Drama and Performance in Iacopone da Todi's *Lauda*

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Abstract

The *laudario* of Iacopone da Todi (1236-1306) challenges the reader's perception of literary and dramatic aesthetics due to its poetic form, common dialogical settings, and para-linguistic modes of communication. His *laude* have been systematically defined as *lauda drammatiche,* even if most of his readers would probably concur that they do not always conform to the canons of drama. The purpose of this thesis is to examine significant traces and aspects of dramatic form in Iacopone's *laude.*

In the following five chapters, I examine the *laudario* from various perspectives. The first chapter articulates the points of divergence between Iacopone's *laudario* and the traditional models of *lauda* up to his time. It discusses its distinctive ballad form and places the *laudario* within its religious and historical context, with emphasis on the penitential practice of the Flagellanti and its potential impact on the Franciscan *lauda.*

In chapter two, I assess the *laudario*'s textual version for evidence pertinent to a potential staging of the individual *laude*, basing my investigation on John Austin's theory of the locutionary, illocutionary, and perlocutionary speech acts, as well as other developments of speech act theory and additional principles of performance.

In chapter three, I examine the *laudario* for traces of a live presentation, applying Paul Zumthor's notions of oral performance. This section of the thesis focuses on issues involved in the oral transmission of the text, on traces of audience presence and participation in performance, and on the concept of mnemonics in general, both auditory and visual.

Chapter four investigates the *lauda* as an instrument of Franciscan preaching that reflects persuasive and non-linguistic strategies of representation pertinent to the preaching models of *sermo modernus*.

In chapter five, I narrow the emphasis to the link between drama and the major liturgical practices: the Eucharist and the lay *Planctus Mariae.* My intention is to determine the genesis of the most dramatic work of Iacopone, *Donna de paradiso*.

Finally, I categorize the *laude* according to the extent of their dramatic features.

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1.1   The Distinction of Iacopone's *Laudario* from the *Lauda* Tradition

The multimodality that the performing art of drama shares with performance, in its wide-ranging manifestations, tends to blur the boundaries between art and other modes of display of human practices. Iacopone's *laude* have been normatively defined as *laude drammatiche*; yet, the consensus over their dramatic distinction has not been formally verified. The primary task of the present study is to offer such an overdue validation of drama in Iacopone's *laudario* in a theoretical frame.

    Throughout the twentieth century, critics have re-evaluated the work of Iacopone da Todi attesting to his prominent standing as a poet, a mystic, and a Franciscan friar.[1] Neither the elaborate literary criticism nor the communal ascription of drama to his *lauda* has yielded to definite articulation of the *laudari*o as a literary or a dramatic work. In my understanding, the major recurrent concerns at the center of the modern scholarship on Iacopone's *laudario*, namely questions pertaining to dramatic attributes, its ballad structure, and its genre overlap in

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[1] The scholarship on Iacopone is too vast to be summarized. Matteo Leonardi, reflecting on the possible sources of Iacopone's *lauda* suggests that "le composizioni del frate potrebbero esserlo divenute al temine di un processo che muove dal modello del testo didattico, del trattato come del sermo modernus, verso le forme versificate, musicali, commotive del canto liturgico profano, dietro la potente suggestione di Francesco predicatore *ad omones gentes*" ("Frate" 239). Alvaro Bizziccari's article is dedicated to the Iacopone's expression of *amore mistico*. He affirms that it is necessary to understand "la poesia di Jacopone, [...] come un'opera di interpretazione mistica" (111). The following are some of the most consulted and quoted works on Iacopone since 1950s: Bettarini, Mancini, Leonardi (Iacopone), and Mussini for their critical editions and general monographs. Some studies focused in particular on Iacopone's poetic skills and use of language, like: Toschi, Contini, Russo, Fubini, Getto, Dardano, Menichetti, Pozzi, Leonardi ("Frate"), Mussini, Bizziccari, Delcorno ("Contrasti"), Moleta, Montani, Pasquini, and others.

a complex relation, in which the latter appears as a direct consequence of the two former attributes. Whereas the primary undertaking of my study is to verify drama in this *laudario,* it is inevitable to raise, and partially discuss, questions pertinent to its genre.

Iacopone's *laude* speak for themselves; acknowledging certain resonances with the original tradition of *lauda* as divine praising, while, at the same time, resisting any unifying focal identity. Sporadic connotations by the author may shed light on his purpose. Unambiguous derivations of the term *lauda*, expressed by Iacopone, are usually contextualized in the literal meaning of the act and not in *lauda* as a chanting of divine praise. Paolo Canettieri questions the definition of Iacopone's compositons as *laude*, insofar as they do not reflect "né la lode del creato, né, sino in fondo, la lode del creatore in quanto tale" ("La poesia"). Not only does it differ from the traditional models, but it also, as Iacopone's most prominent critics discussed, does not conform to any specific genre. The consensus over its unconventionality started with Vincenzo De Bartholomaeis' coining of Iacopone's *laudario* as "personale" (214). Subsequently, the genre issue has continued to surface in modern studies such as Franca Ageno's first modern critical edition of Iacopone's *laude*, published in 1953; and has since become a major concern in a number of milestone investigations.[2] Emilio Pasquini draws attention to the effective fluctuation within Iacopone's *laude*

> se non all'interno di un medesimo componimento, certo inclusiva di più generi dunque estranea alla canonica opposizione fra stile tragico e stile comico,

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[2] Ageno's edition would then be followed by successive critical editions and literary analyses (see footnote 1). In his critical edition of Iacopone's *laude*, Leonardi, asserts the persistent lack of evidence to resolve the genre dilemma. In the opening of his introduction, he established that: "l'opera del Tudertino è difficilmente inquadrabile entro i generi codificati della letteratua tardoduecentesca e si preferisce, di norma esaltarne l'individualità eccezionale, tragressiva ai canoni: una definizione per *viam negationis* che sfugge al problema della loro incerta collocazione di genere" (*Laude* V).

vanifica ogni rigida polarità fra componimenti mistici e didattico-morali, fra
ineffabile tautologia e negazione del secolo; ancor meno la più vulgata
antinomia fra lo scrittore metafisico e il rozzo giullare. (Pasquini 46)

What I propose is that a question such as "what is the genre of Iacopone's *lauda*?"
invites for an attentive reflection beyond any conformity to the strict criteria of literary genres.
This specific *laudario* demands an open reading that commends Iacopone for the innumerable
ways, in which his work represents his time, commits to the Franciscan ideology, and serves
the preaching mission while offering a model of *sermo modernus* that exhorts with the purpose
of "*movere* piuttosto che *docere*" (Leonardi, *Laude* XXIV). By means of supplementary poetic
and paralinguistic features, Iacopone enriched his *laude* with communicative force and
elevated them from the essence of verbal product to the level of performance. Since
Iacopone's *lauda* does not lend itself to normative literary analysis, my examination aspires to
theoretical notions that do not separate the verbal expression from the dynamic act. Rather
than narrowing the attention to the analysis of the *lauda*'s dramatic criteria, I investigate any
evidence of performance, which may or may not be dramatic.

The term performance is defined differently in accordance with its implications in each
specific field, and therefore, articulating performance in any work, and more so for a medieval
lauda, is far less attainable than perceiving it. With the ambition to contrive a framework of
inquiry of the performativity of the *lauda*, my study draws on the broader disciplines of
linguistic anthropology and the ethnology of performance, for an approach to "language as a
cultural resource and speaking as a cultural practice" (Duranti 2). Ultimately, the main task is
to examine the outcome against specific dramatic criteria in order to verify the dramatic
features in question.

It is necessary to articulate, even briefly, the commonplaces of the *lauda* tradition before Iacopone, since they establish the parameters for determining the unconventionality of his style. Concerning the form, the oldest *laude* in the vernacular, immediately successive to the Latin *lauda* tradition, occurred in different forms. Aurelio Roncaglia traces the chronological alteration of the various *lauda* structures and names them as "lo schema salmistico, adottato da San Francesco nelle *laudes creaturarum* [...]; lo schema di giaculatoria responsoriale [...] attestato dalle cronache di Fra Salimbene da Parma [...]; lo schema della lassa monorima di alessandrini" and others, confirming that none of them were in the ballad form (461). As for the content, during the beginning of the XII century, the *lauda* was "un inno paraliturgico latino nel quale si salutava ripetutamente la Vergine, attribuendole ogni volta un titolo diverso o narrandone le gloriose gesta, sia storiche che postume" (Canettieri, *Laude* 157). By the beginning of the XIII century, the term *lauda* became generalized in reference to any religious singing, mostly expressing divine praising (see Meersseman 68-69).

It is sensible to propose that the deviation from the tradition arose from the necessity to meet emerging demands. One of the decisive cultural alterations of the thirteenth century in Europe is the linguistic division between Latin and the vernacular, and specifically its paramount repercussion of dividing the means of transmission of knowledge into a dichotomy of written Latin and oral vernacular. In their pursuit of ecclesiastical careers in the 1200s, university scholars favored a Scholastic approach using strictly Latin in their teaching; the confraternities took it upon themselves to address the people in their spoken language. Within these opposite approaches, not only did the ecclesiastical scholars disregard the development

and rapid spread of the vernacular,[3] but, they also may have contributed to "lo sviluppo e l'enorme successo dei predicatori popolari"(Magli 29). Naturally, the most prominent popular preachers were those of the Dominican confraternities, and particularly the Franciscans.

Most of Iacopone's innovations are in fact faithful continuation of the Franciscan model that broke off with the customary methods of preaching, and focused on the masses who do not benefit from "il discorso sapientemente svolto secondo le regole della tecnica della predicazione" (Manselli, "Il francescanesimo" 122). The Franciscans' mandate distanced their preaching from the strictly formal theological doctrines, and offered new style of evangelization "che muove il cuore ed induce all'azione religiosa," by means of "il discorso persuasivo e la rappresentazione drammatica"(Manselli, "Il francescanesimo" 122-123). In his *lauda,* as a form of the Minors' preaching, Iacopone committed to the most distinctive aspects of the Franciscans' innovations: the strict use of the vernacular, the oral medium of delivery, the persuasive approach, the interactive and dynamic preaching. In addition, Iacopone formulated his *lauda* in his distinctive poetic skills. Thus, any examination of his *lauda*, would begin by the analysis of these very aspects of the distinction, which I categorize namely into the poetic form and the Franciscan dynamic approach of preaching.

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[3] The scholars' pursuit was rather humanistic and ultimately led to their separation from the people and the creation of two streams of preaching. Their preaching was "ufficiale e accademica, lontana dalla vita e da un vero rapporto con gli ascoltatori, […] e divenne oggetto delle più sottili disquisizioni teologiche e retoriche prive quasi del tutto di vero afflato religioso" (Magli 29). The popular preaching was assigned to the laity; favoring the vernacular, and aiming at reaching the people and delivering to them the knowledge of their faith "entro i linguaggi umani della ragione e dell'affetto" (Leonardi, *Laude* XVI). It seems that each of the concurrent languages, Latin and the vernacular, acquired a specific role. While Latin was the language of formal sacred religious practices and elite literary writing, the vernacular became the means of communication with the people. This separation must have reinforced the respective different means of transmissions and kept the two realms of preaching in parallel paths for as long as the circumstances that promoted their separation existed.

In the following pages, I will examine the innovation of framing the *lauda* into a ballad form, with a particular attention to any performative manifestation imparted by its poetic functions. In addition, I will investigate the emerging liturgical practices at Iacopone's time, to underscore their impact on his *lauda*. At the same time, however, I will not overlook the possibility that the innovations reflected in Iacopone's *lauda* as well as those in the concurrent liturgical practices were determined by surrounding unfamiliar states of affairs.

1.2 Iacopone's Ballad *Lauda*

The *lauda* is not a metric form in its own right. Beltrami defines it as "un inno paraliturgico

che può utlizzare un'ampia varietà di forme metriche" (104). Framing Iacopone's *lauda* in a

ballad form represents a prominent distinctive feature that sets it out from the traditional

models and points to the ballad's decisive function in the intended transformation. Dell

Hymes relates the form of a work of art to its context, in reciprocating influence as follows

> Contexts have a cognitive significance that can be summarized in this way.
> The use of a linguistic form identifies a range of meanings. A context can
> support a range of meanings. When a form is used in a context, it eliminates
> the meanings possible to that context other than those that form can signal;
> the context eliminates from the consideration the meaning possible to the form
> other than those the context can support. The effective meaning
> depends on the interaction of the two. (19)

My purpose is to illustrate how a cross-limitation process between a form and a context

yields a unique and untraditional manifestation that serves emerging demands. Why was the

lauda's framing altered? And why was the ballad specially favored over a variety of lyric

forms? Iacopone "fu certamente uno dei principali artefici della trasformazione della ballata

in *lauda* e della ballata in Dramma," affirms De Bartholomaeis (213). This unequivocal

affirmation attests to the ballad's dramatic potentials and associates its inception to Iacopone,

concurring with Roncaglia's findings that the *lauda* before Iacopone was not in a ballad form

(see page 4 above). However persuasive and conclusive these statements are, they do not

suffice to attribute the innovation of utilizing the ballad form in the *lauda* to Iacopone; it is

necessary to account for the uncertainty, and to reflect on the critical debate, regarding the

ascription of the use of the ballad form in the *lauda*. Unfortunately, any observation

concerning the provenance of the *lauda-ballata* is strictly based on hypotheses. Since my

analysis cannot sustain an investigation on the question of attribution, it seems sufficient to compile the conclusions of former scholarly studies to attain a comprehensive assessment.

In 1972, Giorgio Varanini reveals that a few *laude cortonesi*, chronologically precedent to the *Disciplinati,* or even to the foundation of *Laudesi*, were in ballad form. After an extensive evaluation of all the hypotheses argued up to date, Varanini concludes that Iacopone could have availed "d'uno strumento—la lauda ballata— già escogitato e collaudato," just as much as he could have been "il geniale innovatore, e abbia per primo assunto, nella lauda sacra, lo schema della *ballata* profana" (XXI). If anything, his investigation confirms the lack of records to attest or contradict such ascription.

Various studies have entertained the possibility that it might have been Guittone D'Arezzo to utilize the ballad form in his *laude* before Iacopone (Toschi 74). Yet, in his analysis of Guittone's early poetry, Vincent Moleta explains, in 1976, that while Guittone's *ballate* were believed to have been written in the late 1280s, his investigation favor the earlier date, the 1270s. Moleta maintains that Iacopone's simpler meters were "a reaction against Guittone's metrical sophistication [...] and his bold assumption of the *ballata* for sacred subjects." Although he does not dismiss Guittone's role in the development of the ballad use in the *lauda*; Moleta strongly affirms that "Guittone did not invent the *lauda-ballata."* He also attests to the unlikelihood that any of Guittone's six *ballate* "were written for performance," or that they have ever appeared in "any confraternity *laudario*" (2). This specific debate may point to the desire of either of Iacopone, Guittone, or both of them to illustrate that the secular form in its major variants could do for the sacred subject.

Currently, the most supported viewpoint seems to be that of Canettieri who, in 2012, recognized that the *lauda* appeared in different metric structures: "in origine […] le strofe monorime di alessandrini e le quartine di doppi quinari," which later assumed a more complex structure, as in the *laude* "del sirventese." Yet he asserts that "con Iacopone da Todi la forma normale diventa quella assimilabile alla ballata"[4] and confirms the provenance of the *lauda drammatica* from that lyric *lauda* (Canettieri, *"Dizionario").*

Regardless of any credit of invention to Iacopone or others, the fact remains that the most celebrated and distinctive production of ballad *lauda* is that of Iacopone. John Fleming, who values Iacopone as the *"*most versatile lyric poet of Medieval Italy" (184), does not ascribe to him the ballad innovation, but he certainly commends his skillful poetic use of it

> [Iacopone] makes of the rustic rhythms of the ballata a vehicle of astonishing versatility, appropriate for the simplest kind of catechism or the boldest and most abrasive forms of satire. He is capable of accommodating unprepossessing doctrine to the catchy rhythms of the popular song, or of investing the same simple melodies with complex felt experiences and the ecstasies of the spirit. (184)

The persisting and lengthy dispute over the transformation of the *lauda* into ballad frame only demonstrates that the ballad was used in spiritual practices, and was recorded in more than one source. De Bartholomaeis suggests that the Disciplinati were among the initiators to adopt "la canzone a ballo," while their contemporary *Laudesi* committed to their

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[4] In a most recent study, Beltrami concurs with Canettieri's affirmation that "a partire dall'opera di Guittone d'Arezzo e di Iacopone da Todi, la forma normale della lauda diventa quella della ballata" (105). It is necessary to note the impact of a new form on any established genre. It seems that the innovation of using this specific lyric form may have created a new product, in what Beltrami refers to as "ballata sacra" (105).

"lauda-giaculatoria," a fact that would substantiate Iacopone's predilection of the lyric form favored by his confraternity. However, De Bartholomaeis' theory does not clarify the time boundaries that reflected such different inclinations between the *Laudesi* and the *Disciplinati*. Most relevant in De Bartholomaeis' scholarship are additional affirmations that attest to the impact of the Flagellanti in that process (200). They transformed the "ballata popolare profana in ballata popolare religiosa," and integrated it in their auto-flagellation rite; their practice spread rapidly and became "pubblico collettivo accompagnato da grida e canto" (210). In fact, Bartholomaeis confirms that through the process of conversion of the Italian poetry of the XIII, "cambiò il contenuto, restò intatta la forma" (210). It is plausible that their initiation presented a model of change, in which the new religious ballad maintained some of its popular features.

What Iacopone brilliantly innovated was the consistent utilization of the ballad form in his *lauda,* which suggests the prominence of its specific features for the realization of his purpose. The ballad meets the envisioned pedagogical end, due to its faculty to express ordinary content in a familiar language, immediately perceivable by the average audience. Based on the main pillars of the Franciscans' innovative preaching, "persuasione e presentazione drammatica," (see page 5 above) the ballad gains more currency as an ideal frame. Its layout readily divided into flexible number of stanzas, of any length, allows a persuasive framework that divides a central theme in smaller ideas over independent units, preceded by an introduction that perfectly fits in the *ripresa*. The transferred features of the profane popular ballad must have offered a flexible model easily adaptable to dramatic presentations.

Since "a message does not reduce to its obvious content, but carries with it a latent content constituted by the medium that transmits it" (Zumthor, *Oral Poetry* 24), the ballad's latent content will naturally be imparted through its fundamental characteristics. In the next chapters, Iacopone's ballad medium will be examined for its characteristics: rhythm[5] and structure.[6]

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[5] Rhythm is examined for its auditory mnemonic function in Chapter 3 (89-95).

[6] Structure is analyzed for its pedagogical delineation in Chapter 4 (107-123).

1.3 Iacopone's *Lauda* and the *Flagellanti'*s Practice

Many of the aspects of dissimilarities between Iacopone's *lauda* and the traditional models up to his time are contingent on the time and place of its practice, its purpose, and most importantly its participants. On the one hand, the confraternity of *Santa Maria delle Laude* composed of men and women would sing their *laude* in church as evening prayers, or at any time of the day for special feasts. Similarly, the confraternity of the *Raccomandati di Maria* also consisted of men and women would gather in public churches and sing the *laude* during the processions. On the other hand, the confraternity of the *Disciplinati*, to whom Iacopone belongs, would sing in the streets *laude* of penitential character while practicing the *disciplina* of self-flagellation (see Scentoni 243-4). The *lauda* of the Disciplinati stands out for being practiced out of the church, for its vernacular language, and for its unique penitential aspect as a practice as well as a verbal expression.

Salimbene de Adam's chronicle reports the birth of the Flagellanti's movement in 1260, and that it "was world-wide, but especially in Italy" (*The Chronicle* 474). Salimbene also attests to the reason behind its sudden spread being the fear of an imminent apocalypse, as per Joachim of Fiore's prophecy (476). It is easy to imagine an inclination of the non-literate medieval man to believe in prophecies, especially in those pertinent to religion. A collective response to those events must have intensified the vitality of the flagellation practice. Manselli suggests that

> se Giocacchino da Fiore aveva indicato, con molte cautele riserve, il 1260
> come l'anno della fine della seconda età del Figlio e dell'inizio della terza,
> quella dello Spirito Santo, i gioachimiti avevano poi irrigidito le posizioni del
> loro profeta ed avevano diffuso l'idea che il 1260 avrebbe portato grandi
> eventi, guerre, persecuzioni nella Chiesa, e la nascita dell'Anticristo.
> ("L'anno" 106)

The anticipation of the apocalypse was awakened by a Franciscan Friar, Raniero Fasani, who commissioned himself, in 1260, to perform intense preaching in Perugia and called for the masses to practice collective penitence to atone for their sins and to supplicate for the Divine Salvation. Not coincidently, that specific year represents the turning point to the penitential *laude,* and the separation of the new practice from the traditional chanting of divine praise.

As for the location, this complex process takes place within the geographical domain and by specific members of the Franciscan order, and is naturally reflected in the evolution of their preaching as an expression of the religious crisis and a strategy to contain its turmoil. In his analysis of the Franciscan preaching in the 13th century, John Fleming gives accounts of the influence of preaching on the people. Instances of the evidence point to a friar leading "a vast throng of thousands of people, weeping profusely, in the solemn recitation of simple penitential prayers," and to "crusade rallies, litanies against the plague, […] preaching Christ crucified" (127) which were common in central Italy. These historical records point to a reality, in which "preachers found the opportunity to display, and congregations the opportunity to be moved by what was in effect the spectacle and technique of dramatic experience," as Fleming describes. Finally, Fleming attests to many episodes, "some miraculous and some merely extraordinary, which testify to the thick emotional atmosphere surrounding the Franciscan friars' scaffolds" (127). His account of the Franciscan preaching is very similar to that of the Flagellanti's practice, of prodigious processions of thousands of people, men and women, of all ages, flagellating themselves, "chanting hymns and canticles of the Passion of Christ" (*Catholic Encyclopedia*). The general picture depicted by these events

reflects a renovated collective spiritual tone, sudden shared emotional upheaval, and terror of

the imminent end of the world.[7]

In addition, references to the documented influence of the Joachim on the Franciscan

order are affirmed in several medieval studies, and various medieval historical and social

phenomena that attest to their spread and impact on the liturgical practices of Medieval

Europe. According to Bernard Töpfer, Joachim's influence has much wider spread over

Christianity than it might appear. He attributes connecting the "deuxième au troisième état"

(364) to Joachim. Töpfer also points to Joachim's association with the Franciscan order,

asserting that during the thirteenth century, the anticipation of Joachim was met by a vast echo

from the Franciscan order. Particularly in Italy, according to Töpfer's records, a large number

of Franciscan friars believed "que leur ordre était appelé à susciter l'avènement de l'ère de

l'Esprit-Saint (365).

Leonardi's analysis of *Lauda* 3, *L'omo fo creato virtuoso,*[8] presents evidence of

Töpfer's affirmation. Leonardi explains that whereas "il tempo della storia era comunemente

suddiviso in quattro ere: la caduta, il richiamo, la redenzione di Cristo, e il presente

pellegrinaggio verso la patria celeste," Iacopone seems to pursue "suggezioni gioachimite"

(*Laude* 10). In this specific *lauda*, the main Divine character in the macro-sequences of drama

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[7] Morghen depicts the spread of the fleagellation practice in its immediate expansion beyond Perugia: "il moto si prepagò come un incendio alimentato dal vento in un campo di stoppie, in tutta l'Italia centrale e settentrionale, dalle valle di Spoleto a Bologna, dove lo stesso podestà di Perugia, Marescotto, Bolognese di nascita, si sarebbe fatto guida e duce delle schiere dei flagellanti; a Imola, a Reggio, a Parma, a Tortona, dove il movimento diede luogo a manifestazioni imponenti di esaltazione religiosa, nell'incipiente inverno del 1260, e ai primi del nuovo anno, a Genova, donde passò in Provenza e in Francia, a Digione, mentre altre schiere, attraverso Mantova, Aquileia, Cividale, diffondevano, nei territori della Germania e dell'Austria, il moto della grande penitenza itinerante, che si arrestava solo ai confini della Polonia" (33).

[8] All citations from Iacopone's *laude*, numbering and transcription, are taken from Franco Mancini's critical edition, in 1974 (Mancini *Iacopone*).

reflects an alternative structure. Iacopone's five macro-sequences reflect "la suddivisione di Gioacchino da Fiore del Kairos in cinque momenti". The distinct eras correspond, seamlessly "alle età del Padre, Padre-Figlio, Padre-Figlio-Spirito Santo, Figlio-Spirito Santo, Spirito Santo." [9] This contrastive analysis patently connects Iacopone's theme to Joachim's notions, but it also implicates that Iacopone's *lauda* reflects an alternative perspective that may have been shared at that time and no longer strictly associated with Joachim de Fiore.

It is not therefore surprising that the radical transformations caused by these events have broadly affected the tradition of Christian devotion. The Flagellanti's practice was not a mere exhortation to the masses to beg for Salvation; friar Fasani focused on moving his followers to commemorate the Passion of Christ by partaking in the flagellation practice (Meersseman 47). Commemorating the Passion by simulating suffering is a form of imitation that presents the penitential ritual of the people; their own collective performance of passion. The most significant feature in the *laudare* practice is the actual involvement of its participants. Through the Flagellanti's rite, the participants seem to dispose of the clergy's mediation between them and God, and pursue their quest of Salvation by themselves. It is an undertaking that makes of the people "the subject and the object of the same act" in what has

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[9] Leonardi's detailed interpretation reflects those five moments, in turn, as simplified in *Liber figurarum* in "tre cerchi intersecati a definire cinque aree: la prima di pertinenza solo del primo cerchio; la seconda dove si sovrappongono primo e secondo cerchio; la terza tutti e tre; la quarta secondo e terzo cerchio e l'ultima esclusiva dell'ultimo cerchio." Protagonista della prima è il Padre Creatore (vv. 1-104) [...] la seconda breve sequenza vede dialogare il Padre ed il Figlio (vv. 105-120) nella terza sequenza, relativa all'Incarnazione, agiscono tutte e tre le Persone trinitarie (vv. 121-168) con la descrizione del concepimento del Figlio in Maria per ordine del Padre (vv. 121-128, 161-168) attraverso lo Spirito Santo (vv. 153-160); nella quarta sequenza (vv. 169-232) si tratta dei carismi di Cristo e dunque i principali protagonisti sono il Figlio e lo Spirito Santo [...] la quinta lunga, ultima seqeunza tratta dei sacramenti (vv. 241-400) [...] il protagonista torna ad essere una Persona sola: lo Spirito Santo che agisce nei sacramenti (Leonardi, *Laude* 10-11).

been termed as *reflexivity* in the field of ethnography of performance, in which drama ritual and liturgy are established as reflexive genres.[10] This concept promotes the perception of performance as a display of active practice, or as Duranti defines it, a "dimension of human life that is most typically emphasized in music, theater, and other public displays of artistic abilities and creativity" (15). Reflexivity is far from being a mere reflex, quick, or automatic response to some stimulus; it can be, as Turner underscores "highly contrived, artificial, of culture not nature, a deliberate and voluntary work of art" (*The Anthropology* 24). Turner's concept validates my concern over the blurred boundaries between those reflexive human displays of activities, as social performances, and the aesthetic presentation in performing arts.

The reflexive dimension of Flagellanti's ritual is manifest in many features; but particularly, in the sense of the flow of events, in which, as per Turner's theory, "action follows into action according to an internal logic." The notion of flow is not limited to the sequence of events, but is mostly characterized by "little distinction between self and environment; between stimulus and response" (*From* 55, 56). Applying the notion of flow does not impose irrelevant principles of behavior to the analysis of this characteristic phenomenon; my reasoning is based on the perception of the movement of the *Flagellanti* as a collective response to the shared intense distress and desire for devotion among the participants at these particular events. In their practice, the Flagellanti seem to embody a

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[10] Turner stresses the distinction between some social activities and forms of art in a society, drawing attention to the linguistic derivation of drama from the Greek *dran*, "to do" that goes back to the indo-European base *dra-*, "to work." Relevant to his approach is the reference to ritual as "work" by many societies. He takes into consideration the origin of the term "liturgy" as a combination of "people," *leit-*, and "work," *ergon*. Finally, he reflects on "work," when performed by these reflexive genres, to sustain cherished social and cultural principles and forms, not exclusively aesthetic (see *The Anthropology* 26).

number of distinctive features of the flow experience, such as the heightened kinesthetic and

mental awareness, the situational momentary relevance that dominates over any past or future

concerns, and most importantly, the prominence of the collective consciousness over the

narrowed individual attention. These aspects are significant in the interpretation of their

laudare practice as a social and religious behavior rather than an intended display that reflects

performance aesthetics.

Such a public collective conduct seems to be a manifestation of the "integral

relationship between performance and specific events, acts, roles, and genres," as stressed in

their social communities (Bauman, "Verbal" 300). Investigating a social performance from an

anthropological perspective enables a comprehensive insight of all the defining factors of a

certain phenomenon, and assesses the factual activities without failing to acknowledge their

aesthetic value. In his study on the relationship between verbal art and performance, Bauman

asserts that the members of a community

> may conceptualize speech activity in terms of **acts**[11] rather than **genres**, […]
> speech acts and genres are […] analytically distinct, the former having to do
> with **speech behavior**, the latter with the **verbal products** of that behavior.
> ("Verbal" 298-300)

This distinction puts in perspective the *laudare* ritual of 1260, the Flagellanti's speech

behavior of *laudare,* as a form of collective performance, whose impact seems to have

expanded to the Franciscan public preaching. The cross-contamination of practices assumes a

spontaneous evolution in the people's behavior, a process defined by Turner as "social

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[11] The bolding is mine. I am occasionaly bolding some terms throughout the thesis for emphasis.

drama," as an act of progression, an "experiential matrix from which the many genres of

cultural performance […] have been generated" (*From* 78).

In this context, the hypothesis of evolution does not necessarily illustrate evidence of

one genre emerging from another; it is however reflected when tracing the mutation of the

social display and paralleling it to the circumstances leading to it. In fact, the temporary nature

of the Flagellanti's *laudare* ritual supports the theory of "genealogy of genres," explained as a

sequence of development, in which "when ritual perishes as a dominant genre, it dies […]

giving birth to ritualized progeny, including the many performative arts" (*From* 79). Turner

explains Van Gennep's theory of *Rite de Passage*, in which the French folklorist

"distinguishes three phases in a rite of passage: separation,[12] transition, and incorporation."[13]

The second phase, transition, applies to the Flagellanti's practice. Transition, also called *limen*,

is characterized, as Turner explains, by "a period and area of ambiguity, […] which has few of

the attributes of either the preceding or subsequent" social or cultural states (*From* 24).

The dissection of the phases of transformation, according to Gennep's theory, confers a

new understanding of the Flagellanti's phenomenon. As a collective response to a unique

combination of transitory circumstances, their practice reflects their shared distress in equally

transient nature.

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[12] "Separation," the first phase, "implies collectively moving […] from a previous socio-cultural state or condition, to a new state or condition" (24).

[13] That is, "the third phase, called by Gennep 're-aggregation,' or 'incorporation' includes symbolic phenomena and actions which represent the return of the subjects to their new, relatively stable, well-defined position in the total society. For those undergoing life-cycle rituals, this usually represents an enhanced status, a stage further along life's culturally prefabricated road…" (24-25).

A historical account of the Flagellation practices attests to its liminality and widespread presence. They are liminal insofar as their patterns reflect short repeated cycles of sudden spread; escalation; hardship and deprivation; in addition to conflict with the Church, and heresy condemnations. [14]

The first wave, of the 1260s, rapidly "spread beyond the Alps," awoke the ecclesiastical and civil authorities to the danger of such an epidemic." The pope, at that time, Alexander IV (Dec 1254-May 1261), forbade the processions in Jan 1261. The flagellation practice stopped abruptly, soon lost its popularity, and ceased entirely just as fast as it had started. In 1348 the Flagellanti regained acceptance, and Pope Clement VI (May 1342 - December 1352) permitted them the practice of procession in Avignon. They soon claimed the suspension of the ordinary ecclesiastical jurisdiction, which led the authorities to take action. Once again, within a year time, in Oct 1349, the pope "condemned the movement and prohibited the processions, by letters, […] which were sent to all the bishops of France, Germany, Poland, Sweden, and England" (*Catholic Encyclopedia).* This documented event attests to the Flagellanti's vast spread across Europe, which in turn confirms their formidable

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[14] Morghen asserts that "la fiammata di fanatismo religioso, suscitata, secondo la tradizione dalla predicazione di Ranieri Fasani […] fu qualcosa di straordinario e d'improvviso che superava di gran lunga le forme devozionali della disciplina che pare fossero praticate in Perugia regolarmente anche prima dell'ottobre 1260" (37). He also attributes the flagellation aspect of the practice to Fasani himself: "Ranieri Fasani avrebbe dato al nuovo movimento un suo preciso carattere distintivo, associando alla recita di preghiere invocate la misericordia divina, la flagellazione [...] e questo carattere distintivo rimarrà essenziale delle confraternite di disciplinati che poi nacquero dal movimento dei Flagellanti" (38). Morghen's affirmation of the sudden inception, the intense expression, and the distinctive flagellation practice attests to the liminality of their existence and confirms, as he adds, "come il movimento dei Flagellanti si differenziasse da altri movimenti consimili che lo avevano preceduto;" and that "le confraternite dei Disciplinati, che da quel movimento sorsero, non ebbero rapporti di discendenza, se non generici dalle numerose associazioni e confraternite religiose del Medioevo" (39). Morghen's study, in line with the aforementioned evidence, documents the impact of this penitential practice and affirms that "il movimento dei Flagellanti e le confraternite dei Disciplinati inauguravano una prassi devozionale tipicamente laica" (40).

impact on the people and their influence in promoting popular display of collective expressions. It reveals a pattern of declines and revivals in different areas in Europe and under various names: *Disciplinati, Laudesi, Albati,* or *Binachi*. For instance, appearances of the *Albati* are recorded "in Provence about 1399," where they changed the length of the practice from thirty-three days and half, to nine days. While they continued their flagellation practice they "chanted the Stabat Mater" (*Catholic Encyclopedia),* almost a century after Iacopone's death.[15]

The Flagellanti's practice is crucial in shaping the historical, spatial, and religious context of Iacopone's *lauda.* The sudden birth of the Flagellanti's movement in 1260, their expansion to the streets, and their chanting in "schema strofico delle ballate[16] profane" (Roncaglia 461) must have offered a model to the Franciscan preaching practice, which had just moved out of the church in search for direct contact with the people.

Aside from any analytical assumptions, it is easy to infer Iacopone's awareness of the differentiation of his *lauda* from the traditional models as his compositions reveal. Among these references are: *unde laudate   e benedicate* 64 19; *da tutti si laudante* 72 17; *nel tuo laudar non 'mpogni? / nel suo laudare non iogni* 39 128,129; *che sia a sua laude e noi iovare*

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[15] This cannot be the only occurrence, but it is a documented one. It is, in any case, indicative of a reciprocated influence between the Flagellanti's practice and the Franciscan preaching *lauda*, and particularly that of Iacopone. De Bartholomaeis recalls that Iacopone's *laude* "si divulgarono rapidamente tra i Flagellanti" and that they, the Flagellanti, considered them their own songs, "le cantarono e le inscenarono" (214).

[16] However, Roncaglia makes a point of not ascribing their initiation; "che quest'azione [adopting the ballad form] possa attribuirsi all'iniziatore del movimento dei Flagellanti, Raniero Fasani, è del tutto da escludere. [...] L'innovazione deve essersi prodotta abbastanza presto, e abbastanza presto deve essere entrata nell'uso dei Disciplinati" (465). This is precisely what I intend to confirm; not that the Flagellanti have been the inventors or the initiating party in introducing the ballad form, but that they, together with Iacopone, belonged to the Disciplinati, and reflected to the concurrent alteration in liturgical practices.

77 19-20; *E a la laude de Deo 'l te dico* 78 19; *laud' <a> lo vero Onipotente / en sé medesmo*

volsi usare 84 271-272. At times Iacopone juxtaposes the *lauda fare* as an act in combination

with *canto*: *A tte, Deo, laudamo   con voce cantamo* 64 55; *andemo laude fare /e canto con*

onore 86 3-4. These are references to the act of *laudare* and not to the *lauda* as chanting the

divine praise. Furthermore, the allusions to dancing, rhythmic motion, and singing seem to

point to the specific practice of penitence of the Flagellanti. For example: "*questo meo capo,*

ch'e ' abi sì biondo, / cadutà è la carne e la danza dentorno: noàl me pensava,   quanno era

nel mondo! / cantanno, ad rota facia saltatura!" 61 19-22; and "*Raspat'el capo, se tt'e*

ascevelezza, / scrulla la danza e ffa portadura" 61 57, 58. The direct references to the

affliction of the flesh, the dancing movement, singing, and jumping, all point to common

elements between Iacopone's *lauda* and the Flagellanti's practice.

The Franciscan notion of penance[17] bears a fundamental distinction from the

penitential aspect of the Flagellanti's practice and from that expressed Iacopone's *lauda*. In

the Flagellanti's penitence practice, the collective ecstasy was marked "by the popular *laudi*,

folk-songs of the Passion of Christ," and the Sorrows of Virgin Mary (*Catholic Encyclopedia*).

The similarity is not limited to the term *laude*, as that changed over time, but precisely points

to the chanted songs during the processions, which also "tended more and more to take on a

dramatic character" (*Catholic Encyclopedia*). In *lauda* 61, Iacopone lists the human body's

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[17] Whereas penance is a Christian spiritual state, an exercise of virtue, and a sacramental "purification process," it must be distinguished from *poenitentia* as an act to redeem sin. Krijn Pansters distinguishes between an "outer penance" of a fixed duration of time determined by the gravity of the committed sin, and an "inner penance" that lasts "until the end of time" (152), as a token of "the dwelling of the Spirit and kinship to Christ" (154). His explanation is directly supported by Francis' own words "Beatus servus, qui semper permant sub virga correctionis. Fidelis et prudens servus est, qui in omnibus suis offensis non tardat interius punire per contritionem et exterius per confessionem et operis satisfactionem" (Armstrong Hellmann, and Short 136).

members, highlighting their respective sins and imposing a *pratica penitenziale post mortem.* The first reference to *capo… biondo,* as "motivo di vanità" (Leonardi, *Laude* 129), is to the head at death. It loses all its lively physical features including its hair, "scossi ad ogni movimento del capo" (Mancini, *Glossario).* Similarly, connoting a manifestation of false love, in the incipit *Amor contraffatto, spogliato de vertute*; and later *l'ipocrete mustranze, che fòr per le contrate*, / *mustravan santetate de canti e de saltare*! 46 9-10, the reference may very well be to the Flagellanti's penitential practice.

Canettieri asserts the same position, explaining that "in questo caso sarebbe chi tenta di mostrare la santità del canto e del ballo, cioè manifestazioni evidentemente considerate di debolezza, che porta alla rovina dell'amore che non è forte: egli induce, cioè, con i balli e i canti, a dimenticare l'amore che non è forte." He also reports that Ageno reads in these verses that: "nella prosperità le ipocrite esibizioni, che fuori, per le strade, fingevano santità prorompente in canti e in danze" (Canettieri, "Dizionario"). Similarly, Mancini observes that *l'ipocrete mustranza; che fòr per le contrate* is a clear allusion to the movements of 1260 and their broad impact in Italy, in general (Mancini, *Glossario).* Leonardi, affirms, "Iacopone pare proprio riferirsi a quei seguaci del Libero Spirito, presenti anche tra i Flagellanti, che esaltavano la libertà del *perfectus* da ogni legge morale in forza di una perfetta identificazione in Dio (Leonardi, *Laude* 93). Their movement in general was deemed as "one of the manias that afflicted the end of the middle ages," and the rhythmic motion in particular was labelled as "dancing-mania" (*Catholic Encyclopedia).*

Over and above the consensus of these major studies on the interpretation of Iacopone's references to the Flagellanti, an astonishingly abundant presence of explicit indications is easily discerned in Iacopone's *laudario*. Some of those references point to the

dancing motion, as *danza*; and rhythmic movement associated with singing, *canto;* as well as the *ballata* form, such as: *sempre en nostra ballata* 5 5, *cantamo* 64 55—stressed as exhortation (Mancini, *Glossario*) to collective chanting. Others refer to the novelty of the practice; *nova danza ce po` odire* 53 25, and *Chi vòle entrare en questa danza* 87 19, which Mancini explains as: "pratica la santa pazzia" (*Glossario*). In addition, the direct connection between dancing and collective singing as expressed in *faccenno danz'e canto*. 83 69; *danza e coro* 83 72, validates the connection. In his analysis of *lauda* 61, Leonardi identifies the action as an "organizzazione di giostre e danze durante la settimana santa" (Leonardi, *Iacopone* 177). Also significant is the insertion of such a condemnation in an invective against Pope Boniface, where the entire *lauda* is dedicated to this purpose.

