzia* (equivalent also to 'baccalaureate'); the two terms can be found together for example, in Berni's version at C44/16[7]:

    Bo.   E senz'altro parlar né altro *combiato*
    Be.   E senz'altra *licenzia* né *comiato*.

40. For Ariosto's usage in this kind of context, see especially the two passages in honour of Isabella Gonzaga at *O.F.* XIII, 59[2-] and XXXVII, 9[5-]. And for a similarly effusive order of words, cf. also *Rime* XL, 52-54,

         Di quella graziosa, alma, cortese,

> *Che* vive come vivono i cristiani,
> *Parlo* della brigata genovese

where Berni's conscious clarification of the construction suggests a less formal register.

41. See in particular Papini's comment with reference to *O.F.* II, 48^{3-}: 'nota poi fin d'ora l'amore dell'Ariosto per le inversioni forzate' (p. 21). And in a number of cases we can trace the emergence of a more complex word order in the course of Ariosto's own revisions, e.g. at *O.F.* I, 43^{3-4} or XXXV, 25^{5-6}.

42. Berni's revision here, induced by his rejection of the phrase *a suo comando* (discarded again, for example, at $/56^{7}$) may be intended as a playful mimesis of the proposed exchange. This playful intention would also be consonant with the spirit of his earlier solution for the rhyme at $/31^{2}$:

> Bo.   Il re di questo assai ringraziàndo
> Be.   Immortal grazie a Mono*dante dando*.

NOTES TO CHAPTER SIX

1. This type of fifth-syllable stress is absent from the *Amorum libri*, but it does recur in the Emilian lyric tradition more generally (see Mengaldo, p. 242).

2. The alternation of forms should be seen as an editor's regularization rather than a genuine oscillation. Thus every instance of the form *Albracà* in the Boiardo text serves to avoid a 'non-canonical' stress on the fifth syllable, except in the case of $C42/11^{6}$; and in this stanza the same form has already occurred in its usual position in the second line.

3. The *Rifacimento* itself has an instance of imperfect rhyme at $C34/17^{2}$ (*pure* in rhyme with *-ore*); so that another parallel is established with Gaetano's revision of the *Teseida*, where, as Ghinassi informs us, 'una volta . . . nella foga del correggere è perfino infranta la rima' (p. 59). The errors in the *Rifacimento* at $C2/3^{6}$ and $C68/27^{6}$ can be taken as reflecting the dubious state of the text in these areas.

4. See Mazzoni, p. 24, where he also notes the survival of two instances of *rima tronca* in the final canto of Berni's version (at $C69/27^{A}$ and $/31^{A}$). In the authentic part of the text Berni's policy of rejecting all *rime sdrucciole* does not extend to blander terminations including a semi-vocalic *i* of the type *-edio, - izia*, etc. But for a more detailed review of Berni's treatment of non-paroxytonic rhymes, see Nencioni, pp. xiii-xiv.

5. The point made by Mazzoni (p. 25) is perhaps acknowledged in the suggestion of a gloss to be discerned in Berni's reworking of the passage:

> Be.   . . . a ballare incominciorno,
> Ed a saltare all'usanza lombarda,
> Ch'*a chi piace* è un modo molto adorno.   ($C62/36^{1-3}$)

6. For the replacement of the verb in this example, cf. *Morg.* XX, 67^{2} ('E non *ischiaccia* l'ossa, anzi le *'nfragne*').

7. The *rifacitore* is also observant enough to curtail certain casual occurrences of internal echo, whether by means of a substitution of terms,

> Bo.   Avrebbe il *conte* quel *ponte* reciso
> Be.   Arebbe *Orlando* quel ponte riciso   ($C26/10^{1}$)

or by a revision of word order:

> Bo.   Che *par* che 'l *mar*e e il cel tutto rimbombe
> Be.   Che *par* che 'l cielo e 'l *mar* tutto rimbombe.   ($C44/13^{8}$)

8. The doubtful items in the first example are the clichéd phrase *con tempesta*, the dialectal word *cuccia* (rejected earlier in the same canto, along with *cucciarella* and *cuccietta*), and probably also the expression *caccia in pista* (a *hapax* in Boiardo's poem); while in the second Berni has dropped the lombardism *casso*. Similar alliterative exploits, which Scaglione (I, 598) refers to as 'ultime propaggini dei modi medievali', are also to be found in Pulci, and most notably at *Morg.* XXIII, 47.

9. The *rifacitore* is characteristically vigilant in spotting this kind of duplication, and the occasional oversight in his own reworking, like that at C15/62 (*essendo* at lines 1 and 5) or at C16/14 (*foco* at lines 4 and 6), can be attributed to the fact that the process of recon-struction employs a different mental focus from that of correction.

10. 'Inadequate variety of rhyme and phrase in adjoining or nearly adjoining stanzas' is noted as a defect of Boiardo composition by the Rev. E. W. Edwards in *The 'Orlando Furioso' and its predecessor* (Cambridge, 1924), p. 48. An occasional duplication of the rhyme may again emerge inadvertently in the course of Berni's own reconstruction, as at C4/59-60 (*-ino* in both C rhymes) or C5/60-61 (*-are* in both B rhymes).

11. Berni may still intervene even where a more appreciable distance separates two occurrences of the same phrase. The rhyme change at C21/68[7], for example,

    Bo.   Che Ordauro meco *nel corso contenda*
    Be.   Che 'l biondo Ordauro venga a correr meco

follows on nine stanzas later from his retention of the rhyme at /59[2]:

    Bo.   Che prima meco *al corso non contenda*
    Be.   Che prima meco a correr *non contenda*.

12. *Ogni* is more acceptable, too, when implicitly equivalent to 'ogni tipo', if we judge by Berni's retentions at C30/35[7] ('E vede le balene ed *ogni* pesce') and C44/47[1] ('Di rose e di vïole e d'*ogni* fiore').

13. Berni's lexical choice in this case contrasts with the systematic change of *caval* to *destrier* which Ariosto makes, presumably on metrical rather than lexical grounds, in the final edition of the *Furioso*. See especially Diaz, p. 116, where she suggests that Ariosto was probably seeking to avoid a Lombard mannerism.

14. Bembo commends Petrarch's practice in the following terms: 'erano *Uomo* e *Popolo* le intere voci, dalle quali egli levò la vocale loro ultima; la quale se egli levata non avesse, elle sarebbono state voci alquanto languide e cascanti, che ora sono leggiadrette e gentili' (*Prose*, p. 144).

15. We may note, with Ferrari (p. 317), that Berni disregards the precedent in Dante for the monosyllabic value of the word *cuoio* at C62/27[3].

16. On this point see the review article by G. Contini ('G. Boccaccio, *Teseida*, Edizione critica per cura di Salvatore Battaglia, Firenze, Sansoni, 1938', in *Giornale storico della letteratura italiana*, 112 (1938), pp. 86-96, who identifies the diaeresis in the etymological diphthong *au* as a standard usage for Boccaccio (p. 95); and also the textual notes by G. Rotondi ('Rileggendo il "Morgante" ', *Convivium*, 8 (1938), pp. 381-424), who observes Pulci's frequent habit of treating the same diphthong as bisyllabic (p. 389).

17. For the same principles of easing and clarification, compare the contrastive revisions at C6/32[6],

    Bo.   Cosí dicendo, ha^il grande occhio voltato
    Be.   Cosí dicendo, il grand'occhio^ha voltato

and C64/58[5]:

    Bo.   Ciò ch'io vi dico, con questi occhi^ho visto
    Be.   Ciò che vi dico, ho con quest'occh*i* visto.

18. With this particular fusion of vowels (i.e. stressed (multiple vowel) monosyllable + unstressed monosyllable), Petrarchan usage would still favour a synaloepha in two cases out of three; see J. A. Barber, 'Petrarch's Use of the Metric Figures in the *Canzoniere*', *Modern Language Notes*, 95 (1980), pp. 1-38 (p. 11).

19. By the same token Berni is consistently attentive to the positioning of an emphatic word in the line, as follows:

    Bo.   E non l'avendo ancor *tutto* spiccato
    Be.   E non l'avendo *tutto* ancor spiccato   (C23/18[4])

    Bo.   Tenuto ne sarai *sempre* villano
    Be.   Tenuto *sempre* ne sarai villano.   (C27/55[3])

20. In the fourth example we should clarify that Boiardo's *poi* is not to be seen as connected with the following *che*. Boiardo's line can thus be contrasted with *Par*. VI, 61 ('Quel che fe' *poi ch*'elli uscí di Ravenna'), where the problem of the caesura has been analysed in the helpful study by C. Di Girolamo (*Teoria e prassi della versificazione* (Bologna, 1976), pp. 20 and 47).

21. Compare again Ghinassi's findings as regards the sixteenth-century *Teseida*: 'in complesso, quando il Gaetano dovette rielaborare versi corrotti secondo il suo gusto e la sua intuizione, evitò per lo piú, da buon cinquecentista, l'endecasillabo di settima' (p. 81).

22. Berni still makes a metrical adjustment to Dante's original line ('*Al fine* delle sue parole il ladro') by insisting on the apocopation of *fine* to *fin*.

23. In the *Innamorato*, as A. Limentani suggests, 'l'enjambement si limita, nel complesso, ad assai timide comparse' ('Struttura e storia dell'ottava rima', *Lettere italiane*, 13 (1961), pp. 20-77 (p. 72)).

24. The elimination of *enjambements* at the close of an even line ('elemento fondamentale dell'euritmia del *Furioso*', according to Blasucci (p. 87)) is the most striking single feature of Ariosto's first revision of his poem (1521).

25. In this example Berni may also have wished to reinforce Boiardo's use of a dependent preposition, if we take account of other revisions like those at C8/6[6] (Bo.[5]: 'un giardin *de* arbori ombroso' → 'un bel prato erboso') or C19/61[6] ('fresco *de* ombre vicine' → 'ombroso e fresco').

26. Ariosto, too, is often content with the same uniformity when organizing a triple series of prepositions and anatomical terms (see *O.F.* XIV, 128[6]; XVI, 73[7]; XXV, 11[4]; XXVII, 38[2]; etc.).
27. One of the most recurrent adjustments in Ariosto's final revision of the *Furioso* is to insert a repeated preposition in the course of an enumerative series; and indeed this requirement accounts for his rewriting of the very first line of the work.
28. Only rarely, in fact, can we find an imbalance of disposition which Berni chooses not to resolve, like that at C62/30[7]:
    Be.　　　　　*D*'ambra e corallo e *d*'argento brunito.
29. Berni also has the patterning (*a+bx*), where *x* represents a possessive, in the case of C19/32[8]:
    Bo.　　　　　In un che l'arme e *sua* lancia portava
    Be.　　　　　Un che la lancia e l'arme *sue* portava.
30. For a similar effect, cf. *O.F.* XVIII, 47[8] (*'Dui* storditi, *un* piagato, e *quattro* morti').