Equally explicit is Iacopone's denunciation of the Flagellanti's practice. Apocalypse is a common theme in general in the Christian literature. However, *lauda* 6 *Or se parerà chi averà fidanza* can be particularly associated with Joachim da Fiore's prophecy of the end of the world in 1260, which, in turn, is naturally based on the biblical prophecy of the apocalypse. Iacopone explains how on the Judgment Day people are divided according to their sins: *tutta la gente veio ch'è signata / de caratti de l'antiquo serpente; / et en tre parte 'n ce l'à divisata: / chi d'una campa, l'altra el fa dolente* 6 39-42. The first of those three sins is Avarice: *L'Avarizia ne lo campo è 'ntrata, / fatt'à sconfitta e morta molta gente; / e pochi so' che voglia contrastare* 6 43-35, the devastation is colossal and the people are helplessly defeated. The inexorable fate introduces the subsequent phase of the destruction of man by his own hand. The second sin is Pride, particularly when it is related to a pretence of knowledge, *se alcuno ne campa d'estaenfronta / metteli lo dado del sapere; / ìnflalo la scienzia e 'n alto 'l*

monta / 'n vilepennere l'altri en so tenere; 6 46-49. Immediately, in the subsequent stanza, the

focus narrows to the third sin:

> *Quelli pochi che ne so' campati*
> *de questi dui legami dolorusi,*
> *enn altro sottil laccio li à ligate;*
> *['n] signi de santità so' desiusi,*
> *far miraculi, rendar sanetate;*
> *dicer ratt'e profezie so' gulusi;*
> *se alcun ne campa, ben pò Deo laudare!*   6 53-59

Placing this sin after two Capital Sins is an indication of the magnitude of the third one in

Iacopone's perspective. It seems unlikely that Iacopone would refer to a biblical depiction of

the Apocalypse in such an undesirable context. The overt condemnation of *dicer ratt' e*

profezie, as an act and of those who practice it seem to be direct references to the phenomenon

of Flagellation and its forceful influence on the masses. It is on this occasion that he deplores

the pretence of knowledge and criticizes those captured by ecstasy, while telling prophecies.

Naturally, more allusions to the Flagellanti's practice are embedded throughout the

entire *laudario*. *Lauda* 7, for instance, explicitly connects the Flagellanti's penitential practice

to the act of *laudare*, through *Anema*'s punishment to *Corpo*: "*sostene lo fragello   d'esto*

nodoso cordo / mprend'esto descordo, cà 'n t'è ci òpo a danzare" 13-14. The use of deixis in

these particular expressions is very significant. Keir Elam describes a deictic device as a

"bridge, […] set up between gesture and speech" (Elam 65). In the aforementioned verses the

deixis *esto* is a blatant link between references to *fragello* as the practice; *nodoso cordo* as the

object, and *descordo… danza* pointing to the rhythmic movement associated with the practice.

The *laudare* practice as an instrument of the Franciscan preaching successfully

gratified the worshippers' souls with sensations similar to those experienced through the

captivating collective penitential practice. It is evident that the ecstatic processions must have

provided a sense of hope and solidarity through the collective affliction of penance, sharing a

profound belief of ridding their world of evil, and preserving it from perishing. The connection

cannot be dismissed on the grounds of the heretical[18] condemnation against the Flagellanti. In

a time of a multiplicity of dualities, of unstable and rapidly changing surroundings, even an

undesirable propensity may provide the reassurance of familiarity. Despite the historical

reservations, it is reasonable to concede that the Franciscan *lauda* after 1260, and certainly that

of Iacopone, was subject to considerable influence by those concurrent events. In

accomplishing the aim of reaching the people and capturing their attention, it broke off

completely from the hearted devotion and the sweetness of the divine praising chanting,

known of the *lauda* tradition up to that time.

However, my intention is not to connect Iacopone to the Flagellanti in a rapport of

imitation, but rather to reveal the close affinity between the two practices, insofar as they both

reflect inspiration of the surrounding profane models. These two practices of the flagellation

and the Iacopone's *lauda*, adopt the use of the vernacular, evoke similar intense expressive

mannerism, exhort to penitence, share the space of activity, and most importantly, the

participants.

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[18] At the beginning of the XIII century, numerous lay movements have developed in urban centers, particularly in Italy and they were customarily involved in live preaching of evangelization of the people. In general, the newly formed lay piety practices were considered heretical owing to the negative impact they brought on the clergy, Monique Zerner reports. Among the consequential documented incidences caused by those movements, Zerner refers to Almalrico di Bena, a French preacher, whose disciples were burnt for heresy in 1210, being associated with Gioacchino da Fiore who announced a near arrival of the age of Spirito Santo, in which the ecclesiastical authorities would have been outdated (364).

The fundamental aspects of reflexivity: the lack of distinction between the self and environment, favoring the prominence of the collective over the individual, and the notion of flow, seem to countermand the "consciousness of doubleness," affirmed by Bauman as central to performance aesthetics ("Performance" 87). The notion of *impersonation*, a decisive determining factor of aesthetic drama, represented a cornerstone in a lengthy debate among modern thinkers and earlier authorities in the dramatic aspects of liturgy. Karl Young and the generations that followed his scholarship stress the notion of "impersonation" as essential to drama. Young defines it as a physical imitation, without which an enactment is not necessarily dramatic, "the actor must pretend to be the person whose words he is speaking, and whose actions he is imitating" (80). However, O. B. Hardison dissents from this approach, viewing "impersonation" as a modern concept, "which is in marked contrast to medieval and Renaissance attitudes" (32). Yet, even in modern approaches, regardless of any conventional rigid terminology, Richard Schechner underscores the same concept in what he describes as "twice-behaved behavior," or "restored behavior," to refer to an action that is previously known, rehearsed, not belonging to the performer, and separate from his real identity (36).

However that notion may be referred to, "impersonation," "consciousness of doubleness," or "restored behavior," and even if none of those scholars narrowed their focus of study on medieval *laude*, their consensus is crucial to my analysis. According to this principle, the performers must intend to perform and be aware of their action as performance.

In addition to the participants' self-identification as performers, their representation also reveals the abilities reflected in the process. On the one hand, there is "the display of skills," which would entail formal artistic attributes that meet specific canons and established criteria. On the other hand, the alternative displayed abilities are "less of particular skills than

of a recognized and culturally coded pattern of behavior" (Carlson 72) which I definitely relate to the Flagellanti's practice. My purpose here is to underscore the distinction between the display of skills and that of the coded behavior insofar as they, in combination with the lack of "consciousness of doubleness," present the performative nature of the participants in the Flagellanti's practice in a different light. Since performing necessitates the presence of an audience that recognizes the performance as such, and a performer who, while performing, is aware of representing an identity different from his own, it seems evident that the participants of the Flagellanti's practice exhibit a different performance, a "culturally coded pattern of behavior," as per Carlson's definition (72). The same concept is further underscored by Victor Turner and Edie Turner, who are particularly concerned with the role of the participants in performance. Aesthetic "drama is about the extrapolation of the individual into alien roles and personalities; ritual drama is about the complete delimitation, the total definition of person" (332). It is fundamental to my study to note that the reflexivity of the Flagellanti's practice, "takes the form of a performance," insofar as their collective expression is not limited to "talking codes: they include gestures, music, dancing, graphic representation, painting, sculpture, and the fashioning of symbolic objects. They are dramatic, that is literally "doing" codes" (Turner, "Frame" 465). The notion of reflexivity in the Flagellanti's practice bears on my analysis at different fronts. First it illustrates the *doing codes* in their performance as an expression of reflexivity, or *social drama*, rather than *aesthetic drama*. Second, it provides a parameter of differentiation of the *display of skills* employed by the participants. Third, it attests to the absence of their self-identification as performers, and as a result, to the authenticity of their practice as performance, as display of human behavior.

Do Iacopone's participants display different skills from those of the Flagellanti's? Do they claim themselves as performers, or their action as performance? These parameters, and others, will be assessed in Iacopone's *laude*, over the next two chapters, to determine, in comparison, how reflexive or aesthetic Iacopone's performance is. In theory, analysis of performance ought to emerge from the direct observation of a live presentation or through the study of a performance text (Elam 41). Since neither of these options is feasible, I pursue a different logic, in two streams. In the first stage, I examine the textual version for any verbal evidence that may qualify the *lauda* as a performance text. In the second stage, I investigate the *lauda* for verifiable traces of live presentation.

2   Iacopone's *Lauda* as a Performance Text

Thus far, the only attribution that can be safely assigned to Iacopone's *lauda* is that of being a display of human activity that can be categorized under the general heading of performance. This postulation gears my study towards a thorough application of notions of performance that "broadened and enriched those areas of human activity that lie closest to what has traditionally been thought of as theatrical" (Carlson 71).

This chapter covers the first stage, the investigation of the *lauda* for textual performative properties, which proceeds in three levels. The first level focuses on utterances, individually, as deictic occurrences. The second level identifies any claimers or disclaimers of performance in reference to the act or the speakers. The third is dedicated to the speech act forces, insofar as they provide information for the potentiality of staging strictly reflected within the verbal composition.

2.1   Instances of Performative Language in Iacopone's *Laudario*

In his theory of the performative language, Austin distinguishes certain parts of speech as performative when uttering them is all that is needed to carry out their actions. He underscores the distinction between the constative and the performative, according to which the latter refers to utterances such as "*I do*, uttered in the course of the marriage ceremony;" "I name this ship the Queen Elizabeth"; "I bet you. . . ." The performativity of these utterances consists in the fact that "the issuing of the utterance *is* the performing of an action" (4-7).

Deriving from the verb *laudare*, the *lauda* is an expression of praise. Uttered by the first person singular as subject, in the present indicative tense, the verb *laudo* is an act rather than a mere verb. By uttering *laudo*, 'I praise,' I *am praising* without any further required *doing.* This quality is central in Iacopone's *lauda* as well as in those composed by others. It also relates to the founders of the genre, *i laudesi,* 'those who praise,' named after the act they perform, *laudare*. The *lauda*, therefore, is a performative practice and this recognition is fundamental to my analysis as it relates the performativity to the practice – the human activity, in its own right, regardless with the expression's structure.

Austin developed his initial concept: "by saying something we do something," extending it to the sentence level, through his notion of the speech act. According to this conception, "the act of saying something," in its basic level of expression, is a "performance of a *locutionary act*" (94). In his theory, speech acts can be categorized on three levels. The locutionary act is the simplest, being the meaning of the enunciated utterance, while the performance of an *il*locutionary act is that of an act *in* saying something with a focus on the "illocutionary forces" of the act (99). The term 'force' refers to the purpose of the speech act:

being a question, a request, an order, an accusation, etc. The concept of 'force' is instrumental in stimulating "consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons." The intended consequential effect is, in Austin's theory,[19] the "*per*locutionary act" (101). Thus, Austin's distinction between these speech acts connects the *locutionary act*[20] to *meaning*; the *illocutionary act* to *force*; and the *perlocutionary act* to *effect* (120).

Alessandro Serpieri and Keir Elam[21] explain that "performative—as opposed to constative— discourse is […] a discourse in which the speaker accomplishes an action by means of uttering the speech act" (168). In their segmentation model, they elaborate on the speech act theory from a semiotic viewpoint, articulating specific elements that represent the traces of discourse within the language, gearing the speech act to the pragmatic context. The most important of these indications are the "deictic expressions," which include "personal

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[19] I emphasize Austin's own clarifications of his original concepts. These notions have been subsequently argued and scrutinized in a variety of studies. Through the process of interpretations, some of Austin's terminology has lost the precision of their original meaning. The following are Austin's explanatory examples:
"Example 1:
Act (A) or Locution: He said to me 'Shoot her!' meaning by 'shoot' shoot and referring by 'her' to her.
Act (B) or Illocution: He urged (or advised, ordered, &c.) me to shoot her. Act (C.a) or Perlocution: He persuaded me to shoot her. Act (C.b) He got me to (or made me, &c.) shoot her. (101)
Example 2:
Act (A) or Locution: He said to me, 'You can't do that'. Act (B) or Illocution: He protested against my doing it.
Act (C.a) or Perlocution: He pulled me up, checked me. Act (C.b) He stopped me, he brought me to my senses, &c. He annoyed me." (102)

[20] Locutionary acts include also the phonetic, the phatic, and the rhetic acts. In Austin's definitions: the phonetic act is "the utterance of certain noises," the phatic act is "the utterance of certain words in certain construction," and the rhetic act is "the utterance of them with a certain 'meaning' […] with a certain sense and with a certain reference" (94). It is the phatic act that interests me as it "is essentially reproducible, including intonation, winks, gestures, &c. […] one can mimic not merely the statement in quotation, '…' but also the more complex fact" of the way of saying it. (see 96)

[21] Alessandro Serpieri, Keir Elam, Paola Gullì Publiatti, Tomaso Kemeny, and Romana Rutelli theorized a semiotic approach of analysis of the dramatic text, in their collaborative paper: "Toward a Segmentation of the Dramatic Text." Later quotations from this study will be referred to as Serpieri and Elam.

pronouns, pronominal or adverbial indicatives, certain tenses such as the present or the present perfect, the demonstratives, and modal verbs" (167). The following is an inquiry of a variety of deictic expressions in Iacopone's *lauda*. My purpose is to examine as many various manifestations of deixis as possible, without claiming an exhaustive listing of the occurrences of each case in the entire *laudario.*

Among the common deictic characters in Iacopone's *lauda* is the personal pronoun, in a subject function, like *eo* and *tu*; in direct and indirect object cases as in *me, mme, a mme, mene, de me* and *te, t',tte, tia, per te, de te;* and, very often, in a second person plural subject and object forms, *vui, voi, a vvui.* The use of the personal pronoun is particular of a communicative style; it points to the characters, and to their verbal engagement in a speaking situation. A semiotic analysis of a text reflects the decisive performative function of the personal pronouns as deictic features. For instance, the subject pronouns are self-referential — particularly when used in a language, like Italian, that does not require the enunciation of a pronoun, since it is inferred from the verb conjugation. A first person plural pronoun may be a reference intended by the speaker to include his addressee in an action, or it may exclude the interlocutor, referring to the participation of another person, or more, in the event.

For instance, the use of the first person plural pronoun may include the speaker and the interlocutor, as in: *che sia a sua laude e noi pòzza iovare* 77 19-20; *se noi ce sonarim Cristo-stromento* 3 207; and *nui volemo morire,* 34 39. Or it may exclude him, addressing a collective of others joining the speaker, as in: *venisti a nnui co' pelegrino* 76 15; *attènnite a nnui ché 'l farim crali* 42 10; *déiat'esser placente cun nui acompagnare* 60 42; and *tal povertate per nui arrechire* 89 200. The same fashion is manifest with different personal pronouns, as in: *quant' eo congregai* 42 22; *eo ammesural a ssostenere* 42 27; *se tu fusti*

crudo 42 31; ***eo** v'arlevai* 42 35; *e **vui** verrite* 42 37; *se sse partesse da **vvui** la coscienza* 3 9; and ***vui** lo potete, sevo place, fare,* 3 243. In addition to their discursive function, many of the enunciations of personal pronouns in the *laudario* illustrate proximity of the characters, as in: *eo so' a **vvui** venuto* 13 1; *vegente **vui**,* 15 26; *le qual' **vui** vedite che me metto* 33 26; *so' denante **a vui** venuto* 63 10. The abundant occurrences of the use of pronouns in Iacopone's *lauda* represent an aspect of the performativity of its language.

The inclusion and exclusion of characters through the referential use of pronouns is an artifice that contributes to a situational dynamics. Alternating the references to the characters by means of the personal pronouns is a deictic character of situational setting of speaking that involves more than one speaker. It clarifies the roles of the speakers, and makes up for the missing information on their identity—particularly in the absence of an exegetic narrator.

Similarly, as Serpieri and Elam explain, by means of the personal pronouns, "actors imitate characters saying *I*, identifying themselves with, or differentiating themselves from the role" (166). Naturally, the mere self- identification or detachment of a speaker in relation to a character deems them performers, unlike the Flagellanti's participants who act collectively as an unidentified crowd displaying a behavior. Reference to the speakers is sometimes emphasized through the subject, or direct and indirect object pronouns. The following are few examples of references to speakers and interlocutors, or to an absent third person, through the subject and object pronouns:

*non par che **tu** sente de quel ch'**e'** ho sentito*	2 13;
***tu** stai al caldo, ma **eo** sto nel foco*	2 51;
*ché **eo** l'aio udito contare ch'**ell'**è de me 'nnamorato*	15 2;
*prego**ve** che **m'**ensegnite*	15 3;
*se ... **tu lo** vollese trovare*	15 6;
*opréte**me**nne la porta, prègo**ve**nne 'n cortesia*	15 45;

*ch'**eo te** pòzza pigliare*	18 19;
*...che **nui** ài ademannato*	25 5;
*... **nui** non **te** cce saperimo*	25 8;
*... ch'**eo te** pòzzo anabissare*	49 4

Even though the self-referential use of the personal pronouns cannot solely codify the situation as dramatic, it establishes the "deictic axis of discourse *in situ"* (Serpieri and Elam 166) distinguishing it from the declarative, expository, or narrative styles. The possessive adjectives and pronouns such as *meo, teo, tio, tuo, toi, tua* represent another category of references, utilized by the speaker when addressing himself or an interlocutor. For instance, *lauda* 13, *O Regina cortese*,[22] is an intimate dialogue between a sinner and the Virgin Mary. The reiteration of referential subject and object pronouns to the speaker and the interlocutor, in addition to the possessive adjectives, acts as the deictic agent to the characters:

> *"O Regina cortese, **eo** so' **a vvui** venuto,*
> *c'al **meo** core feruto deiate medecare!*
> ***Eo** so' **a vvui** venuto com'omo desperato;*
> *perduto onn'altro adiuto, lo **vostro m'**è lassato;*
> *s'**e'** nne fusse privato, farì**me** consumare.*
> ***Lo meo** cor è feruto, Madonna, no 'l so dire;*
> *et a tal è venuto che comenza putire;*
> *non deiate suffrire de voler**m'**adiutare.*
> *Donna, la sufferenza sì **mm'**è pericolosa,*
> *lo mal pres'à potenza, la natura è dogliosa;*
> *sia**te**ne cordogliosa de voler**me** sanare!*
> *Non aio pagamento, tanto so' annichilato;*
> *fatt'è de **me** stromento, servo recomparato.*
> *Donna, 'l prezzo c'è dato, Quel c'avisti a lattare.*
> *Donna, per quello amore che **mm'**à 'vuto 'l **to** figlio,*

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[22] *Lauda* 13 is transcribed in its entirety in Appendices (203)

> *devèri aver en core de dar**me** '**l** **to** consiglio.*
> *Succurri, aulente giglio, veni e non tardare!"*   13 1-17

Particularly in this *lauda*, instead of two speakers interacting speaking turns, the *lauda* is divided in two sections. The first half, the one transcribed above, is the sinner's part, and it reflects his frequent use of the personal pronouns and the possessive adjectives—as illustrated in bold in the examples. Allowing a recitation of the entire part of one of the characters, and proceeding with that of the interlocutor is definitely far from any life-like situational conversation. It reflects a certain level of communication; not a performative one, since performance, as commonly defined, is a "situated human communication, a way of speaking" (Bauman, "Verbal" 291). Iacopone's frequent occurrences of deictic characters compensate for the irregular layout of this dialogue. It reinforces the communicative interchange and the emotional bond conveyed between the speakers. Every time a speaker uses an explicit subject pronoun, he personalizes the expression as a subjective experience. By means of the referential pronoun to the interlocutor, the speaker informs the actual presence of his silent addressee, and promotes the expectation of his participation.

The acknowledgement of an addresser and an addressee, by activating the "self-contained performative utterances," redirects the focus to the communicative process. Each time one of the speakers conveys the presence of another, they affirm the participation structure (Bauman and Briggs 64). For instance, in *lauda* 56, *Or odirite bataglia   che mme da 'l falso [Nimico* the character *'l falso Nimico* refers to his interlocutor in many ways: addressing him as *Frate 5;* using the subject pronoun *tu,* and the verb conjugated in the second singular person, *èi santo* 5, *se non i fusci* 8, *che te pòi molto alegrare* 9. At times, object pronouns or possessive adjectives, as in: *del tuo nom'* 6; *Deo t'à fatti;   tt'aviria mai fatti, i fusci; te pòi molto alegrare; n'ài, 'n ce pòi ma' dubitare* 7-10, are alternated between

speakers, underscoring a live exchange in a dialogue form: "the most usual network of performative-deictic orientations" (Serpieri and Elam 169). The interaction of speaking and the antagonism between the characters is expressed by parallelism structure, wherein the narrator responds to his speaker: addressing him, *"oi Nimico engannatore* 11; *Fusti fatto glorioso* 12; *Deo te fece, se l'avissi conservati* 13; *Tu diavolo senza carne* 15.

Adverbs of time are explicit performative deictic characters. Not only do they point to the chronological order of events; but they also establish the temporal axis of the enacted situation. The following are some examples of Iacopone's frequent temporal adverbs, in opening position as well as randomly within the *laude*, attesting to the progression of events in concurrence to the time of their enunciation. Very often, the adverb, *or ora*, is followed by an action expressed in the present, at times also pointing to an immediate future: *Or parerà chi averà fidanza*, 6 1; *megl'e pente / che de far lo provare* 7 26; *O castetate, que è questo / che t'aio mo'n tanta placenza* 28 42. Mancini lists over thirty occurrences of the use of *mo*, among which are: *mo po'* 18 60 and *ancora mo* 17 6; *fin che mo* 39 134; and *attenne un poco, e mo'l pòi scire* 76 48 (*Glossario*). This last verse is a good example of performativity. It starts with the imperative form for the second person singular, *attenne*; specifying a sense of time, as *for a while* and *now: un poco… mo,* followed by a spatial reference through the motion verb *scire*. In fact, the adverb of time, *or ora*, is often followed by an imperative form urging the interlocutor to perform an action: *or odirite bataglia che mme fa 'l falso nimico*, 56 1; *ora espènne, ché 'l pòi fare* 84 260; *amor, or me sovene*, 89 121. Naturally, the imperative in its own right is a performative utterance insofar as it involves an interlocutor, or more than one, as illustrated.

It is important to stress that the investigation of the adverbs of time in the *laudario* reveals noticeable prominence of *ora, or*, *mo* over references to past or future instances.[23] An expository style may or may not manifest adverbs related to any point in time. However, when relating the enunciation to the actual time it may point to factual matters, rather than actions in progress; it may also indicate a metalinguistic reference to the action of narration itself. The aforementioned adverbs attest to the performative index of actuality of actions.

Similarly, adverbs of place as well as demonstrative adjectives and pronouns are essential to performance for their overt indexical function, revealing the place of action and the location of objects and characters in relation to the utterer. Some of these examples are: *là 'v'el se vede ratto,* 92 96; **fore**, *Scite fore!*, 63 146; **drento e de fore** 79 43; *cà'l vaso è acolmato* 52 25; *tràlisse* **fore** *una carta* 1 19; *chi* **questo** *ramo prende* 77 127; *cà ad* **questo** *omo* 63 25; *ma po' che* **drento** *sirai* 15 13; *nullo* **ce** *pòte transire* 15 19; *se* **cce** *vol' salire* 15 50. An additional performative demonstrative is *ecco*. In most occurrences, the indication is figurative: *ecco che ven' nel mondo* 27 21; *ecco vita d'om destretto* 53 49; *Ecco l'overno; Ecco la 'state* 58 135,141; *Et ecco Helysabeth conceputo…; Ecco l'ancilla de lo Signor meo* 3 159,183; *et ecco la notte, et eccote l'altra* 58 157 and 159, which seem to serve didatic and emphatic purposes. What is of interest to this study is its performative function, when it is used to point to tangible objects or characters, indicating them to one or more interlocutors. In

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[23] A common reference to the future in the *laudario* takes into consideration the future action after its completion, in a form of a future perfect tense, such as in: *da poi ch'è' morto, gran bocconi / se fo del tuo guadagnato!* 54 41-42; *e po' complete sto a veiare* 75 22; *dasc'à 'l fìrto, 'l fa empazzare* 16 6; *ma dasché 'n perde la sua qualitate, non po' la cosa de sé operare* 89 171 172; and *dasch'el ne vòlse venire, / no'l sappi ne<i>ente arnunzare* 63 59-60. It relates the actions to each other, expressing the contingency on the completion of another action, in order to allow a certain happening. It seems to establish realistic dynamics to the expressed events, and to their sequential continuation following the moment of speaking.

this function, it denotes that all the involved parties in the situation are located in visual range of both the speaker and the interlocutor, within the spatial axis of the event, such as: *ecco lo letto, pòsate* 7 35; and *ecco pranzo ornato* 7 55. Sometimes it is repeated in the same expression for the same purpose, such as *'ecco l'om mal aguidato* 24 38, which is almost identical to, in *'ecco la mal guidata* 34 25. At times *ecco* is used in a pronoun form; however, it still functions as a conceptual situational reference *Ecco que tu tte n'abi* 86 185; *se ecco no la fai, oderà' la sentenza* 60 73; or in the meaning of 'here' *se ecco non aconciate, che Deo t'apra le porte* 60 5; *ecco nasce un amore* 65 65; or *ecco ià' la quistione* 88 11.

Thus far, the segmentation of the deictic characters in Iacopone's *laudario* illustrates the performative aspect of its language. It also indicates the communicative discursive quality of the text. However, Iacopone's *lauda* reflects much more explicit performative features that expand beyond the function of individual utterances to the level of discourse.

2.2 Claimers and Disclaimers of Performance in Iacopone's *Lauda*

Beyond the individual deictic characters and performative utterances, a variety of textual

evidence attests to the performativity of a text. Iacopone's *laudario* is abundant of signs of

performance, some of which are categorical insofar as they outline the author's poetics, while

others are implicitly perceived. In the following section, I examine Iacopone's *laudario* for a

particular class of "keys of performance,"[24] claimers or disclaimers of performance. In this

kind of declarations, the reference will recognize the speakers as performers, or the entire

work as performance.

At times, Iacopone expresses his frustration as a preacher, unable to sway through

words what he strongly desires in his heart:

> *veio che non me iova* *plangere né suspire*
> *né leger né orare* *ch'eo te pòzza invenire;*
> *la lengua no 'l sa dire* *quant'è el meo cor penato!* 4 12-14

In other instances, his claims qualify him as a speaker who challenges others into

demonstrating their views to be righteous, *ché lì voria mustrare* 4 2; or merely in a situation

where he addresses a collective audience, as in: *vorria trovar chi ama, / multi trovo*

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[24] In his study on performance in verbal art, Bauman articulates a variety of features that would reflect the performativity in a verbal composition. Since some popular genres, such as "Folktales, myths, legends, proverbs, riddles" are not asserted *a priori* as artistic, their performativity can be demonstrated by means of their "communicative means." Bauman defines such determinants of performance as follows. 1) Codes: archaic or esoteric language; 2) formulae: conventional openings, closings, or explicit statements announcing or asserting performance; 3) figurative language: metaphor, metonymy, formal stylistic devices, such as rhyme, vowel harmony, other forms of parallelism); 4) special prosodic patterns: tempo, stress, pitch; 5) special paralinguistic patterns of voice quality and vocalization; appeal to tradition; disclaimer of performance (see "Verbal 294-5). Iacopone's *lauda*, as this study intends to prove, reflects a variety of "communicative means" that attest to its performativity. They, most importantly, attest to the lack of *a priori* assertion of the *laudario*'s performativity.

ch'esciama. / credìa<n'> essere amato 5 1-3; *veio chef also m'ama* 5 10; *Ergo l'avere amato / càd eo so' ennodïato* 5 15-16; or as a general educator figure: *sì tt'ensegno de trovare* 84 4.

In *lauda* 56, *Or odirite bataglia   che mme da 'l falso [Nimico*, a speaker tells the story of his conflict with an enemy, describing the experience as *bataglia*. In this composition, the poet relates to his listeners the exchanged antagonism between him and his enemy, addressing his listeners in a collective second person plural, *odirite* 1, and *ascoltate* 2. What they are about to hear is beneficial to them*, e siràve utiltate* 2. He also assigns to himself a role of a storyteller, a preacher, or a performer, someone who is in a position to have the attention of communal audience: *quell ch'e' dico* 2. The remaining of this *lauda* is a strict interaction between the two characters in his narration that presents a performative setting of a live argumentative dialogue without any further narrative overriding.

There is a lot more to performance in this specific case than the life like situational dialogue or the presence of performers. The narrator assumes a character's role, who introduces the entire situation in a narrative style. By describing the intention of his enemy and his own struggle with the experience, he declares the type of discourse as invective: *Lo Nimico sì me mette sottelissima bataglia; / con que 'l venco sì m'arfere, sì sa metter so travaglia* 3-4. The poet alternates between his identities as a character and as a narrator, consistently utilizing the dramatic present to introduce the actions in his narration. For instance, he reports: *lo Nimico sì me dice* 5, and later, *el Nimico non vergogna, a la stanga sta costante; /co la mea responsione sì me fère dura mente* 17-18. *Lauda* 56, therefore, reflects two categories of keys of performance; in one of which a preacher claims himself as a storyteller who addresses his listeners as audience and narrates to them a moralistic experience. In the second level of

performance the same speaker is involved in a dramatic dialogue, as a character interacting with his interlocutor.

In *lauda* 65, Iacopone preaches a poetics that necessitates the utility of the content and the brevity of form;[25] *omo chi vòl parlare, / emprima dé' pensare / se quello che vòl dire / è utele a odire* 65 1-4. Although most of his *laude* are lengthy, his structuring method of dividing his theme into a series of subtopics presents the complex ideas in a simpler outline. In this *lauda*, for instance, Iacopone applies the same principles of poetics to his own discourse: *abrevio mea ditta* 9, and to his writing: *en breve scripta* 10, acknowledging himself as a speaker and as a writer, or as an educator who edifies his followers on the validity of his teaching. The poet captures the attention of his audience, in didactic style, by dignifying the sublime topic of mysticism with an organized thought and logical reasoning, "come un sermone o un tractatus", as Leonardi concurs (137). The poet proceeds: *comenzo el meo dittato* 13, enumerating and sorting his content in simplified progressive style, positing a similitude wherein the human mind can be as orderly as a bed: *lo primo pè* 21; *l'altro pè* 25; *lo terzo pè* 29; *lo quarto* 33.

Similarly, in *lauda* 77, Iacopone introduces an additional statement of poetics, to which he dedicates a prologue,[26] beginning by explicit praise of whoever can moderate his language, as a gentleman*; Omo che pò la sua lengua domare, / granne me pare c'aia signoria;* 1-2. Yet, he follows that by an immediate realization: it would be rare for a man to do so, and

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[25] *Lauda* 65 is transcribed in its entirety in Appendices (206-207)

[26] *Lauda* 77 is transcribed in its entirety in Appendices (212-217)

it is possible that, in whatever one says, one will commit sin in one way or another; *ché raro parlamento pò l'om fare, / che de peccar no n'aia alcuna via* 3-4. In these opening verses, the poet expresses his view, in general, in reference to whoever is able to achieve this kind of moderation in speaking. In the subsequent stanza, his claims of himself as a performer are explicit, in which he emphasizes his numerous concerns over public speaking. His apprehension does not relate to the act of speaking, in general; but to this specific interaction, in progress, with the present listeners. This is a central distinction of performance: the difference between expository expressions of poetics, announced in a general context, or a discursive announcement in which one expresses his own struggle to others. He reproaches himself for having decided to talk at all, for fear of making a fool of himself *acute; iome pensato de parlare; / reprennome, ché faccio gran follia,* 5-6. The poet claims to be unable either to make a doctrine by knowledge and experience or by his own natural aptitude: *cà 'l senno en me non sento né affare / a far devere granne diciria* 7-8. He expresses hesitation, *ma lo volere esforza êl rasonare, preso à lo freno e tello en sua bailìa* 9-10, and justifies his act by a desire to preach that compels his reasoning.[27] It might be better for him not to say anything, but he cannot stop himself: *Però me siria meglio lo tacere, / ma veio ch'eo no lo pòzzo ben fare* 11-12. That argument in itself is an explicit claim of himself as speaker, performer, and most importantly, preacher. Therefore, he declares himself willing to receive any criticism or corrective, *però parlo e dico meo parere / et a ccorrizion ne voglio stare* 13-14, which is again by definition another key of performance.

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[27] In respect to the domination of desire over reason Leonardi adds that Riccardo da San Vittore wrote "urget caritas de caritate loqui" 4Grad, 1, which originates from Mt 12, 34 "ex abundantia enim cordis os loquitur." (see *Laude* 344) Leonardi's observation underscores that Iacopone's poetics, and his elaboration on his own claims of performance, are in accordance with the Franciscan approach.

Just as self-references by the author are considered keys of performance, addressing an interlocutor, particularly in plural form, is equally performative insofar as it reflects a situation of a single speaker addressing one or a number of unidentified listeners. Naturally, such a setting would mostly be realized in performance or in teaching. For instance, also in *lauda* 77, the poet requests of the present crowd to listen to his discourse, and seeks their corrections: *Pregovo tutti che vo sia en placere / de volere lo meo ditto ascoltare;* 77 15-16.

Another evidence of performance, just as explicit as assuming the role of preacher, is disclaiming (see Bauman, "Verbal" 295) the ability to compose such kind of *ditto*. Iacopone asks his audience to turn to God, in whom knowledge resides, and who made even Balaam's donkey speak*: e recurramo a dDeo, en cui è 'l sapere, / che l'asena de Balaam fece parlare* 17-18. The poet declares that his ability to say anything beneficial for all of us , and worthy of praising God, is contingent on God's grace: *ch'Ello me dìa alcuna cos'a dire, / che sia a sua laude e nui pòzza iovare* 19-20, including himself among the audience. By the end of the prologue, Iacopone has already remarked on verbal communication, has expressed apprehension of criticism, and willingness to accept corrections and changes from the audience. All these instances are claims of performance as well as common technique in the preaching of the Franciscans.[28]

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[28] To this effect, gathering from a variety of studies and original works from Franciscan writers, Leonardi compiles a series of examples from such texts. For example, from Saint Francis: "le raccomandazioni di Francesco in ReBu IX, 3-4, Omo … domare;" and from *Epistola catholica beati Iacopi Apostoli* (Iac) 3, 7-8: "linguam autem nullus hominum domare potest inquietum malum plena veneno mortifero." In addition, the reference to the biblical episode of Balaam, as Leonardi affirms, "deriva da Gregorio Magno, Epistulae, 2 (in PL 75, 512) e si trova [...] anche in Riccardo di san Vittore, De Trinitate, III, 1: 'non è tanto la sapienza che mi spinge a misurarmi in questo tentativo, ma è piuttosto il fervore della mia anima ardente che mi sprona. [...] ecco che la famosa asina di Balaam, che fece ritardare il suo cavaliere mentre era in viaggio, mi incalza e mi spinge a percorrere la strada intrapresa. Anch'io la sento parlare ancora e dirmi: 'Colui che ha potuto permettere a me di parlare, potrà consentirlo certamente anche a te'" (344). This affirmation as well attests to Iacopone's poetics as a

Lauda 24, exhibits more than one occurrence that attests to the speaker as a preacher through the appreciation of his disciples, "*Frate, ciò che tu me dice, / te nne voglio amor portare,* 24 9-10; and later: "*Frate, sì m'à' esbagutito / co lo tuo bon parlamento* 24 69-70. *Lauda* 27 reflects another explicit aspect of perfomrance, in which the speaker recognizes himself as an educator: *la divina scienzia d'ensegnar c'ho 'n gran gola; / e questa è cason sola, che l'om vogli' amastrare"* 27 25-26. This is also an affirmation of the speaker's sense of duty as a teacher or a preacher, which is stressed elsewhere. In this *lauda*, the rapport between the preacher and his listeners, in which they obtain knowledge, alludes to a school setting*: Bon è che ll'omo el saccia, facciateli bannire,* 27 22; and *"Eo l'ò fatto bannire c'onn'om veng'a la scola* 27 24. The act of *bannire* is more likely to be meant in its figurative sense, or it may refer to the entire practice as taking place publicly. Once again, in this school setting, the speaker presents himself in the role of informer, narrator: *Bon è che lo i narrite, che lo pòzzan trovare"* 27 29.

Similarly, in *lauda* 25, the inability to control the desire to speak seems to lead Iacopone to sing his preaching. First, he expresses the abundant desire to speak, the necessity for silence, and the failure to commit to either: *prorompe l'abundanza en voler dire, / modno non ce li trovo a pprofirire; / la veretà m'empone lo tacere, / ch'e' no 'l so far* 45-48. These examples attest to the self-awareness of the speaker as performer and his recognition of his behavior as performance. The evidence of performance implied in the introduction of this

Franciscan model, and validates his innovations as manifestation of new doctrine originating from the necessity to respond to a change of conditions.

specific *lauda* serves as a frame, which is not limited to the content of the introduction. In fact, Bauman asserts that "framing informs all of the behavior that follows and constitutes that behavior as performance," even if the remaining content does not reflect additional evidence of performance. However, in this *lauda*, the framing effect is manifest also at the end of the *lauda*, where a voice from the listeners addresses the speaker, in quality of a teacher or preacher, "*Lo vostro detto, frate, sì nne place /* 25 105. The *lauda* closes with an affirmation of the duty of speaking insofar as it leads to salvation: *però che vostro dicere è verace; / de sequir nui tal via multo n'aiace, / che nne salvimo*" 106-108. In this regard, Leonardi underscores the edifying intent, revealed in scholastic terms such as *sententia* 51 57. However subtle evidence the performer expresses in his practice, it determines the nature of his role as performer. Once the role of a performer is recognized as such, it identifies the entire composition as performance.

2.3 Speech Acts and Performance in Iacopone's *Lauda*

The parallel of the dichotomy constative-performative language to that of locutionary-illocutionary speech acts, and the force of the latter to elicit the perlocutionary act, direct my analysis from the level of utterance to that of discourse. Returning to Austin's theory, the performativity of Iacopone's language will be manifest through its illocutionary forces, which, in turn, deliver information on how to perform a verbal expression in case of enactment. Bauman describes performance as "a unifying thread tying together the marked, segregated aesthetic genres and other spheres of verbal behavior into a general unified conception of verbal art as a way of speaking" (Bauman, "Verbal" 291).

In this section, in order to assess the potentiality of staging, I apply the notions of speech act to verify any verbal devices that may render the "way of speaking" communicative and artistic. The following three *laude* represent different models, each with a particular way of speaking. L*auda* 6 exhibits a single perspective;[29] *lauda* 2 a conversational interaction between two people;[30] and *lauda* 7 a life-like situational setting,[31] among personifications of abstract entities.

In *lauda* 6, *Or se parerà chi averà fidanza*, the single perspective of the theme is characteristically narrative, which would immediately countermand its potential

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[29] *Lauda* 6 is transcribed in its entirety in Appendices (198-199)

[30] *Lauda* 2 is transcribed in its entirety in Appendices (196-197)

[31] *Lauda* 7 is transcribed in its entirety in Appendices (200-202)

performativity. On the contrary, this *lauda* illustrates how Iacopone devised a variety of strategies through a single viewpoint in absence of characters, dialogue, gestures, or implication of any of that by means of illocutionary forces. The *lauda* relays the speaker's perspective, in two different instances, always expressed in the present tense, correlating each action to the moment of its enunciation. In the initial phase, he describes what he sees while witnessing an event in progress. In the second phase, he reports his observations, as he attests to the outcome of the earlier happenings. Rather than narrative, the style is descriptive; *la luna è scura e 'l sole è ottenebrato* 4. The speaker communicates*,* not that the stars have fallen, or that they are falling, but that he sees the stars fall. His enunciation is concurrent to the happening of what he describes. He provides visual details that attest to a motion in progress: *le stelle de lo cel **veio** cadere* 5. The same pattern is repeated with *l'antiquo serpente **pare** scapolato 6.* Again, the narration does not report that the people have followed, or are following *l'antiquo serpente*, but most precisely that the narrator *is seeing* the motion of the people as it takes place, *tutto lo mondo **veio** lui seguire* 7. The narrator's detailed pictorial testimony depicts the progression of a colossal experience of the darkness of the moon and sun, of stars falling, of the motion of masses of people.

A narrative model may begin with a descriptive introduction to provide the backdrop for the subsequent narrated events. However, in the remaining stanzas, the same events that have been initially witnessed in progress are now reported as having been realized. Here as well the realization of events is communicated in relation to the time of enunciation, starting with a description of the stars that have already fallen: *le stelle che del celo **so' cadute;*** 25. At this point, the speaker does not report the happening but communicates what he *is seeing*, the outcome: *tutto lo mondo **veio** conquassato* 32, *tutta la gente **veio** ch'è signata* 39. Initially, the

listener is captured and almost physically brought into the midst of the overpowering experience, and is later transported in the midst of debris and vast destruction.

In stressing the distinction between witnessing the beginning of events in progress and, later, their realization, Iacopone does not resort to temporal references such as: *now*, *later*, and *then*; the lapse of time is communicated through the progression of the action and the narrator's simultaneous testimony of its realization. The performativity of this *lauda* is based on that temporal manifestation, which in any case is different from a temporal axis, of a sequence of events that represent a situation through the action of characters. Not only that the spatial deixis depicts colossal scenery, unlikely to be enacted in a performance; the speech act is only expository, lacks of any force that may provide information of potential situational staging. However expository or static the style of this *lauda* is, it illustrates Iacopone's attention to the impact of the linguistic performance in communicating the moral of his preaching.

Lauda 2, *Fugio la croce, cà mme devora,* is a contrast between a friar who endures the ardor of the Cross and another who delights in it, representing contradictory phases of the mystical experience. The use of the direct discourse, in a conversational setting without any narrative overriding, is inherently performative. In addition, the presence of the characters *you* and *I*, reflects "the most usual network of performative-deictic orientations", as Serpieri and Elam explain, stressing that a discursive setting "constitutes the basic situation in the theatre; the true staging of language" (169). *Frate,* used as a vocative by the two characters to address each other, is a performative indication of a shift of turns of speech, an artifice that Iacopone commonly utilizes to compensate for the lack of character's identity by proper names. The verbs uttered by the speakers establish the actual temporal axis of events, which is expressed

in a series of verbs in the present tense: *trovo* 5, *fa consumare* 6, *vo* 8, *so'* 10. The few

instances of the past tense do not delve into a separate narration of previous actions; they

rather relate the consequential conditions to their originating causes, as in *venuto m'è 'l colpo,*

lo cor m'à partito 12. They describe the former status only in comparison with the current

one, to emphasize a drastic change: *eo era ceco, e or veio luce* 23.