NOTES TO CHAPTER SEVEN

1. In formal terms *fare battaglia* can also be seen as a circumlocution; and Berni tends to resist other phrases of this type, such as *fare difese* and *aver brama*.
2. The glossary of rejected terms supplied by Belsani (II, 51-56) is still worth consulting, even in the absence of any background analysis. In any case, the task of tracing the detailed influence on Boiardo's lexical usage of the various French, Franco-Venetian and Italian texts available to him remains substantially to be performed.
3. Hope (I, 98) suggests that the term *destriere* may be 'an archaism by the fourteenth century'.
4. The pejorative connotation is still perceptible, even if in a broader narrative context, in the case of Berni's other retentions of *ronzino* at C48/20[5] and C53/21[3].
5. Pulci too has *madama* as a vocative term (see *Morg.* XIII, 7[7] or XXIV, 118[2]).
6. The retention of *femina* at C36/63[7] can be contrasted with the substitution of terms which occurs at C45/51[4],
    Bo.　　　　　Retien vergogna le *femine* apena
    Be.　　　　　Ritien le *donne* la vergogna a pena
    even though here Berni would in any case have preferred to give the abstract noun *vergogna* an article.
7. Bembo notes Dante's use of *fantin* and *fantolin* as being excessively dialectal (*Prose*, p. 179).
8. *Nomata* might also be seen as an intentional gallicism when applied to a name like Albarosa, especially since the word *alba* itself tends to give way to *aurora* in Berni's usage (C19/6[4], C26/8[2], etc.).
9. In the example quoted Berni intervenes in order to extract Boiardo's latinizing use of the perfect tense. For *nominare* with a verb of 'hearing', see also the retentions at C5/33[1] and C26/18[8], or the insertions at C8/17[8] and C28/36[6]. But Berni prefers to avoid the participle *nominato* in the sense of 'celebrato' (as at C21/15[3] or C50/13[3]).
10. Berni retains *si spande* where 'name' connotes 'fame' at C30/43[5] (Be: 'quel nome ch'or *si spande* / Pel mondo'); but he again rejects Boiardo's usage in these other examples:
    Bo.　　　　　Ed altre assai, che nel mio dir non *spando*
    Be.　　　　　V'eran molte altre ch'io non vo contando　　　　　(C1/25[4])

    Bo.　　　　　Ognior di voce in voce più *se spande*
    Be.　　　　　Risponde il lito da tutte le bande.　　　　　(C42/33[8])
11. The corresponding noun *guarnimento* is replaced by *fornimento* at C44/67[4] and C67/31[2], where it refers to a horse's caparison, but remains unchanged at C47/44[6] and C48/23[4], where it refers to a soldier's armour. *Guarnimento* in the sense of 'armed company' disappears at C43/18[6], as also *guarnisone* two stanzas previously at /16[1].
12. Boiardo's latinism belongs to a phrase with a 'popular epic' feel in cases like C18/6[2] ('quella dama *acerba*') or C36/34[2] ('quel re cotanto *atroce*'); while the two instances of the noun *ponto* (= 'mare') in Boiardo's poem might simply have been encouraged by the possibility of a phonic play, assuming we accept the usual readings at C48/62[3] ('Or quando il *conte* in su il *ponto* giongia'), where Berni has *porto*, and C56/15[8] ('Fugge ciascuno insin che al *ponto* è *gionto*'), where Berni has *ponte*.
13. The Gallic influence emerges most obviously, in view of Carlo's 'surname', with the adjective *magno*, even if Berni chooses to support his retention of this word with another

apparent latinism in the case of C6/68[5] ('la gente *smisurata* e *magna*' → 'la gente *egregia* e *magna*').

14. The *Dizionario etimologico italiano* of C. Battisti and G. Alessio (Florence, 1950-) notes *germano* as a 'latinismo curiale senza risonanza nella lingua parlata', although P. Aebischer has provided evidence to suggest that the word should be seen as a regional archaism rather than a latinism (see 'L'italien prélittéraire a-t-il dit *germano* et *germana* pour "frère" et "soeur"? Etude de stratigraphie linguistique', *Zeitschrift für Romanische Philologie, 57* (1937), pp. 211-39 (especially p. 239)).

15. We can still point to the existence of allied forms in French (*sibler, vulnerer*) for the two verbs cited.

16. Both retentions involve the phrase 'una *porta* patente'; and any other uses of the latinism are discarded by Berni, as at C4/41[3] ('il piano de sotto *patente*'), and also C39/23[5] ('ale *patente*'), where Boiardo's plural form provides an extra obstacle to the word's acceptance.

17. See G. Reichenbach, *L'"Orlando Innamorato" di Matteo Maria Boiardo* (Florence, 1936), p. 250.

18. We could easily extend the list of emilianisms repudiated by Berni by including terms which acquire a wider currency in the language, like *biolco* (C24/43[2]) or *aguglia* (C65/33[8]), as well as those which deviate from Tuscan essentially in their phonic composition, such as *sguincia* (Be: *sguizza*, at C66/12[7]) or *scalpizzo* (Be: *calpestio*, at C66/39[3]).

19. *Zambello* is taken as a dialectal (rather than a gallicizing) word by Migliorini (p. 299). Berni generally retains the term *gallone*, also cited by Migliorini, but not in the phrase *trovar bon gallone* at C56/25[4].

20. The retention at C33/59[3] (Be: 'nella coscia *stanca*') is perhaps explained by the fact that the word *manca* already occurs in rhyme (although here as a verb form) at line 5.

21. See *Prose*, p. 278: 'è nome e non mai altro'.

22. To take one of Migliorini's examples, Gelli (in the *Ragionamento* which prefaces Giambullari's Florentine 'Grammar' of 1551, p. 35) notes *niquitoso* as one of many words used by Boccaccio but repudiated by contemporary authors. Or again, Salviati (in his *Annotazioni e discorsi sopra alcuni luoghi del Decamerone* (Florence, 1574), p. 126) sees *sosta* as an outmoded word 'che . . . si vede pur assai usata in quei tempi'. Both words are normally avoided in the *Rifacimento* version.

23. We may note Berni's retention of the word *fiata* in the course of an 'old-fashioned' *novella* of courtesy at C12/41[5] and /90[1] (where he asserts the diaeresis in each case).

24. Both of the 'epic' usages occur in Ariosto, as at *O.F.* XLI, 72[3] (*si disserra*) or IV, 20[5] (*più colpi . . . disserra*).

25. See Papini's note to *O.F.* IX, 7[6] (p. 92).

26. The *rifacitore* is again cautious in admitting *baronia* (e.g. at C10/41[5]) and *baronaggio* (e.g. at C51/41[5]). In the examples given the deliberateness of Berni's usage is marked by his insertion of another gallicism in the same stanza (*s'appella* at C10/41[8]; and *messaggio* (= 'messag*giero*') at C51/41[3]).

27. Berni also allows *vecchiardo* (of which the Crusca observes: 'si dice in cattivo sentimento') where the register is indicated by an accompanying adjective at C59/34[1] ('quel *crudo* vecchiardo') and /40[8] ('*malvagio* vecchiardo'); but he prefers 'questo vecchiaccio' to 'questo vecchi*ardo*' in internal position at C32/23[5].

28. It should be stressed that Berni objects less to foreign words as such than to words which are not in current usage. Thus, at C32/42[4], he is quite willing to substitute the gallicism *servente* by the hispanism *creato*, which, as Cian has noted, 'ebbe una certa fortuna nel Cinquecento e nel secolo seguente' (see *La lingua di Baldassare Castiglione* (Florence, 1942), p. 94).

29. *Tenore* is listed in the second group, given that Berni uses the word only in the specialized sense illustrated at C26/7[3] ('Anzi per fare *al suo sovran* tenore') and C61/60[2] ('Che *con la lira* si facea tenore'); while *zambra* might also have been transferred from the first group but for very occasional retentions in the later area of the work, and always in proximity to another word that Berni would have seen as a gallicism, as at C57/58[5] (after *danza* (verb), at line 4) or C61/14[7] (alongside *soletto* in rhyme).

30. A number of words which require only an adjustment of spelling might well be taken as gallicisms in Boiardo's version, including *blavo, cangiare, crido, pavaglione, tenitore, trucimano*, and perhaps even *veneno*. Berni may also need to be alert to an unwarranted transfer of meaning between related forms, as in the following examples:

Bo.   Con una sopravesta di *verdura*
Be.   Con una sopravesta *verde* scura   (C31/49[5])

Bo.   Torno a Ranaldo, che in su la *riviera*. . .
Be.   A Rinaldo torniam, che in su la *riva*. . . .   (C43/12[7])

And he will more frequently have occasion to dispense with *dubitare* in the sense of 'temere', or *intendere* in the sense of 'udire'.

31. Already in Petrarch's usage, as Hope observes (I, 115), the form *desire* occurs only once for every ten instances of *disio*. Berni also tends to reject *martire*, except perhaps in a more lyrical context.

32. Berni himself introduces *affricante* on a single occasion at C2/52[5], but the stanza is doubly unusual in that it also contains his only use of the adjective *sterminato*, at line 2 (un *gran ronzone*' → 'un *sterminato* cavallone'). We can reasonably infer from this 'controlled' deviation that Berni normally rejects *sterminato* because he sees this word too as a gallicism.

33. Alternatively, Boiardo may have adopted *contegno* by analogy with *convegno*, which Berni excludes from rhyme just beforehand (in the phrase *a suo convegno*, at C45/12[7]).

34. The last term is again rejected in the phrases 'non *fa* lungo *stallo*' (C6/48[5]) and 'e *fa* suo *stallo*' (C42/21[7]), and a similar usage can be found in the *Spagna in rima* (e.g. at XII, 9[4]: 'dove *facea stallo*'). Boiardo's poem also employs the verb form *se aristalla* (at C54/38[6]), which once more has a counterpart in Dante (*si stalla*, at *Purg*. VI, 39), although the more dialectal formation in Boiardo might be held to suggest that a direct borrowing is in this case unlikely.

35. Berni's preference is directly illustrated in his adaptation of C19/47[8]:

Bo.   Chi piú se gli avicina, *ha maggior pena*
Be.   Chi piú s'appressa *ne porta la pena*.

36. For Berni's use of the corresponding verb, we may compare his revisions at C19/50[3],

Bo.   E tutto l'elmo in capo li *flagella*
Be.   E tutto l'elmo in testa gli *sfracella*

and C44/58[4]:

Bo.   A quel dolor che al petto ti *martella*
Be.   A quell'aspro dolor che ti *flagella*.

Berni is also reluctant to accept *toccare* and *martellare* in a standard fighting context. Both verbs are discarded, for example, at C53/40[6],

Bo.   Ciascaduno a due man *tocca* e *martella*
Be.   Spezzando elmetti e spargendo cervella

and each is supported with a more precise term at C10/7[4] ('*batte* e martella') and C46/38[6] ('*batte* e tocca').

37. For this reconstruction cf. *Rime* XLVIII, 33 ('Costui faceva a tutti il *contrabasso*').

38. Such a description has precedents in classical usage, as Mengaldo's note confirms (pp. 278-79). Mengaldo also cites Boiardo's use of *arguto* in the sense of 'acuto' in the Latin *Eclogues*; and this interpretation of the adjective is reflected in Berni's revision at C43/47[3-4]:

Bo.   Ché tutto il petto sopra agli altri avanza,
                      Ne la sua *faccia orribile ed arguto*
Be.   Con tutto 'l petto sopra gli altri passa,
                      Com'un *scoglio* fra l'onde *alto ed acuto*.

But the pairing *orribile ed arguto*, which recurs in the *Innamorato* (e.g. with reference to *scoglio* at C6/29[2], or to *sasso* at C13/32[5]), still inclines towards the 'significato romanzo-canterino' proposed by Ponte ('Imitazione e originalità nei *Carmina* e nei *Pastoralia* del Boiardo', *La rassegna della letteratura italiana*, 65 (1961), pp. 83-96 (p. 96)). The application of *arguto* to the face, which Berni again rejects at C25/55[4] (Bo: 'nel *sembiante* arguto') or C47/4[6] (Bo: 'nel *viso* arguto'), has a parallel in Dante ('con la *faccia arguta*', at *Purg*. XXIX, 144).

39. The idiom (in the form *squartare*, and also *fare una squartata*) is recorded by Varchi as equivalent to 'minacciare' or 'bravare' (see *L'Ercolano*, 2 vols (reprint, Milan, 1979), I, 152). A similar usage occurs in the *Rifacimento* at C2/65[5] (Bo.[4]),

Bo.   – O paladini, o gente da *trincare*
Be.   O Paladin, che fate sí 'l *trinciante*

where the figurative term *trinciante* has been derived by a process of phonic suggestion from the Germanic word which gives Boiardo's rhyme.