The contrast is endowed with additional emphasis through the two opposite

perspectives: the first mystic sees the Cross as a flower: *eo sì trovo la croce florita* 15; while

the other finds it full of arrows: *et eo la trovo plena de saiette* 19. When the first mystic opens

a stanza with the delights of the illumination given to him by the light of the Cross: *"eo era*

ceco, et or veio luce; 23, the second responds, at the beginning of the subsequent stanza, with

how he lost his sight because of the Cross: *"e me la luce   sì mm'à cecato* 27. The blessed one

expresses how he is guided by means of the Cross, *ella m'è guida, che gaio m'aduce* 25, and

the other complains, of how the Cross is perplexing and dazzling to him*: che me fa gire co'*

abacinnato 29.

This syntactic parallelism, expressed in opposing meaning, is not always formed by an

elementary morphological rhyme between words of the same grammatical case. The rhyme is

not even necessarily the same, as the opposite meanings are expressed in different stanzas, in

different rhyme schemes. This pattern is consistent in a subsequent number of claims, taken

one by one across the stanzas. For instance, *eo pòzzo parlare, che stato so' muto* 31; is

contrasted by: *e me fatt'à muto che fui parlatore* 35; the resurrection from death, coming to

life, metaphor: *eo era morto et or aio vita,* 39, is opposed by *eo non so' morto, ma faccio 'l*

tratto, 43. The syntactic parallelism is achieved at the level of the stanzas' structure, wherein

corresponding opposites are located in the same position in their respective stanzas. They

share common assonances, consonances, and semantic rather than morphological derivations. For instance, the vowel *e*, the consonance <u>ce</u>, between the verses: *eo era <u>ce</u>co, et or veio lu<u>ce</u>* 23, and *e m<u>e</u> la lu<u>ce</u>   sì mm'à <u>ce</u>cato* 27 is an easily traced pattern among many other pairs of antithetical verses. In later stanzas, the contradictions are placed adjacent to one another in the same verse, as if accelerating the pace of the antitheses: *tu stai al caldo,   ma eo sto nel foco,* 51; *a tte è deletto, ma eo tutto coco;* 52; *frate, tu parli ch'eo non t'entenno* 55. In other cases, a parallel of contrasting verses expressing internal semantic antitheses result in antithesis of antithesis, or, as Leonardi defines them, "a chiasmo" (216), as in *eo era ceco, et or veio luce* 23; and *e me la luces ì mm'ò cecato* 27.

Antitheses and parallelism act as illocutionary forces, as they reveal their own function as well as that of the other party. In this *lauda*, for instance, the response of the second speaker is constantly tailored to be the exact opposite of the first, in both concept and language. The consistent patterning results in a harmony of semantic antithesis, reinforced by parallel structures, while their illocutionary force is that of opposition. It is important to stress that the depth of characters, in this *lauda*, is limited to their religious struggle, and their identity is limited to being at one end or the other of a mystic or a belief stage. In a similar fashion, *lauda* 49, *"O peccator, chi te à ffidato, / che de me no n'ài temenza?* 1-2 depicts a dialogue between God and a sinner. *Lauda* 54 *O omo, tu è' engannato, /cà esto mondo t'a cecato* 1-2 is also a contrast with a sinner. However, similar to the situation in *lauda* 2, they fully rely on the speech act force of the imperative, the exchange of turns of speech, the antitheses of accusation and defense, exhortation, and requests of forgiveness. Applying the speech act theory to *lauda* 49, and many others of the same style, yields a similar conclusion to that of *lauda* 2.

The presentational mode of direct speech, in a composition entirely conversational,

lacks essential dynamics and verbal situational deixis, which are necessary to integrate the

verbal communication into a complete performance text. The element of actuality of the event,

the *now* dimension of the conversation, is emphasized through the present verb tense.

However, the situation is not contextualized in any spatial dimension; the context is strictly

semantic, which naturally does not reflect basic semiotics of performance such as the temporal

and spatial axes, nor does it provide sufficient information for potential enactment. At the

same time, the absence of the poet's voice, or a fictional narrator, eliminates the prospect of

providing such indices beyond the dialogue. In other *laude,* rather than an entire absence of

narrative, the poet supplements additional references in what John Searle defines as the

"dramatic present", being one among eight essential characters of performance.[32] The

importance of this tense, usually in the narrator's voice, is that it provides information on acts

or enunciations that might otherwise lack the illocutionary force required for enactment, an

artifice that Iacopone makes use of, in many *laude*, in different functions.[33] The lack of such

strategies withholds possible information on voice intonation, face expressions, gestures, and

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[32] Searle accounts for certain properties that characterize the performative utterances, as follows: "(1) Performative utterances are performances of the act named by the main verb in the sentence; (2) Performative utterances are self-guaranteeing in the sense that the speaker cannot be lying, insincere, or mistaken about the type of act being performed; (3) Performative utterances achieve features (1) and (2) in virtue of the literal meaning of the sentence uttered; (4) They characteristically take "hereby" as in "I hereby promise that I will come and see you"; (5) The verbs in question are not ambiguous between a performative and a non-performative sense, even though the verbs have both performative and non-performative literal occurrences; (6) Performative utterances are not indirect speech acts, in the sense in which an utterance of "Can you pass the salt?" can be an indirect speech act of requesting the hearer to pass the salt; (7) Performative utterances in virtue of their literal meaning are statements with truth values; (8) Performative sentences typically use an unusual tense in English, the so called "dramatic present" (539-540).

[33] For instance, the dramatic present may correlate the direct speech to its speaker: *emprima sì parla l'Audito*: 19 5; *lo Viso dice:* 9 13; *lo nimico sì me dice* 56 5; *la veretà responne* 34 15; *responne la rasne* 34 15; *lo diavolo ce parla* 34 27. In other cases, in addition to clarifying who the speaker is the dramatic present tense may contribute to the narration: *lo gusto trâ for so libello,* 19 21; and *or odirite bataglia che mme fa 'l falso nimico;* 56 1.

scenic changes; it is a counter-evidence of "the double articulation" of the *lauda*'s text. In their semiotic approach of analysis of the dramatic text, Serpieri and Elam articulate its multidimensionality, through the competence of making "a coherent contribution to both the textual and the theatrical aspects of research into drama" (164), It is necessary to inscribe such "deictic characters" in the text to inform its potentiality for staging. Based on this theoretical incongruity, the performative features analyzed in *lauda* 2, *lauda* 49, and similar models lack the necessary evidence of dynamics and the potentiality of dramatization.

Lauda 7, *Audite una 'ntenzone,* is also a contrast between the personifications of body and soul. The two characters, named *Anema* and *Corpo* in their association with their respective abstract entities, are engaged in a direct speech interaction, animated by strategic human reasoning, a multiplicity of antitheses, and several performative strategies. The poet's voice is heard at the very beginning, briefly explaining the topic, in the ripresa: *Audite una 'ntenzone, ch'è 'nfra l'anema e 'l corpo; / batalia dura troppo fine a lo consumare!* 1-2. He also introduces the characters and begins their conversation: *L'anema dice al corpo…* 3, and *Corpo*: *Lo corpo dice…* 7. The introduction of the characters by means of the dramatic present tense of the verb is an index of performativity. The *lauda* is characterized by frequent exchanges of turns of speaking that intensifies the life-like situational setting and reflects the emotional heat of a natural interaction of an in-progress conversation.

Anema starts by suggesting, in an imperative form, "*Facciamo penetenza* 3, with the purpose of enticing *Corpo* to practice penitence, for the hope of salvation. *Corpo*'s response is superficial; rather than arguing penitence as a concept or as a practice, he opposes talking about *penetenza*: *d'esto che t'odo dire* 7, *fugi cotal pensieri mai non me ne parlare* 10. The ironic force of *Corpo*'s speech act conveys information on intonation and gestures, functional

for a potential enactment. The semantic irony is further stressed linguistically by the use of

the same verb *fugire*, in *fugi cotal penseri* 10, used previously by *Anema*: *ché pozzamo fugire*

quella grave sentenza 4. *Anema*'s second attempt at persuasion reflects a different

illocutionary force. She begins with derogative invective: *Sozzo, manlvascio corpo, lussurioso*

e 'ngordo 11 followed by deprecating *Corpo* for the consequential loss of her own salvation:

onne mea salute sempre te trovo sordo 12. *Corpo*'s wrongdoing is worthy of *Anema*'s

punishment, which she threatens: "*sostene lo fragello   d'esto nodoso cordo / emprend'esto*

descordo,[34] *cà 'n t'è ci òpo a danzare!*" 13-14. *Corpo* cries for help: *succurrite, vicine, cà*

ll'anema m'à morto 15, using the second person plural conjugation of the verb, *succurrite,*

and a plural adjective used as a vocative, *vicine,* addressed to those who could save him. These

are the only allusions to the existence of other characters, which add a context to the situation,

which has been thus far reduced to the conversation between the two personifications. In

addition, *vicine* as a plural feminine may refer to other *aneme* to whom *corpo* complains.

Giorgio Petrocchi stresses Iacopone's aim of utlizing the dilaogical structure, as being

"lo scopo di una stregua di contrasto popolare". In this *lauda*, Iacopone's contrast assumes

"tutti gli elementi espressivi, […] eccitando la fantasia religiosa dell'uditorio con un repertorio

[…] di presa immediata" (564). The constant parallelism between the semantic level and the

verbally embedded illocutionary forces denotes major evidences of performativity in the

verbs: *espògliate* 27; *còprite* 37; *adusate* 37; *guardate* 39; *surge*, *lèvate* 43; *leva su* 44;

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[34] The term derives from the Provençal: *descortz,* Mancini explains. He defines it as a "forma metrica di ascendenza francese o provenzale; si distingueva dalla canzone, oltre che per la indivisibilità delle strofe, per la discrodanza metrica e melodiche delle medesime; qui è da intendere come ritmo determinante una danza irregolare" (Glorssario). It seems that the Provençal reference implying dancing and rhythm was easier to understand.

scionnécchiate 44; and *lege, emponote* 45, emphasizing the recurrent consistent illocutionary forces of commands.

In addition, instances of imperative verbs in combination with pronouns of place, *ci* or *ne*, in enclitic positions; such as: *ecco lo letto, pòsate, jac'enn graticcio* 35; and again, *lo capezzale, aguardace ch'è un poco de pagliaccio* 36 relate the events to the place of action. Such deictic demonstratives articulate the spatial image of the interaction and express the proximity of the surrounding objects to the speakers, such as: *d'esto nodoso cordo* 13; *veste esto celizzo* 27; *questo nobel pannizo* 29; *esta vesta penosa* 31; *esto graticcio* 35; *questo te sia deliccio* 38; *d'esta penna* 39; *questa medecina* 51; *quest'è lo medecare* 54; *en questo loco lassare* 90. Also deictic is the use of *ecco*; such as in: *ecco lo letto* 35; or *ecco pranzo ornato* 55, where one of the characters points objects to the other character, denoting that both of the two characters as well as those objects are within the spatial axis. This *lauda* is an ideal illustration of the role of the deictic characters in linking the speakers to each other and to the spatial axis of the event.

Lauda 31, *O corpo enfracedato*, deals with the same theme, the conflict between body and soul. Leonardi attests to its importance and its association with the literature of asceticism, linking it to "i temi del dies irae, as reflected in l'Antecristo franco-veneto, [...] il poemetto veneto del Giudizio universale" (Leonardi *Laude* 62-63). Similar to *lauda* 7, also *lauda* 31 reflects frequent use of imperative forms: *lèvati* 3, *stàvime* 9, *famme* 17, *levat'emmaledetto* 53 that reinforces the speech act and generates reaction from the interlocutor. However, it lacks any deictic characters that may inform the spatial axis. Similarly, *lauda* 42, *Figli, neputi, frate, rennete*, and *lauda* 61, *Quando t'alegri, omo d'altura,* depict lively debates based on common motif in ascetic literature, but they definitely lack the livelihood and life-like situation that

stamps *lauda* 7. They also lack the information of potential enactment, which are communicated by means of deictic characters and a variety of accentuated illocutionary forces, in *lauda* 7.

Independently from any semantic purpose, syntactical measure, or poetic device, the force is an additional verbal function that provides evidence of how a speech act must be staged, if enacted. The phatic mode of expression, in general lends itself to mimicry by integrating all the non-verbal communicative tools, beyond the utterance, such as intonation, body gesture, movement, and proximity of the actors in a given spatial axis. It also endows the *lauda* with additional presentational features, all of which are conveyed through the illocutionary forces. These information are essential "to construct a large part of the stage-action […], from the speeches of the dramatic figures, insofar as the speech implies an action carried out by either the speaker himself or one of the other figures" (Pfister 16) even in the absence of a performance text.

It is important to point out that deixis and the illocutionary forces within the speech acts are essential to this study as they testify to the discursive quality and to the aptness of the verbal expression to be enacted. However, Austin's performative verbs, conjugated in the present tense, the first person singular form; as in, *questo **prometto** almeno: no 'n te porrà' mucciare".* 62; *lo vino, **prego**, rènnilme per la tua cortesia!* 72, *"**prego** che no m'occidi, nulla cos'ademanno;* 79, *en verità **prometto**te de non gir mormoranno* 80, and many other examples[35] from other *laude,* play a different role. The performative dimension that these

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[35] Just to cite some instances of verb *prego*: in *lauda* 16, Prego*vo che me n'adiutite*, 67; *lauda* 49, prego*te che si' paziente!* 10, prego*te, Deo, meo patrone*, 73; *lauda* 63, *O Signor,* prego*te bene* 23, Prego *te, [o] Deo sovrano* 83,

verbs reflect might seem strictly philosophical in reference, insofar as they represent the word

and the act at the same time. However, the semantic value of these very actions: promising,

begging, or confessing, reported in their present indicative first person subject assumes the

presence of the party to be promised, begged, or to whom someone confesses. This category of

performatives presupposes the presence of an interlocutor. Naturally, such assumption is

countermanded as soon as these same verbs are conjugated with any other subject at the

present, or any other tense or verb mood. In those occurrences, they would simply report

action carried out by other parties or actions that took place in the past or are yet to happen in

the future. Conversely, the aforementioned performative verbs will only be uttered for the

purpose of discursive communication, and that is their meeting point between their

philosophical and discursive faculties.

The analyses of *laude* 2 and 7, and of those similar to them, reveal various

performative strategies, used in diverse combinations and to different extents. On the one

hand, in *lauda* 2, the use of the personal pronouns reflects a much higher rate of the first

person singular in subject and object functions —41 in total, in comparison to five instances of

the second person singular pronoun in those same categories. This marked dominance of the

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and prego*te, Deo beato* 103; *lauda* 69, prego*te che m'occide d'Amore!* 3; *lauda* 70, "Prego *che mm'entennate* 32; *lauda* 77 Prego*vo tutti che vo sia en placere* 15; and, finally, *lauda* 86, *Amor,* prego, *me dona*, 353. Similarly, some of the many instances of the verb *prometto*, in *lauda* 3 alone, are "*Meser, et eo 'l* prometto *d'oservare* 299, *e fede t'e[m]*prometto *confessare* 301, "*Meser, et eo* prometto *de ciò farte* 343, "*Meser, et eo* prometto *de star forte* 357. Equally perforamtive are the imperative verbs, as *ensegnateme* 1, *oprétemenne la porta* 15 and 45, *decetelo* 17, *spògliaten e ièttala via* 32, *rrespundime* 47, and *sacci* 50. Additionally, as illustrated in this study, many *laude*[35] reflect consistent abundance of adverbs of time and place, as well as the demonstratives.

first person pronoun, such as: *eo sì fugio* 11; *cà eo so' firito* 11; *eo era* 23; *eo pozzo* 31, followed closely by the object pronouns: *m'à partito,* 12; *m'avvenne,* 24; *m'è guida … m'aduce* 25; *m'è apparuto* 32 is a self-referential performative strategy, alternatively expressed by each speaker. In a consistent pattern, the first friar expresses his experience of any of the mystic experiences; and the second friar underscores his opposite status regarding the specific concept in question. Their speech acts are mostly declarations, limited to imparting the speaker's message. They lack any forces that would normally prompt an action involving additional characters. It is an exchange of views, which does not follow a sequential sense of action in a plot—in fact, any rearrangement in order or the omission of any of the debated subtopics will not affect the meaning of the *lauda*. Most verbs denote abstract actions: *non pozzo portare* 3; *so contemplare* 18, *so' en tormentare* 26, *non poterme mai liberare* 46, *sto nel foco* 51. The dialogue between the two mystics exhibits performative conceptual and static strategies.

In *lauda* 7, on the other hand, the pronouns relate the characters to each other, where typically one of them is the subject of the verb while the other one is referred to by an object pronoun. The lively interaction between the two characters represents a prominent feature in this *lauda*, as is illustrated in a multiplicity of verbs such as: *te trovo sordo* 12; *se da li sensi tollime* 23; *torròte la letizia* 25; *donote* 29; *rompomece el costato* 41 *dòtte una disciplina* 52; *lo pensier m'assuttiglia* 65; *de poterli parlare* 66; *che non m'occidi* 79. Other occurrences link a character to external elements: *l'acqua nòcete* 75, *lo vino nòceme* 76. *Anema*'s attempts at achieving her purpose take on a variety of forces. She exceeds the persistence to convince *Corpo* to believe in something, and aims at persuading him to act in a certain manner. In doing so, as illustrated, her illocutionary forces urge, exhort, prompt, threaten; in other words elicit

perlocutionary forces. The consistency of the illocutionary forces in stimulating the actions and accentuating the fluidity of interaction between the characters supplies information on the emotions and gestures of the characters beyond the verbal enunciation. It creates a discourse in *situ*, and it elevates speaking to action. This specific dramatization seems to be purposefully intensified to render a human-like situation for the audience to facilitate the understanding of the abstract notions through the human personification.

The abundance and intensity of the speech act forces conferred the *laudario*'s textual version with sufficient details to enact a life-like situation, by speakers behaving like characters. However, the characters do not commit to the canons of dramatic personae, the plot and the theatrical axes are not implied in any manner. The examples investigated emphasize that the drama-like dimension perceived through the illocutionary forces are not exclusive to the genre of drama, nor do they conform to traditional dramatic criteria.

Reading Iacopone's *lauda* as a speech act, a verbal form of behavior rather than a mere verbal expression, is a key in understanding its unique state of affairs. Unlike an expression that may describe or report an action from a detached perspective, behavior is an action. The concept of behavior or process, versus expression, or verbal product, draws attention to the difference between the *laudare* practices at Iacopone's time, as behavior, a response to the concurrent needs versus what the traditional *lauda* was, up to that time.

Figuratively, applying Austin's theory and using correspondent terminology, Iacopone's *lauda* in itself may be perceived as a speech act with the illocutionary force of evangelization. Through the same perspective, its perlocutionary effect solicits the audience to practice penitence and intensify devotion. It seems logical to perceive the unexpected

transformation in Iacopone's *lauda* as a sudden inception of a new expression, representing contemporaneous liminal events, emerging from altered conditions, and verbalizing different themes in a *familiar structure*.

However, the transitory quality of Iacopone's *lauda* seems to surpass the basic sense that a transition may reflect. Even liminality with its indistinctness and transgression, would manifest a linear relation that locates what is liminal between two opposite phases of evolution in a certain field. The ambiguity in the *laudario*'s case expands across different traditions of human activity, the *lauda* that originally correlates to liturgy, the ballad as a poetic form, in addition to the performative delivery.

Two authorities in the field of ethnography of performance assert that in social performance, "novelty emerges from unprecedented combinations of familiar elements" (Turner, *The Anthropology* 27), and, in the same way, "the emergent quality of performance resides in the interplay between communicative resources, individual competence, and the goals of the participants, within the context of particular situation" (Bauman, "Verbal" 302). Their theoretical principle, although expressed differently, is applicable to the Franciscans' approach in general. Understanding the genre of Iacopone's *laudario* seems to begin by recognizing the variety of performative features as communicative resources. Iacopone's poetic skills reflected in the ballad form as the individual competence, and the overt evangelization end as the goal of the participants. Reading Iacopone's *lauda* through this viewpoint, as an emerging creation of an unprecedented combination of familiar elements, is a crucial notion in the attempt of understanding its genre.

The *laudare* practice, the poetic ballad form, and the natural human predisposition to performance are familiar elements that have been put together in Iacopone's *lauda* in an unprecedented combination. What results as an outcome, the selection of a particular combination from the broad familiar possibilities, follows a cultural "process of assimilation", it negotiates the "changes of genre in which features of one genre are embedded within a token of another" (Bauman and Briggs 64). Whereas the features of the main content, the preaching or the mystic experience to be communicated, are the familiar desired aspiration, the borrowed genre is optional and acts solely as a frame. Bauman explains: "the association of performance with particular genres is a significant aspect of the patterning of performance within communities" ("Verbal" 298), a concept that immediately draws the attention to the predilection of the ballad form.

As discussed in the introduction, the main aspects that made of the ballad a favorable form seem to be those related to rhythm and structure. The musicality of rhythm in the *laudario* facilitated the memorization of its content. Not coincidentally, the ballad's cadence is in natural accordance with the ritual act of dancing and the rhythmic motion paired with the verbal metric sounds. In addition, in this particular case, the introduction of preaching through singing and dancing provides the people with the pleasure of practicing liturgy in popular artistic verbal structures. This process is defined as "the aesthetic enjoyment," or "the enhancement of experience" (Bauman, "Verbal" 301-2), which naturally intensifies the audience's experience and, naturally, the efficiency of the whole ritual.

Iacopone's *lauda* therefore is an emergent creation. It originates from an unprecedented combination of familiar elements, in which the ritual of *laudare* is molded into a popular performative poetic structure. As per Bauman's theory it is the use of the frame of

"what is conventionally a performance genre into another mode of communication" that renders the new "performed genre," the *laudare* practice, "in another frame," the ballad form as a resource of communication (301-2). The genre ambiguity and indeterminacy[36] of Iacopone's *lauda* are manifest through its sudden breaking off from the *lauda*'s tradition up to his time.

The affinity between the Flagellanti's practice and Iacopone's *lauda* consists in their indeterminacy and differentiation of what precedes and follows them. This common component points to their being a reaction to their contemporary events. As illustrated in the introduction for what concerns the Flagellant's practice, also Iacopone's *lauda* seems to be an emergent response to temporary conditions, traceable through the Franciscans' preaching ideology.

The Franciscan zeal and the movement that took to the *piazza* to intensify devotion was indeed a momentary reaction to their rising needs. Petrocchi verifies that by the XIV century the Franciscans abandon "le vie e le piazze dove l'evocazione della povertà e della carità ha fatto legioni di proseliti" and that they enter "nelle celle dei conventi a discettare di morale, a raccontare episodi e momenti della gloriosa vita dell'Ordine, a volgarizzare i tesori della spiritualità duecentesca." Petrocchi asserts that the poverty concept becomes "un tema di teologia morale, un'occasione trattatistica, un motivo di riflessione e molto meno d'azione" (514). These sudden changes underscore the abandonment of the Franciscan model, and the

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[36] Turner explains that "indeterminacy may be produced and ambiguities within the relatively determinate elements. […] determining and fixing are indeed processes, not permanent states or givens. […] indeterminacy should not be regarded as […] negation, emptiness, privation. Rather it is potentiality, the possibility of becoming. […] indeterminacy is always present in the background of any analysis of ritual" (*From* 77).

originality of their preaching "che è esperienza di vita piuttosto che specializzazione dottrinale

e retorica" (Delcorno, *Quasi* 167). Some of the innovations of Iacopone's *lauda* will surface

again in 1400s in the "laudario Perugino," in which the *laude* will be "tutte teatralizzate… di

carattere paraliturgico e di collaborazione popolare," utilizing the ballad form, but in

alternation with the sestina (Baldelli, "La Lauda" 363). However, they return to the older pre-

Iacopone traditions, insofar that

> il laudario viene totalmente incardinato sul calendario liturgico: dall'Avvento
> alla Natività, all'Epifania; nella parte centrale ad ogni giorno della Quaresima
> corrisponde la lauda che traduce liricamente o teatralmente l'episodio del
> Vangelo del giorno... e poi ancora la Pentecoste, l'Ascensione, l'Assunzione,
> e le feste dei Santi del calendario al loro luogo. (Baldelli "La Lauda" 364)

The differentiation of Iacopone's *lauda* from what precedes and what follows it

attests to its liminal dimension. Worthy of notice is how the means of delivery as well as the

structure of expression accord with the ideology of the order in relation to a certain

phenomenon. The action that took off to the street to create animated expression for the

people, returns to the ceremonial approach of theology, in the closure of convents, and

detaches from the people, addressing the novices. In this regard, Petrocchi attests to

> il transito da una forma d'educazione religiosa aperta, immediata riguardo
> all'oggetto della carità, in mezzo al popolo cristiano e in presa diretta con le
> esigenze e gli affanni dei fedeli, ad un'altra e tanto meno efficace forma
> d'espressione morale, fatta sui trattati, asciutta e fredda quando non angusta
> spiritualmente. (514)

The choice of the form and means of communication seem to be correlated to the

purpose and content of the expression transmitted. Such a drastic redirection of ideology is an

additional indication of the temporality of Iacopone's *lauda* and its role in preaching.

My assessment of the *lauda* as a performance text reveals a multiplicity of performative features within the direct use of language; it does not however represent the double articulation of its text, neither does it consistently comply with the criteria of a performance text. The closest definition that can be given to the textual form of the *laude,* thus far examined*,* is that of a written version that has been preserved of performances that may or may not have taken place, *a text of performance*.

3   Iacopone's *Lauda* as Mise-en-scène

Does Iacopone's *lauda* bear what constitutes a live presentation? Does it reflect evidence of having been composed for a *mise-en-scène*? In this chapter, I examine Iacopone's *lauda* as a live interaction according to Paul Zumthor's notions of performance, regardless of any textual criteria.

Zumthor defines performance as "the complex action by which a poetic message is simultaneously transmitted and perceived in the *here* and *now*" (*Oral* 22). In this process, he enumerates a series of five distinct operations as stages of the existence of a performance: "production, transmission, reception, storage, and repetition" (*Oral* 22). His assertion that "performance embraces transmission and reception" specifies that in an oral poetic communication "transmission and reception, at least, are carried by voice and hearing" (*Oral* 23). Zumthor's theory refers to two main poles of performance: orality and audience as essential components of performance. In Zumthor's setting, the "*here* and *now*" entails the active direct contact between the performer and the listener in one place at the same time. As for the terms "storage" and "repetition," they refer to the audience's need to preserve the knowledge acquired orally through performance and the methods operated to store such information. Storage and repetition are crucial to orality, which, unlike writing, relies fully on memory.

Thus, my analysis will focus on the following main components of performance: the oral communication, the presence of the audience, and any implicit or explicit technique of mnemonic delivery, contrived to suit the oral transmitted preaching.

As intuitive as the perception of the oral medium of the *lauda* is, it resists any formal examination. Upon the twentieth century's awakening to the importance of exploring the oral heritage, scholars faced the challenge of investigating such legacy relying on the available theories of analysis, which have been reinforced since the Scholasticism in a strictly text-based approach. The immense scholarship[37] that denounces the lack of analytical perspective for oral rendering articulates the pressing need for what Zumthor and Engelhardt define as "poetics of the voice" ("The Text" 73) that would allow dissecting the oral dimension of any verbal composition into formal "functional notions," and validate it with proper terminology applicable to the poetry delivered "by voice" (Zumthor, *Oral* 3). Walter Ong draws attention to the term 'literature,' which covers a given body of written materials and to the absence of a "comparable satisfactory term or concept to refer to purely oral heritage" (11). Worthy of notice are terms such as "popular poetry" (Zumthor and Engelhardt, "The Text" 73), "oral literature," (Ong 11) "oral poetry" (Zumthor *Oral* — title), or "oral culture" (Stock, *Implications* 15, Goody 12) that were coined in an attempt to refer to verbal expressions of artistic popular phenomena that are mainly vocal, and cannot be otherwise categorized by genre theory. Ong suggests referring to these works as "voicings" to denote "purely oral art forms." (14) How then can these voicings be identified in Iacopone's *lauda* to articulate the dimension of its oral delivery and assess its potential performativity?

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[37] Walter Ong also draws attention to the impact of such a perception insofar as it leads to evaluating an oral verbalization as an unskillful text and therefore beneath any "serious scholarly attention," due to the established "relationship of study itself to writing" (8-10). The impact is even greater when the oral medieval vernacular heritage is assessed according to the same criteria applied to the Latin literature. Furthermore, a textual analysis targets the text as a final product, dismissing the conscious rendering of the composition as such for specific purposes. It also neglects the non-textual aspects of the oral expression such as gestures, indexicality, vocal intonations and any para-linguistic aspects whose contribution to the meaning is just as crucial to interpretation as the spoken word is.

The orally-based thought and its expression are characterized in Ong's theory for being (i) additive rather than subordinate; (ii) aggregative rather than analytic; (iii) redundant or 'copious'; (iv) conservative or traditionalist; (v) close to the human life world; (vi) agonistically toned; (vii) empathetic and participatory rather than objectively distanced; (viii) homeostatic; and, (ix) situational rather than abstract See Ong (*Orality* 37-57). Ong's analysis of orality, probably the earliest theoretical approach on the topic, paved the way for a strict understanding of orality. His orality is solely that of societies "untouched by writing in any form" (9). Contrarily, my study is concerned with the orality of Iacopone's *lauda*, as a medium of delivery, not orality versus literacy; rather, orality as a channel of communication alternative to writing.

Due to the concurrent peak of Latin poetry and learning in the thirteenth century, it may seem incongruous to examine Iacopone's *lauda* according to Ong's standards of orality.[38] However, I will illustrate that the simplified style and the oral mode of delivery in Iacopone's *lauda* reveal that even when people are conscious of the presence of writing, but unable of utilizing it, they still have an oral frame of mind. In spite of the awareness of Latin and its advanced literacy, the common person, not knowing Latin, was unable to derive benefit from

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[38] Ong addresses the issue on a broader level, asserting that the lack of an expression similar to oral literature "reveals our inability to represent to our own minds a heritage of verbally organized materials except as some variant of writing, even when they have nothing to do with writing at all." (*Orality* 11) It seems that, in addition to the challenge of articulating a reference to the oral heritage, this lack of ability reveals the impact of writing on the cognitive aptitude of the literate mind. That in my opinion mirrors the inability of the unlearned to think beyond the oral frame. The oral versus the written then is not only reflected in the transmission of knowledge in general, but it also conditions the cognitive ability to structure and process information for a full perception. As much as the modern man cannot perceive the oral heritage, despite his awareness of its existence, neither can the medieval man in the opposite direction.

writing and from all that literacy offers to learning and thought in general. [39] My intent is to

prove that orality in Iacopone's *lauda* may very well be identified within such characteristics.

Østrem and Petersen's extensive study on the medieval *lauda* offers an additional

confirmation of the parallel between the oral manifestations in Iacopone's *laudario* and Ong's

criteria. They define the *lauda*'s commonplaces, as tradition, ritual, teaching, morals, and

simplicity (see Østrem and Petersen 45-78), all of which are fundamental notions in

Iacopone's *lauda.* Of Østrem and Petersen's attributes of the medieval *lauda*, only tradition is

not observed in Iacopone's *lauda*, a fact that stays at the heart of this study: its distinction

from the mainstream. My purpose of discussing Ong's theory is to avail from his categories,

which I can verify in Iacopone's *lauda* as evidence of orality. I intend to illustrate the

performative strategies reflected in the oral delivery to reveal the central role that

performativity played in the oral preaching.

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[39] It is of course true that, as Jack Goody explains, "intellectual revolutions follow the introduction of revolutions in the channels of communications." (15) However, in our present time, as we experience the change, or better the availability, of more modern modes of communication. Yet, we realize that a new, more, developed mode does not necessarily, immediately, replace the existing one. Very often, the new and the old coexist and may continue to be used by different people, for different purpose.

3.1   Iacopone's Performative Orality: Apostrophes and Personifications

As crucial evidence in the scholarship attributing drama to Iacopone's work, the dialogue is indeed the most common structural setting. The mere participation of more than one speaker in a life-like interaction sanctions the oral dimension of the communication. Many of the oral strategies utilized in such settings are performative. While the performative strategies in each of these *laude* vary, most of them share a distinct vocal agonistic tone, one of the most common religious motifs of medieval literature.

Iacopone's agonistic debates, based on "parallelismo antitetico" are assimilated to the medieval *ars praedicandi,* defined by Augustine as "il procedimento più confacente allo stile sublime dell'oratoria sacra […] dei Salmi, e di tutta la predicazione Cristiana" (Delcorno, "Contrasti" 67). Iacopone's contrasts are not limited to the typical medieval debates between body and soul, divine and human, dead and living. In addition to those, he composed contrasts of simple situations that matter to his audience, some of which are depictions of interactions between two ordinary persons; others represent divine figures in historical religious events.

Not only Iacopone's, but the Franciscans' end of "superare i modi e le forme precedenti" promoted a form of social integration, a new rapport with the people (Manselli, "Il francescanesimo" 122-123) that addressed their needs as much as it committed to a systematic emulation of familiar religious practices: the masses, "customs, songs, and fables" (Fleming 16). Unlike St. Francis for whom preaching was "dare l'esempio di un modello di vita diverso da quello mondano" (Delcorno, "*La predicazione* 9), Iacopone addressed earthly issues. As will be illustrated, many of his *laude* deal with penitence, love, poverty, vice, virtue. The

artifice of personification of these abstract notions entailed granting them human voices and involving them in lively human-like debates.

The centrality of the addressee of the *laudario* is pronounced in conceptual, linguistic, and delivery adaptations to render the *lauda* a popular instrument of Franciscan preaching. For instance, Iacopone's agonistic patterns reflect consistent utilization of the apostrophe as a device of communication, which may integrate listeners in the process of preaching. At times, an "I" in the speaker's voice addresses an interlocutor "you" to create a life-like situational interaction. Such an addressee may be imaginary, real, present, absent, individual, or collective. While many of the *laude* open with the characterized vocative 'o,' they vary significantly in relation to the specified interlocutor in each case.

In this section, I am categorizing Iacopone's models of orality, according to Northrop Frye's notions on the relationship between orality and drama, stressing personification and apostrophes as the most prominent performative strategies in Iacopone's *lauda*. Frye coins terms such as "epos" "to describe works in which the radical of presentation is oral address;" and "fiction," as "the genre that addresses a reader through a book." He also distinguishes between simple "lyric," in which the "poet normally pretends to be talking to himself or to someone else" and "drama" as "an ensemble performance for an audience" (See Frye 247-249). His classification concludes that "drama has no controlling rhythm peculiar to itself but it is most closely related to *epos* in the earlier modes and to fiction in the later ones" (250).

Occurrences of apostrophes addressing abstracts, or implying generalized listeners are common: *O alta penetenza* 11; *O anema fedele* 38; *O amore de povertate* 39, and 41; *Omo,* 54, 73, 76. Serving exhortation's end, this kind of apostrophe is directed to an undetermined

imaginary addressee. In some cases, the apostrophe may be discerned by the use of the

imperative mode: *Audite* 7 and 57, *Ensegnateme* 15, *Guarda* 20. These *laude* qualify as lyric

in Frye's classification, since their apostrophes are metaphorical. In this category, the

innovated discursive interactions do not implicate roles of other parties to respond, nor do they

automatically assume the presence of an audience. The coordinates of the "here and now," as

fundamental evidence of performance, are not accounted for. Iacopone may have favored the

impact of apostrophe to attract the attention of his listener. As Ageno observes, Iacopone

needs to generate a creature in front of him, to whom he can address his discourse, "figure

concrete da espartare e persuadere, con cui discutere o combattere" (xv). However, the lack of

an interlocutor proper does not diminish the performative function of this kind of apostrophes

insofar as it personalizes preaching and renders it more subjective. Iacopone's dialogical *laude*

depict two distinct settings: an interaction between two parties; or a discursive event

expressed by many voices, mostly personifications, participating in a life-like dialogue. The

largest portion of Iacopone's *laude* seems to conform to the *epos* category, customarily

reflecting conversational interactions with little or no interference of a narrator.

The analysis of *lauda* 2, "*Fugio la croce,* and *lauda* 7, *Audite una 'ntenzone, ch'è 'nfra*

l'anema e 'l corpo, illustrated that, even though both of these models are entirely dialogical,

their textual analysis did not yield sufficient information for the potentiality of their staging.

The lack of a narrator does not automatically qualify such dialogues as dramatic. Pfister

specifies that "the omission of the mediating communication system and the performative

speech, are indispensable, though themselves still rather inadequate preconditions for model of

dramatic communication" (6). However, the outcome of the previous examination yields

unexpected outcome, in which between the two *laude* the dialogue among the personifications

in *lauda* 7, was more performative, owing to its illocutionary forces. In addition, the lively

interaction between *Anema* and *Corpo* establishes the antagonism between the characters in a

heated dialogue. Although the occurrences of explicit apostrophes are not many in this

specific *lauda*, they identify the speakers, and explicitly indicate the beginning and the end of

their parts. They also depict behavior dynamics where *Anema* assumes a role of authority,

while *Corpo*'s expressions are mostly defensive. The livelihood of the situation renders

possible a visualization of their conversation. However, the absence of evidence of other

characters, of a plot, of sequence of events, of spatial and temporal axes precludes the

possibility that the *lauda* was composed for live presentation.

On the contrary, the analysis of *lauda* 2 revealed a conversation between two

undetermined characters, each describing their opposite standings towards a specific

experience. The vocative, *frate*, even if not used in an imaginary faculty, is rather generic and

does not reflect identities for the speaker and an interlocutor. The apostrophe seems to serve

only as a signal of the beginning of the respective parts of each of the two speakers.

Undetermined characters represent a symbolic representation of a human interaction; the

speakers in this *lauda* are not *dramatic personae*.[40] The dialogue setting allows for live

conversations among mere voices that do not reflect any character's depth. Rather than a plot,

it portrays an isolated debate concerning one specific notion; and rather than a performance of

an event, it is usually a momentary interaction. It is important to note that in the lack of such

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[40] The undetermined fictional characters countermand any dramatic notion; insofar as they lack the sense of pre-dramatic existence (see Serpieri and Elam 176).

fundamental multidimensionality those *laude* could not have been presented in a mise-en-scène.

Finally, as much as a dialogical structure would automatically attest to a communicative interaction between at least two parties, when it is presented in mise-en-scène it does not necessarily imply the presence of more than one performer. In his analysis of the dramatic poetry, De Bartholomaeis draws attention to a particularity of the Franciscan preaching, which at times consisted "nella semplice recitazione di poesie a monologo o a dialogo, fatta dall'oratore stesso, il quale veniva così a rappresentare le parti di uno o di due personaggi" (326). Thus, even though the dialogue entails the representation of two parties, its rudimental dramatic manifestations seem to serve pedagogical ends, and to say it with Bartholomaeis, "non andarono al di là del semplice" (193). Characteristics of the profane *ballata* persist through different contents and different purposes. In the profane ballad's earlier models, the content was divided between a "solista e il coro; al primo la stanza, al secondo la ripresa" (211). De Bartholomaeis advances the profane structure as the genesis of the dialogical setting in the ballad *lauda*:

> al centro della ruota profana, era avvenuto che il Solista talora avesse preso a parlare, non in nome proprio, bensì in nome di un altro. Ed era anche avvenuto che al discorso di lui rispondesse un secondo attore. Si era determinato, in tal guisa, il dialogo drammatico. (211)

Therefore, assigning the stanzas and the ripresa to *solista* and *coro* accounts for only two parties of participants in that elementary dramatic experience, serving the purpose of preaching. The development of this process, as De Bartholomaeis reveals, consists in the Franciscan preachers availing from "il gusto dello spettacolo", already established through earlier practices of the *Disciplinati*.

Other dialogical *laude* consist in a lively participation of more than two people. With the exception of partial participations of the divine figures in some *laude*, the multiple-character dialogues are customarily figurations of personification of abstract notions. *Lauda* 1, *La Bontate se lamenta*, represents a dramatic debate between the personifications of certain faculties of the human mind: *la Bontate, l'Affetto, l'Intelletto, Bontà, Sapïenzia, Entelligenza*, where *Iustizia* is summoned to resolve the conflict. Unlike the models structured entirely in dialogical structure, this *lauda* combines the direct speech interactions with additional narrative and description expressed by the narrator's voice. The topic of the *lauda* is complex, "la primazia di ratio o voluntas nella determinazione dell'atto [...] di fruizione di Dio," Leonardi explains (*Laude* 3). While the primary struggle seems to involve mainly *Affectus* and *Ratio*, in his desire to simplify the comparison between the mystic and symbolic theologies, Iacopone multiplies the parallels of personifications, dividing the *lauda* in various sections. In doing so, he seems to avail of the persuasive livelihood of the dialogical setting, for didactic purposes.

Lauda 19, *Cinqui sensi mess'ò 'l pegno,* starts as a debate between the personifications of the human senses where each of them demonstrates its own self-deprecation. Iacopone begins by announcing the main theme as customary in the *ripresa*. Less customary, however, is the playful tone, insinuated by means of opposite allusions between *mettere il pegno*, and debating to prove *d'essere el plu breve / la loro delettanza leve / ciascheun brig'abrivïare* 2-4. The narrator's involvement is limited to announcing of the subsequent speakers, at the beginning of its respective stanzas: *emprima sì parla l'audito* 5, *lo viso dice Non curate…*13, *Lo gusto trâ for so libello* 21, *L'odorato sì demustra* 29, *Lo tatto lussurioso* 37. The language is explicitly tailored to everyday use; *aguadagnato* 6, *libello* 21, *spese granne* 33, *deletto*

putoglioso. Equally noticeable is the semantic selections, that correlate the senses' respective

terminology. *Audito* is confident of being the winner of the pledge: *lo sonar che aio odito* 7;

and *Viso* boasts *le forme e li culur' ch'è vidi, / culsi l'occhi* 15-16. The linguistic and stylistic

simplification persists for almost the first two-thirds of the *lauda*, until a distinct turning point:

> *Anema mea, tu si eterna,*
> *eterno vòl' delettamento;*
> *li sensi la lor delettanza*
> *vidi senza duramente;*
> *a dDeo fa' tu' saemento,*
> *Isso sol te po' n'emplire.*
> *loco el bem non sa finire,*
> *cà ène eterno en dilettare.*   53-60

Suddenly, the *lauda* assumes a serious didactic tone declaring the intended moral,

"l'anima creata per eternità si può soddisfare solo nei beni eterni di Dio" (Leonardi, *Laude*

42). The dramatic setting of the personifications seems to serve only as an amusing

introduction to lead to the more complex notions. Many of Iacopone's *laude* belong to this

category, and do not reflect enough evidence of drama or traces of having been presented in a

mise-en-scene. Iacopone's dialogical structures seem to form a pattern wherein the multiple

voices take consecutive turns rather than participating in a dialogical interaction proper. In

addition to the traditional poetics of drama since Aristotle, modern studies define drama as

"the imitation of action in speech, involving closed structures of time and space and a

particular set of characters" (Pfister 1). This *lauda* and many other dialogical instances meet

the criterion of life-like human interaction, while other criteria that are essential for "any

semiotic analysis of drama" (Pfister 7) are absent. Rather than one medium, drama is

characterized by its "multimodality: the collective nature of production" (Pfister 11). Thus far,

my analysis of the aforementioned *laude* suggests that they conform to the epos category.

According to Frye's categorization, therefore, it seems that none of the already investigated *laude*, and their similar ones, can be presented in *mise-en-scène*.

The personification artifice in preaching allowed a multiplicity of voices that lends itself to performance, as mentioned before in rudimentary dramatic limits. Such an innovated practice developed over time until the middle of the XIII century,

> si giunge sino alla costruzione di un palco, sul quale si mettevano in scena i vari episodi della storia evangelica, a misur che l'oratore li veniva narrando dal pergamo. A un certo punto, la predica si sospendeva e lo spettacolo incominciava; a scena compiuta, la predica riprendeva di nuovo, e poi ancora si interrompeva. Così sino alla fine. Ciascun degli episodi inscenati si chiamava 'atto', senza però che tale denominazione avesse verun nesso con la tradizione classica

This process, however, does not seem to represent the origins of the theatre. It is rather a practice of a "predica intermezzata, qua e là, da un'azione teatrale," defined precisely as "il sermone semi-drammatico" as De Bartholomaeis asserts (326-327). The definition of these forms as semi-dramatic sermons is a central distinction to my analysis. It validates Iacopone's drama-like features as preaching strategies that endowed the *lauda* with dramatic features. The assimilation to the earlier profane models and the natural human inclination to performance are manifest in Iacopone's *laude* by means of the oral medium and the voices in his dialogues. His various forms of apostrophes categorically group the *laude* in different levels of orality.

While Iacopone's oral preaching, as shown in the aforementioned examples, exhibits many of Ong's characteristics of orality, it reflects crucial differences. In Ong's society, "untouched by writing" orality is neither a choice nor an obligation; it is the norm and the only possible means of communication. That leads to two thoughts; the first is that the choice of orality as a communicative medium does not come to being only at the time of delivery. It is

rather a conscious intent that takes into consideration *a priori*, during the process of composition, how to achieve its ultimate purpose whether that is learning or entertainment. Since in Ong's orality both the poet and the audience are "untouched by writing" and at the same time unaware of any other possible mediums of delivery beyond the oral, they all share the same frame of mind and they all learn in the same style, outside any written version of knowledge.

Iacopone's orality, on the other hand, takes place in a system of duality, in which man is aware of written compositions, of what a text is, and of the difference between learning orally or through texts. In this case, the awareness is limited to Iacopone and lacks in his audience, and that seems to form the driving forces behind his performative innovations. Regardless of whether Iacopone has written profane poetry or not, he is a man of text. Due to his literacy level, he is mindful of the problems posed by teaching in oral mode an audience with an oral frame of mind. Iacopone is conscious of his audience's reliance on the oral means for perception and of their inability to access the teaching content once the oral transmission is terminated.

Consistency is an additional feature that ought to be taken into consideration when dealing with the dissimilarity between Iacopone's and Ong's models of orality. While in Ong's societies any expression of thought was oral, this analysis showed that not all the *laude* have the same characteristics of orality, and those that do, will not necessarily reflect them equally. The variety of elements of orality and the range of their artifice correspond to a variety of styles and levels of performativity in each *lauda*. My examination, thus far, reveals manifestations of lyric and epos models. It is important to note that the *laude* that conform to

the epos model reflect significant dramatic qualities, gradually resulting in a new style of

preaching, the sermon *semi drammatico*.

3.2   The Presence of Audience in Iacopone's *Lauda*

Returning to Zumthor's notions of performance, this section illustrates evidence of the

presence of the audience as fundamental aspect of performance. Roman Jacobson explains the

relationship between the poetic genre and the participation of the audience, in which

> the diversity among poetic genres implies a differently ranked participation of
> the other verbal functions along the dominant poetic function. […] lyric,
> oriented toward the first person, is intimately linked with the emotive
> function; poetry of the second person is imbued with the conative function
> and is either supplicatory or exhortative depending on whether the first
> person is subordinated to the second, or the second one to the first. (356-
> 357)

Needless of any assertion, Iacopone's *laude* belong to the latter accentuating higher

involvement of the second person as an addressee as well as participant audience.

Occurrences of the use of vocatives are countless and repetitive; 49 of the 92 *incipit* in

the *laudario* start with a vocative. Very often, the vocative, rather than a proper noun, is a

generic attribute, such as: *Frate, Amico, Omo, O frate, O peccator*, indicative of the

irrelevance of the addressee's personal identity in preaching. Iacopone does not name his

characters, and sometime such a generic vocative indicates where one's turn of speech ends

and another starts. Naming the characters or refraining from doing so is by no means a subtle

variance insofar as any specification of fictional proper nouns would exclude the audience as

interlocutor and acknowledge the specific addressees in point. In addition, naming

recognizable figures or famous entities is "a source of opacity or 'impurity,'" which will bring

to the performance "extra-textual connotations that play no small part in the audience's

decoding of the text" (Elam 77). The concept indeed holds true in Iacopone's *lauda* where the

identity of the interlocutor is only relevant when addressing known figures, either by name or

by title. In such cases, the content of the *lauda* concerns that specific interlocutor, as in *O Francesco povero* 40, *O Francesco, da Deo amato* 71, *O papa Bonifazio / eo porto tuo prefazio* 55, and *O papa Bonifazio, molt'ài iocato al mondo* 83. Similarly, the identity of the addressee is revealed, whether by means of names or other attributes, when the vocative is a Divinity, *O Vergen, O Amor, O Christo, O Regina, O signore,* as opposed to ordinary characters who are represented as they do the crowd, the public, and the participant audience.

The imperative form is a cornerstone in Austin's theory of performative language (59), and it is one of the most explicit performative parts of speech. Its illocutionary force, in the *lauda*, exhorts, warns, or invokes, such as in: *Omo, mittite a ppensare* 76, *Guarda che non cagi, amico* 20, *Signor, dame la morte* 12 and *O signor ... manname la malsanìa* 81. However, the quality of communication offered by the imperative mode is not limited to its force of command as it acts beyond the words, shedding light on the role of the audience.

Very often, the interlocutor is not a single person, but rather a crowd, and the imperative is directed to an unidentified *voi*.[41] The illocutionary force of the second person plural imperative form of the verb acknowledges the audience and assigns it a role in the event. Placing the audience as the focal interest is among the most characteristic features of the Franciscans' evangelization.

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[41] Manselli stresses among the drastic changes that St. Francis brought to preaching the focus on the people and on the collective devotion to intensify spirituality. The friars of the order followed the same principles, which later developed into the ideology of the order. The Franciscans's preaching "tendeva ad evitare il sermone impostato sic et simpliciter", and consistently favored "la tendenza ad entrare in dialogo con i fedeli, a presentarsi in stretto collegamento con loro, fino alla battuta di spirito... " (129) Naturally, the direct interaction with the people transformed preaching into a dialectical practice that gradually evolved into the transformation of their preaching and their innovative poetic-representative *laudari*.

The role of the crowd in some of the *laude* is more significant than in others. Many *laude* simply address or call for the crowd's attention at the beginning, and then proceed with the topic of the *lauda* and its own characters, such as *Audite una 'ntenzone, ch'è 'nfra l'anema* 7, *Or odirite bataglia che mme fa 'l falso Nimico* 56 and *Audite una entenzone* 57. In other occasions, the crowd is assigned a part in the event, as expressed in the *lauda*. For instance, *lauda* 25, *"Sapete vui novelle de l'Amore,* is one of the most explicit didactic structures wherein the role of the audience is developed, from passive listeners in the above mentioned examples, to participating characters in the dialogue. The *lauda* relates a situation of the "discesa di un mistico maturo fra la gente commune" (Leonardi, *Laude* 50). There may be two levels of interpretation of the role of the interlocutor in this particular *lauda*. In the literal sense, the mystic is a friar or a preacher, the crowd constitutes the people, themselves, an ordinary undefined audience. However, assuming a symbolic allusion, wherein the friar is a figuration of Christ, the people would still be themselves. The crowd explicitly beseeches the learning. First, they convey their ignorance of the Divine Love, *"De l'amore che nui ài ademannato, / multi amur' nui trovamo enn esto stato; / se tu non ne declari del tuo amato, / responder nui non te cce saperimo;"* 5-8. And, second, they request an elaboration of the teaching to affirm an awareness of their lack of knowledge, and their desire to be delighted by hearing more: *"Questo responner ià non n'è fallenza,/ de lo tuo amor non n'avem conoscenza; / se no 'n t'encresce a ddiren' sua valenza, / delèttane l'audito de ascoltare"* 13-16. The crowd's final reply, although addressing frate, *Lo vostro detto, frate, sì nne place* 105, represents a pledge, explicitly referring to Christ's attributions: *vostro dicere è verace, / de sequir nui tal via multo n'aiace, / che nne salvimo"* 106-108. The dual representations of the preacher, once as an actual friar, and another, symbolically, as Christ himself, attests to the

authenticity of the audience, identifying them as the real worshippers, not as fictional or symbolic characters in either of the representation levels of interpretation.

In *lauda* 15, *"Ensegnateme Iesù Cristo, ché eo lo voglio trovare,* the dialogue is an alternation between a lost soul and the crowd. What is particular in this *lauda* is that while the crowd is customarily the party that receives the preaching, in this *lauda* the crowd plays an active role in guiding the soul through the path to God. The lost soul asks the crowd to teach her how to reach God, and the crowd offers guidance, step by step, *Se Iesù Cristo amoroso tu lo vollese trovare, / per la valle de vilanza che t'è[ne] opporto [a]d entrare;* 6-7 telling her where to start. Later on, the crowd acts as a mediator between the soul and God, *nui lo potemo narrare, cà multi lo ci òne abbergato* 8, dictating the conditions, *"Non te ce lassamo entrare (iurato l'avem de presente), / ché nullo ce pòte transire, che aia vestire esplacente;* 18-19, ordering the soul to strip off all of life's belonging, *"Ora t'espoglia del mondo e d'onne fatto mundano* 24. They also promise the reward on behalf of God, *"Non n'èi[te], parce, spogliata che llo ne sia 'n placemento; / la spirital amistanza granne ne ài vestemento*; 36-37. The authority of the crowd over the lost soul is expressed through the illocutionary forces of a series of imperative verbs *Ora t'espoglia* 24, *spògliaten e ièttala via*, 32 *Ora t'espoglia* 43 communicating the core precept in the *lauda*, stripping off every earthly association to achieve the purity necessary to unite with God. Once more, the crowd has no fictional identity; it represents the actual self of worshipers as participant audience in the event.

The audience's presence is accentuated in Iacopone's *laudario*, as it is the focal aim of the Franciscan preaching as well as their literature. In fact, reading Iacopone's *lauda* as an expression of a collective practice within the Franciscan context delivers insight into

significant differences, between Iacopone's *lauda* and those of other, otherwise left

unresolved.

Other *laude* exhibit various examples to emphasize the role of the audience in addition

to a display of a variety of performative elements. *Lauda* 50, *O Cristo onipotente* is divided in

three phases to simulate three interactions between different combinations of characters. Those

three stages can be easily perceived as stage acts, in multi-voiced dialogues between Christ,

some unidentified characters acting as a choir, and a spouse, presented again as a lost soul. In

this *lauda* as well, the events unfold as they progress in actual time. The *ripresa* opens with

the vocative *O Cristo*, starting an immediate live conversation:

> "O Cristo onipotente,
> dove site envïato?
> Perché povera mente
> gite peligrinato?"   50 1-4

The evident reference to Christ's departure and pilgrimage as a metaphor of Christ parting

from the human life (Leonardi *Laude* 299) sets the initial spatial axis by the Cross. The spatial

allusion is later verified by: *" nui 'l trovammo / su ne la croce appeso* 51 101-102. Without any

overriding narrative introduction, the crowd addresses the question to Christ directly, and His

response is in actual time, enumerating in seven stanzas all the gifts with which God adorned

the lost soul. To this, the crowd wonders, asking a direct question, again starting with the

vocative: *Signor* 47. In a life-like mode of expression the query is expressed: *se la trovamo / e*

vole retornare, / vòli che li dicamo / che li vòl' perdonare, / che lla pozzam retrare / de so

pessemo estate?" 47-52. Christ's reply, in line with the conversation's demeanour, begins with

the imperative "*Dicete …* 53, and continues with the promise of forgiveness. The overt

simplification in the word choice implicates familiarity and intimacy between Christ and the

crowd. In the subsequent segment, the crowd relays the message to the lost soul, *la sposa*, and their dialogue continues to the end of stanza 16, where the crowd reassures *la sposa* not to doubt the Divine clemency. Finally, in the third interaction, *la sposa* invokes Christ, wondering where He is, and the crowd informs her that Christ died on the Cross, for her. The death of Christ is meant to have taken place during the development of the action, while the crowd moves towards the lost soul, converses with her, and persuades her to come to Christ. The *lauda* ends with the grief expressed by *la sposa,* over the death of Christ.

The development of the plot is entirely dynamic, beginning by the first scene in the initial spatial axis by the Cross. The dialogue between the crowd and the lost soul takes place elsewhere, and the final events return to the first location, by the Cross. Motions are not expressed in any narrative manner but through direct speech and the implied dynamic action. Initially, the crowd is present beside the Cross and talks to Christ, then in another, unspecified place, they confront *la sposa*. Then again, a more dynamic reference intensifies the movement as well as the progression of events. The development of those events in the plot is referred to as action that happened during the previous conversation, with reference to the initial place of the first scene: '*O alma, nui 'l trovammo / su ne la croce appeso; / morto lo ce lassammo, / tutto battut'e alliso,* 101-104. Chronological order is established through the sequence of events, which ultimately results in the return of *la sposa* to the Cross, the initial spatial axis, after Christ's death.

In this specific *lauda*, the dramatic elements vary in their extent. While the dialogical interactions are intensely expressive, human-like, and rich in deictic expressions, the spatial axis is uncontained. Allusions to change of place stress the dynamic movement of the crowd, even if it lacks precision of the location of the middle part of events where the crowd

addresses the lost soul. While the uncontained spatial axis might seems as a missed

performative evidence, in this particular case it is actually an indirect yet profound indication

of the use of motion as a performative active to accentuate the moral message of the *lauda*.

The unknown range of spatial motion of the crowd intensifies the struggle of finding the lost

soul. The crowd's motion is communicated by them in their different dialogues: first with

Christ: *se la trovammo* 47, *vôle retornare* 48, *lla pozzam retrare* 51, referring to the genuine

intention to save the lost soul wherever she is. Later, in their dialogue with the lost soul, they

express their motion, away from Christ's location: *lo trovammo* 101, *lo ce lassammo* 103. The

unidentified direction of the crowd motion and the soul's anxious search for Christ at her

return: *Ove te trovo, Amore?* 96 reinforce the sense of disorientation and the need of

redemption of the stray soul. Movement, proximity, and distance are evident performative

aspects that may have not been identified as information for potential staging, but were

employed to convey the anguish. Not only does this function strengthen the performative

dimension in the *lauda* but, more specifically, it also affirms the role of the audience as much

as it excludes the intention for live dramatic presentation.

As for the temporal axis, it merely sets the sequence of events and decisively separates

what is narrated by Christ from what takes place in actual time concurrently at the

performance time. It seems that the temporal axis in this *lauda* is limited to indicate the action

progression. The lasting effect and the general perception of the *lauda* are certainly dramatic,

but taking into consideration each of these elements verifies the insufficient spatial and

temporal information, which are fundamental in a dramatic production.

With regard to the innovation *sermo modernus*, particularly in reference to the

involvement of the audience, Polo De Beaulieu underscores that preaching could be animated

by the participation of the spectators and listeners through questions and objections. Similarly, the preacher himself could posit a *mise in scène* utilizing fictional dialogue, pantomime, and gesture. The preacher could resort to the *exempla* that vary in genre and alternate between the Christian drama and the *fabliau* (913).

As has been illustrated, the presence of the audience is perceived by means of their direct uttered participation of the audience. Assigning a part for the audience does not seem to be an artifice of fiction. Fleming underscores the Franciscans' strategies in "adapting the form of the evangelical message to its most appropriate cultural expression for a specific audience" was widely characterized by "elements of drama, spectacle," and additional modes of expressions to captivate the audience and intensify the emotional impact on the audience (128). The Franciscan innovated preaching seems to be an application of the theory of social drama that allows the participants to "enact belief" and connect spiritually through its process, which accentuates "efficacy over entertainment" (Bial 87). The recognition of the non-fictional role of the audience verifies their identity as ordinary members of the public and attests to the realism of the whole process.

Thus far, my assessment of Iacopone's *lauda,* according to Zumthor's criteria of performance, confirmed the here and now element, the presence of a participating audience, and an array of semi dramatic elements inherent to the oral delivery and to the performance of the voice.

3.3 The Ballad's Performative Mnemonics in the *Laudario*

In addition to imposing orality as the mode of communication, the shift from Latin to the vernacular altered the learning process and necessitated the integration of a mnemonic system in any verbal composition in order to guarantee the retention of knowledge. As Zumthor and McGarry explain, memorization "remained the only functioning mode even in societies with writing, for as long as the latter practice had not become generally accepted" ("*The Impossible*" 26). Similar to discursive artifice of apostrophe and the representation strategies of personification, the oral preaching was communicated through channels that do not necessitate reading abilities. In his analysis of orality in societies "untouched by writing," Ong explains that man communicates through the human senses,[42] "especially sight, as well as hearing" (7). This section investigates Iacopone's innovative mnemonic devices, namely those generated for perception and retention through sight and hearing. The aim of this investigation is to demonstrate how the creative mnemonic technique led to unprecedented performative qualities in Iacopone's *laude*.

Memory is "the single great storehouse of meaning" (Stock, *Implications* 15); and therefore preaching ought to rely on natural memory in addition to the creation of mnemonic

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[42] The connection between memory on one side and sight and hearing on the other is asserted in different studies. Claudio Ciociola, in his influential essay "Il visibile parlare" basing his reflections on the *Rationale Divinorum Officciorum* by William Durandus (1230-1296) he reiterates that memory is a gift from God and that "vista e udito" are its gates (11). Ciociola asserts the role of these two senses in influencing the soul, quoting Guillaume Durand's work, Lib. I, Cap. III. 4, p. 24: "Pictura namque plus videtur movere animum quam scriptura. Per picturam quidem res gesta ante oculos ponitur; sed per scripturam res gesta quasi per auditum qui minus movet animum ad memoriam revocatur" (12). In regard to the role of the human senses in the function of memory, St. Augustine's influence on Iacopone, and most likely on Durandus as well, is evident. The concept is articulated in *Confessiones*: "Ubi sunt omnia distincte generatimque servata, quae suo quaeque aditu ingesta sunt, sicut lux atque omnes colores formaeque corporum per oculos, per aures autem omnia genera sonorum…," and later: "nec ipsa tamen intrant, sed rerum sensarum imagines illic praesto sunt cogitationi reminiscentis eas". The notion of the senses as gates to memory is the focus of the entire chapter (Book X, Chapter VIII 94, 96 respectively).

technique to guarantee the preservation of learning. Iacopone's reliance on the faculty of memory is manifest in a variety of strategies. As was customary in the middle ages, Iacopone focused on drawing imagery in the mind of the audience by means of metaphor, allegory, and similitude. Yet, his most characteristic innovation appears to be based on the concept of commemoration in the Eucharist: of visualizing the invisible through reason.

Naturally, memory has at all times been a human endeavor,[43] and it was deployed to serve the teaching purposes of Christianity. Iacopone's awareness of the necessity of mnemonic technique was coherent with the order's mission and principles. Since preaching was an essential role of the confraternities, the art of memory must have been assumed within the ideology of the religious orders for the purpose of evangelizing the masses.

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[43] The importance given to memory in antiquity as well as in the middle ages is indisputable; it is enough to observe the presence of many treatises on rhetoric with memory among their main five elements: *inventio, dipositio, elocution, memoria,* and *actio.* Yates analyzed the development of classical thought on memory from the Greek Simonides of Ceos (556 BC-468 BC) and his theory of the mnemonic of *loci* and *imagines*, to Cicero's attribution to memory as one of the three parts of Prudence, *memoria, intelligentia*, and *provedentia*, in *De inventione*, as well as his manual on how an orator can benefit from the concept of *loci* and *imagines* to remember his speech in *De oratore*. An orator should associate a part of his discourse with a part of the building where the speech is delivered. This way, by looking around at those parts of the building, he would remember the ideas with which they were associated. Quintilian in *De institutione oratorica* adds that such a building can even be imaginary, so that the sequence and number of *loci* would be unlimited. The author of *Ad Herennium,* on the other hand, was the first to categorize memory into 'natural' and 'artificial.' By artificial memory he meant the kind of memory one can acquire through the art of using *loci* and *imagines*. Yates concludes that the medieval thinkers derived their mnemonic rules mainly from the section on memory in *Ad Herennium*; and recognizes influences from Cicero's *De inventione* and *Tusculan Disoutations* in Augustine's *De Trinitate* and *Confessiones* respectively (878-95). Geary, on the other hand, focusing mainly on the concept of memory and the art of mnemonic technique in the Middle Ages, stresses Hugh of Saint Victor's role in reviving the classical artificial art of memory employing the *loci* and *imagines* system for the memorization of the psalms. Hugh recommends the creation of a mental grid of 150 sections, where each contains a psalm identifiable by an *index locorum*, in the form of any sign; such as a letter, a symbol, or a significant image. In applying such a system, derived from the classical rhetoric technique, the signs would supply a structure where psalms, the *memorandum*, could be stored and recalled. Armed with such a system, in Hugh's teaching, a perfect monk would be able to recite the psalms in any order (686).

In fact, John Fleming defines the Franciscan literature as "primarily those works of poetry, fiction, song, and the historical and visual imaginations, which are related, stylistically and ideologically, to the Franciscan spiritual movement" (2) to stress the fact that those works are not considered Franciscan, merely "because of the supposed religion of their authors, but because of their style, their themes, their peculiar way of giving expression to cherished Christian values" (4). As for cultivating artificial memory, Frances Yates maintains that the memory training practiced by orators must have been used by Christian preachers (see 877). She also suggests that Albertus Magnus and Thomas Aquinas exalted the classical art of memory because it was "consecrated by the greatest Christian authority[44] on *memoria*, namely St. Augustine" (882).

As mentioned earlier, the ballad form must have played a significant role in realizing Iacopone's purpose that could not have been expressed by the traditional models. The rhythm of the ballad, already established as one of the main aspects of innovation (see p. 11 above), manifests a variety of performative features. In fact, among other keys of performance outlined by Bauman is the use of poetic features, figurative language, forms of metaphor, metonymy; formal stylistic devices such as rhyme, vowel harmony, other forms of parallelism; and special prosodic patterns of tempo, stress, and pitch (" Verbal" 295). Naturally, many of the outlined features were made possible in the *lauda* by means of the ballad framing. The

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[44] Needless of any reference, St. Augustine dedicated many chapters of Book X of his *Confessiones* to the concept of memory, its power, its function in the human mind, and its relation to faith and knowledge, expanding on many aspects on committing and recalling thoughts and experiences to and from memory. What is significant in this analysis is Augustine's reflection on the human senses as gates to memory, as he affirms at the end of chapter VIII: "nec ipsa sunt apud me, sed imagines eorum, et novi: quid ex quo sensu corporis impressum sit mihi" (100).

principal benefit of the poetic form is definitely related to its mnemonic faculty. Iacopone's

awareness of the necessity of incorporating a mnemonic system within the compositions

themselves is indeed manifest in many occasions, in forms of auditory as well as visual

mnemonics. For the average audience memory has certainly been the primary carrier of

knowledge, in general, and more so for preaching.

3.3.1   Auditory Mnemonics

Voice was given a great deal of attention and was accentuated by means of an array of rhymes

and metric schemes that rendered Iacopone's *lauda* easy memorisable and marked its

musicality. The following section is an assessment of Iacopone's innovative memory aids. It

illustrates the creative auditory mnemonic technique that contributed to rendering Iacopone's

lauda an unprecedented model. The poetic artifice manifest in the frequent occurrences of

alliteration, consonance, assonance, anaphora,[45] epiphora, and rhyme abound in the *laudario*

and accentuate its sonorous effect for more pleasant and memorisable expressions. The

musicality created by these devices represents consistent rhythmic emphasis at the verse level,

as well as at the stanza and the *lauda* in whole.

The following are some examples of patterns of alliterations, consonances, and

assonances in the *laudario*. *Lauda* 2, *Fugio la croce, ca` mme devora*, reflects a considerable

frequency of alliteration: such as these sets: ***pozzo po****rtare* 2 3, ***f****rato…****f****ugio, …****f****irito* 2 11,

p*erò non me ****p****ar che ne sacci ****p****arlare* 2 14, and again *sì m'è a****pp****arita; ****par****m'esser morto de la*

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[45] The term 'anaphora' is used in this study in two different meanings. The aforementioned occurrence is the poetic meaning of the device of anaphor, insofar as being a repeated word at the beginning of consecutive or close-by verses. However, in Chapter 5 of this study, the term is used in its semiotic sense, as a reference to an antecedent.

*par*tita 2 40-41. Naturally, other *laude* manifest similar features; such as *Coll'occhi c'aio nel*

*c*apo 28 1; *c*risto, *ch*'è lo*c*o o*c*ultato 28 17; *ve*nite a *ve*der mara*vi*glia [...]*ve*rgogne 28 55; se

*mm*e a*m*i pro aver gloria; *m*ercennara *mem*oria; entento stai a *mm*ea solia; pur del

re*m*unerato ; non *m*e a*m*i per a*m*ore 79 72-76. Examples of consonances are boundless. Just

to cite a few of their abundance, *: L'om*o non *am*a mene 5 7, onn'*om* sì me desam*a* 5 14; "o

A*m*or, che *mm*e a*m*i, / prìndi*m*e a tui a*m*i, / h'eo a*m*i com' so' a*m*ato! / o a*m*ore, che a*m*i, / 79

1-3*; l'am*or [*m*]prende la nor*m*a; de quello en que trasfor*m*a,; vistito è ne la for*m*a; del vero

trasfor*m*ato.;cmea for*m*a, chi l'à ['m]presa, 79 100-104; and *lo satisfare pareme iustizia en*

so atto; fruttificata morte fece l'arbor desfatto; fruttificata grazia sì fa l'arbor refatto 11 43-

45.

Assonances would naturally abound more for their frequent presence breaking down

words into stressed syllables. The following set is taken from a single stanza: *corpo, 'ngordo,*

sordo; cordo, descordo 7 11-14, followed in the subsequent stanza by *morto*, and *torto* 15 and

16; and later, in the same *lauda*: *espògliate, veste, esto* 27; *finesco esto trattato en questo loco*

90. *Lauda* 11, similarly, exibit multiple sets of assonance, as *o alta penetenza, pena enn amor*

tenuta!; grann'è la tua valuta, per te cel n'è donato. se lla pena tèneme e 'n m'è

desplacemento, lo desplacere arecame la pena en gran tormento; ma s'e' aio la pena redutta

'n meo talento, 11 1-5; *tu veni a llei obedente et ella de fede t'amanta;* 28 20.

The use of anaphora is very common in the *laudario*, which, by definition, is a device

of repetition. In *lauda* 2, *"Fugio la croce, cà mme devora,* **frate,** is used 6 times, usually at the

beginning of a stanza to mark the shift of speech between the two speakers*; "frate, co' fugi* 7;

"frate, eo sì fugio 11; *"frate, eo sì trovo* 15; *"frate, la croce* 47; *"frate, tu parli* 55; *"frate, 'l to*

stato 59. Not surprisingly, this particular vocative is commonly used in the *laudario*; as for

instance, *lauda* 24 which reflects a similar pattern: *"o frate, brig'a* 1; *frate, ciò che* 9; *"frate, se ll'altrui* 21; *"frate, or pensa* 27; *"frate, avuto aio* 33; *"frate, or pensa* 51; *frate, sì m'à' esbagutito* 69.

Additional anaphors share a common function by the means of utilizing the vocative *frate*, insofar as they refer to undetermined person, *one*, a general unidentified interlocutor like *amico, donna, peccatore;* such as the case in *lauda* 5:

*per che l'**omo** sé n'ama.*	*6*
***L'omo** non ama mene,*	*7*
***onn'om** sì me desama.*	*14*
***onn'om** l'apella brama.*	*22*
***L'omo** ch'è enserviziato*	*23*
***onn'omo** sì ll'alama.*	*26*
***L'omo** c'à sanetate*	*27*
***L'omo** te vòle amare*	*31*

One of the abundant examples of the frequent use of *amor*e, is reflected in forty six repetitions in *lauda* 39, *O amor, devino amore*, in both the anaphora's and epiphora's positions. Additional occurrences, not necessarily consistent with rhetoric or poetic figures, exhibit forms of derivations of the word *amorr,* as in: *amato* 2 and 82, *amativo* 7 and 82, *amabele* 20, *amativa* 77, *ama* 107 and 108, *ennamorato* 110, and *'namoranza* 111.

Instances of epiphora, on the other hand, are found in either ending syllables or complete words. The following examples are from *lauda* 25, but the pattern is common: *en star qu**ieto**, a suo ser**vito**, ad obi**dito**, so' al po**nito*** 68-71; and *ma' non p**osa**, questa c**osa**, ch'i l'à 'nf**usa**, sta retr**usa*** 96-99. And similarly, in *lauda* 26, similar patterns of: *par che **dìa**, onne bona compagnia* 26-27, and again *for ne **sia*** 29.

Finally, for lexical epiphora, *lauda* 20 reflects two parallel patterns of anaphors and epiphora creating a characteristic rhythmic balance:

Guarda *che non cagi, amico,* **guarda!**	*1*
Or te **guarda** *dal Nimico,*	*2*
non li credare a l'inico, **guarda!**	*4*
Guarda *el viso dal viduto,*	*5*
c'a gran briga n'è guaruto, **guarda!**	*7*
plu ca bresc'apicciarate, **guarda!**	*10*
a lussuria è sintino, **guarda!**	*13*
Guàrdate *da l'odorato,*	*14*
cà 'l Signor lo tt'à vetato, **guarda!**	*16*
Guàrdate *dal toccamento,*	*17*
e al tuo corpo è strugemento, **guarda!**	*19*
Guàrdate *da li parente*	*20*
cà te farò star dolente, **guarda!**	*22*
Guàrdate *da multi amice,*	*23*
e 'n Deo te seccan la radice, **guarda!**	*25*
Guàrdate *da li mal' pensieri,*	*26*
la tua alma emmalsanire, **guarda!**	*28*

Rhyme is a major poetic formal pattern, and as such does not require any demonstration. The following are only observations on particular rhyme strategies in the *laudario*. In *lauda* 23, *En cinque modi aparmelo Signor 'nn esta vita;* the *ripresa* ends in *entr**ato**,* a repetition of 'rima perfetta' in *temor**oso**, medecar**oso**, amor**oso**, despons**ato*** 3-6; followed by *Sign**ore**, val**ore**, err**ore**, vissit**ato*** 7-10; and *suscit**ata**, vulner**ata**, resan**ata**, ammir**ato*** 11-14, which informs the pattern of the entire *lauda.* Numerous *laude* are rhymed in the same fashion, which is characteristic of the ballad form, and naturally of popular poetry "che non nasconde la sua popolarità," as Fubini observes (105). Some *laude*, particularly of the Alexandrine style, which contain double "*emistichi*," seem to show more elaborate rhyming. When closely examined, though, it appears that the extra rhymes are only due to the creation of a middle rhyme for the first *emistichio* of each verse. The following is a detailed

assessment of the rhyme of *lauda* 18, *Amor, diletto Amore, perche` m'ai lassto, Amore*, as an example of multiple rhyming strategies. Other than the repetition of *Amore* as "rima identica" consistently in epiphora's position, anaphoric pattern is common in many stanzas. In addition, a constant cross-rhyming is noticeable, first continuing with the ending rhymes of the two first verses to the "emistichio" of the third, and second by echoing the ending rhyme of the third verse at the end of the "emistichio" of the fourth verse.

> **_Amor_**, di' la casone   de lo to partem**ento**,
> che` m'ai lassata afflitta   en gran dubetam**ento**;
> se da schifezza e`i v**ento**,   voglioten' satisf**are**;
> s'e` me 'n voglio torn**are**,   non te ne torne, **_Amore_**?   18 2-5

> **_Amor_**, lo meo coraio   si` l'ai stretto leg**ato**,
> volilo far perire,   che li ai 'l cibo cel**ato**?
> Forsa, ch'en tal est**ato**   mo mme ne voi po' d**are**
> ch'eo no'l porro pigli**are**;   pero` 'l te 'n record, **_Amore_**.   18 58-61

> "Rennendoten' pentuta,   sì cce voglio artorn**are**,
> ancor me fusse fatto   villano allecer**are**;
> non voi' che mai to p**are**   facesse lament**anza**
> ch'eo facesse fall**anza** de lo legale **_Amore_**".   18 90-93

This is not always the case. For example, in *lauda* 60, *Anema, che desideri andare ad paradise,* the *ripresa* ends with *alberg**are*** and the infinitive of *–are* verbs' rhymes are kept at the end of each stanza, such as *aconci**are***, *and**are***, *fall**are***, *am**are***, and so on, following the order of the stanzas.

Evidently, it cannot be coincidental that Iacopone composes heavily in 'rima perfetta,' nor is that an indication of lack of ability; his insistence on stressing such easy rhymes reflects a focus on the phonetic effect rendering his *laude* easy to memorize. The mere presence of a distinct musical stress and an affluence of rhymes in the *laudario* is in itself one of his most

vital mnemonic techniques, which seems to be the characteristic that favored the ballad form

over the non-poetic models of preaching. The use of metric schemes in scientific pedagogical

treatises in the Middle Ages is a clear affirmation of rhythm being used only for mnemonic

purposes. Canettieri confirms that in the middle ages

> l'arte di versificare trattati con finalità esclusivamente mnemonica era ancor
> viva ed era certamente legata, da una parte, alla scuola, dall'altra, alla
> necessità di raggiungere classi non letterate, per le quali il metro poteva
> essere un sussidio mnemonico potentissimo. Finché è sussistita una cultura
> alta, ma non del tutto letterata, nella quale la componente orale ha avuto un
> ruolo non secondario, l'utilizzo del metro per finalità mnemoniche e non
> solo estetiche è restato una necessità. (*Metrica)*

In some *laude*, Iacopone offers more than one pattern in the same composition. In

lauda 40, O *Francesco povero*, the *ripresa*, in four verses, displays: *pover, novella, vessillo,*

signato 1-4. Yet, the following are the rhymes of the first two stanzas, comprising eight verses

each: *septe, demustrate, scripte, contate, abbreviate, contare, ascoltare, trattato* 5-12; and

principio, convërsione, arteficio, vesione, masone, cruciate, mustrate, dato 13-20. While

consistently keeping the *ripresa*' rhyme for the end of each stanza, he resorts internally to the

alternation of a number of different "rime perfette," assigning the rhyme of the *ripresa* to the

first verse of the second *volta*. Although these devices are not rhythmic in their own right,

their abundance creates initial and middling sonorous effects that undoubtedly aid

memorization in its repetitive musicality.

Additional rhythmic effect is reflected in the dialogical form that shifts between the

speakers' perspectives. As has been illustrated, contrasts are common in different settings in

the *laudario* and they reflect the exchange of antagonistic forces at equal intervals, from one

side to the other, in a stress-like effect. Whereas, poetic rhythm is measured by the return of

rhyme, tempo, and the reiteration of the stressed syllable, semantic rhythm can be perceived

through that regular pattern, articulated in the matching length of a fixed number of verses by

each speaker, captivating the listener between opposing influences. The recurrence of this

process creates another level of rhythm between the stanzas. Fubini draws attention to rhythm

as "il vario gioco d'intrecci delle favole" (19) asserting that "è impossibile separare il metro

dal significato" (27). The *laudario*'s semantic rhythm, intensified by its poetic rhythm, creates

a constant chaining rhythm stressing the pauses at each demarcation, accentuating the

opposing views. Such a process does not only facilitate understanding, it imprints the

emotional intellectual experience in the audience's memory.

3.3.2   Visual Mnemonics

Memory has a prominent value in Christianity; it is the basis of liturgy, "dont l'Eucharistie

offre un parfait exemple". As commemorative sacrament, the Eucharist "ne représente pas

seulement le souvenir du passé, mais l'annulation de la barrière temporelle séparent le passé

du présent" (Geary 685). Iacopone's visual mnemonic technique emphasizes the concept of

commemoration in the Eucharist: of visualizing the invisible through reasoning.

In *Lauda* 1, *La Bontate se lamenta / che l'Affetto non l'amata*, Iacopone links memory

to the Eucharist, expressing his faith in *memoria* as a reinforcing instrument for renovating the

intellect: *L'Affetto, po' gusta el cibo / de la grazia gratis data, / (lo 'Ntelletto ê[l]la memoria /

tutta en sé ll'à renovata)* 29-32. In this *lauda*, the resonance of Augustine's teaching is easily

recognizable in Iacopone's juxtaposing *affetto, intelletto,* and *memoria.* According to

Augustine's theory on memory,[46] as the primary mental faculty

> la mémoire psychologique est élément fondamental de la manière dont l'âme humaine reflète l'image de Dieu. De même que le Père est la première personne de la Trinité, la *memoria* est le premier élément de la trinité psychologique, les deux autres étant l'*intelligentia* et l'*amor* ou la *voluntas* (Geary 694).

Centuries before Iacopone and any Franciscan innovations, Gregory the Great had

assigned to image the role of teaching the illiterate. Since painting was accessible to all, it was

favoured over the arbitrary sign system of writing. Particularly in medieval religious

edification, painting served three functions, "ells rappellent l'histoire sainte; elle attisent la

compunction des pécheurs; enfin, ells instruisent les illettrés qui, à l'inverse des clercs, n'ont

un accès direct aux Ecritures" (Schmitt, "Images" 505). This chapter focuses only on the

visual mnemonics. It does not however extend to the notion of semiology of figurative

objects, such as those utilized in liturgy.[47] Assessing sight and memory in Iacopone extends to

different notions pertinent to poetic imagery and mental vision.

In *lauda* 28, *Coll'occhi c'aio nel capo/ la luce del dì medïante, a me representa*

denante/ cosa corporeata[48] Iacopone portrays a full presentation of the Eucharist, referring

repeatedly to the concept of mental vision. After starting the *ripresa* with *coll'occhi c'aio nel*

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[46] Geary does not specify the *De Trinitate*'s quotation. It seems however that the reference is to: "Ideoque etiam illis tribus nominibus insinuandam mentis putauimus trinitatem, memoria, intellegentia, voluntate" (Book 14, 8) http://www.thelatinlibrary.com/august.html

[47] The semiology of figurative objects in liturgy will be discussed in Chapter 5.

[48] *Lauda* 28 is transcribed in its entirety in Appendices (203-204)

capo, he repeats *coll'occhi c'aio nel capo/ veio 'l divin sacramento* 3; and concludes the stanza again with: *a l'occhi mei c'aio drento/ en mente razïonata* 6. Many expressions in this *laude* have to do with sight: *occhi, veio, mustra, vedemento, luce, mustramento*, specifying that such sight takes place *en mente razïonata,* emphasizing the reference to mental vision. The remaining of the *lauda* is dedicated to the ability to see the otherwise invisible Divine through reasoning during the Eucharist: *lo preite 'l me mustra a l'altare, / pane sì è en suo vedemento, la luce ch'è de la fede / altro me fa mustramento* 4-5. Iacopone explicitly places a significant emphasis on the difference between what the eye actually sees, the bread on the altar shown by the priest; and what the light of faith can render visible. The speaker, in the *lauda*, expresses the miraculous sight of the visible form of Christ, and the formation of love: *so' queste vesebele forme / Cristo ocultato ce stane* 9, *como porìa esser questo? / vorrìmolo veder per rasone'*11.

The subsequent stanzas reiterate how the soul, in general, does not see but *feels* God, *l'alma no 'l vede, ma sente* 24., followed by an emphasis from the speaker's perspective: *signor, non te veio, ma veio che m'ai enn alto mutato* 39; and later, *te daietore non veio,/ ma veio e tocco el tuo dato* 41. Finally, the speaker thanks his faith for the ability to see the invisible God through reasoning: *O fede lucente preclara, per te so' vinuto a 'sti frutti* 59. The entire *lauda* chiefly focuses on mental visualization, and reflects religiously familiar metaphors, such as the blind: he who has not been blessed by faith, and faith as a cane to guide him *a lo 'nvesebel è' ceco, venim cun baston de credenza* 15.