40. Pulci, too, employs the idiom with *cosa*, and the second of Berni's revisions, which occurs in a stanza containing other Pulcian elements (line 5, for example, is derived from *Morg*. VII, 61[6]), involves a direct imitation of Pulci's usage, crossing *Morg*. VIII, 72[1] with *Morg*. XXVI, 45[7]. Berni also manages an analogous substitution of *cosa* for *tenebrosa* at C37/32[8]:

Bo.   Ciascuna è piú dolente e *tenebrosa*
Be.   E sempre *scura* piú trova ogni *cosa*.

41. In the second example Berni's *tenebrosa* replaces Boiardo's *furiosa*, and the adjustment follows closely upon the insertion of a supporting term earlier in the same episode at C50/6[1]:

    Bo.   Lor comenciarno la battaglia *scura*
    Be.   Cominciarno la zuffa *orrenda* e *scura*.

In the first example Boiardo has the pairing *oscura e tenebrosa*, so that the substitution of *buia* in Berni's version can be seen as giving more definite support to the epithet in rhyme.

42. As Migliorini observes (p. 239), 'dopo la scelta rigorosa operata dal Petrarca, i gallicismi da lui evitati nel verso (p. es. *naverato*) spariranno definitivamente'. Accordingly, Berni never retains Boiardo's *innaverare*, but he will readily admit an authorized Petrarchan word such as *sovente*.

43. Berni's adjustment at C37/29[2] might again be seen as clarifying the sense of *figura*:

    Bo.   Che lo rasomigliava di *figura*
    Be.   Sí di *viso* il somiglia e di *statura*.

We may add here that Berni also eliminates *faz(i)one* (C39/34[7] and C51/31[5]) and *face* (plural, at C12/18[4]).

44. Boiardo himself has 'selva de Ardena' at /33[7], but the variation simply vindicates Berni's earlier revisions.

45. Berni also shows an inclination to employ the precise technical term in its relevant context, as at C27/44[6] (*la salvezza → il salvocondotto*) or at C57/59[8] (*in suo loco → suo vicario*). But even in less official circumstances Boiardo's usage can seem lacking in definition, so that Berni writes *allargato* for *dentro nel mar* (C5/51[7]) and *il pavimento* for *il sôl di sotto* (C39/22[6]), etc.

46. Some of the distinctions that Berni insists on can be of considerable nicety, like that which he appears to draw between *seguire* (i.e. 'to go along behind') and *andare/ire dietro* (i.e. 'to go in pursuit of').

47. Berni's revision at C36/31[1-2], though in a comparable spirit, entails a correction of factual detail:

    Bo.   Sua gente fugge, e chi piú può sperona:
                  Beato se tenía chi era il primiero
    Be.   Fugge la gente, e chi piú può, piú sprona,
                  Cioè se stesso, ché non han destriero.

A similar outcome is induced by a change of rhyme in the case of C5/43[6] (Be: 'Essendo a piè, *se stesso* sprona e tocca').

48. The retention of C12/74[1] (Be: 'Prasildo di *dolor* tanto *s'accese*') occurs in the course of a courteous tale in which Berni is prepared to allow certain archaizing effects of style (see note 23 earlier and also p. 26); and a similar usage is rejected at C25/64[1] and C28/53[6] The adjustment at C43/8[6] is again typical of the sense of precision which informs Berni's lexical corrections,

    Bo.   Ora diversa *doglia* al cor gli coce
    Be.   Cosí diverso *fuoco* il cuor gli cuoce

although the revised line here also comes closer to *Canz.* CCXX, 14 ('Che mi *cuocono il cor* in ghiaccio e 'n *foco*').

49. The *Rifacimento* does have an occasional instance of *naviglio* in the latinizing sense of 'nave', as at C8/21[1], but the substitution of *legno* at /21[5] and /22[1] represents Berni's more typical response.

50. Here Berni's revision involves a switch of terms with line 5, where *Cosí mirando* becomes *Cosí guardando*.

51. Cf. *Morg.* XXIII, 20[6] ('Rinaldo s'arrecava *a Bellosguardo*'). Berni adopts the same solution on a previous occasion at C10/40[5]:

    Bo.   Sopra le mura stan *con gran riguardo*
    Be.   Sopra le mura ognuno *a bello sguardo*.

And this reconstruction is anticipated, at least in part, by the more straightforward adjustment at /38[7]:

    Bo.   Ebbe Agricane assai meglior *riguardo*
    Be.   Ebbe Agricane assai piú sottil *sguardo*.

52. Berni's alertness to the shift of sense may have been sharpened as a result of his revisions at C15/47[1],

    Bo.   Sotto la *rocca* piú se fu appressato
    Be.   Fatto piú sotto al *sasso*, ond'è murato / Il *castel*,

and C15/50$^{2-3}$,

Bo.	Veder la *rocca* de intorno tagliata,
	E roinar il *sasso* a giú di saldo
Be.	Veder la *rocca* d'intorno tagliata,
	E rovinato il *maschio* e 'l *torrïone*

where on each occasion the new version is more detailed and more precise.

53. Some of the extensions of meaning that Berni discovers in Boiardo's rhyme usage are again quite marginal, like that of *non appare* for 'non si vede', which he rejects, for example, at C20/47^6:

Bo.	Piú gente viva intorno *non appare*
Be.	Non *vede* gente viva piú spirare.

The motive for Berni's correction is confirmed by the change of rhyme effected at C37/15^7:

Bo.	Altro che il monte e il sasso *non appare*
Be.	Altro che 'l monte e 'l sasso *non si vede*.

54. The example is not entirely clear-cut, in that the verb *attende a* could easily have caused Berni to read Boiardo's rhyme word as unnecessarily ambiguous; while the *rifacitore* would in any case have preferred a true demonstrative for Boiardo's *tal[e]*.

55. The presence of the supporting term in Boiardo's version is still no guarantee of retention, to judge by C32/30^4:

Bo.	Che al mondo non ha par di *forza* e *lena*
Be.	Che di *forza* e d'*ardir* l'anima ha piena.

Lena is itself the specific term required, though, with reference to 'swimming' at C36/52^1 ('tanta *fortezza* avea' → 'di tanta *lena* e *possanza*').

56. The *proemio* to canto 68 offers a specific definition of the term:

Be.	Però fece di sopra quel *sermone*,	
	Quella orazion cosí santa e morale.	(C68/2$^{1-2}$)

And for a more definitely satirical usage, see also *Rime* V, 61 ('Ma per non far piú lunghi i mei *sermoni*'), where the rhyme word looks back to the mock-heroic opening of the *capitolo* ('O *sacri*, eccelsi, e gloriòsi ghiozzi', etc.).

57. The pairing with *guisa* is, in effect, replaced by that with *via* in Berni's version at C34/62^{-8} ('non posso vedere / *Modo* né *via*'). The change of the A rhyme in this stanza has been obtained by the substitution of *Marfisa* by *colei* at line 1; and the same name occurring in rhyme attracts *guisa* to the sense of 'parte' in Boiardo's original at C32/15^7 ('voltando il core ad ogni *guisa*'), where Berni again alters the rhyme.

58. The first of these lines is recalled at C5/73^4 in the rewritten version,

Be.	Fra sé pensando il *modo* e la *maniera*

while the second matches Berni's earlier reconstruction at C6/18^6 in the same context:

Be.	Non v'è *modo* d'uscirne, né *ragione*.

59. In Berni's version here the sense of *partito* inclines more definitely towards that of 'patto'; but *patto* may itself be ousted as a rhyme variant term, as happens at C40/53^3:

Bo.	Che io non potrei contarle *a verun patto*
Be.	Che non le conterei *cosí* in un tratto.

For the prepositional adjustment at C31/48^5, cf. C14/68^4 and also C14/21^3.

60. Berni adopts *partito* in internal position as the most appropriate term in the case of C9/15^2:

Bo.	Che era condutto a *caso* tanto scuro
Be.	Era condotto a *partito* sí duro.

The sense of *caso* is itself adjusted in a similar usage at C28/21^5, where the term falls in rhyme (see chapter 10, note 33); and Berni discards *atto* from rhyme at C65/13^7, where the meaning is again equivalent to 'partito':

Bo.	Qual, veggendosi gionto a cotale *atto*
Be.	E vedendosi colto a sí stran punto.

The *rifacitore* must also resist any looser variations on the same phrase pattern, like that at C14/29^2 (Bo: 'condotta a cosí fatto *scorno*') or at C41/39^3 (Bo: 'gionto a quella *traccia*').

61. *Ragione* is the most common of Boiardo's variant terms for 'modo'. But the same word has its own range of 'applied' senses in Boiardo's usage, in which it may function, for example, as equivalent to 'pensiero' (Bo: *fa rasone*, at C6/7^4) or to 'misura' (Bo: *fuor de ogni ragione*, at C13/40^8).

62. *Pensiero* also occurs with the meaning of 'differenza' at C43/29^5 (for which instance, see p. 173); while in the previous example Boiardo's ensuing verb (*varrebbe*) suggests another direction in which the sense of *mestiero* may drift, and one which is corroborated by the manner of Berni's revision at C30/33^4:

Bo.   Or sua prodezza non gli fa *mestiero*

Be.   A costui poco *valse* l'esser fiero.

63. Berni manages to absorb the term *lavoro* on two previous occasions, as follows:

      Bo.   E sopravesta fatta *a quel* lavoro

      Be.   Con sopravveste *ricca di* lavoro   (C2/37⁴)

      Bo.   Ma il bon Baiardo corre *a tal* lavoro

      Be.   Baiardo *fa* del campo *altro* lavoro.   (C16/11⁵)

And for comparable examples with *ragione* in the original version, see C32/33¹ and C14/10⁵ respectively.

64. Other verbs of the same type excluded by Berni are *s'appresta* (C34/15²), *se assotiglia* (C61/57⁴), and usually also *se assicura* (retained, but only with an adjustment of the construction, in the case of C8/62⁷) and *si vanta* (if the sense is equivalent to 'promette', as at C41/34⁶). Occasionally, though, the *rifacitore* may choose to insert a supporting verb, as he does at C38/29⁷ ('ben *si conforta*' → '*s'allegra* e si *conforta*') or C57/46³ ('ben *se aiuta*' → '*si studia* e *aiuta*').

65. Boiardo may well have derived *in bando* and *casso* (as also *digiuno* in the following examples) from Dante's usage in the *Inferno*.

66. As usual, Boiardo is able to find a different application for each of these more recurrent rhyme terms, so that Berni is called upon again to discard the formula *d'intorno e da lato* (e.g. at C20/12⁵ and C48/34⁷) and the phrase *al confino* used generically to mean 'vicino' (e.g. at C6/60² and C17/51⁵). The precision of Berni's rhyme usage, on the other hand, is well illustrated by the adjustment that he makes at C43/19²:

      Bo.   Vargano le Alpi fredde *in quel* confino

      Be.   Varcarno l' Alpi *ov'è 'l nostro* confino.

And two stanzas later, at /12² (*alle confine* → *a' confini*), the *rifacitore* has needed to revise the feminine form which Boiardo may also adopt as another means of variation.

67. Berni's standard preference is confirmed by the adjustment of *vanno* to *fuggon* at C4/48¹, or of *vanno* to *fugge* at C7/38⁷.

68. Berni may allow the locution after *lasciare* with a connecting infinitive, as at C50/71⁻:

      Be.   *Cader lascia* Rinaldo *in abbandono*

              Sopra lo scudo l'ardita Fusberta.

And here the adjustment of Boiardo's gallicizing construction ('Ranaldo *lasciò* un colpo *in abandono*') is a characteristic one, so that where Berni retains a construction without the infinitive at C59/28⁷ ('un colpo orrendo *lassa*'), his usage can be accounted for by the presence of a less standard verb form, itself closer to the French. The *rifacitore* is also in the habit of discarding *se abandona* in the context of an assault, in which case he will usually revise as at C52/64⁸:

      Bo.   Sopra di lui Ranaldo *se abandona*

      Be.   Rinaldo addosso a lui Baiardo *sprona*.

69. *Squasso* at C63/40⁴ (where it secures the masculine rhyme) is notable as being the only instance of the noun in either version of the poem. The Crusca registers the related verb *squassare* on the basis of Berni's acceptance of Boiardo's usage (as at C33/41² or C53/1⁵), but the *rifacitore* is just as likely to dispense with this word, as he does at C36/30³, C37/35⁶, etc.

70. See pp. 20 and 34 respectively.

71. Berni does retain the phrase *alla reale* in internal position and in an ostensibly gallicizing phrase at C61/59⁷ ('serviti *alla real*').

72. Cf. Berni's preference out of rhyme for *quanto più può* rather than *a più potere* (e.g. at C50/10² or C54/6⁶). But in any case the locution used in rhyme comes to acquire a formulaic character in the original version. It is also characteristic of Boiardo that he should work in a variation on the set phrase in the formulation '*per più non posso*', which Berni discards at C43/7⁷ and /71⁶.

73. This reconstruction is presumably based on the proverb *Se tu hai meno il naso, ponviti una mano* (Giusti, p. 334).

NOTES TO CHAPTER EIGHT

1. Boiardo's rhymes are more directly compromised in the case of C60/34 by the overlap of *prato* (line 2) and *campagna* (line 3), which Berni's *terra* (line 2) reduces.

2. Both prepositional phrases would normally disappear in Berni's version. *Oltra misura* is

dispersed, for example, at C20/17[5], where Berni recasts the line so as to absorb the rhyme:

Bo.	Ciascun gigante è grande *oltra misura*
Be.	L'altezza di color *non ha* misura.

And Berni still drops *senza paura* on one of the rarer occasions when he retains a pseudo-simile, at C36/13[4]:

Bo.	Come colui che fu *senza paura*
Be.	Come colui che fu troppo bestiale.

The *rifacitore* is also inclined to eliminate a pseudo-simile occurring in the second hemistich, as follows:

Bo.	Corre alla zuffa *come* disperato	
Be.	Nella zuffa si caccia disperato	(C53/12[2])
Bo.	A liberarlo, *come* disperato	
Be.	O liberarlo, o ver morirgli a lato.	(C66/61[4])

3. See also Zottoli, p. 82 ('la discordanza della clausola di stile con la situazione per cui è adoperata salta agli occhi'); and similarly Pettinelli, II, 397 ('c'è in questo caso un netto prevalere della formula occhiata a scapito della appropriatezza della espressione rispetto alla situazione').
4. 'Una della prime caratteristiche che colpiscono sgraditamente il lettore è l'inopportunità di molte determinazioni aggettivali' (Bigi, p. 131).
5. For directly comparable resolutions, see, respectively, C27/32[4] and C14/8[4].
6. In Boiardo *prode* usually occurs in apocopated form (*pro'*) and out of rhyme. *Cortese* is itself dropped at C21/14[6],

Bo.	Verso Ranaldo:– Deh baron cortese!
Be.	Di dir così a Rinaldo cura prese

but this revision has been occasioned by the displacement of Boiardo's *dicea* in the preceding line.
7. Nencioni has noted the retention of Boiardo's *quel baron drudo* at C2/48[4], 'in grazia fors'anche del suo carattere ormai peregrino' (p. xvii). But the critic has failed to observe that Berni's text is not authentic at this point; and the generalization that he draws regarding the ambiguity of the 'epic' Berni ('mentre accusa il fastidio dell'inerzia e quindi rozzezza di quell'epitetica, egli ne considera il valore rituale, emblematico, e perciò decide di sublimarne qualche traccia') cannot apply, at least in this instance. In the genuine area of the text Berni also eliminates *drudo* as a noun at C22/6[1] ('il suo *drudo*' → 'su' *amante*').
8. In adopting *il giovinetto adorno* at C22/26[4], Berni may again have run together two phrases of Boiardo's displaced in his previous reworking (viz. 'il viso *adorno*' at C22/7[4], which Berni's third line renders as *la faccia pellegrina*, and 'quel legiadro *giovanetto*' at /22[3]).
9. As further evidence of Berni's attitude to the epithet *adatto* we may contrast his rejection of Boiardo's rather blunt usage at C40/23[3] (*Brandimarte adatto*) with his retention of the term in a predicative function at C11/53[1]⁻:

Be.	Vede la donna il cavalier *adatto*,
	E di persona tanto ben formato.

10. In this case an alternative type of antonomasia may be readily available in rhyme, like that used for Rinaldo at C13/54[7] (*il cavallier soprano* → *il signor di Montalbano*) or for Orlando at C33/10[3] (*il cavallier soprano* → *il senator romano*).
11. We may note in particular the bold manipulation of sense that occurs in Berni's reconstruction of C1/37 ('il baron *franco*', at line 1 → 'nessun se n'andò *franco*', at line 5). Early on in the revised text *franco* is usually replaced by *forte* in internal position. In the later part of the work we may still observe Berni's elimination of the epithet at C36/27[5], possibly to suppress the conflicting suggestion of an ethnic connotation:

Bo.	Se Desiderio e' suoi *franchi Lombardi*
Be.	Se Desiderio re co' suoi *Lombardi*.

12. In fact Berni would normally use the form 'pe*ll*egrina', so that 'pe*r*egrina' at C33/10[4] can be seen as an intentional latinism placed in alliance with *romano* in the preceding line (and recalling too, perhaps, the designation *mulier peregrina* with which Horace identifies Helen of Troy at *Carmina* III, iii, 20). For other examples of distichal parallelism, see Boiardo's version at C9/57[3⁻⁴], and Berni's version at C13/43[1⁻²], where in each case Berni drops the epithet *delicata*.
13. There are one or two occasions when Berni accepts *dilicato* with reference to a male countenance, notably in the passage of description beginning at C38/31[5]:

Be.   E vide il giovinetto bianco e bello,
                         Colorito nel viso e *dilicato*,
                         Negli atti e nel parlar dolce e giocondo,
                         E nome aveva Ziliante il biondo.

Here the *rifacitore* has adhered faithfully to the unaffected style of the original version, but the example is unusual in that he has not eliminated the primitive type of apposition which closes Boiardo's stanza ('Ziliante *il* biondo'), nor does he choose to tuscanize the name to *Gigliante* (the form used by Ariosto at *O.F.* XXXIX, 62[4]). Berni does prefer to rework a similar portrait of Ziliante at C42/23[5−8].

14.   Berni's reconstruction at C61/41[5] is entirely untypical:

Bo.   Dicendo a lui la dama:− Intendi appieno
Be.   A lui la donna *dal viso sereno* / Diceva:... .

But perhaps this insertion is compensated, to a degree, by his recent suppression of *la dama ioconda* at /37[2].

15.   The context suggests that Berni's more immediate source here is Ariosto rather than Petrarch. Cf. *O.F.* I, 79[3−4]:

                         Fa che la donna che Rinaldo ha visto,
                         Nei *seren* occhi subito s'*oscura*.

16.   Boiardo's floral tribute at C52/12[5−6], though not discarded altogether, is still qualified by a *correctio* in Berni's version:

Bo.   La Doralice; come tra le spine
                         Splende la rosa e tra foglie novelle
Be.   Doralice, qual rosa fra le spine
                         Risplender suole, *anzi* il Sol fra le stelle.

Berni may also apply the same kind of restriction when describing the bloom of manhood, as at the opening of Galafrone's lament for Argalia at C19/39[4]:

Bo.   − O stella de virtute, o *ziglio de orto*
Be.   Figliuol, diceva, unico mio conforto.

On the other hand, the retention at C41/37[8] (Be: 'Ch'è ben di nome e di bellezze *un giglio*') is justified by the nominalistic reference here to Ziliante.

17.   The source in Petrarch is *Canz*. CCVIII, 3-4 ('Col suo bel viso *suol* dell'altre fare / Quel che fa 'l dí de *le minori stelle*').

18.   From a technical viewpoint we should distinguish between the corrective aspect of Berni's rewriting and the kind of intensive lyrical re-elaboration of Boardo's text to be observed in stanzas like C3/55 or C28/42. Almost certainly, though, such stanzas belong to the second phase of Berni's reworking, and so fall outside the scope of the present study.

19.   The designation itself may well be a *burchiellismo*. Cf. the sonnet 'Temendo che l'imperio non passasse' at lines 7-8:

                       E' ranocchi ne feciono alle braccia
                       A culo ignudo, *colle selle basse*.

20.   In both cases the pseudo-simile is less rigid in conception than the Boiardan examples illustrated earlier (at p. 129).

21.   Here Berni's phrase can also be seen as a recuperation of Boiardo's '*quella anima* fiera', absorbed by Berni at C26/4[4].

22.   In this case the triple sequence of adjectives is matched by a corresponding effect in Berni's following line:

Bo.   A *preghi* né a *pietade* mai se inchina
Be.   A *preghi*, a *pianti*, a *don* mai non s'inchina.

23.   For the exclusion of the phrase *a questo loco* in this example, see below, pp. 140-41; and for Berni's solution in the same line, cf. *Rime* XLIX, 5-6:

                     Deh, perch'a dir delle sue lode io entro,
                     Che per *dir poco è meglio* io me la passi.'

Berni also shows some inclination, particularly in the earliest part of the *Rifacimento*, to discard the *fiore* phrase type and analogues, as at C9/46[3],

Bo.   E ben lo stimò *fior* de ogni gagliardo
Be.   Pargli ch'egli abbia viso di gagliardo

or C14/74[6]:

Bo.   Che fu *corona* e pregio di valore
Be.   Ch'è troppo smisurato il suo valore.

24.   Boiardo's rendering of the phrase has substituted his favourite *da* for Dante's *con* (from *Inf*. IV, 123).

25.   The *rifacitore* is still likely to prefer the standard antonomastic phrase type where identity is definitely established, as at C25/31[3] ('*Trufaldin* villano' →'*quel ghiotto*

villano') or C27/40² ('*Orlando* paladino' → '*il forte* paladino').

26. The simile in the first example appears just once in the original poem, at C64/10² (Bo: 'Qual fuor de la balestra esce la *vera*'); while in the new version the zeugma figure occurs again with the verb *perdere* at C18/40⁶ and C57/33¹.

27. Here the rhyme substitution, which Berni adopts on several occasions, is copied from Pulci's usage (e.g. at *Morg.* I, 30⁸).

28. The ironic antiphrasis in this example follows Berni's earlier revision at /24⁷ (for which see p. 145 below).

29. The rhyme change in this instance involves an exchange of rhymes with the following stanza, where Berni actually proceeds to rework the two antonomastic phrases rejected in stanza 24. The designation 'il *paladino*' is thus absorbed at /25³ ('E Namo *volse far del* paladino'), while at /25⁵ 'il forte *saracino*' gives way to the much less stereotyped 'quel *can paterino*', which Berni has compiled on the basis of *Morg.* XXVII, 8³ (*can saracino*) and 8⁵ (*paterino*).

30. In Pulci's case the antonomasia used for Orlando is itself an ironic reply to Antea's challenge delivered in the preceding stanza:

Se fussi, Orlando, piú ch'un *muro saldo*,
Io ti farò cader per tuo dispetto.   (*Morg.* XVI, 75⁶⁻⁷)

31. For corresponding examples with the same rhyme terms in Boiardo's version cf. C42/66³, C59/42³ (see p. 13), C35/43⁵ and C55/55⁸ respectively.

32. In the second of these examples we may note the freeing of the syntax that stems from the reallocation of Boiardo's opening verb ('*Stative* queti' → 's'ad udire / Mi *state*'); and in the fourth, Berni's imitation of *O.F.* XLIV, 25⁷ ('Che *muto* era restato, *non che roco*').