This is not the only *lauda* where Iacopone dedicated to the worth of mental vision or *veder per rasone'* 11; rendering visible to the mind what is not visible to the eye is a fundamental concept in Christianity to which Iacopone devoted considerable attention. For

example, *Lauda* 89, *amoer de caritate*, deals with the visible form of Christ and invites the

audience to submerge themselves in it mentally: *vedendo tal bellezza, si` so' tratto* 83, and

anegace la mente, tanto sente dolzore! 86. And later in the same *lauda, "Cristo, lo core tu sì*

m'ai furato e duce c'ad amar orden la mente 163-164, and *cusi` la mente pura   de tte e`*

visita, Amore 170.

Additional mnemonics have been made possible by means of ballad framing. As was

customary in the middle ages, Iacopone drew imagery in the mind of his audience by means of

similitude, metaphor, and allegory. Iacopone's figurative presentations were in the form of

suggested images, a concept that has already been investigated in numerous studies, frequently

defined as *il visibile parlare.*[49] Similar to his method of personification, Iacopone resorted to

image to represent his abstract teaching by means of the artifice of metaphor. It does not seem

that Iacopone's purpose while composing the *laude* is the poetic glory; he does not deliver

remotely allusive metaphors. His picturesque use of metaphor is limited to direct associations

that simplify the meaning by means of concrete memorisable images.

For instance, *Lauda* 65 is an emphasis on the legitimacy of speech. While such an

opening *Omo chi vòl parlare* might befit treatises on rhetoric, the topic is a mystic union. The

reflection on legitimacy posits a similitude wherein the human mind can be as orderly as a

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[49] Bolzoni "*Predicazione*. The entire chapter, while not using the expression *visibile parlare*, is focused on the relationship between image and preaching. Although her approach considers them to be two means of communication of the learning that integrate each other, she refers to the ability of the word in general to paint "a poco a poco sulla tabula della mente degli ascoltatori" (33); Giovanni Pozzi affirms the presence of many "rappresentazioni visive," from the "allegorie dei vizi e delle virtù" to the"scene della vita di Cristo" (Iacopone 83); Vecce clearly affirmed the concept "alcune laude dottrinali lasciano supporre schemi visivi di tipo mnemonico [...] si tratta di schemi frequenti nella cultura medievale, utilizzati soprattutto in ambito filosofico e religioso, con la fanalità di rendere 'evidenti', 'visibili', quasi concreti elementi di carattere teorico e astratto, altrimenti di difficile comprensione e memorizzazione" (304); and Ciociola in *Visibile parlare*.

bed. This *lauda* is one of the most celebrated allegoric exhibitions of the entire *laudario*,

representing the mystic union to take place in a "letto dove l'anima sposa e Dio sposo

consumano la propria unione" (Leonardi *Laude* 136). The pedagogical purpose leans on

performative means to convey such a sublime theological notion. What is noticeable in

Iacopone's metaphor is his attentive choice of objects, tangible and familiar, so that the

average person can visualize its structure through which the concept of intent would be

perceived. Not only are the original concepts abstract, they are also rather complex.

What starts as an explicit simile: *La mente sì è 'l letto*18*;* develops into an extended

metaphor, wherein the mind is no longer mentioned. For instance, the bed's four legs represent

the four cardinal virtues: *Lo primo pè, prudenza; / L'altro pè, iustizia, / Lo terzo pè, fortezza; /

Lo quarto è temperanza,* 21, 25, 29, 33; and they naturally represent a pious foundation. In

addition, in each stanza, he extends the metaphor to additional concrete objects associated

with the main metaphor, without mentioning the abstract concept of mind. *Lettèra,* 37 is rolled

up by means of twelve ropes, standing for the twelve articles of faith; while: *saccone,* 41

matarazzo, 45 *capezzale,* 49 and *lenzola,* 53 lead to a logical sequence where *speranza*, the

bed cover, reassures the speaker to be *cittadino / en quell'abbergo devino* 59-60. Love would

reach him there, and he would be joined in matrimony with God. From this mystic union

nasce un amore 65; *'l Figliol de la Vergene 76.* The skilful delivery of pictorial details

simplifies intricate facts that would have been otherwise too complex to explain. Among many

metaphorical concepts, such as the necessity to hold tight onto the articles of faith: *l'articul' l'à

legati, / co li pè concatenate;* 39-40 not to mention the most emphatic concept in the *laudario*,

man as an image of God: *specchio i devinitate, / vestito i umanetate* 55-65.

The bed's extended metaphor is similar to that of the ladder, in *lauda* 4a, establishing

the process right from the *ripresa*: *Volendo encomenzare, / a laude del Signore, / una scala*

segnare, / ornate de verture; and utilizing the ladder's steps to encounter various virtues each

by each. What is characteristic in this metaphor is the benefit from the *scala*'s structure that

places *Amore* at the top, as the final destination of a mystic ascent, while it supplies a sense of

rank among the virtues. Furthermore, whereas in the metaphor of the bed, its parts only

acquire their qualities in the context of this specific metaphor, the *scala*, its linear upright

structure already serves its own real function. These two basic metaphors represent Iacopone's

various strategies of representing the abstract into concrete indelible image. Similes and

metaphors enrich the *laudario* with an abundance of poetic features, while they

simultaneously allow for associations and imagery that facilitate the learning. [50]

The lengthy accumulated associations seem to suit Iacopone, fitting his elaborate

emphasis onto the minute particulars of the material structure to which a complex thought is

assimilated. For instance, perception of the *laude* 77, 78, and 84, is contingent with the notion

of the tree for its prominence in Christianity in general and in Franciscan thought in particular.

Lauda 77, *Omo che pò la sua lengua domare, / granne me pare c'aia sognoria* starts

with a prologue of twenty verses focusing, again, on legitimacy of speech. Due to the

complexity of concepts and their hierarchy, Iacopone resorts to the tree's familiar structure, so

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[50] As reiterated before, Iacopone's purpose is not ostensibly to show his knowledge. Matteo Leonardi, in an essay focusing on the affinity of Iacopone's *lauda* with preaching, explains that the *laude* do not rationally justify any ethics, in the way the Scholastic treatises do, but exhort with the pragmatic purpose of *movere* rather than *docere*. In fact, the *ripresa* always announces the focus of the *lauda*; the *laude* do not aim at *dimostrare* but at *ri-mostrare* ("Frate" 226).

that his listener can imagine, associate, and divide the categories while following this long and intricate series of classifications. The choice of the tree is clearly not coincidental. Not only does the tree provide a vertical structure with various height levels between roots, trunk, and top; it also grows sideways into branches and further divisions, allowing for elements of difficult concept to be subcategorized in association with the natural dissection of its parts. The structure of the tree is also generally associated with its three main levels, easily corresponding to the infernal, the terrestrial, and the divine.

Iacopone assimilates the ideal of the perfect man into the image of the tree: *Aiome veduto en me' pensato / che ll'om perfetto a l'arbor se figura* 41-42. If the tree is *profundo e radicato* 43, the man is *plu forte ad onne ria fortuna* 44. The image of the perfect man is projected on the tree's figuration, in its unique feature of growing upwards, as well as rooting underground. The poet ascribes humility, clearly a human trait, to the pit hole where the tree is planted: *la fossa, do' quest'arbore se planta, pareme la profunda vilitate* 51-52. The similitude is reciprocated between man who takes the tree's figure growing roots, and the tree branch acquiring human qualities such as humility. Iacopone's need for clarification will not suffice with the regular features of the poetic devices in use. Later on, the poet starts with a complex classification of the cardinal virtues associating faith with the roots of the tree: 61-70, hope with the trunk of the tree: 71-80, and Love with its branches: 81-90. In this doctrinal *lauda*, already presented in a unique structure as a treatise on the perfect man, the explicit metaphor concerns man and the tree. The categorization continues wherein purification is achieved through nine branches, divided into three, corresponding to the various phases of the process of the ascent process: where branches are considered individually. The first is the

order of the angels (91-100); the second is the archangels (111-120); and the third is virtue (125-130).

The established relationship between the tree structure and the categorization of this doctrine is a visual mnemonic process. Not only are the concepts abstract, but the additional concern is related to the classification of many categories and subcategories throughout many phases of divisions. In absence of the mnemonic visual structure, functioning as a grid, Iacopone's audience would face a great challenge recalling the intricate concepts and complex precepts. In addition, as Vecce adds, "nel messaggio fra secondo e terzo gruppo di rami (il momento delicato della perseveranza nel cammino di perfezione), Iacopone inserisce una breve visualizzazione della battaglia dei vizi e della virtù, tema di ricchissima tradizione figurativa nel Medioevo" (304). Vecce's reference seems to be to three consecutive stanzas, 151-180, articulated in *la battaglia dura sì s'è mosta, / l'una contra l'altra a prelïare* 157-158, but the entire section is enriched with military register of language that is sure to generate imagery; *ciaschuno se briga de adiutare* 152; *ciaschuno se briga d'esforzare* 154; *tutte le vertute face congregare* 156; and *d'un alto monte sì l'à trapilata* 163. This familiar visualization imprints the meaning in the mind of the audience and guarantees retention, not only of the detail of the battle but particularly of that with which it is associated.

In *lauda* 84, *Fede spen e caritate*, the theme is much more elaborate: instead of one tree, there are three. Iacopone's system of dividing and enumerating certain notions, and then dividing those into further subdivisions, results in numerous complex correlations. The concepts of Faith, Hope, and Love are closely tied, as they are in the original source in St. Paul; they could not have been presented in three different *laude*. Yet it would have been far too complex to assimilate all of them to the parts of a single tree. His choice of assimilating

the three concepts to three trees in the same *lauda* supplied an ideal design to an otherwise very intricate layout. He starts by dividing concepts and assigning the trees on each: *Fede, spen e caritate / li tre cel' vòl figurare. / Li tre cel' (e l'arbur' pare) / sì tt'ensegno de trovare* 1-4. In this *lauda*, the association does not seem particularly poetic; it is rather a pedagogic organization, as he in fact closes the *ripresa* with *sì tt'ensegno de trovare*. The structure of the tree is ideal for a vertical outline and its natural aptness in laying out the ascent's process. The focus in *Fede, spen e caritate*, on the other hand, is on how to teach such abstract concepts at length in a way that guarantees retention. Again, the use of image here is strictly mnemonic: resorting to three trees rather than just one verifies Iacopone's concern of the complexity of his theme. He announces the intended structure clearly, associating each tree with its correspondent: *Lo primo arbor, ch'è fundato, / ne la fede è radicato* 17 -18.

Iacopone employs the structure for a subsequent categorization of further elements in the explanation of the sense of faith: *El primo ramoscel ch'è pénto, de l'offes'ho pentemento,* 21-22; *Poi el secondo me mandòne, de ffare la satisfazione,* 25-26; *E lo terzo sì mme disse, che de Cristo sì entennesse,* 29-30. Separating the main concepts into different trees and maintaining the details of each concept in one structure is coherent with his poetic structure. In addition to assigning one particular thought to each stanza, he divides and separates the images to facilitate their storage in the listener's mind. The second concept does not occur until verses 77-78: *Poi guarda' l'arbor vermiglio, / c'a speranza l'arsemiglio–* once a tree is assigned, it is followed by its respective elements. The association with the third tree: *Per un arbore s'aplana, caritate sì se clama* 169-70 follows the same pattern. Iacopone's metaphors are mostly founded on plain associations. Rather than being a poetic device, many metaphors

in the *laude* are strictly pedagogic, serving as an indelible visualization to imprint the abstract concept in the audience's memory.

Rhyme, metaphors and imagery are characteristic of poetry, as a genre. However, the abundant occurrences of such features in Iacopone's *lauda*, paired with the scarce conformity with other poetic criteria, attest to the communicative end of these aesthetic devices. In fact, as Jacobson explains, "any attempt to reduce the sphere of poetic function to poetry or to confine poetry to the poetic function would be a delusive over-simplification" (356). As has been illustrated many of those aesthetic features are keys of performance. They endow his language with discursive expressive style and elevate his *lauda* to surpass the boundaries of poetry and represent a broader attributes of performance.

4   Iacopone's *Lauda* as Sermon

Iacopone's explicit preaching objective removes his specific *laudario* from the friars'

bookshelves of hymn collections and places it within preaching. However, employing the

lauda for preaching in the vernacular begins with St. Francis and would develop into a

tradition, wherein the *laudari* will be correlated "alla religiosità della predicazione, fino ad

essere essi stessi predicazioni" (Manselli, "Il francescanesimo" 129). By broadening the

function of the traditional *lauda* from chanting the divine praise to edification, the religious

hymn welcomes preaching on everyday life matters. At the same time, in order to reach the

worshipers who no longer benefit from the church's Latin sermon, preaching relocates to the

street assuming the vernacular, the language of the people. These two simultaneous processes,

both aiming at evangelizing the masses, come together. A chanting form in the progress of

opening to new content and a teaching message urgently searching for an optimum frame of

delivery find maturation in embracing towards the embodiment of chanting lay preaching, the

lauda sermon.

It is necessary to underscore that rather than an individual endeavour his style

represents the radical changes in the sermon itself and the birth of a new form *sermo*

modernus. Iacopone's analytical style, in line with that of the *sermo modernus*, did not

exclusively originate from "les citations d'autorités" (Polo de Beaulieu 913) as was customary

for the older sermon. Polo explains that "les trois piliers de ce nouveau sermon étaient les

autorités (*auctoritates*), les raisonnemens (*ratione),* et les anecdotes exemplaires (*exempla)"*

and that the systematic utilization of additional means, such as "*artes praedicandi*, gloses,

postilles, recueils de distinctions […] et d'*exempla*" (913), were instruments of the new *sermo*

modernus.[51] Among the most characteristic features of the new style are the division of themes, the rhetorical logical forms of discourse, avoiding the scholastic style of treatises, and adopting accurate tones of exhortation with the "fine pragmatico di movere," relying on various methods of repetition through the *dilatatio* rhetoric. The *sermo modernus* model brought about innovative performative strategies unknown to the traditional expository tradition, reinforced by Franciscans' mandate of evangelizing the people, founded on "Il discorso persuasivo e la rappresentazione drammatica" (Manselli, "Il francescanesimo" 122). This section is an examination of Iacopone's *lauda* as a sermon; it highlights its performative strategies in two categories. First, it investigates *il discorso persuasivo* delineated by the ballad structure; and second, it explores the notion of *rappresentazione* that expands beyond the dramatic to reinforce and often substitute the word with a different media of expression.

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[51] While Polo is concerned with the *sermo modernus* and with preaching in general in Europe in the thirteenth century, a number of Iacopone scholars affirm the correspondence of Iacopone's *laudario* to the *sermo modernus* more than the traditional *lauda* did. Leonardi, in response to the outdated criticism of Iacopone as *un giullar di Dio*, affirms his style as an expression of the Franciscan project of offering "predicazione popolare*, ad omnes gentes*" which assimilates more to *the sermo modernus* (*Laude* VIII). Leonardi contextualizes the Franciscan preaching in the XII and XIII centuries; time that claims the human reasoning and entails rational understanding and sentimental participation in religious matters. Preaching at the time was subjected to elaborate theoretical justification assimilating to the *sermo modernus*, "che costituisce l'antica omelia patristica" (*Laude* XI).

4.1   Iacopone's Sermon: Structure and Simplification

Numerous major studies term Iacopone's *lauda* as sermon,[52] and relate his preaching vocation

"al suo progetto d'*imitatio Francisci"* (Leonardi, *Bibliografia* 83). As an example of

Franciscan preaching, Iacopone's *laude* were introduced "ai predicatori, come strumenti loro

utili" (Pozzi, Jacopone 75). As a matter of fact, prominent Franciscan preachers such as

Bernardino da Siena and Antonio da Padova have quoted him.[53] In one of his sermons

Bernardino writes "audi quid ait Jaccobonum: *O vita di Jesù, specchio de veritade*"[54]. It seems

fair to consider most of the *laude* as directly didactic, not to mention the moral exhortation and

the general guidance throughout the entire *laudario*.

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[52] Pozzi observes in Iacopone's work "tratti a chiara intenzione didascalica, dove il linguaggio assume forme dell'oratoria, almeno nella variante parenetica francescana del predicare i vizi e le virtù" (85). In addition, Pozzi recalls various considerations of Iacopone as "il predicatore potente" (74), "la guida pedagogica dei novizi" (75), "direttore di spirito" (86) not to mention a captioning on old manuscripts containing the *laude* with the phrase "*pro consolation e profectu novitiurom studentium*" (86). In addition to Mancini's description of the *laudario* as "*una raccolta di sermons" (Laude* 6)*,* Leonardi attests to "l'assimilazione al modello dei *sermones*"[52] and pursues various analyses of its didactic quality. Emilio Pasquini classifies the Iacopone's *laude* into different categories that includes "quaranta *sermones* di carattere dottrinario e dimostrativo". Pasquini completes his register, citing "quattordici le laude che rienterano nel genere celebrativo o encomiastico [...] A tredici assommono i dialoghi, ora fra astrazioni, più spesso fra personaggi in qualche misura concreti. [...] A cinque unità ammontano i planctus [...] Sono appena quattro le preghiere: a cristo, del peccatore", followed by four *invettive*, two *epistole*, and one *confessionale* ("L'immaginario" 44).

[53] Soriani cites several examples of the influence of Iacopone on the Franciscan preaching: "S. Bernardino fu un propagatore eccezionale del Canzoniere jacoponico che certamente lesse con amore sino a memorizzare intere laude e recitarle dal pulpit" (2); "Jacopone è divenuto l'*auctoritas* indispensabile per l'insistente richiamo alla povertà terrena, alla sopportazione di ogni malattia e sventura, al sacrificio della croce" (4) "Anche fra Pietro Arrivabene da Canneto, predicatore popolare, in uno dei suoi sermoni composti alla fine del 1400 ricorda Jacopone a proposito della povertà:"Paupertas via secura, ut dicit Iacobonus noster" (5); Bartolomeo da Pisa quando elenca la vita dei frati francescani dà ampio spazio all'opera di fra' Jacopone" (6). Soriani adds that "la sofferenza individuale di Jacopone, il disprezzo di se stesso, il suo desiderio di allontanamento dai beni mondani43 sono rimasti nell'animo di quasi tutti i predicatori francescani che fanno tesoro delle Laude e le citano mostrando di conoscerle a memoria; basti ricordare Roberto da Lecce44, Bernardino da Feltre45, Francesco Mayronis46, fra' Paolo da Teramo47, Cherubino da Spoleto" (7). Her study cites many additional incidences in which these Franciscan friars and others have either quoted Iacopone in their preaching or been simply influenced by his poetic style.

[54] Bernardino's quote is from "sermone 140di u quaresimale manoscritto inedito (in Michele da Carcano, De fide et de articulis fidei)" (Leonardi, *Bibliografia* 84) *O vita de Jesù...* is Iacopone's *lauda* 51. Leonardi cites numerous records of evidence of Iacopone's contribution to Franciscan preaching in *Bibliografia* (83, 84, and 86 respectively).

Pursuing Francis' model also meant advancing the *lauda* as an instrument of simplified informal preaching. Østrem and Peterson conceptualize simplicity in the medieval *lauda* as "a genre-specific trait" (44), which happens to be a "code word for the rigorous Franciscans by which they denominated the primitive values of their order" (Fleming 117). However, the most characteristic aspect of pedagogy in Iacopone's *laudario* consists in availing from the ballad structure. The *ripresa*[55] allowed announcing the theme in a separate concise introduction, while the ballad's stanzas with their characteristic flexible length were each dedicated to a single thought directly supporting the claim in the *ripresa*. While the traditional ballad form does not usually end with a *congedo*,[56] Iacopone's ballads have consistently included this specific feature, which served to state the conclusion of the final moral of the *lauda*. The following analysis traces Iacopone's regular delineation of content within the ballad structure. It also illustrates the extent of simplification strategies such as repetition, attenuation of dogmatic teaching, and refraining from quoting religious authorities.

For instance, in *lauda* 12, a soul repents and begs God for her own punishment — death: *Signor, dàme la morte / 'nante ch'e' plu t'afenda / e lo cor me sse fenda / ch'en mal perseveranno* 1-4. In an attempt to persuade God, the speaker applies a logical discourse, easy for the listener to follow. In the first stanza, the soul beseeches death, an immediate demise, lest she continue her villainy. In the second, she displays the reasons for which she deserves

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[55] As is widely known the *ripresa* characterizes "tutte le varietà della forma antica" of the ballad structure, acting as "introduzione al testo" (Beltrami 284).

[56] The ballad structure does not customarily end with a congedo, and in the exceptional case of an additional ending stanza, it is not termed as such. Beltrami mentions that the ballad "può essere conclusa con una strofa uguale, nella forma, alla ripresa, detta *replicazione*" (Beltrami 284).

the urgent execution: not having been reverent to God; being ungrateful; and inclined to evildoing. The pleading soul implores that God put an end to her life: *Signor, non t'è iovato / Mustrannome cortesia, / tanto so' stato engrato / pleno de vellania. / Pun fine a la vita mia, / che gita t'è contrastanno* 5-10. After having advanced the demand, enforced by a supporting evidence of remorse, the speaker resumes in the third stanza, proposing ways to implement the punishment, that is, ways to end his life: *megl'è che tu m'occide* 11. In subsequent stanzas, a series of proposals, such as, to take away health first: *comenza far lo iudicio, / tollarme la santate* 17-18 and forbid people around him from showing any affection or pity, *a la gente tolli l'affetto, non n'aia de me pietanz* 23-24. The slow and gradual sequence of thought, laying out the case in many ways, is particular to oral teaching. Even though this *lauda* does not contain any direct moral exhortation, it follows a logic that informs the listener of the consequence of sinning, the necessity for repentance that can only be obtained by means of penitence.

Iacopone's organizational patterns, and most importantly his argumentative style pursue the principles of the *sermo modernus*, and reflect the main distinctions between that and the traditional medieval expository preaching. For instance, in *lauda 20, Guarda che non cagi, amico, / guarda* 1-2, the poet warns his listeners against all what may elicit sins, and announces the alarming signals, right from the first utterance, *guarda*! The speaker deters the addressee, *amico*, from any evildoing and warns him of the potential consequences. In doing so, he begins by cautioning the interlocutor of an enemy that would pretend to be a friend: *Or te guarda dal Nimico, / che te mustra essere amico;* 3-4. He then names the temptations of the senses, dedicating a stanza to each sense, beginning with sight in the first verse of the stanza, *Guarda el viso da viduto* 7. At the beginning of each subsequent stanza, as is customary in

oral teaching, the same pattern is resumed: not to succumb to vanity, *non odir le vanetate* 11; to control the pleasure of taste, *puni a lo tuo gusto un freno* 15; of smell, *guàrdate da l'odorato* 19; and to watch for touch, *guàrdate dal toccamento* 23. He proceeds with a series of warnings, from family, friends', and one's own thoughts, *guàrdate da li parente* 27; *guàrdate da multi amice* 31; *guàrdate da li mal' pensieri* 35. The simplification in this case is not limited to the content, but it is also observed in structuring the warnings. Rather than deterring man's nature in general from the weaknesses of the flesh, he names each possible wrongdoing in a single stanza. Beginning and concluding each stanza with the imperative warning *guarda*, maintain an internal structure that reinforces the didactic end, availing from the ballad structure.

    Lauda 5, *Vorria trovare chi ama,* presents a significant model of Iacopone's argumentative style. After the topic's announcement in the *ripresa*, the poet clarifies what brought him to wonder whether he was loved or not, and reflects on the counterfeit love: *credìa<n'> essere amato, / retrovome engannato, dividenno lo stato / per che l'omo sé n'ama* 3-6. Utilizing a term such as *dividenno*[57] formalizes his argumentative style in this particular *lauda*. It also attests to possible classical sources, as Canettieri explains:

> la *divisio*, già da Cicerone era ritenuta una delle componenti fondamentali della logica, insieme alla definizione, al sillogismo e al sofisma. La *divisio* consiste nel ripartire l'idea mediante l'identificazione delle caratteristiche specifiche, per

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[57] According to Boethius, Canettieri quotes, ("divisio namque multis modis dicitur. Est enim divisio generis in species. Est rursus divisio quum totum in proprias dividitur partes.") Canettieri adds that "per dividere il genere nelle specie è necessario che si considerino differenze essenziali. Queste differenze devono essere tali da escludersi reciprocamente: devono essere tra loro opposte." (*Iacopone, Lauda* 5) In fact, this is Iacopone's style of expression.

> cui le diverse specie si distinguono le une dalle altre, al fine di avere presenti
> tutti i caratteri essenziali di ciò che viene definito. (Canettieri *Lauda* 5)

In his application of the *divisio* strategy in this very *lauda,* Iacopone proceeds by: first, the

claim, thinking to be loved and realizing the deception: *credia<n'> essere amato, / retrovome*

engannato 1-2; and second, the speculation, the reason of the human love: *dividenno lo stato /*

per che l'omo sé n'ama 4-5. Third, the awareness, love is contingent with possession: *l'omo*

non ama mene, / ama che de me ène; / però, vedenno bene, / veio che falso m'ama. / s'e' so'

ricco, potente, / amato da la gente; / retornanno a n<e>iente / onn'om sì me desama 6-14.

Fourth, the recognition; the object of love is either wealth or power, not the person, *Ergo*

l'avere è amato 15. In this *lauda*, in particular, Iacopone explicitly points to an approach of

structuring the thought, *dividenno*, outlining a process of reasoning, as if the moral of the

lauda—rather than its theme, finding true love—is to teach the listener an analytical approach.

Renouncing his customary ordinal numbers at the beginning of each stanza, he relied on the

ballad structure for the layout his course of reflection in divided steps.

Customarily, he divides his themes in smaller units, announcing topics, categorizing

elements, naming virtues, senses, and others.[58] L*auda* 11, *O alta penetenza, pena enn amor*

tenuta, is dedicated to penitence. Towards the end of the *lauda*, Iacopone depicts the human

senses as signs of life, *fruttificata morte fece l'arbor desfatto, / fruttificata grazia sì fa l'arbor*

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[58] Just to cite a few examples: *lauda* 10: *Alte Quattro vertute so' cardinal' vocate,* offers a definition of the four cardinal virtues, *Lauda 22, En sette modi, co' a mme pare*; which "appartiene alla ricca tradizione delle parafrasi evangeliche ad uso didadattico." (Leonardi, *Laude* 46) It is a rare example in which Iacopone explicitly acknowledges the source of his preaching*: como Cristo la ensegnòne, / en paternostro sta notata* 3-4. He refers to the Orations in ordinal numbers, starting each at a new stanza: *La prima* 5*; La seconda* 13*, La terza* 21… committing to the model of division of sermo moderno. *Lauda* 30 *La Superbia de altura a` fatte tante figliole* is dedicated to the seven capital sins; while *lauda* 84: *fede spene, e caritate*, the three theological virtues.

refatto 44-45; which can be ruined by sin, and brought to life and redeemed by grace. Once

revived, the human senses bring the act of penitence to realization, *ciascheun senso fa patto de*

viver regulato 46. And he clarifies the specific tasks assigned to each of the human senses:

> *L'audito entra en scola a 'mprendere sapienza,*
> *lo viso ietta lacreme per la gravosa offensa,*
> *lo gusto entra en regula de ordenata astinenza,*
> *l'odor fa penetenza ('n enfermaria s'è dato).*
> *E lo tatto ponescese de soi delettaminti,*   47-51

Iacopone's teaching method often pursues the *divisio* pattern in which he does not

suffice by one example to present a notion. The audience is sure to receive a correspondent

individual case for each of the items cited in the ripresa, regardless with any repetitions. While

the cliché, as a rhetorical figure, is regarded as "banale, privo di originalità" (Canettieri,

Dizionario 8) when utilized in teaching it establishes a familiar pattern and commits to a

reliable didactic approach. Pozzi attests to "la ripetività riguarda tanto le forme, che divengono

formule, quanto i contenuti che divengono luoghi comuni; [...] nel senso di concetto ricorrente

in determinate circostanze del discorso" ("Temi" 393-4). These characteristics emerge from

the *sermo modernu*s' model, and they point to its decisive distinction from the traditional

sermon.

For instance, in *lauda* 23, Iacopone enumerates how God appeared to him in five

different ways. In doing so, he starts by the usual proclamation of the theme: *En cinque modi*

apareme lo Signor 'nn esta vita 1. In the most minuscular details, he expounds the different

ways, modifying them by ordinal numbering:

> *Lo primo modo clàmolo*   *estato temproso,*
> *lo secondo pareme*   *amor medecaroso,*

> *lo terzo modo parme*   *vivateco amoroso,*
> *lo quarto è patern'oso*   *lo quinto è desponsato.*   3-6

In this *lauda* in particular, Iacopone proceeds with exactly five stanzas, dedicated each to one of the ways already mentioned in the introductory stanza. The opening verse of a stanza informs the topic, *Nel primo modo aparme ne l'alma Deo Signore* 7, which is then followed by elaborate details. The five cases are simply added one after the other without any conjunctions words, consistently announcing the topic, *poi vene como medico ne l'alma suscitata* 11, *como compagno nobele lo meo amore è apparuto* 15, *'n lo quarto modo apareme come benegno pate,* 19, *'n lo quinto, amore mename ad esser desponsata*, 23 pursuing the same pattern, respectively. Additional reiteration is reflected in derived terms from the originally mentioned adjectives of each of the ways as follows. *medecaroso*, 4 which appears in the second case with *medeco*, 11 *patern'oso* and *desponsato*, 6 to the correspondent stanza expressing the fourth case, *pate*, 19 and *desponsato* 6 to the fifth case in the last stanza, *desponsata* 23.

The organizational style is not only syntactic. Contrition and penitence are fundamental themes in the Franciscan preaching, and are just as central in Iacopone's *laudario.* For instance, in the same *lauda*, 23, Iacopone divides the topic *en tre modi pareme devisa penetenza* 23, in paralleling associations: contrition that must combat extravagance; *contrizione è 'mprima ch'empetra la 'ndulgenza* 24: confession that renders the soul gracious: *l'altr'è confessione, che l'anem'aragenza* 25; upon the satisfaction of paying the debt: *l'altr'è satisfacenza de déveto pagato* 26. Through additional breakdown and easy language, Iacopone brings to his audience what they are otherwise unable to access. The reference in this case is to Bonaventura's *Regula novitiorum* on the division of the process of penitence: "'contritio cordis', 'confessio oris', e satisfactio operis" (Leonardi, *Laude* 239).

Another set of associations illustrates how contrition is beneficial for the virtuous: *contrizione adornase de tre medecaminti* 31. The three remedies focus on specific practices and inform the suffering of each of those penitential practices as well as their rewarding direct benefits: *contra l'offesa i Deo dàli dulur' pognente, / contra la desformanza un vergognar cocente, / et un temor fervente, ch'el demone à fugato* 32-34. As clear as Iacopone's message is, it is still further emphasized in the same *lauda*, by additional parallels of association: *confessione pàreme atto de veretate,* 39; *lo satisfare pareme iustizia en so atto* 43. The poetic features employed in the process of repetition facilitate the understanding of complex theological notions. The term *penetenza* is reiterated in 1, 19, 23, and 50, a derived form, *penato* 6, appears once, and the multiple occurrences of *pena*, in *pena enn amor tenuta* 1, *se lla pena tèneme* 3; *la pena en gran tormento* 4; *ma s'e' aio la pena redutta* 5; *e la pena l'è gaudio* 8; *la pena ennodiata* 10; *d'onne pena signore* 11.

Penitence is often addressed within a broader perspective of preaching, such as the case *in lauda* 3, *L'omo fo creato virtuoso*. Contrition leads to penitence, as the path to salvation, *la penetenza manna lo surreri* 33, followed by *la contrizione è messageri* 35, *la penetenza manna l'orazione* 65, and *de cor contrito e multo amaricato* 72. Later in the same *lauda*, contrition precedes confession as a practice of penitence, which is expressed in *La Confessione loro sì à parlato / ma en nulla guisa pò a Deo satisfare* 55-56. It is underscored again in the same *lauda*: "*Meser, eo sì me deio satisfare* 290; *ché servo si se deia confessare* 292; *e fede t'e[m]prometto confessare* 301. Similarly, in *lauda* 84 *Fede, spen e caritate* contrition is the name of the first branch of the tree of faith *EL primo ramoscel ch'è pénto / de l'offes'ho pentemento* 21-22, where the mystic begins his purification for his ascension.

Although it represents an aspect of the general penitential practice, the concept of *espogliamento* is another central motif in Iacopone's *laudario* and it symbolizes more than one strict value. In association with penitence, in *lauda* 11, *li panni moll'espogliase, veste panni pognente* 52, Leonardi explains that "lo svestirsi dei 'molli' panni del piacere mondano per rivestirsi di quelli della nuova vita ascetica era anche segno dell'exire de saeculo di chi entrava nell'Ordine" (239).

The concept of *espogliamento* is also accentuated in *lauda* 36, *O amor de povertate*. Iacopone disdains the earthly wealth persuading man of the advantages of poverty *povertat'è via secura / non n'à lite né rancura* 2-4; *povertate more in pace / nullo testament face* 7-8; *povertate, alto sapere, / a nnula cosa suiacere* 15-16. The beginning of the *lauda* focuses on material wealth, and utilizes everyday non-poetic terms such as *latrun* 5, *testamento* 7, *iudice... notato* 11, *tanta ansïetate* 14. In an allegory of three skies, representing the three stages of ascension, the progressive *espogliamento* of possessions is laid out through different facets of renouncement. To reach the first sky, *espogliamento* is the major condition: *Povertat'è cel celato* 35 / *El primo cel è fermamento, / d'onne onor espogliamento*; 39-40. The renouncement process proceeds to the liberation of the richness of honor, science, and fame: *Le recchezze el tempo tolle, / la scienzia en vento estolle*, 47-48 *l'epocresia d'onne contrate* 50. At the completion of the first stage, man is lead to the second, which consists in freeing oneself from four notorious passions: *Queste quatro espogliature* 59, namely *lo temere e lo sperare, / el dolere e 'l gaudiate* 57-58. As customarily of Iacopone, regardless with the internal repetitions throughout the *lauda*, he sums up once more the final moral: *Po' le vizia so' morte, / le vertute so' resorte,* 75-76, the resurrection of virtue at the destruction of vice.

The annihilation doctrine is expounded in simplified marked levels, leading to a clear destination: *lo terzo cello è de plu altura / non n'à termene nné mesura* 79-80, and asserting the required condition of total renouncement: *Da onne ben sì tt'à spogliato / et de vertut'espropiato* 83-84. Naming those levels *celo stellato* 51 for the first, and *cel velato, / acque clare sollidate* 53-54 for the second brings the theological dogma of annihilation in gradual reasoning *questo cello è fabrecato / enn un niche è fundato* 87-88. The ascent progresses to conclude with the moral of the *lauda*: *vivar eo e<n> non eo / e l'esser meo e<n> non essere meo*! 115-116 and to acknowledge the struggle of the human intellect to fully perceive the annihilation concept *questo è'n un tal travieo / che non ne so difinitate* 117-118.

Lauda 76, *Omo, mittite a ppensare / unde te vene el gloriare* reflects an additional strategy of attenuation from Iacopone's part. It belongs to the ascetic tradition, reflecting the treatises *De contempu mundi* (Getto 159, 342) by Pope Innocent III. Iacopone prompts *omo* to reconsider and contemplate over his vanity, in a series of imperative verbs, *mittiti a ppensare* 1, *pensa* 3, *mittite a ccuitare* 6, *aguard'a l'arbor*e 36, *pensa que tu 'n mini* 43, *attenne un poco* 48, repeatedly emphasizing the vocative *O omo* 1, 3, 36, 43. He reminds man of the real attributes of the human life, from crying at birth *en planto fusti nato* 12, to an everlasting misery *e 'n misera conservato* 13, and a final destined end in ashes *et en cenner dià tornare* 14. Reproaching *omo* for his unworthiness, he first attests to man's lack of merit and reliance on God *ma el Signor te fo cortese / che vòlse a te el suo ben prestare* 21-22, and second to the human transgression of ascribing the worth to himself or *te pensa el fatto tio! / S'el Signore arvòl lo sio, non t'arman altro che reo* 23-25. As fundamental as the moral of this particular *lauda* is for Christianity, and for the Franciscan ideology, Iacopone tends to attenuate the content in simplified language and style.

Artifices such as foul[59] language, as in *putulente sta soietto* 8, *O omo, pensa que tu 'n mini: / pedocchi assai cun lendini,* 43- 44, and irony, as in *ài pleno el cor de vento / per 'messer' farte clamare* 29-30 denounce the dogmatic style and opt for a popular tone instead. At the same time, Iacopone's technique eliminates his distance from the audience and aspires to simplification, detaching his style from the objectivity of expository dogmatic preaching.

However, at times the simplification is undesirable, as in many *laude* on mysticism. *Lauda* 90 also is dedicated to the annihilation and the mystic union, but it seems to be a non-simplified model composed to listeners with grater knowledge and theological understanding. It opens with the first two theological virtues: *La Fede e la Speranza* 1, and concludes with the third virtue, Love. The three virtues correspond to three phases of the mystic experience. Whereas the influence of the first two virtues, on the speaker of the *lauda*, alienated him out of himself *m'ò fatta sbandesone* 2, at the end Love annihilates him, to being *senza forma* 131.

> *Foramti senza forma,*
> *mozze tutte le faccie per amore,*
> *però ch so' tornati en prima norma;*
> *e questa è la casone:*
> *chi sta êllo terzo stato*
> *'ndel novo Adam plasmato,*
> *non vòl pensare peccato né operare*   131-137

Leonardi observes that the *lauda* is structured "secondo l'allegoria paolina dei tre cieli." (199) In addition to the allegoric structure, it alludes to St. Bonaventure's philosophical

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[59] Iacopone's *laudario* reflects various extents of foul language, such as: *O vita mea emmaledetta mundana lussuriosa*, 28 27; *Co' malsano putulente, deiettato so' da sani* 67 23; *et a tal è venuto che comenza putire* 13 7; *Questa morte sì fa el corpo putredissimo fetente* 26 19; "*Qual è el vestire ch'e' aio, el qual me fa putugliosa?* 15 21; *putulente et opprobele* 57 248, and others.

premise for Adam to first renounce his *intelletto*, as the origin of the original sin; second, to

return to the innocence *mozze tutte le faccie per amore, / però che so' tornati en prima norma*

132-133; and third, to reach the redemption through Christ, *novo Adam plasmato* 136. The

moral of the *lauda* echoes St Paul's appeal to man to lose one's own form and become "una

materia senza forma pronta ad informarsi di Dio," as Leonardi clarifies. These verses represent

an evident instance of Iacopone's theological and philosophical knowledge. [60]

Along the same line, and with the purpose of keeping the simple disposition of his

work, Iacopone refrains from citing religious authorities or quoting their literal doctrine. In

lauda 51, *O vita de Iesu` Cristo, / specchio de veretate*! Iacopone depicts human beings as

deplorable in comparison to God's *veretate*, or, to say it with Leonardi, "la dolorosa scoperta

della propria colpa, la purificazione ascetica; e, in fine, l'esperienza mistica" (Leonardi *Laude*

105). In his comment on this *lauda*, Elemire Zolla recognizes "the terms of the Pauline triad"

as an indication to "the central place Scripture has in Iacopone". What matters here is that

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[60] Information about Iacopone's education and his knowledge of the classics is not sufficiently documented. Yet following Cicero's model does not require a direct knowledge of Cicero's texts. It is well known that many medieval thinkers have passed on the classical rhetoric, and that some of those medieval thinkers had a considerable influence on Iacopone. Getto confirms that Iacopone's knowledge and culture of his time of joining the Minors order represent his time. The thirteenth century with its new spiritual environment "tra figure appena scomparse come quella di san Bonaventura o in pieno operanti come quella di Pier Giovanni Olivi". That in addition availability of many studies on asceticism and mysticism in exemplary texts, such as the *Pseudo-Aeropagita*, and works of San Bernardo and Ugo and Riccardo di San Vittore (88). Matteo Leonardi maintains that it is possible to reconstruct Iacopone's cultural background basing it on the texts that formed the library, or reading material, of the brothers of the Order of Minors. He affirms the presence of traces from those texts in Iacopone's *laude*. According to Leonardi's investigation Iacopone knows "la Sacra Scrittura, spesso attraverso la mediazione della liturgia, taluni opuscula di Francesco ed il *Breviloquium* di Bonaventura da Bagnoreggio, alcune biografie di Francesco, [...] ma anche la letteratura morale, dai *Moralia in Iob* di Gregorio Magno alla *Summa virtutum ac vitiorum* di Peraldo; la letteratura mistica, dal corpus di *Dionigi Pseudo-Aeropagita* al *De diligendo Deo* di Bernardi da Chiaravalle, dai testi di Ugo e Riccardo da San Vittore all *Itinerarium mentis in Deum*, sempre di Bonaventura" (441-2) Leonardi also observes the stylistic and thematic connection between some of Iacopone's ballads and the didactic literature of Lombardia "dal *Libro di Uguccione da Lodi* al *Libro de le tre sctipture* di Bonvesin da la Riva" (460).

Zolla shares the understanding that Iacopone does not express in "a theological discourse." (28) The second stanza of the same *lauda*, 51, is almost a paraphrase of the triad concept emphasized in St. Paul's letters:

> *guardanno in quello specchio, vìddece la me'essenza;*
> *era, senza fallenza, plena de fedetate;*
> *vìddece la mea fede, era una diffidenza;*
> *speranza, presumenza plena de vanetate;*
> *vidde mea caritate, amor contaminato;*
> *poi c'a llum'è specchiato, tutto me fe' sturdire!* 9-14

The reference is to St. Paul's emphasis on faith, hope, and love, in his Ad Corinthios I, 13:13: "nunc autem manet fides spes caritas tria heac maior autem his est caritas"; and in Ad Thessalonicenses I,1:3: "memores operis fidei vestrae et laboris et caritatis et sustinentiae spei Domini nostril Iesu Christi ante Deum et Patrem nostrum" (*Biblia* 1784, 1825). Similarly, in *lauda* 84, the incipit is dedicated to the triad, in the same order as they appear in St. Paul's letters: *Fede, spen e caritate li tre cel' vòl figurare*. Yet, not once did Iacopone mention or validate his views by insinuating St. Paul's authoritative source. It seems to suffice to Iacopone that the audience is exposed to the learning, without attributing the reference to any patriarchal authority. Examples of sublime themes abound throughout the *laudario*, yet Iacopone deliberately simplifies the style to optimize the outcome of his oral teaching.