33. Again the recapitulation takes the form of a disparaging antonomasia, like those encountered at p. 139 above.

34. The formulaic phrase *in su quei piani* is discarded at C23/47³ and C31/54³ (where in each case the presence of the word *germani* in the same rhyme alignment also motivates Berni's change of rhyme); and Berni still prefers to avoid the plural form *piani* even where Boiardo himself avoids the prepositional element of the formula, as at C44/18⁸ or C51/39⁵.

35. Here we can perhaps discern a trace of Pulci's Margutte ('Questo *galletto* gli saltava addosso', at *Morg.* XIX, 46¹) underlying Berni's revision.

36. In the first example Berni's verb at line 3 (*porteragli*) also responds more logically to the previous line:

Be.   E' non n'andran, se non vi son *portati*.

In the second we may admire the punning *gradatio* initiated by the phrase *tagliò la via*, for which cf. *Morg.* XXVI, 44⁴ ('E' non sia ignun che mi *tagli la via*').

37. The source is *O.F.* III, 6⁴ ('Quasi ebbe a un tempo e *morte* e *sepoltura*').

38. Cf. *Morg.* IX,89⁸ ('Hai tu *perduto* il tuo *campo* o la vita?').

39. Berni has retained *terra* in rhyme at C33/78⁴ ('lo messe alla *terra* → 'lo distende in *terra*'); while at C2/56⁷ the new version introduces *terra piana*, again in rhyme:

Bo.   Ma il prete uscí de *arcion* con tal martire
Be.   E disteso anche in sulla *terra piana*,. . . .

In this last case the line that Berni replaces has helped to suggest his substitution of the rhyme (*sabbione* → *arcione*) at C2/57⁸.

40. The same rhyme substitution occurs, for example, at C46/17²:

Bo.   Fu per cadere anch'esso *alla foresta*
Be.   A gran fatica in su la sella *resta*.

On this occasion the term *foresta* is recuperated by Berni in the stanza's sixth line, but now in a more regular acceptation:

Bo.   Via ne 'l porta il destriero a gran tempesta
Be.   Ne lo porta il caval *per la foresta*.

41. The term *spalle* is a sufficient suggestion in itself in the case of C8/27⁵, here in a context of flight:

Bo.   Volta le *spalle* e non tarda niènte
Be.   Le spalle gli voltò *da uom valente*.

42. Cf. *Morg.* V, 51⁶ ('il mandò al *rezzo*'), and, more 'wittily', *Morg.* XXI, 61⁸ ('E morto cadde tra' fioretti al *rezzo*'). For a more literal application of the same term, see the *Rifacimento* again at C37/33⁸.

43. The phrase is a coinage of De Robertis (p. 58), who identifies a similar tendency to reject this kind of cliché in Pulci's reworking of the anonymous *Orlando* ('Quelle poche volte che indulse ai modi di una tradizione, era il suo gusto a guidarlo', etc.).

44. Cf. respectively, *Morg.* XVIII, 64, whence Berni has combined the simile at line 5

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('abbattevon *come un vento*') with the more expressive verb at line 2 ('si vedeva *sbaragliar* la gente'); and *Morg.* XXVIII, 142[8], which gives both of the games that Berni mentions ('A *mosca* cieca o talvolta a *sonaglio*'). The popular form of Berni's verb at C31/26[3] (*giucasse*) is also reminiscent of Pulci's usage, and specifically perhaps of *Morg.* X, 147[5] ('Or chi vedessi *giucar* qui a *sonaglio*').

45. Both examples again take after Pulci: see *Morg.* XXII, 106[2] ('costor *non facean* per *motteggio*') and XXV, 180[6] ('e con questo baston *non ischerza*').

46. The first of Boiardo's lines has a livelier impetus than either C2/3[8] or C31/4[6], where Berni drops the same formula; while in the second example the fault stems more from the casual nature of Boiardo's syntax than from his unequivocal application of a formulaic phrase. But both factors simply confirm Berni's intention to deal uncompromisingly with any usage that bears a semblance of cliché.

47. The distance involved here could also be held to suggest that both of the cantos concerned belong to the second phrase of Berni's reworking.

48. The first of these solutions is indebted to *Ciriffo Calvaneo* III, 116[3⁻4]·

> Che non si scagliò mai verso *unto* fiamma
> *Come adosso* a' Cristian si scaglia quello.

And the second is also Pulcian in tone: cf. *Morg.* X, 17[8], which Berni copies directly at C4/49[4].

49. Both revisions have a recognizably Bernesque imprint. The idiosyncrasy of the first may serve as a reminder of Berni's earliest extant poem, the 'Canzon d'un saio' (*Rime*, I); the second could well be derived from *Morg.* XXIV, 142[7] ('E *non* dicevon *l'* uno all'altro: "Vienne" '), although the *Rifacimento* itself has a similarly ironic insert of speech at C32/57[6] ('Comincian gli altri *a dir*: Va innanzi tue').

50. The *rifacitore* is stringent enough to regard the adverb *veramente* as a clichéd usage in the rhyme position. Occasionally, he may allow the word after the verb *parere*, as at C33/74[1]:

> Bo.   Figli parean di 'l foco *veramente*
> Be.   Parean figli del foco *veramente*.

But this combination is no guarantee of retention, as witnessed by his revision at C34/39[6], where the florentinizing adjustment of *rana* to *ranocchio* could in any case have been accommodated:

> Bo.   E pareva una rana *veramente*
> Be.   Par un ranocchio, e va quïetamente.

51. For the margins of allowance in this case compare again Berni's reaction at C63/46[2]:

> Bo.   Bene è cinquanta libre, *vi prometto*
> Be.   Cinquanta libbre fu, *se 'l ver m'è detto*.

52. These particular examples are complicated by considerations of lexical currency and precision. Thus Berni would normally exclude the verb *acerta*, and he insists on this exclusion even though forced to adopt a rather inelegant *enjambement* in the case of C50/7[6] ('e ciò Turpino *acerta*' → 'e per non manco certa / Cosa'). Or again, when Berni allows *pone* in this kind of context, the verb is usually accompanied by an adverb of place, as at C54/26[2],

> Bo.   Come io contai, quel perfido ladrone
> Be.   Come *di sopra* la novella *pone*

and C26/51[3⁻4]:

> Bo.   Come la istoria *sopra* vi *divisa*,
>   Ch'era d'inganni pieno e falsitate
> Be.   E fu vendetta di quella ch'uccisa
>   A sí gran torto *su* l'istoria *pone*.

In this last instance Berni has discarded the verb *divisa*, which he consistently rejects in this usage (C31/55[4], C34/27[6], C42/9[7], C48/18[8], etc), and which he only allows with the more specialized meaning applied at C29/24[1] ('Il *loco* li *raconta*' → 'Il *luogo* gli *divisa*') or C42/22[2] ('Quel *loco* . . . ho *ricontato*' → 'v'ho il luogo *divisato*'). And *spiana* may be another suspect variant, to judge by Berni's revision at C16/29[6] (Bo.[5]),

> Bo,   La istoria nostra poco adietro *spiana*
> Be.   Ma piú di sotto l'opre sue fien *piane*

where the termination *-ana* has been retained as the A rhyme of the stanza.

53. For the logic of this reconstruction see p. 177 later.

54. The passage concerned comes at C18/25-26 (see pp. 181-82). An alternative form of irony is to be found in Berni's humorous insistence on Turpin's veracity at C48/31[5⁻8]:

> Bo.   Turpin che in ogni cosa dice il vero,
>   E fa di questa il conte Orlando autore,

Com'udita da lui, poi che fu in Francia,
S'adireria chi la tenesse ciancia.
55. See Catalano, p. 116. We may add that each of the examples cited lends itself to an easy variation in Boiardo's version, viz. 'senza dimoro' or 'senza dimora*re*', 'senza fall*ire*', senza riguard*i*, 'senza tard*anza*'.
56. Berni's solutions in the first two examples are paralleled earlier in the *Rifacimento* at C21/37³ and C10/5³ respectively. In the third he may have been helped by *Morg.* II, 39⁴ ('E inghiottir quel Fregiàs con *un boccone*'); while for the fourth *Morg.* XXV, 110⁷ is a likely source ('E fece un ben che sarà il *primo* e 'l *sezzo*').
57. The *rifacitore* makes a similar insertion where Boiardo has the phrase *voce umana*, e.g. at C9/72³ and C56/30⁵.
58. In this example Boiardo's *con* is to be taken as a pseudo-coordinating rather than a formulaic preposition (see p. 106 above).
59. See the study entitled *Ariosto* (Bari, 1951), p. 96.
60. Even if the incoming adjective has no particular expressiveness in itself, Berni may still arrive at a more interesting solution, like that at C43/69³, where he devises an unexpected combination of nouns ('a gran *furore*' → '*pien* di rabbia e valore').
61. The 'tempesta' simile may also occur through a more indirect process of suggestion, as at C4/13⁵⁻⁶, where it is used to rehabilitate the term *fracasso* in rhyme:
   Bo.   Cristiani e Saracin mena *a fracasso*,
         Né tregua o pace vòl con gente umana
   Be.   La *tempesta* non fa tanto *fracasso*,
         Quando le biade e' frutti a terra spiana.
   For the verb *menare* in the Boiardo version, see further note 65.
62. Berni's extended simile is perhaps not without its faults, like the rather idle listing of trees (even allowing for Petrarchan usage), or the lateness of the season (though Berni has a proverb on his side). But it still provides a useful example of the mechanics of reconstruction. The new rhymes in the body of the stanza have been generated by the word *vantaggio* (= Boiardo's *avantaggio*, promoted to the rhyme in line 2). And two of the features that Berni rejects in Boiardo's stanza ('sopra del *camino*'; 'alla *foresta*') have been considered earlier in this chapter, at pp. 144-45.
63. The first of these solutions also recalls C7/10⁸ ('Un fiume par che *fenda* la *marina*') taken over from Boiardo. And Boiardo will later use *calcina* in rhyme at C68/13⁴ ('Giú vengon travi e solforo e *calcina*'), in a similar context to that at C35/34.
64. This kind of binomial line also has a parallel in Dante's usage at *Inf.* XXI, 67 ('*Con* quel furore e *con* quella tempesta').
65. Berni is equally adamant in his rejection of the formula with *menare*, which he discards again, for example, at C46/39⁷,
   Bo.   Chi di qua chi di là *mena* tempesta
   Be.   Chi qua chi là, che *paion* la tempesta
   or at C53/1⁸:
   Bo.   Sempre anitrisce e *mena* alta ruina
   Be.   Ciò che trova, fracassa, urta e rovina.
66. Cf. Allodoli, p. 38: 'ogni nome è un'etichetta psicologica per questo poeta tacciato di scarsissima psicologia'.
67. For the character's cunning manoeuvres, compare Bo. I, 11, 22-23 and *Aeneid* XI, 702-; and, if we ignore Hector and Ganelon as possible models, *Aeneid* VIII, 645 (*et sparsi rorabant sanguine vepres*) may contain a suggestion for his humiliating death.

NOTES TO CHAPTER NINE

1. In the same way, in resuming Astolfo's bluster at C3/4²,
         Be.   E detto ingiuria *a suo modo* a colui,
   Berni may be intending a quizzical comment on the term *baiavante* (at Bo. I, 3, 1⁸), although the factors of displacement are more complex here at the boundary between two cantos. Something of the expressive effect of Astolfo's optimistic bravado is inevitably lost in an omission of this sort, as Micheli in particular asserts (p. 33), but in the overall analysis Berni's handling of the character is more than sympathetic to Boiardo's intentions.
2. C. Mutini has indicated the standard of integrity that Giberti would have required of a protégé: 'l'uomo dabbene non è il cortigiano che si nobilita in nome di una funzione civile, è il discepolo di virtú, colui che si integra con la figura del mecenate al livello di una

indiscussa sostanza morale' (see his article on Berni in the *Dizionario biografico degli Italiani* (Rome, 1960-), IX, 343-57 (p. 346)).

3. Berni refers dismally to himself as a Theatine in two letters which pass comment on the frugality of the life-style imposed on him at Verona. These are letters 9 ('così *teatino* e romito come sono') and 10 ('sendo *teatino* e mortificato come sono') in Chiorboli's listing. And letter 46 again indulges in an expression of complaint: 'io son fatto mezzo *chietino*, come sapete, e non sarebbe chi desse più della vita mia tre quattrini'.

4. We must look to Pulci rather than to Berni for something on a par with Boiardo in this instance; cf. *Ciriffo Calveneo* II, 28$^{1-2}$, with reference to Epidoniffo:

> Egli arebbe rubata quella nave
> Dove Cristo a san Pier venne in aiuto.

5. Berni would in any case have had to compromise the directness of Boiardo's pseudo-quotation in order to resolve the imperfect rhyme (by altering *principio* to *inizio*, perhaps, although he would normally prefer the form *giudicio* to *giudizio*). If we could suppose an alternative reading in Berni's version here (**un altro animale* instead of *'ogni* altro animale'), then it might be possible to see an allusion to the proverbial expression *fatto il becco all'oca* (and cf. the replacement of *becco* by *altro animal* at C21/70^8). But if we accept the reading as it stands, we must unreservedly accept Ferrari's judgement that Berni 'non ha . . . compensato bene quel che toglieva' (p. 293).

6. Both revisions would appear to conform to the type of 'poetic circumscription' that Berni had himself satirized in the *Dialogo contra i poeti* (see Chiorboli, p. 270).

7. Brandimarte is not actually converted to Christianity until later in the poem (C41/14^7), so that Berni's intention here may be as much 'literary' as pietist. But we shall see other examples in this chapter in which Berni uses a deliberately literary manner as a way of dissembling Boiardo's indelicacy.

8. For an indication of Berni's personal scruple in the matter, see letter 17 (thanking a friend for the gift of a dog): 'È venuto el cane, che *se non fusse peccato*, direi che fusse *divino*'. And for a comment on the general trend of the period, see Migliorini, p. 398 ('*divino*, che era stato adoperato negli ultimi decenni del '400 e nei primi del '500 con incredibile abbondanza, regredisce rapidamente quando si fa sentire la Controriforma').

9. Berni does retain the 'God in heaven' type, but usually in an exclamation, as at C5/53^1 (*Ah Dio del ciel*) or C64/41^6 (*O Dio del ciel*).

10. Berni's low opinion of the monastic orders, as well as his deference to Giberti, emerges in the following extract from letter 13: 'Dio perdoni a quelli eremiti e faccili santi. Monsignore ha carissimo che facciate lor carezze, et io *quantum sinit fraternitas fratrum*, che mi piace come le mazzate a i cani. Tuttavia, poi che el padrone vuol così, è da legar l'asino a modo suo'. Presumably, in the reformist climate of the time, Giberti would have countenanced Berni's more satirical moments in the *Rifacimento*.

11. Berni's humour in these examples is still inhibited in its expression by comparison with *Morg.* XVI, 78^8 ('E dice *l'orazion della bertuccia*') and 89^8 ('Dicevi *il paternostro della scimia*').

12. We might note that the insertion of *di lei* in Berni's revision points also to the grammatical awkwardness of Boiardo's construction ἀπὸ κοινοῦ.

13. See especially P. M. Brown, 'Aims and methods of the second "rassettatura" of the *Decameron*', *Studi secenteschi*, 8 (1967), 3-40 (pp. 17-18).

14. Another work of the *Controriforma* period, the *Gerusalemme liberata*, has two stanzas on the same theme (XVI, 14-15), but placed more artfully in the mouth of a parrot.

15. The *rifacitore* has already cast a slightly more favourable light on Orlando's behaviour at C29/48^8 (Bo. /46^8):

> Bo.   Che non ramenta più l'antiquo amore
> Be.   Che *quasi* si scordò del primo amore.

Boiardo's *ramenta*, though, is a verb that Berni generally prefers to avoid, so that this revision may once again have been linguistically motivated.

16. Orlando seems to be neither expectant nor frustrated in Boiardo's version at C25/44$^{3-4}$, where Angelica is acting as his personal 'masseuse':

> Bo.   E benché fosse di questo gioioso,
>   Crescere in alcun loco non mostrava.

The *Rifacimento* here, although less explicit, is actually more suggestive than the original poem, particularly if we read an active etymological sense in the adjective in Berni's fourth line:

> Be.   E pel troppo voler caldo e focoso,
>   L'*intensa* voglia sua ben si mostrava.

17. Cf. *O.F.* XLIII, 116[1] ('Adonio *lungamente frutto* colse . . .'). Ariosto himself, though, recalls Boiardo's scene almost to the letter; compare Bo. I, 19, 61[7−8],

> Lor lo dican per me, poi che a lor tocca,
> Che ciascaduno avea *due* lingue in bocca

with *O.F.* VII, 29[7−8],

> Del gran piacer ch'avean, lor dicer tocca;
> Che spesso avean *più d'una* lingua in bocca

where Ariosto contributes his own masterly, if marginal, adjustment of explicitness.

18. Perhaps the possibility of a double meaning in the word *fallo* cannot be absolutely ruled out.

19. Marfisa's utterance was in any case in character; and Berni is inclined to give a more aggressive colour to Marfisa's characterization in the course of his several revisions.

20. The internal evidence certainly suggests that the passage in canto 2 is a later reworking than that in canto 14.

21. This commitment also helps to account for the 'curioso scambio di facezie' that Mazzoni discovered between the two versions of the poem (p. 34).

NOTES TO CHAPTER TEN

1. Essentially, Berni departs from his methodical policy of correction only in the 'second phase' of rewriting, for which see chapter 1, note 33.

2. Cf. especially *Rime* VIII, 9 ('E fammi anch'ella *rinegar san Piero*') and line 9 of Burchiello's sonnet 'Ser Domenico Fava del buon vino' ('Non ti vergognastú, *Prete da gabbia*'). It would seem feasible to take Boiardo's *pritone* as a rejected form, given that Berni also eliminates *grandone* at C6/32[1].

3. Even in such an apparently uncomplicated example the absence of an article in Berni's line might still suggest the influence of *Morg.* II, 50[6] ('Andrò dove mi porta *mia sciagura*'), in a stanza which also has *ventura* in rhyme.

4. In this particular case *a pena* is taken over from the preceding stanza in Boiardo's version (at /18[7]); but the *Rifacimento* has several other examples of the same adaptation (at C5/87[6], C39/58[7], etc.).

5. For *leva* see p. 31. And the same paraphrase occurs again at C38/15[3]:

> Bo.   *Lasciolla* al fine il cavallier soprano
> Be.   Alfin d'addosso *le levò la mano.*

6. For *guancia* see pp. 22-23. The example in Ariosto is to be found at *O.F.* I, 6[2] ('*Battersi* ancor del folle ardir *la guancia*'). And for the closing line of Berni's stanza, see chapter 8, note 49.

7. Berni's solution here is indebted to *Canz.* CCXXXVI, 2 ('Ma fo sí com'uom ch'arde e '*l foco à 'n seno*'). The same source is also applied in a more definitely 'lyrical' passage at C5/19[7]

8. Here Berni's reconstruction borrows from the second line of Boiardo's following stanza:

> Bo.   E *cadde*li di mano il *brando* al prato.
> Be.   Avea la briglia e '1 brando abbandonato.

The term *seno* provides the basis for another zeugma at C31/18[6],

> Bo.   Ch'empiva di *lamenti* il *cel* sereno
> Be.   Che '1 *ciel* di *gridi* empiea, di *pianto* il *seno*

while *piante* may well have supplied a contributory suggestion (together with *Morg.* XVIII, 99[8]: 'Perché e' *tremava* e la terra e le *piante*') for what is probably a late revision at C21/9[7−8]:

> Bo.   Che, vedendo Ranaldo a sé davante,
>   Non se stordisse insin sotto le *piante*
> Be.   Che guardando Rinaldo solamente,
>   Non gli *tremasser* le *gambe* e la'*mente*.

9. Occasionally in the case of a final couplet both of Berni's rhyme words may already be present within Boiardo's corresponding lines, as happens at C45/57[7−8] (*fia/sia*) or C52/33[7−8] (*ferita/vita*).

10. For the idiom used in these two examples, and particularly in the second, *Morg.* XIX, 96[2] is a likely source ('Io intendo *il mio conto* vedere'). And for other repeated solutions see C3/57[7] and C28/45[8] ('senso *mio*'), and also C4/22[2] and C7/74[5] ('Stato *mio*').

11. A similar manoeuvre is responsible for the evolution of *Morg.* II, 13, in which, as De Robertis observes, Pulci has merged two stanzas from the anonymous *Orlando*, 'prevalendosi il più possibile dell'organizzazione precedente' (p. 60).

12. It should be noted that Berni's intervention is initially occasioned by the need to differentiate the rhyme, the termination -*ante* having been retained as the B rhyme of the previous stanza.

13. The closing line of stanza 61 also reflects Berni's appreciation of another lively reply earlier in the same canto, which Orlando had delivered to the allegorical figure of Penitence at /9[8] :

      Bo.   – La paci̇̀enza è *pasto da* poltrone.

14. See especially Woodhouse, pp. 39-40.

15. Berni's solution in the first example takes after *Morg.* X, 17[8] ('E *féssel come tinca per ischiena*'). The second outcome matches that at C52/64[5] later ('Chi fugge piú discosto *l'indovina*').

16. The same combination of rhymes is also used by Pulci at *Morg.* XVII, 113$^{3-4}$ and XIX, 6$^{5-6}$.

17. The correction of the reflexive termination in -*osse* is not regularly carried through in the *Rifacimento*. But for a parallel revision in Gaetano's version of the *Teseida*, see Ghinassi, p. 49.

18. The outcome of this second example is comparable to that at C4/60$^{1-2}$ (for which see p. 149).

19. Cf. *Morg.* XVIII, 20[5] ('A que' prigion *gustar* triste *vivande*'), but also 23[4] closely following ('Che vengono arrecarci *altro che* torta').

20. A mediating suggestion may also have come from *O.F.* XXIII, 136[5] (in AB only: 'Ma qui la briglia al mio cantar ri*tiro*').

21. In these examples Berni's first solution is helped by the closing line of Boiardo's previous stanza:

      Bo.   Fier' *opre*, per amore; alte e soprane.

   In the second case his revision could be modelled on *Inf.* XXXI, 30 ('Acciò che 'l *fatto* men *ti paia strano*'), although the substitution of *strano* for *soprano* is itself a recurrent one in the *Rifacimento*.

22. The distichal unit often plays a sustaining role in the syntax of the proemial sections, e.g. at C13/3$^{5-6}$, /4$^{1-2}$, /5$^{4-5}$, /7$^{3-4}$.

23. For the repetition figure see earlier chapter 5, note 6.

24. Some additional notes will set these examples in a more complete perspective. In the first Berni's reworking is necessitated by the shift of *catena* to line 4, while the closing idiom, suggested by Boiardo's *suda*, also occurs at *Rime* XL, 48 and in letter 7. In the second, the new B rhyme is generated by the adjustment of *assalita* to *assaltata* in line 4. The third of Berni's revisions is modelled on *Canz.* VI, 1 ('Sí travi̇̀ato è 'l folle mi' desio'). And for the fourth, see also p. 60.

25. We might note, in addition, the alternative formal arrangement which Berni arrives at in the case of C11/38$^{6-7}$:

      Bo.   Perché la fama del suo gran valore
                      Era *tanto* alta, e i fatti a non mentire
      Be.   Era *l'alta* virtú di quel signore,
                      E *l'animo*sità *tale* e *l'ardire*. . . .