Iacopone's additive rather than subordinative style is not limited to the stanza's internal syntax. In the same fashion of adding one sentence after the other, he adds the stanzas one after the other, each dedicated to an individual subtopic, a different idea, without connecting them to each other or running from one thought to another within one stanza. In long *laude,* he states his theme at the beginning and structures his isolated ideas dividing them over the stanzas. Some thoughts could take one stanza to express; others take more than one.

Stanzas are each directly correlated to the main topic, stated in the *ripresa*, without a necessary flow or sequence in the stanzas' organization. An illustration of absence of sequence between the stanzas is present in *lauda* 8: *La veretate plange, ch'è morta la Bontatne, / e mustr'a le contrate là've è vulnerata* 1-2. The first stanza reiterates the theme: *La Vertat'envita tutte le creature, / ché vengano al corrotto, ch'è de tanto dolore / Celo terra mare,   aier foco calore / Fanno granne remore d'esta cosa 'scuntrata* 3-6. Each of the subsequent stanzas is closely related to the *ripresa,* concerned with one of the creatures, not observing any orderly logic. Each stanza is dedicated to the reaction of one of the creatures, mentioned in the first verse, to the death of *Bontatne:*

Plange la Innocenza…	7
La Lege naturare sì fa gran lamentanza	11
La Lege möysaica con le dece Precepta...	15
La Lege de la Grazia co lo so parentato...	19
L'altra Vita de Cristo co la EncranzÏone...	23

The ideas in these specific stanzas are illustrations of various reactions by different parties to one event. Iacopone just chose to add them one after the other, not introducing the successive one or referring to the previous, when reflecting on any of the creatures' reactions. In this specific case, the order of the stanzas can be changed, without any consequent loss or alteration of the sense of *lauda*.

The premeditated simplicity of the *lauda* is manifest as well in Iacopone's stylistic formations. The additional clarifications when none is needed, the redundancy of similar examples, and the reiteration of the moral outcome are consistent features in Iacopone's *laudario*. The intent of simplification is patent and the ballad structure provides the division and accommodates the repetitive patterns necessary for structuring the oral learning. It is

easily inferred through a quick reading of the *laudario* that Iacopone's listeners are subject to an intellectual environment consistent with the prominently oral culture in societies without writing. The repetitive themes, easy rhymes, structural patterns in the *laudario* are methods imparted by means of an elementary form of teaching, analogous to those used in societies untouched by writing. Iacopone's listeners as well "learn […] but they do not study," they learn "by discipleship," "by listening, by repeating what they hear;" and they learn "by participation in a kind of corporate retrospection — not by study in the strict sense." (9)

It is superfluous to affirm, though, that my objective here is not to argue that Iacopone's themes are necessarily simple. Sins, vice and virtue, the daily concerns of Iacopone's audience, are by no means simple notions. The simplification in the *lauda* is manifest in Iacopone's conscious contextualization of dogmatic Christian concepts in concerns of everyday-like situations. In Iacopone's thought, to say it with Mussini, "un eccesso di artificio stilistico o un dilungarsi sterile del discorso esprimono una complicazione interiore, un errare rispetto all'unica meta che veramente conti" (Mussini 35). While it is true that most of the *laude* deal with "toponomastica umilissima" (Mancini, *Iacopone* VIII), I stress the fact that even when the matter is sublime Iacopone consciously presents it in most cases in a simplistic way. His *laudario* deals with a variety of topics, which have been categorized to mysticism, asceticism, the corruption of the Church, devotion to Virgin Mary, and the controversy around science and knowledge.[61] Thus far, the aforementioned analyses illustrated occurrences of simplification that were limited to stylistic and poetic strategies.

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[61] These are Mussini's categories. In a different order, Mancini names the same themes in his introduction to *Laude*, pp. IX-X, and other critics in their general comments repeat the same, even if in a structural perspective like Pasquini (41-62).

4.2   The *Laudario*'s Visual Representations

Many studies trace the use of image to the inception of the confraternities, and particularly to

the Franciscan order[62]. Although there is no direct documented relationship between the two,

it cannot be coincidental that, starting from the thirteenth century, the use of image took a

different form in the narrative of events through subsequent illustrations, in the form of scenes

as well as the propagation in the use of image in general in churches. It appears that as much

as simplification was a fundamental value of Franciscan teaching ideology, the use of image

was a common tool and a vehicle of teaching for the illiterate. In being so, image more than

being Franciscan, is a Christian[63] medium of representation, communication, and preaching.

Although critics have repeatedly referred to Iacopone's contempt to the human senses,

many occurrences in the *laude* illustrate the opposite. In *lauda* 1, *La Bontate se lamenta*, the

element of marvel at seeing with the eye of intelligence is highlighted in *l'occhi de la*

Entelligenza   ostopesco del vedere 65-66. Iacopone associates *ostopir* with sensorial

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[62] Rona Goffen, for instance, suggests that: "the pictorial development of the sacra conversazione in the *Trecento* may be associated with preceding and contemporary pious writings, and in particular with Franciscan and Dominican literature" (201).

[63] Fiorella Giacalone explains that the importance of image is characteristic of Catholicism […]. The reason for that, as other studies also confirm, is that the Church has given a didactic function to iconography since the first centuries of Christianity. She also clarifies that "all'interno della tradizione cristiana, è legata al riconoscimento del suo carattere di 'segno' nei riguardi dell'oggetto rappresentato"(123). She explains how formal that function was and that the Fathers of the Church, at the Council of Nicaea, assert that "chi accetta la Scrittura ammette necessariamente anche la rappresentazione, se egli respinge l'una, deve respingere anche l'altra […]; a causa di ciò è stato necessario anche questo genere di scrittura, più grossolana e tuttavia più chiara, per la gente semplice e ingorante, affinché anche gli illetterati incontrino ed apprendano mediante la semplice vista ciò che non possono conoscere mediante la lettura e così ricevano una conoscenza più chiara e più abbreviata delle cose" (124). It seems that with the shift from Latin to the vernacular the same situation arose again, and this time the situation was more intricate; instead of dealing only with literate or the illiterate, there was a great barrier of language.

perception. This *lauda*, by itself, repeatedly reflects the merit of the sense of sight: *occhi* 65, *vedere* 70, *eo veio* 79, *vedemento* 87, and again *me veio* 93, *vedere* 98, *vedere* 113, and *veder* 121. Reference to both hearing and sight abound in the *laudario* insofar as they are natural human abilities of the perception of God. In *lauda* 48, *O derrata, esguard'al prezzo,* we see *ostupesce dell'audito 14,* and in *lauda* 59, *L'anema ch'e` viziosa*, again we see *Venite, gente, ad odire   e ostopite del vedere* 31-32.

Not only does image provide an easier way to decipher meaning, but also, as Schmitt explains, the notion of image is extremely vital in Christian anthropology. Man is qualified in the Bible, in its first words, as *imagine*. In the New Testament, the incarnation brought perfection to the relationship of image between man, God, and Christ. (499) Iacopone explicitly expresses this relationship in different ways. For example, in *lauda* 3, *L'omo fo creato virtuoso,* his words*: Mesere, volunter ne porto signo, / ché eo so reformato a tua figura;* 321-322. Similarly, in *lauda* 66 *O libertà suietta ad onne creatura*, in a context of what an erring soul loses, due to its vice, the stress is on the loss of the resemblance to God, *desforma la bellezza che'era simele a dDeo* 7. His most direct statement, of man being an image of God, is clearly expressed in a strategic location in *lauda* 77. After a long *Prologus*, this is the beginning of an elaborate *Tractatus*: *Pàreme che ll'omo sia creato / a l'emmagen de Deo e 'n somiglianza* 21-22. However, the prominence of image in Christianity is not limited to the resemblance between man and God, even if that concept may have been the foundation of the acceptance of image in its ideology.

Historical records of figurative art reveal a sudden flourishing and an unprecedented revolutionary change. Alessandra Gianni records "iconographic innovations" traced back to the first decade of the XIII century, the most important of which is the iconography of Jesus

Christ dead on the Cross, with a forward leaning body, rather than alive and erect as he had

been depicted up to the fourth decade of the XIII century (123). This turning point in art ends

the ideology of symbolical triumph of Christ over death,[64] and aims at commemorating the

Redemption by means of reinforcing the image of Christ's real death. The relationship

between image and dramatic presentation of Christ's crucifixion may very well be related to

those events. The crosses used in liturgy were dramatized, and they evoked all of Christ's

human suffering and death, in addition to the grief of His disciples and the Virgin Mary.

Moreover, as Gianni affirms, the dramatization of this event was accentuated by inserting the

image of St. Francesco, and later St. Chiara, at the bottom of the Cross, contemplating Christ

and kissing his wounded feet. This iconography is a typical motif in Umbrian crosses. Even

more important was the crucifixion scene in a fresco in the Basilica Superiore of Cimabue, in

which the image of Francis is inserted in its actual size among the other figures of the event,

kneeling by the prominent rock on which the Cross was stuck. In addition, the image of St.

Francis, a prominent contemporary spiritual figure, must have had a significant influence on

the people. The customary approach in religious writings, up to that time, maintaining a

distance between the divine and the mundane, is now replaced by the actual participation of

known human figures in religious manifestations. Integrating man in the divine experience

seems to further assert the humanity of Christ and intensify the people's devotion.

Gianni confirms that remarkable developments in the passion cycles of Christ,

described in a growing number of scenes, were predominantly related to the Franciscans,

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[64] Gianni reports that the oldest documented Cross representing Christ alive was commissioned at Giunta Pisano by frate Elia, superior general of the order for the Basilica of San Francis in Assisi in 1236 (113).

among which was the introduction of the scene of *Spogliazione di Cristo* before crucifixion. The narration of this event, which was totally absent from the apostles and from the Byzantine iconography, as Gianni affirms, was dramatically described in the Franciscan sources, commemorating the humiliation of Jesus, stripped of his clothes (115). In addition to its aesthetic value, image communicated knowledge to the illiterate by means of resemblance, versus the arbitrary symbol system of words accessible only to readers. This specific faculty made of image a preaching strategy. Gianni, in fact, attests to "la potente capacità di muovere gli animi," utilized by the Franciscans to replace the symbolic by an image of the truth (117). The transition from the symbolic to the real, the crude description of situations, the prolific details and abundance of repetition appear coherent with the Franciscan revolutionary tradition of the use of the image in general. Evidence of their ideology is verifiable even today by paintings on the walls of churches, as in the case of the church of St. Francis in Assisi. Fleming also attests to documented occurrences of "the homiletic exploitation of visual art," of preachers holding "crosses or crucifixes in the pulpit and in the Lenten missions displayed material emblems of the Passion" (128).

As much as the visual association serves its purpose in aiding perception as well as retention, it seems that Iacopone employed yet another visual aid. Some subtle references allude to a possible incidence of accompanying the *laude*, or at least some of them, by visual representation. Alessandro Montani briefly mentions a design with the title *Arbore di perfetione*, of which he does not show an image. He associates it with *lauda* 77, *l'omo che può la sua lengua domare* (249). The reference seems to point to these verses: *Àiome veduto en me' pensato / che ll'om perfetto a l'arbor se figura, / che quanto plu profundo è radecato / tanto è plu forte ad onne ria fortura* 41-44. Montani does not document whether the design is

available for observation, nor does he mention any other studies in relation to such design. Yet the reference is significant, and the correlation is persuasive.

In addition to the mental imagery of the bed metaphor, in *lauda* 65, Iacopone makes a unique remark, possibly to a concrete reference: *La mente sì è 'l letto / Con l'ordenato affetto; / el letto à quatro pedi, / **como en figura el vidi*** 17-20, which has been noticed also by Leonardi (325). These last words, *come en figura el vidi*, may be indicative of the presence of a painting or a pictorial representation, which the poet denotes. It may very well have been customary to accompany the *laude*, or some of them, with some pictorial representation.

4.3   The case of *lauda* 78, *Un arbore è da Deo plantato*

Unlike the allusions to potential visual representations of *laude* 65 and 77, there is a unique

case wherein a painting is actually related to *lauda* 78. Ciociola may have been the first to

shed light on such a painting with the theme of a tree, which had been linked to Iacopone's

lauda 78, *Un arbore è da Deo plantato.*[65] The painting was found in different versions, in

different manuscripts, currently kept in two libraries in Italy. Ciociola[66] cites them in this

order: the first is a copy from Milan, *Biblioteca Ambrosiana*, cod. D 46 sup., c. 121r, under the

title *Un arbore è da Deo plantato*, *disegno di corredo*; its title is indeed the incipit of *lauda* 78

(see Fig. II). Ciociola follows the painting with another more complete image that appears to

be related to the first,[67] again under the title *Un arbore è da Deo plantato*, *disegno di corredo*.

This version is from the records of Florence, the *Biblioteca Riccardiana*, Cod.2959, c.100v

(see Fig. III). Maraschio and Matarrese publish the text and the Milan's version of the

painting, citing Ciociola's and therefore from the same manuscripts, but under the title *Un

arbore* (27-28). In *Catalogo delle opere* (Bisogni and Menestò 73) the image, in full colours,

is of the Florentine version (see Fig. IV).

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[65] *Lauda* 78 is transcribed in its entirety in Appendices (218-221)

[66] The reproductions of the paintings in Ciociola's book are placed in his text in unnumbered pages, between pages 32 and 33.

[67] In his explanation of the presence of more than one image for the same idea, Ciociola suggests that the design was subject to segmentation over time, and that the presence of the design with the whole image is rare, as it has been erased from the palimpsest. He attributes the other designs, of what he calls "innovazioni iconografiche banalizzanti" to a later version of Iacopone's *laudario* (24). In regard to the source, Ciociola asserts that "l'identificazione della fonte interviene fiutando le tracce dell'archetipo, in ambito francescano, di consimili schemi arborei: il *Lignum vitae* bonaventuriano. Alle sue spalle, la tradizione degli *Arbores Vitutum et Vitiorum*; a valle, un'inifinita discendenza, non soltanto manoscritta: basti citare, al di fuori della fortuna libraria, *l'Arbor vitae*, tempera si tavola di Pacino di Buonaguida oggi alla Galleria dell'Acccademifa di Firenze, e l'altrettanto celebre *Arbor vitae* affrescato da Taddeo Gaddi nell'Oratorio antico di S. Croce (oggi Museo dell'Opera di S. Croce) in Firenze" (Ciociola 25). My interest in the painting is limited to the use of the image as a substitute of the text for the illiterate audience.

The figure in the top central seems to be that of St. Francis that replaced Jesus Christ's face in the other versions of the painting. Ciociola confirms that the closest version to the original is that of the manuscript 2959 of the *Biblioteca Riccardiana* in Florence (24) on which the following analysis is based. The painting portrays the trunk of the tree in the middle, with its branches spreading to both sides. At the end of the branches are very clear figures of two men, seemingly, corresponding to the two characters, participating in the dialogue of *lauda* 78, *Un arbore è da Deo plantato.* On the branches, there is a transcription of a dialogue, which is also reproduced in Ciociola's article (see Fig. 1).

Before any contrastive analysis between the painting and the text, I would like to underscore the variety of performance strategies in this *lauda* in particular. In this case, the tree's favorable structure is not related to its branching and naturally dividable structure, but rather its vertical structure, as a natural layout representing the ascension to God. The oversized static structure accommodates human movements through its parts, climbing upward. Not surprisingly, the allusion to the *arbor amoris* is clear right from the start: *un arbore è da Deo plantato, lo quale Amore è nomenato* 1-2. The *ripresa* expresses the only declarative introduction by the poet, while the entire *lauda* is in direct speech form between two men. The first man beseeches advice on the mystical union with God, and the other, being further ahead in his spiritual path, relays his experience. Matteo Leonardi refers to these characters by 'un mistico immaturo' or a 'potenziale discepolo', the first; and 'un mistico maturo, the second (*Laude* 164). I will refer to them as the disciple, first; and the mystic, second.

The disciple wonders how the mystic achieved his ascension: *"oi tu, omo, che cc'èi salito, / dimme en que forma c'è' tu gito,* 3-4. The mystic replies to the disciple directly, in a total absence of a narrator's overriding.

The ascent to God takes place by means of climbing the tree, from one branch to another, revealing a contrast between the two men conditions, portraying obscurity of life on earth, *en terra ottenebrato* 6; overpowerness by the tree size *multo esmesurato* 26; and speechlessness: *non ne pòzzo dir mesura* 28. The detailed description of the movement from one branch to another, from the bottom to the top of the tree is certain to imprint a visualisation of physical ascension in the mind of the audience.

The use of pronouns in the first four stanzas reflects a conversation between two characters and emphasizes the alternation of the *I* and *you* during the initial dialogue between the mystic and the disciple. At each shift of turns, the speaker uses the *I* as a self-referential pronoun: *eo sto* 6*, te dico* 7, *sto lento* 8, *eo non aio* 9, *non m'n trovo en mea memoria* 13.

What lacks in the text is represented differently in the painting. The repetition of images, of two speakers interacting in a conversation, with the same background, is laid out in the form of scenes rather than a series of pictures. Each of those *scene*s, with an individual subtitle, is arranged in succession of acts in a play, conferring a temporal dimension to the painting, and allowing the action to evolve from one scene to the next. Facial expressions and the body hand gestures of the characters represent different stages in the communication, in a progressive plot, following a sequence from the bottom of the painting in a vertical sense in conjunction with the ascent process. As the situation unfolds, each scene presents a moment in

actual time. In addition, above each figure, to the side, a single word describes an emotional state.[68]

Notwithstanding the definite association of the painting with *lauda* 78, none of the verses in the painting is identical to another from this specific *lauda*. Ciociola, who inspected the manuscripts, concurs that the verses written on the branches do not correspond directly to any of Iacopone's *laude*, but rather point to the notion of the tree (22). Ciociola maintains that the affinity with *fui a cquest'arbore menato* 22 is a reference from the *lauda* text to the tree in the painting. Yet it seems more plausible to regard the phrase, in its direct context, as a line recited by the disciple, while he is actually next to the tree. In this case, by the demonstrative *questo* in *cquest'arbore,* the speaker points to the tree. Ciociola also draws attention to the term 'scrpito' on the branch of *Conteptus*, through the mystic ascent levels, reaching *Acutus* (distico "*Et io mi volgo odiare, / perchà io possa più amare*"): "*P<er>ò ch'en quel ramo me alzasse, / scrpito c'era che eo me odiasse* 99, 100" (24). He seems to suggest that the *lauda* text refers to the writing on the painting.

An attentive reading will reveal numerous instances of connection between the transcription in the painting and the verses of the *lauda*. The painting is a physical presentation of the action of ascension, wherein each scene depicts a section from the *lauda*. It starts by *de suspire ce fui firito* 73, that corresponds to the painting's *suspirami lo core, che*

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[68] There could be a missing part of the painting. In the transcription reproduced in Ciociola's records, the side titles appear at both ends, while in the painting only the right side is discernible. In addition, the symmetry of the image suggests a clear central comment on each of the scenes. Yet, the part in the bottom has no comment, while it must precede the above dialogue. We see the characters closer to each other with a lectern between them, suggesting the beginning of the event.

m'a` feruto Amore, while verse *e l'Amor me fice riso* 77 corresponds to the painting's *l'amor mi fece riso.* These are the identical lines of the first scene, described as *Suspiria* and *Risus*. Similarly*: l'uno à nome 'Perseveranno',* and *l'altro 'Amore continuato'*, 80, 82 correspond clearly to the second scene between *Perseverantia* and *Continuatio*, *le lacreme c'Amor facìa* 89, and *lo ramo de l'ardore 92* correspond to the third scene between *Lacrime* and *Ardo*r. In the same fashion, *che eo me odiasse*, 100 and *al contemplar ch'el cor esparte* 105 corresponds to *Conteptu*s and *Contemplatio*. The kinship is evident and consistent: *o' eo languesco* 109 and *êll'ardor pognente, […] l'à estemperato* 114, correspond to *Lamgor: lamguisco e diviso perche` 'l Signor non veio;* and *Liquefactio*: *L'amore m'a` si scaldato che lo cor m'a` stemperato*. And finally, *fui rapito,* 120 *sponso fo aparito* [...] *fui abracciato together with: vinni meno*, which corresponds to *Raptus*: *lo cor rapito* and *Defectuslo cor me venne meno, tanto d'amor pleno*. These lexical parallels revolve around the most significant expressions of the topic; and they are indeed mentioned in the painting as well as in the text.

Rather than their common features, what matters more to this study is the difference between the two compositions, the *lauda*'s text and the painting. It is significant that the first scene, *Amor mobilis,* corresponds to the verses starting from verse 71. In the *lauda,* the first seventy verses announce the topic; describe the set; introduce the characters; convey their relationship to each other; reveal their emotional status; and name and describe the tree for its fundamental importance in the perception of the whole *lauda*. Naming the *arbor amoris* is fundamental in the text for understanding the ascension allusion, yet none of that was necessary in the case of the image. These seventy verses seem to act as the *antefatti* of a presentation, which were perceived right at the first sight to the painting. The image of the tree with its vertical structure represents the ascension path to God, and in fact, in this image, the

sense of order develops from bottom to top. The identification of the characters as Franciscan

friars[69] is evident through their particular frocks, particularly with their characteristic

cappuccino style, in their brown ashen colour; the hairstyle and the penitence practice of the

ash cross, marked on their foreheads.

The verses of the first scene, *Amor mobilis*: *Suspirami lo core, / ché m'à feruto Amore.*
/ L'amor [mi] fece riso, / che 'n sua pregion m'à miso, present their correspondent verses from

the *lauda* in these two stanzas:

> *Poi ch'en quell ramo fui salito,*
> *che da man ritta eram'ensito,*
> *de suspire ce fui firito,*
> *luce de lo sponso dato.*
>
> *De l'altra parte volsi el viso*
> *e ne l'altro ramo fui ascisoò*
> *e l'Amor me fice riso,*
> *però che mm'avìa sì mutato.*   71-78

The verses from the painting produce direct speech, the strict dialogue of the uttered

words. The two stanzas from the *lauda* narrate, using space and time adverbs for references;

such as *poi, da man ritta, de l'altra parte*; describe actions: *volsi el viso,* mostly in the past

tense; and report having done the action rather than stating them in actual time. In the third

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[69] Oddi explains the dress code of the Franciscan friars: "Quanto a la materia dicevano che voleva essere de panno vile et grosso; de colore de cenere, o vero palido, o vero de colore de terra, acciò che represente la mortificatione del corpo del nostro Signore Yhesu Christo; et de tanta grossezza che possa tenere alquanto caldo; et che possa al frate sano bastare una tonica dentro et de fore repezata, chi vole, como dice la regola, et de tanta longezza che, essendo cinta senza alcuna piegha sopra la corda, non tocche la terra. La longezza de le maniche, comunemente, per fine a la ponta de li deti, et la largezza d'esse maniche sieno per tale modo, che le mane possano entrare et uscire liberamente. Lo capuccio quadro et de tanta longheza, che copra la faccia. Et così represente la croce: et la sua vilità et desprezzo prediche ad omne humana gloria, et demostre lo frate Menore crocefixo et morto al mondo per amore del nostro Signore Yhesu Christo" (183).

scene, *Amor incessabilis,* the verses on *ardour, L'Amor sì m'à feruto, / el suo ardour m'è apparuto*, are expressed in the *lauda*, in an entire stanza, again adding adverbs: *de l'altra parte*, and *là,* and reporting the action in the past tense: *volsi, viddi, sintit'ho, avì rescaldato*. The last two stanzas of the *lauda* offer yet another difference: that of commenting after the fact. And, finally, as is Iacopone's custom, the listener is left with a conclusion: the moral of the *lauda* stays with him, completing the learning experience:

> *A le laude de lo Signore*
> *eo ditto t'aio questo tenore.*
> *Se vòl' salire, or ce pun core*
> *a tutto quel ch'eo n'ho parlato.*
>
> *Ennell'arbor de contemplare*
> *chi vòl salir non dé' 'n pusare;*
> *penser', parol' e fatti fare*
> *et ita sempre essercetato.*   127-34

All what is expressed in the painting, from the development in actions through scenes, to gesture, movement, and sense of direction are all elements of performance serving the purpose of clarifying and describing the movement.

Another performative feature, still in *lauda* 78, is clarified through an older version of the same painting, in which the character on the right side is clearly discerned while the one on the left side only appears in the bottom scene. At first sight one would assume that the figure in the painting was worn off. However, an attentive reading reveals that it is indeed reasonable not to have any figure on the left side at all. In the *lauda*, that is, in the verbal composition, the speakers interact and exchange stanzas only up to the end of the fourth stanza; from there on, only one of the characters, the mystic, continues his recitation.

Yet the complete painting in colour shows two characters, as if two people are engaged in a dialogue. The illusion of a dialogue, through one-character act, places a major stress on the speaker either through the explicit use of the subject pronoun, or, more frequently, through the inferred reference to the speaker through the use of the first singular verb conjugation, in occurrences such as: *te dico* 19, *ci aguardai* 23, *m'enflammai* 24, *fui… mirai* 25, *pòzzo dir* 28, *ce vedia* 31, *cce potia* 32, up to the end of the *lauda*. In these examples, the spatial and temporal references are introduced from the speaker's perspective. Not only does the layout allude to two characters throughout the entire dialogue, while in fact the speaker is one. The speakers are not represented as characters. The only explanation for this layout seems to be the deliberate intent, on the painter's part, to give the impression of an active life-like interaction between two people experiencing different phases of ascent. The performative nature of conversation between two characters is employed to represent the contrary emotional states that intensify the antagonism. Rather than reporting an individual experience in an expository fashion, the illusion of a situational dialogue seems to be much more persuasive. A careful examination of the painting reveals that the figure comes from behind, in a circular motion, moving upward. The illustrated elements of performance in the painting, gestures, climbing, the development of actions through scenes, denote the upward ascent of the mystic and enrich the spatial axis and the progression of action in actual time, in the *here* and *now*.

Pfister distinguishes the dramatic text, as one that "lacks the fictional narrator as an overriding point of orientation". He also emphasizes, "it is the time-space continuum of the plot alone that determines the progress of the text within the individual scenic units" (5). His basic definition of drama is "the imitation of action in speech, involving closed structures of time and space and a particular set of characters" (1). The painting is consistent with Pfister's

definition of drama: lack of narrator, actual focal orientation between the characters, unity of space, and the elapse of time through which the plot progresses, it is a performative image.

Nevertheless, the absence of livelihood of the actors' voice does not conform to the parameters of the dramatic *personae,* being seen and heard as a fundamental aspect of performance semiotics (Elam 102). In addition, a performative image lacks immediate contact with the audience, Zumthor's notion of the "*here* and *now,*" as an essential element of performance. Furthermore, it lacks the voice, which is just as fundamental for a live expression of performance. The two missing performative features in this presentation are in fact related to its essence as a painting. It is a performance, whose temporal dimension begins with the presence of a spectator. In this case, the simultaneity of performance and audience is individually actuated. Being a painting, it is accessible whenever it is sought, as often as desired; it acquires a text quality that can be consulted upon request. Yet the advantage of this painted presentation over the text is that it does not require the ability to read in order to be communicated. The possibility of unlimited access to the painting makes it a mnemonic aid for non-readers.

For this particular *lauda,* the painting and the text are two media of expression of the same work. While this kind of painting has been considered as mere illustration or an ornament, it becomes increasingly evident that the *lauda* is a performance text[70] of the painting, which is the *performance* itself.

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[70] The term "image" in "performative image" is not equal to "text" in "performance text." Whereas a performative image is a performance in an image as a medium, which may or may not present a text; a performance text includes the description of place, movement, feeling, and all that can only be perceived sensorially, and it must be prepared either in preparation of a performance or as a record of one.

INACCESSIBILE

AMOR SUPERFERVIDUS

Defectus
Lo cor mi venne meno,
tanto d'amor pleno (- 1)

Raptus
Iaccio sança memoria,
lo cor rapito in gloria.

AMOR FERVIDUS

Liquefactio
L'Amor m'à sì scaldato,
che 'l cor m'à stemperato.

[L]amgor
Lamguisco e disvio
perché 'l Signor non veio.

AMOR ACUTUS

Contemplatio
Dilecto la mia mente
di sopra 'l ciel sagliente.

Conteptus
Et io mi voglo odiare,
perch'io possa più amare.

AMOR CALI[DU]S

Ardor
L'Amor sì m'à feruto,
el suo ardor m'è apparuto.

Lacrime
Cun lagrime ungho Deo,
che spande lo cor meo.

AMOR INCESSABILIS

Continuatio
S'io continuo l'amare
potrò Dio guadagnare.

Perseverantia
Se perseve[ra]raio,
vero amatorẹ saraio.

AMOR MOBILIS

Risus
L'amor [mi] fece riso,
che 'n sua pregion m'à miso.

Suspiria
Suspirami lo core,
ché m'à feruto Amore.

IIa 1 amare] amore *ms*.

Fig. I
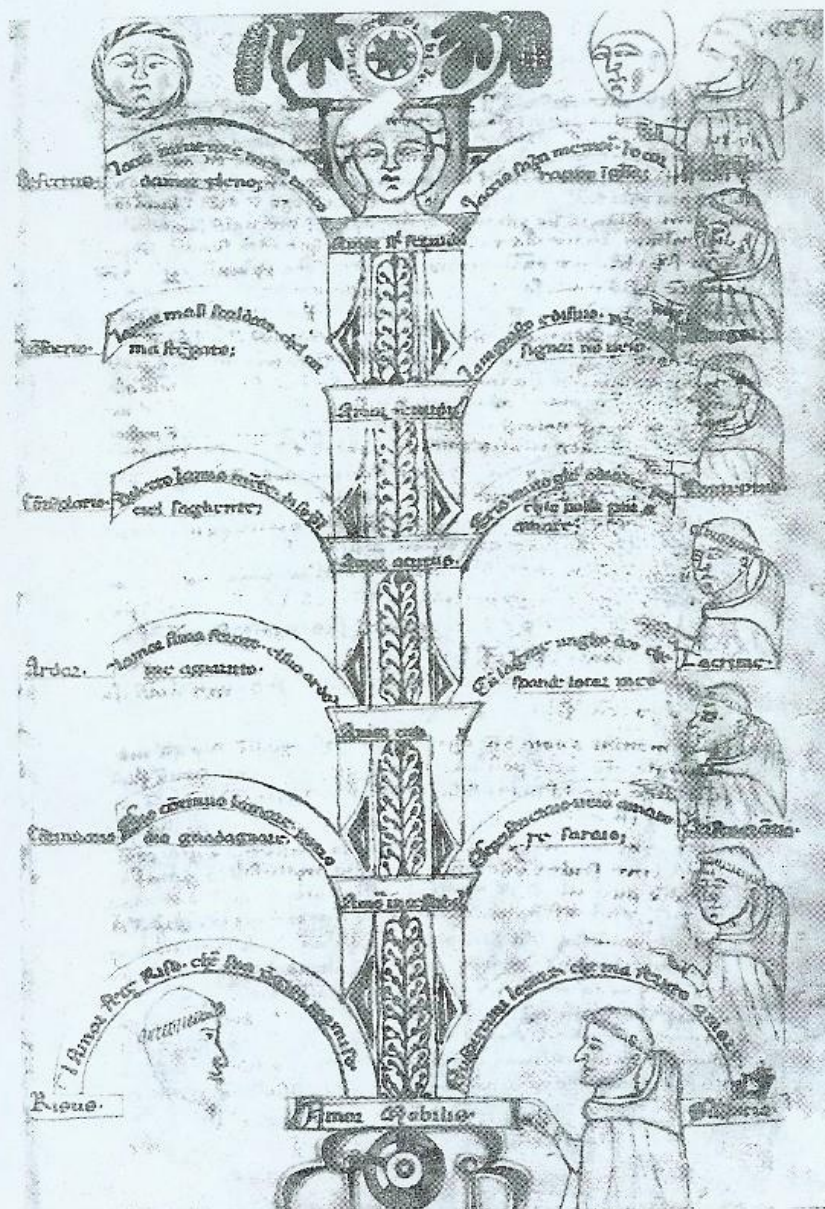
TAV. III – Iacopone da Todi, *Un arbore è da Deo plantato*, disegno di corredo (Milano, Biblioteca Ambrosiana, cod. D 46 sup., c. 121r).

Fig. II
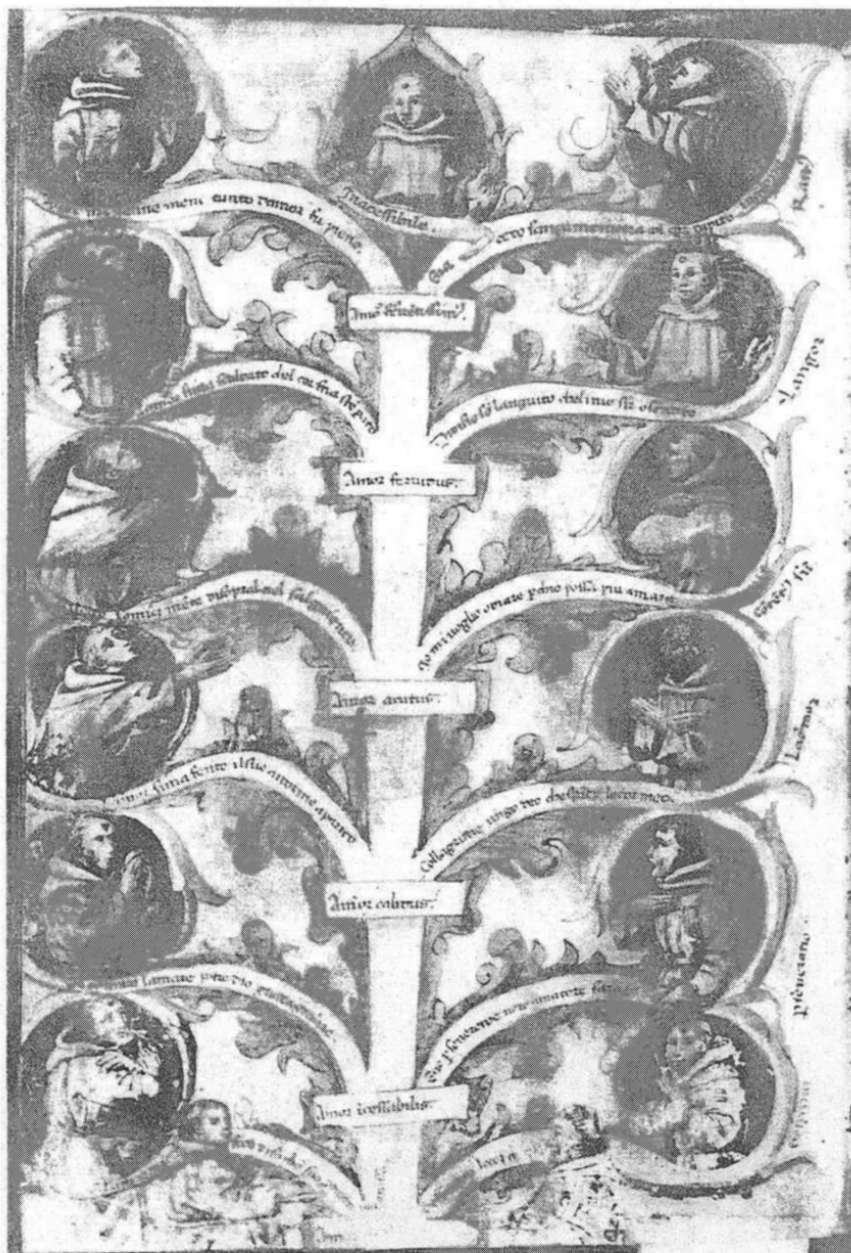
TAV. IV – Iacopone Da Todi, *Un arbore è da Deo plantato*, disegno di corredo (Firenze, Biblioteca Riccardiana, cod. 2959, c. 100v).

Fig. III

Fig. IV

5   Iacopone's *Lauda* between Drama and Liturgy

5.1   The Dramatization Model of the Mass

The deployment of drama in Christian liturgy does not begin with, nor is it limited to, the

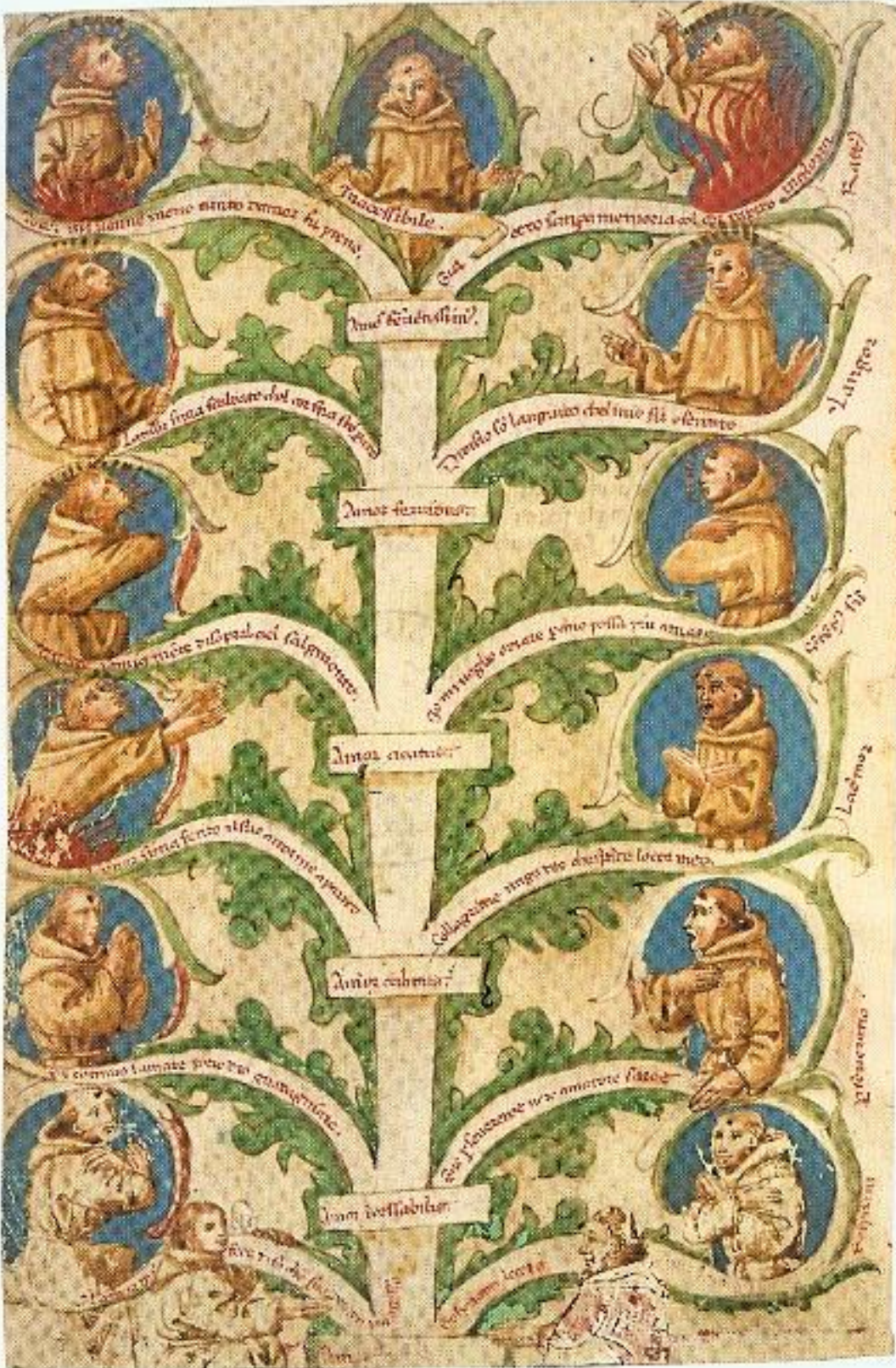Franciscan innovations in preaching. In his extensive study of the Eucharist Enrico Mazza

refers to principles from Augustine to Innocent III, the most relevant of which states that the

Mass is interpreted as a comprehensive dramatization of the Passion of Christ. The bearing

that such an affirmation has on my study is that it was taken to imply that "la lauda

drammatica deriva direttamente dalla liturgia ecclesiastica, […] fra l'una e l'altra, quasi forma

di passaggio, sta il Dramma liturgico" (De Bartholomaeis 111). In the following section, I will

underscore the diversion between the dramatic manifestations in the Mass and that of the

medieval liturgy practiced by the laity, as two distinct practices, and not that the latter is a

phase of evolution of the former as De Bartholomaeis suggests.

By allowing the laity to lead liturgical practices, Innocent III advanced one of the most

major religious changes in the thirteenth century. As a result, sharing the ownership of liturgy

weakened the Church's dominance over the people, especially the clergy's role as mediators

between man and the invisible forces. Consequently, the laity and the Church committed each

to their respective new roles: the laity's liturgical practices focused on the people, their

language, and the purpose of evangelization, while the ecclesiastic sacraments preserved the

obvious end of commemoration, through ceremonial re-enactments of the passion and of the

resurrection of Christ. Thus, as explained by Durand, [71] a sacrament "is a sign of a sacred thing" (100). The Eucharist is a dramatization, wherein each step "represents a stage in the passion" (Mazza 164-169). The sacrament of the Eucharist is of reverential magnitude due to its centrality for Christianity, the authenticity of its dramatized event, and the sanctity of the involved divine persons. Equally central to the outcome are the place that hosts the sacrament and the participants who carry it out.