26. The repetition is evolved quite logically from the original version, but Berni may also have observed a similar effect near the beginning of the *Morgante*:

                      D'un re pagan, che Carlo imperadore
                      Uccise, e *tanto* del suo popul fello,
                      E vedesi *tante* ossa, e *tanti* il sanno,
                      Che *tante* in Giusaffà non ne verranno.   (*Morg.* I, 6$^{5-8}$)

27. For Berni's manipulation of the original by switching the position of a given rhyme, see again, for example, C40/9 or C62/44.

28. Berni's reaction in each example is corroborated by other evidence. Thus, in the case of his revision at C18/39[5] (Bo.[6]),

      Bo.   La tua prodezza e quella cortesia
      Be.   Che 'l tuo valore, e quel gentil *presente*

   the suggestion will have come from the eighth line of Boiardo's same stanza:

      Bo.   Quando soccorso a mia gente *donai*.

   Meanwhile the relation between *piano* and *forte* becomes a subject for Berni's mock-pedantic elucidation in the *Commento al capitolo della primiera* (Chiorboli, p. 251).

29. We have already observed Berni's use of *sprone* as a convenient rhyme substitute term; and *schiene*, too, is a rhyme variant word which recurs in Berni's usage, as well as in Pulci and Ariosto.

30. Here, one or two individual examples are deserving of comment. In the first, the new adjective that Berni contrives is a patristic latinism (see Migliorini, p. 236); and his adoption of this term can be set against his rejection of *condecente* (plural in Boiardo) at C18/46[2]. And in the concluding example, the antithetical solution that Berni finds is matched by other revisions (e.g. at C8/49[3-4] or C20/48[4]), but the transition from *rivolto* to *volto* may also have been triggered by the fact that the verb *voltare* is often involved in the formation of a zeugma in Berni's version, as at C48/13[1-2]:

    Bo.   Questa ad*occhiata* avea l'aspra donzella,
               Né pose alcuna indugia al pensamento
    Be.   Questa appostata avea l'aspra donzella:
               E *vòlto* il *core* e l'*occhio* in un momento,.... .

31. Other such minimal adjustments in Pulci's rewriting can be found at *Morg.* II, 72[4] (*astore* → *pastor*), or III, 58[6] (*disfacto* → *misfatto*). See De Robertis, pp. 73 and 77.

32. Here Berni's rhyme solution may also reflect *O.F.* IX, 6[4] ('Francia *e suo distretto*').

33. In Berni's version the titular form of antonomasia has been switched from Boiardo's second line, and the stanza opening is then reworked as follows:

    Bo.   Mai non fo gionto a *cosí* fatto *caso*,
               Come or se trova, il sir de Montealbano
    Be.   Non gli avvenne mai piú *cosí stran caso*,
               Anzi pericoloso, non pur *strano*.   (C18/19[1-2])

The revision is itself interesting in that it provides the clue to a later reconstruction at C28/21[5-6], where the *rifacitore* is again concerned to adjust the sense of *caso* in rhyme:

    Bo.   E *cosí* stette in quel dolente *caso*
               Quasi una ora compita, o poco meno
    Be.   Se fu *cosí*, fu certo uno *stran caso*,
               E creder se ne può chi piú chi meno.

And this outcome has been prepared for by another citation of Turpin's authority at /20[7]:

    Bo.   Tanta angoscia sofferse e tanta pena,. . .
    Be.   *Dice Turpin* ch'egli ebbe tanta pena,
               Che il sangue gli crepò fuor d'ogni vena.

34. Berni's application of the word *mano* at /25[2] looks to have been fostered, too, by the revision at /18[2]:

    Bo.   Ma un *tal* ne dette al cavalliero ardito
    Be.   Ma di lei è un *tal* di *mano* uscito.

35. In considering the source of the rhyme *appone* at /26[6], we cannot exclude the possible influence of Boiardo's version from C1/74[7-8],

    Bo.   Che ne l'arena, dove *pone* il piede,
               Signo di pianta ponto non si vede

in a stanza where the combination of Berni's A rhymes (*destriero*/*vero*/*nero*) is identical to to that at C18/26[A]. At all events, the sheer complexity of Berni's procedure at C18/25-26 would seem to mark the passage as a late reworking; while the gratuitous slur upon an archbishop's veracity might even point to a date of composition subsequent to Berni's leaving Giberti's service in 1532.

36. For a similar instance of such cross-fertilization, compare Bo. II, 22, 28[6-8] (= C51/31[6-8])

    Bo.   Diversi de le *veste* e de lo arnese;
               Né se numerarebbe a minor pena
               Le *stelle* in celo o nel litto l'*arena*

and *Rime* LVIII, 11-12:

               E piú maniere d'abiti e di *veste*
               Che non ha *rena* il mar né il cielo *stelle*.

The same hyperbole is also applied in Berni's rewriting of Boiardo at C17/18[7-8]:

    Bo.   Con quei che il *menan* prenderò battaglia,
               Benché sian *mille e piú* quella canaglia
    Be.   Combatterò con la turba de '1 *mena*,
               Se fusser piú che le *stelle* e la *rena*.

37. Boiardo's poem employs a comparable formulation, as illustrated at C4/93[8] ('*Trista* sua vita se quel colpo *aspetta!*'); and the same usage can also be found in Pulci, e.g. at *Ciriffo Calvaneo* II, 32[4] ('Ma *tristo* a quel che la sua spada *aspetta!*') or *Morg.* XVIII, 55[5] ('E *tristo* a quel che Durlindana *aspetta!*').

38. For the most basic version (with *morire* in rhyme) see C2/62[4] or C27/33[4].

39. In the first example Berni comes close to *Morg.* XX, 98[6] (*'Sudò piú volte, e non gli facea caldo'*). In the second, his usage is reminiscent of the proverbial formulation which appears at *Rime* XXIV, 8 ('E *da gennar sudar* come di agosto') and XLVIII, 94 ('Vi sarebbe *sudato* un *di gennaio*'), and which again has a parallel in Pulci (at *Morg.* XIX, 41[6]).

40. The topos is already fully worked in Boiardo's version at C16/24; while the freest and most striking formulation adopted by the *rifacitore* occurs at C4/93[3] ('Vide le stelle *innanzi alle venti ore*').

41. For the proverbial tone of this reconstruction, cf. *Rime* V, 44 ('Un gran *coltel* vuol una gran *guaina*').

42. A variation is easily obtained by using a term of weaponry in rhyme, as at C9/28[6],

    Bo.   Ma quella pelle ogni durezza avanza
    Be.   Quivi colpo *non val* di spada o lancia

or, in a newly written stanza, at C39/2[8],

    Be.   Che contra lor *non vale* elmo né scudo

where Berni may have copied *Canz.* XCV, 6 or *O.F.* XXIX, 25[4].

43. Cf. *Morg.* XV, 77[3] ('Però ch'al colpo suo *non ebbe retto*'), as well as the 'availing' versions at *Morg.* V, 58[5], XV, 29[4] and XXVI, 144[7].

44. Here the word *spinta* again stands in rhyme with *cinta* in the stanza's sixth line ('L'ha di tanta *possanza* intorno *cinta*'), which is itself clearly evolved from the Boiardo version at C7/32[7-8] quoted previously.

45. In this instance Berni's line belongs to a new proemial section, and the new version does not fall into step with the original until /7[1]. But it is still likely in practice that at /5[8] Berni has directly adapted Bo. /3[8].

46. Boiardo himself uses the verb *crepare* at C27/40[8], where Berni settles for a less expressive verb while asserting a mixed pairing of nouns:

    Bo.   Unde di *doglia* gli *crepava* il core
    Be.   Onde di *doglia* e di *vergogna muore*.

The *rifacitore* has *crepare* again, though, at C4/62[8] (Bo.[7]),

    Bo.   Che forte *se conturba* nello aspetto
    Be.   Onde *crepa* di *sdegno* e di *dolore*

and here too, as at C2/60[7], the topos is used to render a state of 'perturbation' in the original. A similar translation occurs on a number of occasions in the *Rifacimento*, e.g. at C2/66[2] (Bo.[3]), C5/6[4] (Bo.[2]), C21/28[3] and C37/53[7]. For the doubling effect at C46/20[8],

    Bo.   Forte *turbosse* in faccia il re Agramante
    Be.   Onde d'*ira* e di *doglia* e *geme* e *rugge*

cf. *Morg.* I, 16[8] ('E *scoppia* e *'mpazza* di *sdegno* e di *duolo*').

47. In the first example Berni has eliminated the element of delay in Argalia's avenging reaction as indicated at lines 3-4 of the following stanza in the original:

    Bo.   Per novità gli fu il cor si caduto,
            Che non fu de appressarse a loro ardito.

In the second, his reconstruction is indebted to *O.F.* XVIII, 11[6] ('Di sdegno acceso e di sanguigna *sete*'), corresponding more closely, in fact, to the reading in the 1516 edition ('di *rabbiosa sete*').

48. For this kind of effect see especially *Canz.* XXXVII, 100 (*soavemente alteri*) and 101 (*alteramente umili*).

49. The original version has all these variants, although *tresca* is a relatively late acquisition in Boiardo's usage (see C66/10[2], where Berni retains the term). Berni for his part manages to achieve a more idiomatic character in applying these conventional metaphors, as in the parallel examples at C17/66[6],

    Be.   Ché 'l *ballo* è giunto già alla sezza *danza*

and C52/75[8]:

    Be.   Perché il *gioco* è ridotto al sezzo resto.

50. Cf. especially *Morg.* XXIII, 18[8] ('E *mugghia* e *soffia* che pareva un *toro*').

51. The continuation of this simile ('Quando *uscito* di lascia o *di catena*') recalls *Ciriffo Calvaneo* III, 115[4] ('Ch'un leopardo par *di catena esca*').

52. The briefer type of simile is itself more distinctly characteristic of Pulci's usage; and we can find a specific source for the first example quoted at *Morg.* XVIII, 64[3] ('Ch'egli eron quattro *lupi in un armento*').

53. In this stanza the *pere* simile (for which cf. *Morg.* XXVII, 53[3]: 'Ch'e' saracin *cadevon come pere*') probably emerges through an intermediate phase in Berni's reconstruction involving the promotion to the rhyme of Boiardo's phrase 'spezzar le sch*iere*' at line 8.

54. Here the new version bears a reflection, perhaps, of *O.F.* XXIV, 7[6] ('Ch'a *pugni*, ad

urti, a *mossi*, a *graffi*, a *calci*'); and such aggressive use of enumeration is a recurring feature in Berni's version.

55. Berni had applied *squadrone* in a more orthodox way just two stanzas previously at /64[6]. The word is foreign to Boiardo's version, but it does occur in Pulci.

56. The playfulness emerges especially in the jaunty character of the second distich ('se ne va con Dio / *A lanci e salti*'); and Berni's fourth line perhaps recalls the youthfully ebullient air of Pulci's Berlinghieri at *Morg.* VIII, 73[−4] ('giugneva al pagano / *A lanci e salti*, che pare un levriere'). The stanza added in the previous canto is more stirring in tone, and here Virgili cites Job 39. 19-25 as a source (*Stanza scelte*, p. 196). But both insertions are more immediately derived from the comparison of Boiardo's which opens canto 53; and Berni's companion similes show a fairly equal distribution of the details furnished by Boiardo's single stanza. The siting of Berni's first simile is also explicable by reference to the Boiardo source, since there is a suggestive correspondence between Boiardo's description of Ruggiero's impatience at C45/37[4]

        Bo.   *Battendo e piedi* e stringendo ogni mano

and his description of the war-horse at C53/1[4]:

        Bo.   *Battendo e piedi*, e par tutto di foco.

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Virgili, *Stanze scelte*   Matteo Maria Boiardo, *Orlando Innamorato, stanze scelte, ordinate e annotate ad uso delle scuole . . . per cura di Antonio Virgili col testo di fronte del Rifacimento di Francesco Berni e coi proemi del Berni medesimo ai singoli canti* (Florence, 1892)

Woodhouse   H. F. Woodhouse, 'Towards a reassessment of Berni's *Rifacimento*' *Italian Studies*, 35 (1980), pp. 31-51

PART II: Other works for reference

Ageno   F. Ageno, *Il verbo nell'italiano antico* (Milan-Naples, 1964).