As the spatial axis of the event, the church imparts veneration and integrates its own semiological bearing on any rite that happens within. In general, the liturgical practices, and more so the ecclesiastical ones, illustrate the extent of semiology and emulation in Christianity, or as Durand attests, "whatever belonged to the liturgical offices, objects, and furnishings of the Church is full of signs of the divine and the sacred mysteries" (1). Before a building of a church is deemed as such, it is subject to a lengthy process of rites of consecrations. For instance, "the triple course that the bishop makes while aspersing the outside represents the triple course that Christ made for the sanctification of the Church" (65). When a ritual action of consecration does not emulate an equally executed action by Christ, it may insinuate a variety of semiological relations. When the bishop, during the third round, reaches the church's door, he strikes the doors three times with his pastoral staff, representing striking "the ears of the audience with the voice of the preacher" (65). In a subsequent phase of the consecration of a church, a deacon asks, "'who is this King of Glory?' alluding to the people's unawareness that Christ is the one that is concealed inside the church. (66) By the same token, the "twelve lamps placed in front of these crosses signify the twelve apostles, who

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[71] Durand's citations in this study are taken from the translation of his *Rationale divinorum offciorum* by Thibodeau.

illuminated the entire world with their faith in the Crucified" (69). These are only a few of the ritual acts required to achieve the consecration of a Church; they partially represent a model of ceremonial process, equally applied to the objects used during the sacrament of the Eucharist. The last phase is that of consecrating the altar, after which the bishop "blesses more water with salt and ashes and wine" and announces, "Peace to this house", deeming the building as a Church (63).

It is imperative that the order, the manner, and the duration of each of these rites be observed meticulously by the prelates of the Church as "the bearers and dispensers of the sacraments." They are accountable for performing them in the utmost devotion and precision, "so that through their light, others may similarly be illumined" (Durand 2). It is through the ceremonial process, passed on in veneration across generations, that the integrity of the sacrament is preserved. Durand attests to the figurative dimension and underscores that the intended figures conceal a multiplicity of truth that we cannot plainly see, such as "the events leading to the Passion of Christ" (3) in the Mass.

By means of enacting the Eucharist within the Church's structure, each phase of the reproduction of the event is associated with a specific tangible agent. The altar is naturally the central focus where the very event of Eucharist takes place, so are the tabernacle, the chalice, the paten, the corporal, the pall, and the purificator, each serving a precise function within the various steps of the sacrament. In their display, succession, and collaboration, these objects warrant reciprocated integrity. Replicating the same action in the same place at each service preserves the eternity of the entire process. Silence alternated with collective chanting form a pattern of devotion that accompanies and intensifies the solemn pious atmosphere. The attained consecration in the celebration of the Mass, and the overpowering devotion

experienced by the congregation have a strict ceremonial execution that does not tolerate deviation. Nor is deviation desired by any of the involved parties, prelates or congregation.

The very idea of referring to the sacrament as a celebration points to its ceremonial manner and commemorative end. Therefore, defining an early medieval Christian ceremony consists of what distinguishes it from the ritual, the latter being a shared profound emotional experience in an active display belonging directly to the people. In his account of the development of Christian liturgy between the eleventh and the thirteenth century in Europe, Jean-Claude Schmitt traces the similarities and dissimilarities of the nature and functions of ceremony versus that of ritual. Ceremony, Schmitt points out, testifies to the power of the Church over the faithful, a manifestation of a practice in which participation is virtually mandatory, reinforced through prayer, gesture, objects, particular colors and a definite style of clothing, all of which grace certain areas of the church with more honorable phases of the practice than others do (969). In general, it elicits more reverence than emotion (969). Notably characteristic of the ecclesiastical liturgy is the biblical influence, particularly for that which pertains to Jesus Christ. The most central of all Christian ceremonies is the Mass that reproduces the acts, words, and gestures realized by Christ.

The biblical influence on rituals is also accentuated in relation to Christ, in form of festivities organized according to an annual cycle commemorating certain moments of His life as narrated in the Gospel. Even before the major changes of the XIII century took place, the ceremonial dramatization of the Eucharist and the ritual popular representations of the *Corpus Domini* represented two different realms, not as opposite poles of one genre but as two different forms of liturgical practice (Schmitt "Rites" 970) Gradually, the distinction between ceremonial and ritual lost its stability and attenuated some of the previous crucial boundaries.

The duties assigned to clerics and laities started to alternate, but then so did their respective

functions in the vertical displays involving Divinity, or the horizontal displays concerning the

people (Schmitt, "Rites" 969). This historical account sheds light on the evolution and

interaction between different practices of liturgy at Iacopone's time. Such a phase of

fluctuation witnessed cross-boundary evolution where the Church Christianized a certain

number of laity rituals and integrated them into its services, while, at the same time, the laity

acquired more autonomy to endow their profane rituals with solemn teaching.

Assessing the role of the participants and the objects involved in the ecclesiastical

sacrament will shed light into the nature of dramatization of the Mass. Durand explains the

Mass as the invocation of the name of God at the altar, "first, the bishop begins: 'O God, come

to my assistance" (77). In his competence as the Vicar, the bishop reproduces Christ's acts,

wording, motion, and gestures, and by doing so, he denounces his individual identity. Thus

far, the central figure, that of the bishop, "bears the image of the figure of the High Priest, that

is, Christ" (61). The clergy maintain uniform vestments, meticulously observing the style and

the colours associated with the celebrated event and with their respective ranked roles. The

worshippers do not carry out any of the symbolical rites of the sacrament of the Eucharist.

Their role is predetermined to the finest details, whenever the congregation is invited to live

participation. Thus, they are kept in pews, fixed at certain distance, facing the altar to allow

the observation. Throughout the solemn ceremony of the Eucharist, the congregation

participates as choir or join in a collective chanting responding to the priest. In doing so, they

express themselves in their communal identity as Christians gathering in profound devotion in

the company of God. More than anything, the identity of the worshipers attests to the realism

of the entire service. It is fundamental to underscore that the bishop also addresses the

congregation, through his authentic identity, as the bishop, when he advises: "be my imitators just as I am an imitator of Christ" (83).

If the same actions are attempted out of the church, as the specific predetermined spatial environment for the sacrament, the entire ritual will be jeopardized. Similarly, the spatial environment, an empty church, only acquires meaning when they host the sacrament with its respective phases and correlated physical agents. An empty church does not represent the Eucharist. According to Serpieri's and Elam's segmentation model of drama "action is the relationship between various persons in a given space" (165-175) and indeed the Eucharist service is accomplished by means of the consistency of those participants, performing the specific actions denoting the Eucharist, using the same objects, in the place of the church. The co-presence and collaboration of the priest, the clergy and the congregation, their actions, in addition to the functions of symbolic actual objects within the church's architectural structure, are constituents of the execution of the Eucharist.

The temporal axis of the Eucharist is far more complex as it functions on two levels; the actual temporal axis of the practice, which consists of the order of the stages constituting it, which observes their sequence and duration. The service itself is offered at certain intervals and has a specific schedule of beginning and ending time. However, the symbolic eradication and irrelativeness of the time throughout the Eucharistic service renders it a perpetual ceremony.

Notwithstanding the non-fictional status of the dramatization of the Eucharist, the normative semantic domain of theater governs the terminology of its description. In fact, Mazza underscores the verb *ostendere* in reference to the Eucharistic rites: "the Mass 'shows'

the events of the Passion and teaches the faithful how they are to remember those events"

(167). Furthermore, when referring to any aspect of the process of the Eucharist it is

preordained to imply dramatic attributes. For instance, the bishop assumes the role of Christ,

in an act of commemoration, by performing the rites and gestures of the Passion during the

Eucharist. In addition, the liturgical function of the entire practice of sacred drama is said to

represent the "redemption by Christ and the events that make it up" (168). The aesthetic

terminology is commonly acknowledged; however, it has no bearing on the credibility of the

ceremony. The dramatization of the Passion does not imitate the act; it enacts it again, by

performing it. Not only is this dramatization far from fiction, it serves the exact opposite end:

it materializes the presence of Jesus Christ every time the Eucharist is served. Performance

reinforces the authenticity of the sacrament, achieves the commemoration end, and intensifies

devotion, which is itself "a theological datum" (Mazza 224). Thus, the role of drama in

liturgy, as a *re*-presentation of factual events accentuates its distinction from the genre of

drama, as a presentation. The action of re-presenting directly refers to a reality that has taken

place and to the practice of performing it, re-presenting it for the end of commemorating. In

this context, "performing" corresponds to its meaning in Austin's theory rather than to that in

Aristotle's poetics. This understanding detaches the dramatization of the Mass from any

genealogy of drama and testifies to its unique state of affairs.

Evidence of the permanency versus evolution is validated by the continuation of the

Ecclesiastical Eucharist to our day. The notion of the derivation of the *lauda drammatica* from

the Mass seems to be countermanded by the illustrated ceremonial permanency of the

Ecclesiastical consecration. Therefore, the *lauda drammatica* must originate from a diverse

genesis.

5.2   The case of *Donna de paradiso*

Undoubtedly, any reference to drama in Iacopone's *laudario*, or in any *laudario* in general, must begin with *Donna de paradiso*.[72]   In this section, I examine *Donna de paradiso.* My purpose is not to demonstrate its staging potentiality; on the contrary, this is my starting point. The performativity of *Donna de paradiso* is an indisputable fact, and an illustration of its performative language will naturally reveal a multiplicity of deictic characters and "traces of discourse" (Serpieri and Elam 167). Therefore, it is unnecessary to elaborate on lengthy examples to prove what is already evident; any theatrical work is by definition performative. Furthermore, the parameters applied to articulate performativity in other *laude*, when applied to *Donna de paradiso* would yield a superficial account of individual instances of performativity, counteracting the effective collaboration and multimodality of Iacopone's masterpiece.

As discussed earlier, a dramatic analysis of any written work is generally challenged, at its earliest stage, by the determination of the object of study, whether it is the text or the performance. Even though *Donna de paradiso* has been, and still is being, presented on stage, what Iacopone left behind is the text of his *lauda*, and that is the object of my investigation. Reading *Donna de paradiso* is sufficient for the visualization of a complete *mise-en-scène*, which attests to the double articulation of its uttered dialogue. The direct speech discourse and the life-like situational structures that characterize this *lauda* accord with the properties of theatre, being "tied to the speaking process." The discursive lively expression in the *lauda*

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[72] *Lauda* 70 is transcribed in its entirety in Appendices (208-211)

conforms to the definition of the staging language insofar as it "requires a pragmatic context, and has a temporal axis always based on the present; its space is deixis" (Serpieri and Elam 165). I base my analysis on the actual and already endorsed theatricality of Iacopone's masterpiece, pointing to the evidence that illustrate it.

5.2.1 The Axes of Theatrical Language in *Donna de paradiso*

Serpieri and Elam's semiotic approach of segmentation proposes that a dramatic text is distinguished from the non-dramatic insofar as it reflects three dramatic axes:

> 1) the *anaphoric* axis (which refers back to elements anterior to the utterance); 2) the *narrative* or dynamic axis (which refers to the sequence of story or plot); 3) the *deictic* axis (geared to the situation; it is already in the text itself as the specific constituent of theatrical language). (168-9)

In the following pages I investigate indices of such internal dramatic axes that attest to its dramatic form. Articulating the axes of theatrical language in *Donna de paradiso* will articulate numerous dramatic features that distinguish this specific *lauda* from the remaining of the *laudario*.

5.2.1.1 The Anaphoric Axis

Although the anaphoric axis is not always separable from the deictic one, it can be individually investigated. Serpieri & Elam's approach expediently categorizes the anaphoric axis of language in two forms: the *extra*-referential and the *infra*-referential, each of which is concerned with a different level of anaphoric aspect of the theatrical language. The extra-referential form of anaphora indicates "factors antecedent to the current discourse," it confers a sense of pre-dramatic existence of the characters, and is common in cases of "scenes beginning in *medias res*" (Serpieri and Elam 176).

The topic of *Donna de paradiso* tells of events that are widely known to Christians as well as non-Christians. While historically the events took place centuries before the *lauda* was composed, the actuality of their presentation in a live performance renders it an all-time contemporary experience. Beginning the story in *medias res* necessitates references to events that took place and that led to the conditions of the chosen starting point of the events. In addition, the characters who contributed to those events, even those who make no appearance in the performance, ought to be mentioned or at least implied. *Donna de paradiso* focuses on the final events of Christ's life and stresses the impact of previous circumstances that led to those events. Unlike a narrative style wherein current or previous events would directly be accounted for by the narrator, a mise-en-scène is entirely realized by the process of speaking amongst the characters. It is only through the uttered dialogue that those *antefatti* can be referred to, in what is defined as anaphoric axis.

A significant distinction between theatre and narrative languages is that theater language is based on "the tenses of discourse," being the present, the future, or the present perfect (Serpieri and Elam 167). I would like to draw attention to Iacopone's particular use of the present perfect. In *Donna de paradiso*, references to past events are attentively expressed, in the following manner: *l'ò flagellato* 7, *òlo dato a Pilato* 23, *l'ò ensaguenato* 63, *l'ò fesa* 66, *cci ò ficcato* 67, *l'ò sdenodato* 75, *tt'à morto* 78, *n'èi venuta* 84, *tt'à firito* 90, *tt'à spogliato* 91, *t'è'scita* 112, *m'ài lassato* 119. In these examples, the present perfect expresses actions that take place, in a point in time before their enunciation; yet, during the timeframe of the events occurring during the mise-en-scéne. It seems that the preference of the present perfect is motivated by the dialogue's discursive end, to avoid the distance of an event in an explicitly expressed past simple and its detachment from the current event.

However, Iacopone is consistent in his use of the same tense, the present perfect, to express events as *l'à venduto* 13 and *n'à auto* 14, which were completed before the beginning of the representation, and logically before all the events taking place in the fictional *now*. In this case, by using the present perfect Iacopone not only stresses the proximity of the chronological precedence; he also, most importantly, denotes the close and psychological significance of these events and their lasting effect on the actual happening in the speaker's mind. Iacopone indirectly transmits to his audience the gravity of Judah's treason and accentuates his sinful contribution to the Passion through the extra-referential anaphoric use of a discursive verb tense to bring out the durability of effect.

In comparison to the discursive verb tenses, the remote past is distinctive of the narrative process (Serpieri & Elam 176). That figurative impact of the verb tense is further underscored when the poet chooses to follow a series of verbs in the present perfect by a verb – the only verb expressed in the past tense in the entire *lauda* – in a remote past tense: *che fo profitizzato* 131. The subtle difference in this verb tense, particularly in the case of Italian, where the present perfect is still grammatically a past tense, exalts the eternity of completion of this particular remote event and distinguishes its relevance to what has been summoned and established in a distant past. In addition, the verb is also expressed in a passive voice, which points to its detachment of any human interference or participation in the making of such a Divine decree.

Naming characters, whose actions took place before the fictional *now*, provides an additional illustration of the extra-referential anaphoric axis of the language of *Donna de paradiso*. As mentioned before, Elam asserts that the dramatic environment has a pre-textual past, in reference to the spatial and temporal contexts of the events and of the dramatic

p*ersonae* (100). It is still important to raise the issue of the audience's knowledge of the events

in this particular *lauda*. Judah's pre-textual treason; Pilatus's duty to carry out the execution;

Magdalena's closeness to Mary, and John's identity as an evangelist are known facts in

regards to real familiar figures whose history is commonly known by the audience. That of

course, in addition to the actual presence of the Virgin Mary and Jesus Christ, attests to the

historical and religious awareness of these events. The anaphoric axis of the pre-dramatic

history of these dramatic *personae* is much more crucial, insofar as the *lauda's* purpose is not

to tell a story and inform a curious audience of fictional developments; the extra referential

anaphoric axis serves the liturgical end of commemoration. It acknowledges the events

leading up to the Passion, while at the same time it isolates the salient moments of Christ's

Passion to an audience perfectly aware of the pre-textual affair, as well as the sequence and

consequence of the events taking place in the mise-en-scène.

An additional manifestation of the anaphoric axis in the theatrical language of *Donna*

de paradiso concerns the fictive temporal axis of actions. The events are completed across the

period required by Mary to walk from her initial location to the focal point of events where

Jesus is crucified. The real events, familiar to the audience, proceed over the course of days,

between the events of Jesus' capture, the Passion, and His final death. In the dramatic

presentation, the temporal duration of the events is conveyed through Mary's movement, or in

other words, the awareness of the spatial axis serves the perception of the temporal one. This

phenomenon is accounted for by Serpieri and Elam, asserting that "the spatial deixis

predominates over the temporal" according to a deictic characters' hierarchy (174). Through

this process Mary's movement accelerates the fictional pace of the events to be completed by

the end of the mise-en-scène. The reader then infers from the text the indications of the

movement, which in turn, informs the temporal axis.

The other dimension of anaphoric axis, the infra referential, "operates meta-

linguistically taking as its object a preceding utterance or part of it" (Serpieri and Elam 176).

The abundant manifestations of the infra-referential anaphors[73] in *Donna de paradiso* attest to

the discursive nature of its dramatic text. The first time Nunzio refers to Christ, he uses the

term *figliolo* 2, followed by a subsequent referential anaphora of the name, *Jesu Cristo* 3. The

order of these references shows the proper name, expected to act as an antecedent, used as an

anaphoric reference to the antecedent *figliolo* 2. While this is not a direct application of the

theoretical model of anaphor, it bears coherence to the work's focus on the Mother's

experience. In this perspective, Christ's identity is that of a son, which makes of the first

"discourse entity" *figliolo*, a sensible antecedent, followed immediately by the referential

anaphor, in this case to provide a proper noun: *Cristo*.[74] The anaphoric use of the name Cristo

seems to add definition to the identity of the mentioned son. This is a particular case where the

character is well known and where the reader relies on his real knowledge to understand the

name added as a definition. The *lauda* stresses Christ's identity as the son of Nunzio's

interlocutor, Mary—since she is the main character in the *lauda*. Additional subsequent

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[73] This form of anaphora is fundamental to the theatrical discourse insofar as it introduces "tension and intimacy" between discourse and various components of the dramatic text: utterance, speaker, space, time, and "between discourse and discourse" (Serpieri and Elam 176), in a dramatic co-referential process.

[74] It is important to underscore that accepting the utterance Cristo as a reference to the antecedent attribute of being a son is my reading. However, the antecedent does not necessarily have to be positioned in a linear order of antecedent-anaphor— particularly in poetic syntax that must adapt to the metrical rhythm. It seems more plausible, nevertheless, to accept the first utterance *figliolo* as the *antecedent* and all the other references as *anaphors*.

anaphors referring to the same antecedent are: *Cristo figlio* 18, *tuo figlio* 21, *figlio meo* 25, *la vera luce* 50, *figlio meo* 53, *tuo figlio* 57, in addition to eight repetitions of the term *figlio* between verses 40-46, and twenty seven occurrences of the same term, *figlio*, between 101-135.

Similarly, the main character is addressed initially by the vocative, *Donna de paradiso,* Lady of Heavens, to attest to her identity as the Holy Mother. The anaphors used in successive instances are brilliantly tailored to reflect the development of the plot. Nunzio addresses Mary by *donna* 4, as a mother that ought to hurry to save her son, *accurre, donna vide*; by *Madonna* , while referring to theological facts, *Madonna, ello è traduto / Iuda sì ll'à venduto* 12-13, corresponding to her identity as Virgin Mary. Nunzio reiterates the same pattern, in correspondence with Mary's emotional identity, calling her *donna*, and describing her ordeal, *Soccurre, donna, adiuta / cà 'l tuo figlio se sputa* 20-21. Once again, he addresses Mary as *Madonna*, in a solemn vocative in line with the tone of this particular stanza, Madonna, *ecco la croce* 48, using the Latin *aduce* 49, referring to the Holy Son as *la vera luce* 50, who must be *levato* 51. It is evident that the choice of the vocative is sensitive to the partial conveyed message in each specific interaction, wherein historical references are concerned with Mary's identity as the Virgin.

The use of pronouns to refer to characters, mentioned previously, is a common discursive attribute of a dramatic text. After having introduced *il figliolo* 2, and defined Him as *Jesu Cristo* 3, Nunzio proceeds, referring to him by object pronouns; such as the direct object in, *l'* in *l'allide* 5, *lo s'occide* 6, *l'ò flagellato* 7, *ll'à venduto* 13, *lo muta* 22, *òlo dato* 23, *l'ò sdenodato* 75; and the indirect object, such as *li è presa* 64. A search of this particular figure reveals a personal tendency of Mary's style in reference to the Son. Mary refers to her

Son by the direct object: *lassatelme* 61, and by the indirect object in: *i tollit'el vestire* 60. She mostly, though, resorts to a number of artifices to refer to Him by avoiding the use of plain object pronouns. For example, she brings the reference in a subject function, turning the action to a passive voice, as in: *Cristo figlio se mena* 18; or in a compound structure of impersonal act, using the direct object pronoun as reference, but only after having repeated the proper name: *Cristo, la spena mia / om l'avesse pigliato*? 10-11. In other instances, where the reference to Christ is still, grammatically, in an object relation, instead of using the object pronoun, Mary refers to him as her son: *O Pilato, non fare / el figlio meo tormentare* 24-25, *O croce, e que farai*? / *El figlio meo torrai*? 52-53. Her liberal use of the pronoun in reference to the Son is profusely revealed, addressing Him, in their intimate dialogue: as in the reflexive pronoun in *t'ascondi* 46, followed by a series of direct object pronouns in *chi tt'à ferito*? 90, *chi tt'à spogliato*? 91 *perché t'à el mondo, / figlio, cusì sprezzato*? 122-123; and the indirect object pronoun in *l'alma t'è 'scita* 112, and *figlio àte la gente / mala mente trattato* 126-127. The antecedent-anaphoric connection established in the first stanza illustrates the referential anaphora, contiguous to the antecedent, in one sentence structure.

The dramatic structure of *Donna de paradiso* is particular insofar as it concerns one elaborate event whose compound actions are realized upon one specific character. Therefore, the focalized perspective allowed the prolific referential anaphors to cross the boundaries of the sentence period and expand to bind the logic and flow of actions forming an anaphoric axis throughout the entire dramatic composition.

5.2.1.2   The Narrative or Dynamic Axis

Perceiving Nunzio as a narrator is the most controversial counter-indicator to the endorsement of *Donna de paradiso* as drama. He leads the events of the first half of the *lauda*, verses 1-75, reporting the actions of the Passion as they take place.

The spatial axis will be discussed shortly as an element of the deictic axis; however, a space related argument is pertinent to the verification of the Nunzio as a character rather than a narrator. Nunzio's announcement reveals that Mary, from her initial location, is unable to see the events and the other characters from her initial location. By reporting the actions to her, Nunzio dominates the situation by his ability to perceive and communicate what is beyond her range of vision. His emotional detachment while describing the atrocity of the Passion seems to serve two aspects of realism insofar as it illustrates, firstly, an eyewitness who communicates a factual account of actions and not his interpretation or his condemnation of the entire event. Not surprisingly, his identity is limited to being the announcer, and as such his perspective is irrelevant. Therefore, the integrity of his account posits objectivity of the communicated details. Secondly, contrasted by the detachment from the conditions of physical suffering of Christ, his compassion for the mother's suffering, as in *donna adiuta 20, and piena di doglia* 56, seems to reinforce the central focus on Mary and her affliction.

Nunzio's intervention is far from being narration; opening by the vocative *Donna* 1 is a direct indication of the speaking process. The live conversational outline of *Donna de paradiso* is rich in vocative occurrences, such as: *donna* 4, 20, 64, 72; *Madonna* 12, 48; *Madalena* 16; *O Pilato* 24; *O croce* 52; *O figlio* 40; 28 times figlio 41,42, 44, 45, 46, 77, 78, 79, 88, 89, 90, 91, 96, 112-126; *O mamma* 84; *mamma* 92, 104; *Ioanni* 108, 128. Unlike the generalized vocatives in other *laude*, such as *uomo*, *amico*, *frate*, and *peccatore*, that address

the audience collectively, in this specific *lauda* the vocative is used as an "indicator" to address the characters by their names or identity, uniting the *I/you* (Serpieri & Elam 167) as speaker and interlocutor. Needleless to assert, the reference to the speakers is deictic insofar as it is enunciated by one character pointing to another character in a direct speech dialogical structure, in an action in progress. A narrative setting would present the description, or report actions, into a single expository statement, without necessarily involving a second speaker. In theater, the *I/you* is a fundamental datum of language by which "the actors imitate characters saying *I*, identifying themselves with or differentiating themselves from the role […] and come to life alternately in a dialogue" (Serpieri and Elam 168). Nunzio's description of the events is communicated through a dialogue between him and Mary. In the *ripresa* and the first stanza, he announces the capture and the flagellation of Jesus, to which Mary responds in one stanza, followed by an ordinary alternation of stanzas, first in a conversation between Mary and Nunzio, and later between Mary and others.

Nunzio's account of actions does not narrate or refer to past-completed events; the tense used by Nunzio is the present, defined by Searle as the "dramatic present" ("How 540), which reports an action as it happens. The dramatic present, a performative feature in its own right, has been examined previously among other keys of performance. However, in those cases, the dramatic present is uttered by the narrator, the poet, and its performativity was manifest only through the actuality of action progression. On the contrary, in *Donna de paradiso*, the dramatic present is uttered by Nunzio, as a participating character who informs other characters of the events as they develop. It is a particular process characteristic of this *lauda* as it relates the action to the characters, and stimulates their reaction. In fact, Nunzio's elaboration provides an array of deictic characters and depiction of the characters' actions and

their feelings. His interaction supplies references to movement and gesture that are customarily informed by the writer of a performance text. Rather than an overriding narrative voice, Nunzio is an interacting character. He utilizes the dramatic present, reports what is otherwise supposed to be seen and heard through the enactment: *la gente l'allide 5, 'l tuo figlio se sputa 21, le gente lo muta 22, la gente l'aduce 49, 'l tuo figlio se spoglia 57, la man li è presa 64, ennella croc'è stesa 65, l'altra mano se prende / ennella croce se stende 68-69, li pè se prènno 72, onne iontur'aprenno 74.* The present tense sets the theatre's temporal axis and expresses a quality of discourse (Serpieri and Elam 167), establishing a dynamic rather than a narrative axis of the *lauda's* theatrical language. By doing so, it provides the reader with the necessary information to visualize a realization of the *mise-en-scène*, while at the same time maintaining its discursive quality.

Furthermore, Nunzio's intervention, rather than narrating, it actively stimulates the events contributing additional illocutionary forces. The reader of *Donna de paradiso* is never explicitly told that Mary runs, or hustles, and is utterly distraught –no explicit description of her motion is given. The reader indirectly infers her movement as perlocutionary acts triggered by Nunzio's illocutionary forces prompting Her to run, to hustle, to rescue her son: *accurre*, *vide* 4, *soccurre* 20, *adiuta* 20, *soccurri* 56, and informing the reader that she is utterly distraught by addressing her: *piena de doglia* 56. The speaking process brings upon a multiplicity of illocutionary and perlocutionary speech acts. The illocutionary force of the imperative form marks the dialogue and, needless to add, narrows the focus on Virgin Mary either receiving the commands or delivering them. In her reaction to the announcement, she utters a series of imperative forces; such as: *soccurri* 16 to Magdalena; *non fare* to *Pilatus* 24, *pensate* 33, and *lassatelme* 61 to the crowd; *non dire* 96 to Christ. The brief contribution of the

crowd as well is expressed through the imperative force, *crucifige*, *crucifige* 28, which directly leads to the main event of the *lauda* and triggers the Passion's process. These are only few cases that illustrate the relationship between the illocutionary force of commands and their perlocutionary actions that generates the theatrical action (Serpieri and Elam 171). An additional occurrence of illocutionary force is expressed by Jesus himself. He first addresses his mother, *voglio che tu **rimangi*** 93, *che **serve*** 94, using the subjunctive instead of the imperative mood, which still communicate an attenuated demand. The imperative is used explicitly, as he turns to John, *tollila en caritate* 109 / *àginne pietate* 110. In these few verses Jesus assigns the last tasks before his death and guides the Mother to a resolution over Her loss, asserting Her theological role. The perlocutionary actions to these forces will not take place during the mise-en-scène but they certainly declare a lasting effect in Christianity, even if the audience does not perceive the instant realization of the actions—which, again, serves the liturgical end of commemoration.

Nunzio sounds like the voice of destiny stating the impending unavoidable fate. He is conscious of the theological facts and aware of their impact on Mary, as a mother. He addresses Mary as the Lady of Heavens at times; he uses simple language, addressing her as a mother, at others. Nunzio sounds cruel in his neutral manner while describing the atrocity of torture and the excruciating suffering of Christ. Had these same descriptions been given through the mother's utterances they would have been perceived as her perspective. It is through Nunzio's detached discursive part that the dramatic text of *Donna de paradiso* informs the reader of the detailed phases of the passion, in a statement of facts serving the purpose of commemoration, in an objective perspective. In the process of that central

affirmation, Nunzio' description provides the dialogue with the required information for potential staging, and renders the *lauda* a performance text.

Among the major differences between *Donna de paradiso* and other *laude* is the strict dialogical structure, between actual fictional characters, where all the dramatic and pragmatic information is provided through speech. The natural life-like progression of actions and the specificity of the locations of the characters in relation to each other and from the focal point of events connect them to the spatial axis, as has been illustrated. Through the speaking process, constant references to the characters unite the *I/you* (Serpieri and Elam 167). By relating the speakers in a theatrical context to the consistent spatial axis, the theatrical language achieves "the zero point of theatrical discourse:" the *I-here* (175). The constant awareness of the characters' location frames their actions and informs the spatial visualization.

As it has been illustrated; the spatial deixis predominates over the temporal in logic of deictic hierarchy. Similarly, and according to the same hierarchical correlation within the spatial deixis, *here* has precedence over *there*. Serpieri and Elam qualify the *I-here* as the zero point operating at the textual and performance levels to generate "the entire repertory of theatrical language" (175). According to the logic of transformations generated by the *I-here* zero point, *we/you* are semantically marked, while the *he/she/they* are negatively unmarked. In the same fashion, the demonstrative *here* "generates both the unmarked *there* and other spatial indices, while the marked temporal *now*, in turn, defines the unmarked *then* and other temporal adverbs, as well as the tenses of verbs (175). In addition to the temporal and spatial coordinates, as a comprehensive drama, *Donna de paradiso* reflects dramatic criteria to present the text as a performance text and traces of live presentation. It also presents

characters, in an event with a distinctive plot, action development, and sequential correlations involving a dramatic *before* and *after*.

As illustrated, even if the segmentation of the dramatic text of *Donna de paradiso* seems too technical, it proves to be fundamental for the verification of its dramatic form. The deictic characters and the coordination of the necessary axes of the dramatic test revealed that the partial dramatic features of other *laude* could not sanction drama. The dialogical structures in those *laude* occasionally introduced the "I" and or the "here," but never in relation to an implied *they, there,* or *then.*

Thus far my reading has focused on the dialogical structure, what Serpieri and Elam defined as "the true staging of language," in the structure: *I→you*, *you ←I* (169). However, a monologue, expressed in the "aside" discourse, is still a dramatic communication on a different level. This element as well is presented in *Donna de paradiso* through Mary's following verses:

> *O figlio, figlio, figlio,*
> *figlio, amoroso, giglio*
> *Figlio, chi dà consiglio*
> *al cor me' angustiato?*
> *Figlio occhi iocundi,*
> *figlio, co' non respundi?*
> *Figlio, perché t'ascundi*
> *al petto o' sì lattato*   40-47

Mary opens the stanza with the vocative, *figlio*, which may imply that she is addressing her son, asking him the reason why he does not reply to her questions or why he hides from Her. However, from Nunzio's subsequent description it is inferred that the events take place out of the Mother's range of sight, meaning that she is not yet by her Son. Her intimate talk in

those verses is in fact a shift of self-talk. Serpieri and Elam explain that in a monologue the character may address another character "absent or hidden," on an axis of communication different from that used in the true *I→you, you ←I* staging language, and that such an "aside" discourse conveys what characters wish they could communicate to an implied addressee (170). Since the desired communication is not realized through a direct axis among characters, the content of the thought is verbally expressed and communicated to the audience, instead, in a form of monologue.

The same pattern is realized later, after the intervention of Nunzio's additional heart lacerating details of the Passion. Yet in this instance, Mary begins her monologue categorizing it as a *corrotto*: *Et eo comenzo el corrotto 76,* which reflects her expression of intense sorrow. While it is explicitly not addressed to any other character, it is communicated to the audience. While Mary rhetorically addresses her son, *figlio*, 77, 78, and 79, her question does not require any reply: *chi me tt'à morto...?* She proceeds wishing to have rather had her own heart extracted and hung on the Cross, to replace her Son: *Meglio aviriano fatto, ch'el cor m'avesser tratto, ch'ennella croce è tratto, stace desciliato* 80-83. The verses express the mother's unbearable pain caused by the maltreatment to which her son is subjected, and does not implicate any interlocutor.

The narrated event is the Passion of Christ, whose details are known and historically verifiable. However, the *lauda*'s exclusive dramatic and emotional concern is that of Mary. Her central role is accentuated through the human intimate communication between Mary, the mother, and Jesus, her son. Not being a version of *Passo Domini, Donna de paradiso* does not conceal the fictional shift of perspective of events from the Mother's perception.

5.2.1.3   The Axis of Deixis

In discourse analysis, the anaphor is a linguistic element that refers back to actions or

characters prior to the utterance, to the dramatic text as a whole. In this sense, it is opposed to

deixis, which is an index to what takes place in the actual time and space of the mise-en-scène.

However, anaphors and deixis represent axes of theatrical language; both easily outlined

throughout the *lauda* and attest to its dramatic function.

Abundant are the demonstratives and spatial references, uttered by Nunzio in a series

of frequent references to the Cross, or indices to Christ's body. The following examples are

some of many occurences; as in, *ecco la croce* 52, *nella croce' è stesa* 65, *cci ò ficaato* 67,

*l'altra man*o 68, *ennella croce se stende* 69, *li pè se prènno / e clavellanse al lenno* 73; in

addition to Mary's references to the Cross, *ch'ennella corce è tratto* 82, and *stace* 83.

Similarly, some occurrences are uttered by Jesus in reference to the place of action *n'èi venuta*

84, and to his Mother, while pointing at her in his request to John: *Ioanni, èsto mea mate* 108.

The role of the spatial axis is not limited to the visualization of events, but it

sometimes extends to denote emotional dynamics. Mary's motion is an evident dramatic

cardinal and her dialogue with Nunzio develops spatially as well as dramatically, since it leads

her closer to the other characters and towards the developments of events. At a certain point,

Mary moves away from Nunzio and his part ends. Throughout her hurling towards the focal

space, the reader learns that Mary comes across other people. Up to the moment when Mary

addresses Magdalena, and Pilato, the reader is not aware of their presence. Her proximity to

the other characters correlates to the intensification of her emotional state. First, running by

one of the closest people to her, Mary Magdalena, She desperately seeks support, expressing

her sense of impending doom *ionta m'è adosso piena* 17, in intimate simple language. Up to

this phase her reasoning is still sound and She is still aware of the theological facts and of

Jesus' mission: *Cristo*[75] *figlio se mena, / como è annunziato* 18-19. As she moves from one

character to another, her agony intensifies and her fear mounts. She pleads with Pilatus not to

carry out the penalty *O Pilato non fare / el mio figlio tormentare* 24-25. Her plea to Pilatus is

met with his neutral disengagement and his obligation to carry out the legal penalty.

She implores the crowd to hear her defence, still eager to alter their hostility *prego che*

mmàentennate, / nel meo dolor pensate! Forsa mo vo mutate / de que avete pensato 32-35.

The crowd's collective determination and conviction is a powerful condemnation of Roman

law, not only by explicitly mentioning it but also in their linguistic detachment, stating in

Latin examples of Roman legal mandates: *Crucifige, crucifige*! / *Omo che se fa rege*, / *second*

nostra lege / *contradice il senato* 28-31; *Traiàn for li latruni*, / *che sian soi compagnuni*, / *de*

spine s'encoroni, / ché rege ss'è clamato 36-39. The contrast of their legal Latinised

expressions with Mary's heartfelt plea for her son, in the vernacular, denotes their emotional

distance as if they do not comprehend her. Their collective vindictive accusation, *Crucifige,*

crucifige is not a response to her pleas, but it is directed to Pilatus. Finally, while every chance

of hope ceases Mary turns to the powerless Cross *O croce, e que farai*? / *El figlio meo torrai*?

52-53. The magnitude of her anguish is intensified by the silence, dismissing her earnest

request for mercy.

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[75] In some analyses, *como è annunzïato* is interpreted in reference to the announcement made by Nunzio, while it is seems more plausible to relate to Gabriel's announcement of Mary's conception, and of Jesus' mission and final fate.

Mary anxiously proceeds towards the Cross, and her proximity is correlated with a progressive loss of her theological identity and overwhelming motherly human affliction. She reaches Jesus at the Cross, their meeting point corresponding to the end of her awareness of His mission. She is now a mother without rationale, surrendering any theological knowledge before her dying son: betrayed, humiliated, tortured.

Thus far, the examination of the anaphoric, dynamic, and deictic axes conveyed the pragmatic context through the uttered dialogue, revealing additional dramatic information that falls beyond those axes and overlaps with the dramatic development. When the language of theatrical text proves intrinsically performative and indexical, it achieves its "double articulation" that relates speech acts to a "pragmatic context" in relation to "both person and action" (Serpieri and Elam 165).

Most of the dialogical *laude* that have been examined in this study seem to belong to models of the semi-dramatic sermon, between either two undetermined people or a multiplicity of personifications. Their dialogical structures originate mainly from profane models, as De Bartholomaeis explains "il monologo e il dialogo amoroso trovarono riscontro in un monologo e un dialogo morale" (212). Through the course of transferring the profane structure to preaching, the poetic forms persevered and with that, popular singing, individual and collective, crossed genre and characterized the new style of preaching. The purpose of the artifice was pedagogical, and the semi-dramatic model did not go beyond the simple dialogue. It is probable that the mystic dialogues may have pursued the dialogue between a priest and a congregation creating the semi-dramatic, discursive, partially dramatic models, again for pedagogical ends. The unique expression in *Donna de paradiso* does not seem to reflect a

mere development of the semi-dramatic sermon; it represents a category of its own of multi-dimensional drama.

5.3 Mary's Central Role in *Donna de paradiso* and the Tradition of *Il Planctus Mariae*

The focus on Mary's human motherly love is beautifully conveyed through references to the son; such as, *la spena mia* 10, *el figlio meo* 25, *amoroso giglio* 41, *occhi iocundi* 44, *lo meo deporto* 77, *meo dilicato* 79, *bianco e vermiglio* 116, *senza simiglio* 117, *bianco e biondo* 120, *volto iocondo* 121, *dolce placente* 124. Occurrences of every-day language in terms such as: *ensanguenato* 63, *stuta* 86, *lagni* 92, *furato* 111, and *coltello* 130, mark the *lauda* with an ordinary familiar language and adds to the simplification of its style. The unexpected vocative used by the Holy Son three times: *mamma* 84, 92 and104, is an intensely human moving indication of a loving son ignoring his own suffering while living his mother's affliction because of His own experience: *o mamma, o' n'èi venuta? / mortal me dà feruta*, 84-85. It is through Jesus' utterances that Mary's tears and visible grief are communicated: *cà'l tuo planger me stuta* 86, *perché te lagni*? 92, *cà 'l core sì furato* 111. He addresses her again in the most familiar mundane manner: *mamma* 92, 104.

In addition, any mere allusion to Mary as the Mother shifts the focus of Jesus 'identity as her son and not Jesus Christ, the Saviour. References to the magnitude of her loss are expressed by her, or described by others: *donna adiuta 22, nel meo dolor pensate 33, al cor me' angustiato? 43, perché t'ascondi / al petto o' sì lattato? 47, plena de doglia 56, chi me tt'à morto? 78, chi tt'à firito? 90, chi tt'à spogliato? 91, mamma scura 101, la smarrita 113, la sparita 114, la dolente 125*; her desire to die and to be buried with him: *voglio teco morire 97, mat'e figlio affocato! 103*. Even the peak of the plot, the salient moment of Christ's death, is briefly communicated by the mother *'l'alma t'e uscita* 112, from her perspective.

The mother's anguish and magnitude of her loss is poured through the gushing reiteration of the word *figlio* forty three times throughout the *lauda*. The mere use of the attribution of Christ as a son constantly informs the emphasis on the mother's perspective. In her desperate cries, she addresses Him as *figlio* 32 times, she names him while imploring others for mercy three times *Cristo* 3, 10, and 18. She repeats the word *figlio* to herself in her grief three times, in addition to three instances where Nunzio refers to Him as *figliolo, figlio*, and *figliol*. The remaining two occurrences are in reference to John, *figlio appellato* 107, *figlio novello* 128. Motherhood, in this *lauda*, does not always reflect the distinctive situation of the Virgin Mary and her Son, Jesus Christ. Her endless attempts to defend her son, to justify him, to beg for his salvation, and her desire to strip him off his clothes to check the severity of his wounds: all are instances of motherly love.

In particular, the syntagmatic structure of *Cristo figlio* 18 is a powerful indicative enunciation of her identity conflict between being the Virgin Mary, aware of the theological facts and prepared for the Sacrifice of *Cristo* and His Salvation mission: and being Mary, a mother confounded by the imminent death of her beloved *figlio*. Her struggle between her calling as Holy Mother and her lacerating pain as a mother is magnificently conversed through this intense repudiation of loss alternating with instances of awakening to sum up Mary's theological awareness, announcing the tragedy to Mary Magdalena: *como è annunziato* 19; invoking Him: *figlio, pat'e marito!* 89; renouncing the denial, and surrendering to the Divine Mission: *che fo profitizzato* 131. Rather than a *lauda* on the passion of Christ, *Donna de paradiso* depicts the maternal suffering, the passion of the Mother.