Allodoli   E. Allodoli, 'Grandezza e novità del Boiardo', *La rinascita*, 3 (1940), pp. 3-70

Bembo [*Prose*]   P. Bembo, *Prose della volgar lingua*, in *Prose e rime*, edited by C. Dionisotti (Turin, 1960).

Bigi   E. Bigi, *La poesia del Boiardo* (Florence, 1941)

Blasucci   L. Blasucci, 'Osservazioni sulla struttura metrica del "Furioso" ', now in *Studi su Dante e Ariosto* (Milan-Naples, 1969), pp. 73-112

Catalano	*La Spagna, poema cavalleresco del secolo XVI*, edited by M. Catalano, 3 vols (Bologna, 1939-40) — also includes *La Rotta di Roncisvalle*
Chiorboli	F. Berni, *Poesie e prose*, critical edition by E. Chiorboli (Geneva-Florence, 1934) — including, in particular, Berni's letters and the *Dialogo contra i poeti*
Corso	R. Corso, *Fondamenti del parlar toscano* (Venice, 1549)
De Robertis	D. De Robertis, *Storia del "Morgante"* (Florence, 1958)
Diaz	M. Diaz, *Le correzioni all' "Orlando Furioso"* (Naples, 1900)
Fortunio	G. F. Fortunio, *Delle regole della volgar grammatica* (Ancona, 1516)
Gaetano	Libero Gaetano (but really Tizzone Gaetano da Pofi): *Grammatica volgare trovata ne le opere di Dante, di F. Petrarca, di G. Boccaccio, di Cin da Pistoia, di Guitton da rezzo* (Naples, 1539)
Ghinassi	G. Ghinassi, 'Correzioni editoriali di un grammatico cinquecentesco', *Studi di filologia italiana*, 19 (1961), pp. 33-93
Giusti	G. Giusti, *Raccolta di proverbi toscani, nuovamente ampliata e pubblicata da G. Capponi* (reprint, Livorno, 1971)
Hope	T. E. Hope, *Lexical borrowing in the Romance Languages*, 2 vols (Oxford, 1971)
Manni	P. Manni, 'Ricerche sui tratti fonetici e morfologici del fiorentino quattrocentesco', *Studi di grammatica italiana*, 8 (1979), pp. 115-171
Mengaldo	P. V. Mengaldo, *La lingua del Boiardo lirico* (Florence, 1963)
Migliorini	B. Migliorini, *Storia della lingua italiana*, 3rd edition (Florence, 1961)
Panizzi	*Orlando Innamorato: with an essay on the Romantic Narrative Poetry of the Italians; Memoirs, and notes by Antonio Panizzi*, 5 vols (London, 1830)
Papini	L. Ariosto, *Orlando Furioso*, with a commentary by P. Papini (Florence, 1903)
Pettinelli	R. A. Pettinelli, 'L'*Orlando Innamorato* e la tradizione cavalleresca in ottave', *La rassegna della letteratura italiana*, 71 (1967), pp. 383-418, and 73 (1969), pp. 368-401
Rajna	P. Rajna, *Le fonti dell' "Orlando Furioso"*, 2nd edition (Florence, 1900)
Rohlfs	G. Rohlfs, *Grammatica storica della lingua italiana e dei suoi dialetti*, translated by S. Persichino and others, 3 vols (Turin, 1966-69)
Rohlfs, *Studi*	G. Rohlfs, *Studi e ricerche su lingua e dialetti d'Italia* (Florence, 1972)
Virgili	A. Virgili, *Francesco Berni* (Florence, 1881)
Vitale	M. Vitale, 'Di alcune forme verbali nella prima codificazione grammaticale cinquecentesca', *Acme* (Annali della Facoltà di

Filosofia e Lettere dell'Università di Milano), 10 (1957), pp. 235-75

Zottoli   A. Zottoli, *Dal Boiardo all'Ariosto* (Milan, 1934)

Note: Part II of this bibliography contains all critical studies referred to on at least two occasions in text and footnotes; it is in no sense intended as a complete guide to works which might usefully be consulted.

NAME INDEX

For obvious reasons the names of Boiardo and Berni do not form part of the following index, except where a reference has been made to works other than the *Orlando Innamorato* and the *Rifacimento*. Otherwise the list includes all authors and critics named in text and/or notes, but omits any author mentioned only in the title of a book or article, as well as any editor who does not also qualify as an author or critic. The only non-literary figure to gain inclusion is Berni's patron, Giberti. Individual works are incorporated with the references to their authors, instead of being scheduled separately (the *Spagna in rima* is entered under the name of its editor, Catalano). Books in the Bible are referred under Bible, while items in the *Vocabolario degli Accademici della Crusca* appear under Crusca. References to the notes are given in the form of roman numeral for the chapter, and arabic for the number of the note itself.

WORD INDEX

This index does not catalogue every word referred to or commented on, but in principle confines itself to those lexical items in Boiardo's usage which Berni rejects or to which he gives only qualified acceptance. It is comprehensive with respect to the chapter and notes on lexis itself, and it also covers intensively certain elements of cliché (e.g. epithets and locative terms). On the other hand words dealt with under Phonology and Morphology are included only on a very selective basis. It is thus assumed that such items as verb inflexions or suffixal forms can be located with sufficient ease by recourse to the introductory list of contents. But within these limitations the index will hopefully provide a useful check-list of words liable to be rejected in the *Rifacimento*, and one which may help in the assessment of those examples in which the lexical factor has not been specifically glossed. Words with alternative spellings in Boiardo are normally given in their more standard or else their fullest form, while verb forms are not converted to the infinitive in cases where the influence of rhyme seems determinate. References are to page numbers throughout.

STANZA CONVERSION TABLE

Because of Berni's habit of supplying additional *proemi* to the cantos, the number of a stanza in the new version of the poem will usually be slightly higher than that of its counterpart in the original. In practice it is not too difficult to match up the two texts simply by applying this rule of thumb, but the table provided below has been devised in order to indicate the precise discrepancy in stanza numbering at each point of the work. The differential itself will be given in square brackets, beginning at the moment of narrative re-entry in each canto. Any subsequent change of differential in the course of a canto will then be marked by an asterisk placed alongside the number of the Berni stanza. The full code operates as follows: plain numbers = Berni; underlined numbers = Berni only; numbers in parentheses = Boiardo; numbers in square brackets = Berni-Boiardo differential; * = change of differential (within a canto); .. = 'and so on until'.

Book I: (I, 1..29) = C1..C29.
C1: 1=[0]; 2..4; *5=[−3];..33,34; *35 =[−5];..44; *45=[−6];..52&53= (46); *54=[−7];..*62=[−6];..*65= [−5];..
C2: 3=[−2];..
C3: 4=(1..3); 5=[−1]; 6; *7=[−2];.. *9=[−1];..12=(10&11); *13=[−2]; ..17,18; *19=[−4];..26&27=(22); 28= (23&24); 29=[−4]; *30=[−3];..40; *41=[−4];..44&45=(40); 46,47; *48= [−7]; 49&50=(42); *51=[−8]; ..72,73; 74=(64&65); *75=[−9];..
C4: 5=[−4];..26; *27=[−5];..63= (58&59); 64; 65=[−5];..67&68=(62); 69; *70=[−7];..73; *74=[−8];..91,92; *93=[−9];..
C5: 6=[−5];..*56=[−4]; 57; *58= [−5];..
C6: 5=[−3];..
C7: 6=[−5];..29..31; *32=[−8];..35&36 =(27); *37=[−9];..
C8: 6=[−5];..13; *14=[−6];..59; *60= [−7];..
C9: 5=[−4];..37=(33&34); *38=[−3];..
C10: 5=[−4];..56; *57=[−5];..
C11: 6=[−5];..*11=[−4];..*13=[−3];.. *20=[−2];..*30=[−1];..36=(35&36); *37=[0];..
C12: 1=[0];..*14=[+2];..34; *35=[+1]; 36; *37=[0];..82; *83=[−1];..*90=[0]
C13: 8=[−7];..26; *27=[−8];..
C14: 4=[−3];..23..28; *29=[−9];..31; *32=[−10];..71; *72=[−11];..
C15: 4=(1&2); 5=[−2];..*15=[−1];..22; *23=[−2];..61; 62=(59&60)

C16: 4=[−2];..8,9=(6..9); *10=[0];.. 18,19=(18..20); *20=[+1];..45; *46= [0];..
C17: 5=[−3];..*36=[−2];..
C18: 6=[−5];..*15=[−4];..32; *33= [−5];..
C19: 5=[−3];..*31=[−2];..63=(62&63); *64=[0];..
C20: 7=[−6];..*32=[−5];..52; *53= [−6]; *54=[−5];..
C21: 5=[−3];..
C22: 5=[−4];..30=(26&27); *31= [−3];..
C23: 3=[−2];..*50=[−1];..
C24: 6=[−4];..
C25: 7=[−6];..33=(27&28); *34= [−5];..
C26: 3=[−2];..6=(4&5); *7=[−1];..*52= [0];..
C27: 6=[−4];..8; *9=[−5];..*16=[−4]; ..27=(23&24); *28=[−3];..
C28: 5=[−2];..*15=[−1];..
C29: 3=[−2];..*50=[−1];..

Book II: (II, 1..31) = C30..C60.
C30: 10=[−6]; 11; *12=[−7];..
C31: 4=[−3];..
C32: 6=[−4];..*36=[−3];..
C33: 1=[0];..*11=[+1];..
C34: 6=(1&2); 7=[−3];..
C35: 3=[−1];..21; *22=[−2];..
C36: 7=[−5];..37..45; *46=[−14];..
C37: 6=[−3];..51=(48&49); *52= [−2];..
C38: 3=[−2];..30; *31=[−3];..*45= [−2];..

C39: 5=[−1];..*28=[0];..
C40: 5=[−2];..
C41: 7=[−2];..*13=[−1];..<u>32</u>; *33=
[−2];..
C42: 1..4=(II, 12, 1..4); 5=[−2];..
C43: 5=[−4];..<u>13</u>; *14=[−5];..<u>33</u>; *34
=[−6];..42=(36&37); *43=[−5];..
C44: 4=[−2];..
C45: 5=[−3];..<u>38</u>; *39=[−4];..
C46: 9=[−8];..<u>25</u>; *26=[−9];..
C47: 4=[0];..*<u>9</u>=[+1];..51=(52&53);
*52=[+2];..
C48: 7=[−3];..32,<u>33</u>; *34=[−5];..
C49: 4=[−2];..<u>21</u>; *22=[−3];..28=
(25&26); *29=[−2];..<u>56</u>; *57=
[−3];..
C50: 5=[−3];..
C51: 6=[−3];..
C52: 1=[0];..*67=[+1];..
C53: 1=[0];..<u>59..62</u>; *63=[−4];..
C54: 5=[−3];..

C55: 4=[0];..
C56: 6=[−3];..*36=[−2];..
C57: 11=[−10]; 12=(2&3); *13=
[−9];..
C58: 5=[−4];..
C59: 4=[−2];..*39=[0];..
C60: 7=[−4];..*53=[−3]

Book III: (III, 1..9) = C61..C69.
C61: 8=[−3];..
C62: 6=[−5];..
C63: 6=[−3];..
C64: 4=[−3];..
C65: 5=[−2];..<u>44</u>; *45=[−3];..
C66: 6=[−4];..<u>30</u>; *31=[−5];..
C67: 9=[−6];..<u>36</u>..<u>56</u>; *57=[−27];..<u>71</u>;
*72=[−18];..
C68: 3=[0];..<u>21</u>; *22=[−1];..<u>66</u>; *67=
[−2];..
C69: 9=[−8];..<u>34,35</u>; 36&37=(26)