Shifting the attention to Virgin Mary's suffering in liturgical dramas represents a tradition based on the Marian cult that reached its peak near the end of the twelfth century.

The prototype that exalted the new *passio* prospective was composed in Latin at the beginning of the twelfth century in Montecassino. It closes with a brief *Planctus* of the Virgin in three verses:

> *te portai nillu meu ventre*
> *quando te beio [mo] ro presente*
> *nillu teu regnu agi me a mmente.*

The most characteristic originality of this *planctus* is that it was in the vernacular. This process, defined as *farcitura (*Sticca 8),   allowed for the free expression of Latin as well as the vernacular in the same liturgical devotional practice, establishing "all'acme del dramma del Figlio, [...] al momento saliente della *passio*, un rapporto indissolubile fra Figlio e Madre, tra il divino e l'umano [...] tra il sermo *gravis* o *sublimis* del linguaggio liturgico ed il sermo *remissus* o *humilis* del volgare" (Sticca 231). However, the insertion of these verses in the vernacular was not the limit of the innovation; the *passio cassinece* introduced the awakening to the realism, by incorporating gestures, motion, and the dramatic enactment of those brief three verses. Not surprisingly, the instigation of the *Planctus Mariae* marked a turning point in the tradition of passion plays, after which the maternal suffering dominated the popular liturgy, first with the influence of the Cistercian order, and the works of Saint Bernard of Clairvaux; and later with the intervention of Minors order and the work of Saint Bonaventure of Bagnorea.

Two specific influential works of *lamentatio* represent two distinct phases of the development of the tradition and, at the same time, they stand as a link between *la passio cassinese* and *Donna de paradiso*. The first, *il Lamentatio abruzzese,* reflects the Cistercian inspiration. The second, *il Pianto delle Marie,* in addition to being composed in the vernacular, according to Mancini's assessment, is characterized by frequent apostrophes,

interjections, and interrogations, which depict Franciscan popular sensitivity. Mancini

underscores that the two compositions lack any harmony between the narration and the direct

speech, and were reduced to the fragmentation of hybrid structures (See Mancini, **"**Tradizione

157-160). Nevertheless, *il Pianto delle Marie* seems to fit approximately within the same

phase of development as *Donna de paradiso* in regard to the *lamentatio* tradition.

In his study on the themes and styles in the Umbrian passion plays, Mancini gives an

account of the role of St. Anselm and St. Bernard in the proliferation and evolution of the

Planctus Mariae. In their works: the *Dialogus beatae Mariae et Anselmi de passione Domini,*

and the *Liber de passione Christi et doloribus et planctibus matris eius*, attributed to the saints

respectively, Virgin Mary is the person

> che narra il supplizio del Figlio: e pertanto, nel sostituirsi a lui come protagonista, [...]
> dell'animus di Colei che racconta, sotto le specie figurative e deittiche della
> descriptio o in quelle lirico-elegiache del compianto o in quelle drammatiche del
> dialogo ("Temi" 147)

This different perspective introduced a new take on the events that did not necessarily adhere

to the apostolic accounts. Among the additions that bear no biblical affinity, is "il vigile senso

di decorsoa compostezza," as a strategy to deal with extreme realism in actions such as "le

percosse, gli scherni, gli sputi," that may "piuttosto turbare che edificare." In those situations,

"il personaggio della Vergine, nel tentativo di eludere la situazione, finisce con l'evadere dal

ruolo stesso che le compete" (Mancini, "Temi" 150). In order to "attenuare la tensione luttuosa

d'un culmine tragico (la morte di Cristo) il corrotto di Maria bruscamente s'interrompa per

l'impaziente inserirsi della vittoriosa discesa nel limbo" (Mancini, "Temi" 150). St. Anselm's

individual contribution to the evolution of the *Planctus Mariae* was not limited to the general

livelihood with which he conferred Scriptural events, or to the variation in the order of the

events in respect to the biblical narration. In addition to those aspects, he also elaborated

imaginative situational details, such as the disappointment of the character Mary, who

believed that Christ would have been saved from the Passion by Divine interference, and her

reaction to his nudity. This last element was at the origin of Anselm's authority of "the topos

del sangue" (Mancini, "Temi" 149). However, Mancini attests to the major influence of St.

Bernard's work over that of Anselm on the development of the *Lamentatio* as a genre.

Bernard's works, in addition to offering great examples of "sintesi fra liturgia ed officio

divino, fra sacra scrittura e paraliturgia, fra dogma e accensione mistica," were distinguished

"per sapienza formale, ispirata ad immagini e tecniche di poesia profana" (Mancini, "Temi"

153). That last element has then gained vast success in applications through the Franciscan

liturgical dramas and particularly in that of Iacopone,[76] as a profane poet.

With the propagation of the Franciscan spirituality, and particularly through the

mission of the Minors' order, the *Lamentatio* has gained currency and acquired vast popularity

in "aree mediane (Marche, Abruzzi) in Umbria, in Toscana e nell'Italia settentrionale." While

la passio cassinese was attributed to the Benedictine order, the *Lamentatio abruzzese,* and

even more so the *Pianto delle Marie*, originated in the Marche region, and consequently

reflect the new religious approach of the Franciscans, who initiated decisive progress of the

liturgy of the Passion through the transition from *devotio* to *imitation* (Mancini, "Temi" 153).

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[76] *La passio cassinese* might not have been the model for *Donna de paradiso*, but it certainly was the inception of an evolution of linguistic as well as poetic bilingualism. Sticca attests to its model a drastic change that was destined to flourish and promote vernacular drama as much as it intensified devotion (Sticca 231-35).

What St. Bonaventure innovated in the *lamentatio* tradition is that he brought together the mystical tradition and the meditation of *Passio domini* forming a supreme evidence "dell'amore di Dio verso l'uomo." Integrating the human mystic desire to unite with God, and the ecclesiastical sacrament of Passo domini, humanized liturgy and harmonized the human and divine experience of passion. In his model of *lamentatio,* "la Croce è il simbolo del divino, Maria la testimonianza dell'umano; [...] l'umanità di Maria sta in proporzione alla sua volontà di aggiungersi alla Croce" (Mancini, "Temi" 153-4). In his ideology, and that of Iacopone— both being representative of Franciscan thought—any *passio domini* that strictly embraces the apostolic narration "risulterebbe sterile se non estesa a tutta la vicenda terrenza di Gesù e soprattutto se non confrontata di continuo con il nostro vivere quotidiano" (Mancini, "Temi 155). The unique features that Iacopone, as a poet, introduced to this tradition was in its use of additional structural artifice, expanding on the use of direct speech dialogue, apostrophes, interjections and interrogations throughout *Donna de paradiso* (see Mancini, "Temi" 158-159*)* making of it the first entirely dramatic *lamentatio* in the vernacular.

Once the dialogue took place between determined figures, such as Mary and Christ, the content dealt with well-known biblical narrations, involving historic verifiable figures. In order to produce the Passion of Christ, parts had to be given to more voices, creating more characters; each recites the role of one of those involved in the Biblical narration. Thus, it was necessary "dar la parola a più di due personaggi" (212).

De Bartholomaeis accounts for earlier instances of *Cantico penitention* expressed by the Flagellanti, that dealt with "i fatti della passione di Gesù e i dolori della Vergine" pursuing yet previous models of "i monloghi e i dialoghi più antichi [...] quelli che trattano delle angosce di Maria a piedi della Croce" (212). As a simple form of lamentation it is structured

and performed as a monologue. With the development of the *Planctus*, in addition to Mary's monologues, also Jesus' character acquired vocal expression. His response to the Mother's affliction, will lead him to address her, in order to relieve her suffering—which in turn were followed by "del pianto di lei dopo la morte del Figliuolo" (212), forming a flow of interaction. The consequential and rapid development of those simple dialogues seems to consist in their theme, as an "episodio storico," of familiar events from biblical narrations, and, mostly, of cherished sacred characters. It is unlikely to allow a performer to unfold, in a solo act, those specific episodes. The *lamentatio*'s monologue becomes a dialogue between Mary and Christ. However, according to dramatic parameters, what is marked as an aspect of distinction between these rudimentary dramatic dialogues and the dramatic proper is "l'intervento del terzo personaggio" (De Bartholomaeis 193).

That level of dramatic life like situation proves to emerge through the *farcitura* process. With the desire to produce the entire biblical account, "fu mestieri far parlare non soltanto la Madre, sì anche Gesù, e porre in bocca al Figliuolo e parole con le quali questi aveva assegnato, come nuovo figliuolo alla derilitta Giovanni." This is indeed the only moment in the narration that would involve the presence of a third person. For the presentation of this specific instance, Christ would first address the Mother: "*Mulier, ecce filius tuus":/ Mamma, esto Jovanni / Ked io te lasso per fillo; / ne le so mano te meco*. Second, he would turn to the disciple, John: *Jovanni, esta mia Mamma / k'io te lassa per mate; / ne le to mano le mecto."* In later versions, as De Bartholomaeis suggests, the disciple is given a part, as to receive the last assignment from Jesus: *Signore, et eo la recevo / la Mamma tua e mia; / daraiole aiuto e consillo / iuxta la mia poca possanza* (212-213). It is important to note at this point a process of adaptation. The creativity to involve additional characters to recite the parts

of Christ and John are certainly motivated by the earnest desire of achieving devotion by means of witnessing the Passion re-enacted. Unlike the ecclesiastical sacrament with exclusive focus on Christ, commemorating his Passion and redemption, the lay representation of the same event reflect more concern on the humanity of Christ. They also invested on entire liturgical practices focusing on the human experience, of the human figures witnessing the historic event. While the end of devotion is communal, the lay liturgy permits flexibility and adaptation to the need of the people, yielding to a process of evolution.

In reassembling this logical process of evolution from the *lamantatio* in a dialogue form, to a life like interaction between three characters, De Bartholomaeis reflects on the *Planctus* as a phenomenon. However, the very situation is explicit in *Donna de paradiso*, through the final confrontation between Mary and Jesus Christ. In his final words, he addresses first his mother, in verses 104-107; then turns to John, verses 108-111; to which Mary responds, addressing John in 128-129.

> *"Mamma col core afflitto,*
> *entro 'n le man' te metto*
> *de Ioanni, meo eletto;*
> *sia to figlio appellato.* 104-107

> *Ioanni, èsto mea mate:*
> *tollila en caritate,*
> *àginne pietate,*
> *cà 'l core sì à furato".* 108-111

> *Ioanni, figlio novello,*
> *morto s'è 'l tuo fratello* 128-129

This scenario from Iacopone's masterpiece is consistent with De Bartholomaeis assessment of the development of the *Planctus*. Even though, in Iacopone's adaptation John is silent, his presence is explicitly conveyed by means of the direct speech discourse directed to

him first by Christ, and later by the Mother. In addition, in Jesus' words, *èsto mea mate,* the

performative demonstrative adjective confirms that as he enunciates his discourse he is

pointing his mother, who naturally must be in sight, seen by the speaker and his interlocutor,

John. What may have started as a desire of representing the historical integrity and depict a

complete representation of the biblical narration, developed the structure of the liturgical

practice of the *Planctus* from a simple monologue, to a complete life-like interaction between

three people. Or to say it with De Bartholomaeis:"ormai non è più il dialogo: è il dramma"

(213).

It is now evident that *Donna de paradiso* does not represent an evolution of the

ecclesiastical sacrament. Both of the liturgical practices, the Eucharist, and the *lamentatio* are

liturgical practices, enacted in distinct mannerism, directed at different people, and serving

different purposes. In fact, each of them pursues its own stream. The *lamentatio* developed

into elaborate representation, involving more characters, and utilizing gradually props to

depict the entire event. De Bartholomaeis' accounts of the development of the *Planctus*'

development attests that

> a svilupparla ulteriarmente, incitava l'esempio del teatro liturgico, col suo
> repertorio ormai esteso a tutte le principali feste dell'anno e soprattutto co
> magazzini esistenti in talune delle chiese stesse dove i Disciplinati stabilirono le
> loro sedi, provveduti di quanto faceva bisogno in una rappresentazione. (213)

The Eucharist, however, persists, broadly identical to its medieval versions, as an

evidence of its perpetuity. Achieving the desired commemorative end of the ecclesiastical

sacrament seems to be founded on the eternity provided by the ceremonial execution. The

Franciscan *lamentatio* is not an evolution of the ecclesiastical sacrament of *Passio domini.*

Instead of an exclusive focus on the Passion of Christ in *passio domini*, depicting Mary's

suffering in the tradition of *Il Planctus Mariae* is a ritual commemoration of the mother's and

the humanity's suffering. It is mostly the mystic union between the human and the divine, a

representation of a fundamental medieval concern of humanizing Christ. *Donna de paradiso*

seems to be the outcome and final phase of development of *Il Planctus Mariae*.

Conclusion

In my attempt to verify the dramatic features of Iacopone's *laudario*, I pursued analytic approaches that favor observation and assessment over interpretation.

I dedicated the opening chapter to the articulation of the most characteristic aspects of digression of Iacopone's *lauda* from the traditional models. The ballad framing, as the most prominent feature of differentiation informs two states of affairs. First, the ballad was a popular familiar model of profane poetry, already associated with the Flagellanti's rhythmic penitential practice. Second, the ballad's characteristic rhythm and structure served emerging particular needs that would not have been adequately met with the previously employed forms. In its ballad vest, as I illustrated by examples, Iacopone's *lauda* rendered the oral preaching memorisable through the mnemonic faculty of its rhythm, and set out the argumentative parameters of the *sermo modernus* on its structure. In other words, reflecting these two broad attributes, the ballad acted as an optimal instrument to fulfill the Franciscans' mission. However, it is important to note that just as distinctive as the para-linguistic methods of expression were characteristic of the Franciscan evangelization, their allegiance to reviving previous familiar models was unsurpassed. Fleming wrote one of the most articulated mottos that reflects their ideology: "the Franciscans sought to make religion popular; in part by making what is already popular religious" (179).

My investigation of the features of diversion of Iacopone's *laudario* verifies Ignazio Baldelli's affirmation on the development "delle forme metriche e compositive," that materialize "dall'intervento di forze spirituali e culturali inseme" ("La lauda" 350). As an expression of a community at a time of major linguistic shifting, sudden religious awakening,

and significant social changes, Iacopone's *lauda* is, in fact, too complex to be consistent with the aesthetic parameters of established cultures. It seems rather an example of "cultural texts," which include, as in Ian Assmann's definition

> every semantic unit that is encoded in symbolic forms such as images, gestures, dances, rites, festivals, customs […] as long as they are to be understood as semantic […] units, and as long as they are reproduced, re-enacted or ritualized in the life of the community. (76)

It is easy to infer from the variety of his discursive, linguistic, mnemonic, and dramatic strategies that Iacopone resorts to every possible means of evangelization to reach a larger audience. His *laudario* seems to originate from a vast prospective that takes into consideration the final end of his preaching and the Order's ideology, while rendering the content compatible to his audience.

In the last section of the opening chapter, I investigated the Flagellanti's penitential ritual, shedding light on the religious turmoil that accompanied it, simultaneously shaping the context of Iacopone's *laudario*. In addition, I argued that the Flagellanti's practice also illustrated the affinity between the reflexivity and aesthetics of performance insofar as they both reflect multidimensional strategies serving different ends. The Flagellanti's performance seemed to reflect strategies of reflexivity of "doing codes" (Turner, "Frame" 465), while Iacopone's *laudario* exhibited supplementary performative aspects that were not entirely consistent with the notion of reflexivity, and as such necessitated further examination.

Finally, I argued that just as much as the Flagellanti's practice was a reaction to the discussed social and religious fluctuations, so was the Franciscan preaching, including

Iacopone's *lauda*. Their states of affairs, as response to emerging circumstances, are reflected in their transitional attributes.

Since the normative literary analyses have not definitively settled the question of the *laudario's* literary genre, I investigated its performativity from two perspectives. In chapters 2, I assessed the *laudario* for numerous textual aspects of performance, while in chapter 3 my examination emphasized specific traces of mise-en-scène. These two approaches pursued two different methodologies. On the one hand, the textual analysis applied modern theories of performative language and speech act, which dealt with the speech units individually, and their integration into speech forces. It also traced specific keys of performance. On the other hand, the investigation of the *laudario* according to Zumthor's notions of performance accentuated the concept of performance as a display of human practice, as behavior. In two structured paths of analysis, I first attended to the performativity of the text, as the final product; and second focused on the actual interaction of performers and the course of contact with their present audience, as a process.

As illustrated in my analysis of the *lauda* as a textual product in Chapter 2, Iacopone's use of performative verbs[77] or performative utterances in general has contributed to the discursive dimension of his *laude*. It has particularly enriched the *lauda* with the self-referential personal pronouns, reinforced the deictic axis, and often affirmed the necessity of the presence of a listener, an interlocutor, or many. However, more performative in Iacopone's language is the frequent use of the speech acts. My analysis revealed an array of

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[77] Pozzi touched on the use of performative language in preaching and he asserts that in Iacopone's laudario "ci sono le forme verie della preghiera, dalla petizione alla lode che si concentra sull'interiezione, evitando le forme verbali performative che sono così diffuse nella lode biblica e francescana" ("Jacopone poeta" 85).

speech acts that anchored the *laudario* with invocation, prayer, order, deterrence, exhortation, and invective forces. Some of those forces were addressed to a present or an absent listener or audience, while others conveyed illocutionary forces that required or elicited immediate perlocutionary acts from other characters. The latter category of speech acts advanced the performative dimension of language insofar as it involved the interaction of other characters in a plot within a frame of temporal and spatial axes. Finally, the category of linguistic use that presented indisputable evidence of performance consisted in claimers and disclaimers of performance, sometime by a character's voice, but in most cases declared by the poet himself.

As illustrated in Chapter 3, I examined the *lauda*'s medium of transmission and the strategies inherent in its orality. Iacopone's pedagogical debates utilized the dialogue as an argumentative strategy to represent contrasting statuses, for didactic ends. Very often, the characters were mostly undetermined individuals, of which the *lauda* communicated only their argument concerning the discussed issues. Among the performative features investigated in this chapter were the strategies of apostrophe and personification. The apostrophe in particular accentuated the vocal interaction and the life-like situation among the speakers.

Personification, while pursuing the Franciscan methods or representation in preaching, simplified the content in an interactive style avoiding the expository teaching. It also revived abstract entities in human bodies, and by doing so facilitated the comprehension of moral and theological complex matters.

The most prominent aspect of performance illustrated in this chapter was the evidence of a present and participant audience. The dramatic non-dramatic dimension of the participants is customarily devised in the Franciscan preaching. However, the exact manner, in which the

participation took place, is not precisely documented. Sanesi suggests that the participants

were the friars of the order and that their involvement may have been limited

> a distribuire fra loro le varie strofe cosicché ognun di essi venisse, per così dire,
> ad assumere, ma solo idealmente, la parte di un personaggio e, quando veniva il
> suo turno, recitasse o cantasse rimanendo inginocchiato o seduto al suo proprio
> posto. (Sanesi 32)

As Francis instructed in the Rule of 1223, "the phrase 'to the people' *populo*" (Fleming

115) refers to the objective of their evangelization mission. Whether the participants were

novice friars or ordinary members of the public, the collective participation granted by the

Franciscan preaching produced a new interaction that eliminated the physical distance

between a preacher and his audience.

As much as the participation of an audience immediately acknowledges the

performativity of the composition, it countermands particular criteria of drama. This argument

led to the recognition of the identity of the participating audience in their factual, non-

fictional roles. It also pointed to the necessity of the spiritual interaction in the Franciscan

preaching and to the notion of social drama, advanced by Victor Turner. In addition, most of

the voices reciting those parts are not consistent with the models of dramatic *personae*. They

maintain their identity as audience and as a crowd of the faithful who sometimes were

assigned a part in the performance. Those dramatized instances benefit from the discursive

style of the dialogue, but do not reflect multimodal dramatic parameters.

In Chapter 4, I focused on the examination of the features of sermon in the *lauda*, in

order to gain insight on the persistent dramatic non-dramatic features reflected throughout the

laudario. I traced the development of the *sermo modernus* and the Franciscans' preaching

ideology, founded on "il discorso persuasivo e la rappresentazione drammatica" (Manselli, "Il francescanesimo" 122). This chapter advances a turning point in my analysis, as it leads to De Bartholomaeis' definition of "il sermone semi-drammatico," (326-327) which warrants the dramatic non-dramatic state of affairs of many of Iacopone's sermons.

The relationship between Christian liturgy and drama is at the centre of a vast field of research. For the purpose of this study, I only attempted to categorize specific liturgical practices, widely represented in Iacopone's *laudario*, particularly those in dialogical structures, which can be broadly categorized into pedagogical debates, semi-dramatic sermons, and *Donna de paradiso*. Each of these categories defines the role and the extent of interaction between performer and audience, establishing a particular parameter of drama in the *laudario*.

In Chapter 5, I aimed at connecting the currents of thought that guided the dramatic attribution of Iacopone's *lauda*. Naturally, the most salient association is the pertinence of liturgical practices, and particularly, the Eucharist, to a broad notion of drama. In an attempt to comprehend such a correlation, I conducted an examination of the most comprehensive dramatic model in the *laudario*, *Donna de paradiso*, in order to articulate its genesis.

What I intended to achieve in this thesis was to examine drama in Iacopone's *laudario*, in an approach based on performance notions. My intention was to explore aspects of performance that may have not been entirely explicable through literary criticism. However, literary analyses seem to point to the liminality and indeterminacy of the *lauda* just as the investigation based on performance notions would. One of the most common approaches of literary criticism bases the interpretation of a work on a text-context relationship, which does

not seem to guarantee an impartial understanding of a text in a definite manner. In their

contemplation over what is a context, Bauman and Briggs individualize "two problems

inherent in the concept of context: inclusiveness and false objectivity" (68). A hypothetical

text-context approach represents a high likelihood of deviance in the case of Iacopone's *lauda*.

Attempting the identification of the context of the *lauda* would yield to a conflict of reasoning

insofar as it is not possible for any research to take into consideration "all aspects of the

context" and as a result the researcher would be the judge to determine what is worthy of

inclusion and what is not—yielding to a subjective analysis. Therefore, especially in regard to

"verbal art forms," Bauman and Briggs propose the consideration the "emergence of texts in

contexts" (66). The concept is much clearer when perceiving performance of a verbal

composition to be "whatever happens to a text in a context" (67); in other words, rather than

limiting the focus to the text as a product, a broader attention is given to the process of the

performance.

Bauman and Briggs incorporate many critical insights formulating a set of distinctions

that "effectively move the emphasis from product to process" (67), proposing a "shift from

context to contextualization" (68). In such a process the participants in a social interaction

negotiate an interpretive framework, a poetic pattern, for their manifestation. Their

performance reflects such contextualization cues, which are then individualized and linked to

recognizable "larger formal and functional patterns" (69). How would this theoretical

approach materialize when applied to Iacopone's *laudario*?

If context is "a set of discourse-external conditions that exist prior to and

independently of the performance" (68) then this is the first confirmation to the impossibility

of pointing to the *lauda*'s context. The very concept of context, in Iacopone's time, lacks the

stability of a cohesive environment as it reveals a combination of historical, religious, linguistic, and social radical changes. If anything, the *lauda*'s context reflects ambiguous and indeterminate attributes that are consistent with the characteristics of liminality, as Turner defines it (see *The Anthropology* 78). On the contrary, contextualization indicates the process of all of these components joining—during their changing phases—to form harmonized surrounding culture. Finally, the text-context pursuit appears to accentuate the process over the product. The two approaches lead to the Franciscan preaching availing of existent functional patterns of performance, of intense dramatic non-verbal modes of expressions, as features "of the ongoing social interaction […] and the way it is linked to other events" (Bauman and Briggs 69). Furthermore, the attention to the practice over the word shifts the attention to the functional end of the structure rather than its literary genre.

Then there is the semi-dramatic sermon, a structure that may have been modeled on the profane singing traditions suggested by De Bartholomaeis, in which a soloist would sing and the crowd would respond in a choir role (see 211). As a method of public preaching, the semi-dramatic sermon may have just as well been modeled on the church's structure of sacraments. The new popular frame of transmission may have borrowed the rapport clergy-congregation, to a parallel of interaction with the people. Just as the congregation would respond to the bishop during the ecclesiastical sacrament, so did the crowd out of the church, in a rapport of preacher-audience. It is important to note that what I suggest in this last hypothesis, does not insinuate that the public preaching was at any level a variation of the Mass; but rather a different liturgical practice framed in similar dialogical interactions between one authoritarian performer, and a collective listener.

The crucial diversion that separates drama as it manifests in *Donna de paradiso* from the other models of the *laudario*, goes back to its development, and the origin of its inception. As established through my analysis, *Donna de paradiso* is most intimately connected to the tradition of the *Planctus Mariae*, and not to the sacrament of the Mass. It is a practice, whose motivation to represent the biblical narration gradually integrated more characters, and incorporated more props, leading to the prototype of the liturgical theatre. The major difference between the Mass and the *Planctus* does not only consist in shifting the perspective from the Passion of Christ to the Mother's suffering; that is an essential element of invention, but it is not the only one. Nor is it solely founded on a dialogical structure. The accentuation of Christ's human identity, the accelerated temporal axis, the presence of non-biblical characters, and most importantly the fictional aspects of the character of the Mother illustrate indices of drama that Iacopone did not conceal in his masterpiece. The aesthetic dramatization of *Donna de paradiso* has allowed an eternal replication of potential enactment by others, by actors. Its simplified mannerism makes it a thing of the people.

In fact, based on the distinction between the roles of the participant audience, the two liturgical practices immediately attain distant positioning. Ida Magli explains the ecelsiastical sacrament as a liturgical practice where "l'aspettativa e la tensione sono mediati dai 'sacerdoti', dal canto e dal gesto riutale, ma anche dai fedeli, sia che vi agiscano o meno." In this depiction, the emphasis is on the interaction "fra l'insieme dell'azione (clero e fedeli) e l'Altro, il sacro, che deve rivelarsi, che ci si aspetta che si riveli e che agisca" (96). The effect of the entire sacrament is realized by means of the expectation of the congregation of attaining the Divine because of the ceremony offered by the clergy. Even if the actual participation of the members of the congregation is limited, it establishes the completion of the structure,

insofar as the sacrament materializes only through their *mente razionata*, articulated

emphatically in Iacopone's *laudario*:

> *Coll'occhi c'aio nel capo, la luce del dì mediante,*
> *a me representa denante cosa corporeata.*
> *Coll'occhi c'aio nel capo veio 'l divin sacramento;*
> *lo preite 'l me mustra a l'altare, pane sì è en suo vedemento;*
> *la luce ch'è de la fede altro me fa mustramento*
> *a l'occhi mei c'aio drento, en mente razionata.*   28 1-6

For what concerns the liturgical dramas, the formation of a real audience seems to be

more traditional, "perché 'la tensione', 'l'aspettativa' si sposta, si dirige direttamente su coloro

che parlano o che agiscono, che diventano così il vero oggetto della comunicazione e della

tensione" (Magli 96). Magli's rationale accentuates the creation of audience, by means of a

gradual change

> la sempre minore partecipazione attiva degli 'spettatori' all'azione che si sta
> svolgendo [...] La forza del sacro non essendo più collocata al di là dell'attore,
> si manifesta direttamente con l'attore e nell'attore. (97)

The unique status of *Donna de paradiso* as a liturgical drama does not conform to the

solemn criteria of the *Passio Domini*; which is a re-enactment of the Divine experience,

distant from any aesthetic fiction. It seems to me that in a complex parallel of hierarchies,

drama is to *performance* as *ceremony* is to *ritual*. *Donna de paradiso*, as an aesthetic *drama*,

is a work of performing art with predetermined plot, lines, parts, and characters. It reflects

dramatic multimodality that distinguishes it from the "doing codes" of the Flagellanti's

performance. The Eucharist sacrament holds a *ceremonial* veneration that sets it apart from

any lay *ritual*, insofar as the latter tends to be subject to momentary spontaneous involvement

of a participant audience. In both of these relations, drama is a particular genre of the broader

notion performance in the same way a ceremony is specific form of the wide-ranging tradition of rites.

Donna de Paradiso is one of the most famous and most fascinating laude of all times, and it is probably due to this lauda that Iacopone has earned his fame as the composer of the first dramatic laude. It is a case of its own, in Iacopone's laudario; an aesthetic drama that achieves an extraordinary effect of devotion, developing from the earlier model of Planctus, which is as solemn in content as it is human in its simplified intimate expression. Instead, most of Iacopone's laude, the category of semi-dramatic preaching, maintained a dramatic preacher-audience structure similar to that of the bishop-congregation. Or they may have utilised earlier profane models to benefit from their discursive features as form of the aesthetic enjoyment of preaching.

What is remarkable in the conclusion of my analysis is the motor of evolution. The profane monologues and dialogues provided the structure for the moral monologues and dialogues, resulting in semi-dramatic preaching. While the historical monologues and dialogues, originated in the lamentatio, among historical figures, provided dramatic monologues dialogues, or to say it with De Bartholomaeis "è la storia che genera il dramma" (212).

Had Iacopone categorized his laude according to any criteria of literary genre or dramatic parameters, he might not have included Donna de paradiso in the same laudario. However, by including it, he made of his laudario a comprehensive compendium of liturgical practices for the teaching of the novices. Among the various categories of laude formed in

partial dramatic structure, in a mystic or sermon fashion, *Donna de paradiso* stands out in

Iacopone's *laudario* as the only comprehensive *lauda drammatica*.

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Appendices

Lauda 2

"Fugio la croce, cà mme devora;
la sua calura non pòzzo portare!

Non pòzzo portare sì granne calore
che ietta la croce, fugenno vo Amore;
non trovo loco, cà la porto en core;   5
la sua revembranza me fa consumare!".

"Frate, co' fugi la sua delettanza,
ch'eo vo chedenno d'aver sua amistanza?
Parme che facci gran villananza
de gir fugenno lo so delettare".   10

"Frate, eo sì fugio, cà eo so' firito;
venuto m'è 'l colpo, lo cor m'a partito.
Non par che tu sente de quel ch'e' ho sentito,
però non me par che ne sacci parlare".

"Frate, eo sì trovo la croce fiorita: 15
de so penseri me sòne vistita;
non ce trovai ancora firita,
'nanti m'è ioia lo so contemplare".

"Et eo la trovo plena de saiette,
ch'esco del lato, nel cor me s'ò fitte;   20
lo balisteri 'nver me l'à diritte,
onn'arme c'aio me fa perforare".

"Eo era ceco, et or veio luce;
questo m'avenne per sguardo de croce;
ella m'è guida, che gaio m'aduce   25
e senza lei so' en tormentare".

"E me la luce sì mm'à cecato;
tanto lustrore de lei me fo dato
che me fa gire co' abacinnato,
c'à li bell'occhi e non pòte amirare".   30

"Eo pòzzo parlare, che stato so' muto
e questo êlla croce sì m'è apparuto;
tanto sapore de lei ho sentuto
c'a molta gente ne pò' predecare".

"E me fatt'à muto, che fui parlatore;   35
en sì granne abisso entrat'è meo core
che ià non trovo quasi auditore,
con chi ne pòzza de ciò rasonare".

"Eo era morto et or aio vita,
e questa en la croce sì m'è apparita;   40
parm'esser morto de la partita
e aio vita nel so demorare".

"Eo non so' morto, ma faccio 'l tratto,
e Deo 'l volesse che fusse ratto!
Star sempremai en estremo fatto   45
e non poterme mai liberare!".

"Frate, la croce m'è delettamento;
non lo dir mai ch'en lei sia tormento;
forsa no n'èi al so iognemento,
che tu la vogli per sposa abracciare".   50

"Tu stai al caldo, ma eo sto nel foco;
a tte è deletto, ma eo tutto coco;
co' 'n la fornace, trovare pò' loco?
Se non c'è' entrato, non sai quign'è stare".

"Frate, tu parli ch'eo non t'entenno   55
como l'Amore gir vòi fugenno;
questo to stato vorria conoscenno,
che tu 'l me potissi en cor esplanare".

"Frate, 'l to stato è 'n sapor de gusto,
ma eo c'ho bevuto portar non pò' el mosto;   60
no n'aio cerchio che sia tanto tosto
che la fortura no 'l faccia alentare".

Lauda 6

Or se parerà chi averà fidanza?
La tribulanza, ch'è profetizzato,
da onne lato veiola tonare.

La luna è scura e 'l sole è ottenebrato,
le stelle de lo cel veio cadere;   5
l'antiquo serpente pare scapolato,
tutto lo mondo veio lui sequire
L'acque s'à bevute d'onne lato,
flume Iordan se spera d'engluttire
e 'l populo de Cristo devorare.   10

Lo sole è Cristo, che non fa mo segna,
per fortificar li soi servente;
miracul' non vedim, che dia sostegna
a la fidelitat'ennela gente.
Questione ne fa gente malegna,   15
opprobrio ne dico mala mente;
rendenno lo' rason, no i 'l potem trare.

La luna è 'n Cristo l'ecclesia scurata,
la qual la notte al mondo relucìa.
Papa e cardenal', con' l'ò guidata,   20
la luce ène tornata en tenebrìa;
la universitate clericata
l'[ò] encursata e pres'à mala via.
O scire Deo, e chi porrà scampare?

Le stelle che de celo so' cadute,   25
la universitate reliosa;
multi de la via se so' partute
et entrati per la via spinosa.
L'acque de lo deluvio so' salute,
copert'ò munti, somers'onne cosa.   30
Adiuta Deo, adiut'a lo notare!

Tutto lo mondo veio conquassato
e precipitanno va en ruina;
como l'omo ch' è 'nfrenetecato,
a lo qual no pò om dar medecina,   35
li medeci sì l'ànno desfidato,
che non ce iova incanto né dottrina;
vedemolo enn estremo laborare.

Tutta la gente veio ch'è signata
de caratti de l'antiquo serpente;   40
et en tre parte 'n ce l'à divisata:
chi d'una campa, l'altra el fa dolente.
L'Avarizia ne lo campo è 'ntrata,
fatt'à sconfitta e morta molta gente;
e pochi so' che voglia contrastare.   45

Se alcuno ne campa d'esta enfronta
metteli lo dado del sapere;
ìnflalo la scienzia e 'n alto 'l monta
'n vilepennere l'altri en so tenere;
a l'altra gente le peccata conta,   50
le so porta dereto a non vedere;
voglione dicer multo e niente fare.

Quelli pochi che ne so' campati
de questi dui legami dolorusi,
enn altro sottil laccio li à ligate;   55
['n] signi de santità so' desiusi,
far miraculi, rendar sanetate;
dicer ratt'e profezie so' gulusi;
se alcun ne campa, ben pò Deo laudare!

acute;rmate, omo, ché sse passa l'ora,   60
che tu pòzze campar de questa morte;
cà nulla ne fo ancora cusì dura,
né altra ne sirà ià mai sì forte.
Li santi n'àber multo gran pagura
de venire a prendere queste scorte;   65
ad esserne scecur' stolto me pare!

Lauda 7

Audite una 'ntenzone, ch'è 'nfra l'anema e 'l corpo;
batalia dura troppo fine a lo consumare!

L'anema dice al corpo: "Facciamo penetenza,
ché pozzamo fugire quella grave sentenza
e guadagnim la gloria, ch'è de tanta placenza;   5
portimo onne gravenza con delettoso amare".

Lo corpo dice: "Tùrbone d'esto che t'odo dire;
nutrito so' en delicii, non lo porria patere;
lo celebr'aio debele, porria tosto 'mpazzire;
fugi cotal penseri, mai non me ne parlare".   10

"Sozzo, malvascio corpo, lussurioso e 'ngordo,
ad onne mea salute sempre te trovo sordo;
sostene lo fragello d'esto nodoso cordo,
emprend'esto descordo, cà 'n t'è ci òpo a danzare!"

"Succurrite, vicine, cà ll'anema m'à morto;   15
allis'e 'nsanguenato, disciplinato a torto!
O impia crudele, et a que me ài redutto?
Starò sempr'en corrotto, non me porrò alegrare".

"Questa morte sì breve non me sirìa 'n talento;
sòmme deliverata de farte far spermento: 20
de cinqui sensi tollote onne delettamento
e nullo placemento te aio voglia de dare".

"Se da li sensi tollime li mei delettaminti,
staraio enflato e tristo, pleno d'encresciminti;
torròte la letizia ne li toi pensaminti;   25
megl'è che mo te pente che de far lo provare".

"La camiscia espògliate e veste esto celizzo
(la penetenza vètate, che non agi delizzo),
per guigliardone donote questo nobel pannizzo,
cà de coio scorfizo te pensa' amantare".   30

"De l'onferno aricastela esta vesta penosa,
tesséola lo diavolo de pili de sponosa;
onne pelo me mòrceca como vespa ardigliosa,
nulla ce trovo posa, tanto dura me pare".

"Ecco lo letto, pòsate, iac'enn esto graticcio;   35
lo capezzale, aguardace, ch'è un poco de pagliccio;

lo mantellino còprite, adusate co 'l miccio!
Questo te sia deliccio a quel che te vòi' fare".

"Guardate a lletto morvedo d'esta penna splumato!
Petre rotunde veioce, che venner de fossato;   40
da quale parte volvome, rompomece el costato,
tutto so' conquassato, non ce pòzzo pusare".

"Corpo, surge lèvate, cà sona a matutino;
leva su[ne] scionnécchiate! Enn officio divino!
Lege nove emponote pertine a lo maitino;   45
emprend'esto camino, ché sempre 'l t'è òpo a usare".

"E como surgo, lèvome, che non aio dormito?
Degestione guastase, non aio ancor paidito;
escursa m è la regoma pro fredo ch'e' ho sintito;
'l tempo non n'è fugito, pòse recoverare".   50

"Et o' staìste a 'mprendare tu questa medecina?
Per la tua negligenzia dòtte una disciplina;
se plu favelle, tollote a pranzo la cocina;
a curar tua malina quest'è lo medecare".

"Or ecco pranzo ornato de delettoso pane!   55
Nero, duro, àzzemo, che no 'l r³era 'l cane.
Non lo pòzzo engluttire, sì rio sapor me sane;
altro cibo me dàne, se mme vòl' sostentare".

"Per lo parlar c'ài fatto tu lassarai lo vino,
et a prandio né a ccena non magnarai cocino;   60
se plu favelle, aspèttate un grave desciplino;
questo prometto almeno: no 'n te porrà' mucciare".

"Recordo d'una femena ch'era bianca e vermiglia,
vestita ornata morveda ch'era una maraviglia!
Le so belle fattezze lo pensier m'assuttiglia;   65
multo te me simiglia de poterli parlare!".

"Or attende a lo premio de questo ch'ài pensato:
lo mantello aritòllote per tutto esto overnato,
le calciamenta làssale per lo folle cuitato,
et un desciplinato fine a lo scortecare".   70

"L'acqua ch'eo beio nòceme, caio 'n etropesia;
lo vino, prego, rènnilme per la tua cortesia!
Se tu sano conserveme, girò ritto per via;
se caio 'n enfermaria òpo te m'è [a] guardare".

"Da poi che l'acqua nòcete a la tua enfermetate   75
e a mme lo vino nòceme a la mea castitate,
lassam lo vino e l'acqua per nostra sanetate,
patiam necessetate per nostra vita servare".

"Prego che no m'occidi, nulla cos'ademanno;
en verità promettote de non gir mormoranno;   80
lo entenzare veiome che me retorn'a danno;
che non caia nel banno vogliomene guardare".

"Se te vorrai guardare da onne offendemento,
siròte tratta a dare lo to sostentamento
e vorròme guardare da lo to 'ncrescemento;   85
sirà delettamento nostra vita salvare".

Or vedete el prelio, c'à onn'omo nel suo stato;
tante so' l'altre prelia, nulla cosa ho toccato;
ché non faccia fastidio, àiol abriviato.
Finesco esto trattato en questo loco lassare.   90

Lauda 13

"O Regina cortese, eo so' a vvui venuto,
c'al meo core feruto deiate medecare!

Eo so' a vvui venuto com'omo desperato;
perduto onn'altro adiuto, lo vostro m'è lassato;
s'e' nne fusse privato, farìme consumare.   5

Lo meo cor è feruto, Madonna, no 'l so dire;
et a tal è venuto che comenza putire;
non deiate suffrire de volerm'adiutare.

Donna, la sufferenza sì mm'è pericolosa,
lo mal pres'à potenza, la natura è dogliosa;   10
siatene cordogliosa de volerme sanare!

Non aio pagamento, tanto so' annichilato;
fatt'è de me stromento, servo recomparato.
Donna, 'l prezzo c'è dato, Quel c'avisti a lattare.

Donna, per quello amore che mm'à 'vuto 'l to figlio,   15
devèri aver en core de darme 'l to consiglio.
Succurri, aulente giglio, veni e non tardare!".

"Figlio, poi ch'è' venuto, multo sì mm'è 'n placere;
ademannime adiuto, dòllote volunteri;
sì t'opport'è a suffrire con' per arte vòi' fare.   20

Medecarò per arte; emprima fa' la dieta;
guard'a sensi de parte, ché nno dian plu firita,
la natura perita che sse pòzz'agravare.

E 'n piglia l'ossemello, lo temor del morire;
(ancora si' fancello, cetto ce dì' venire);   25
vanetà larga gire, non pò teco regnare.

E ['n] piglia decuzione, lo temor de l'onferno;
pensa 'n quella presone (non n'esco 'n sempiterno!);
la plaga girà rompenno, faràllate arvontare.

Denante al preite mio questo venen arvonta;   30
ché l'officio è sio, Deo lo peccato esconta;
cà, s'el Nimico ci aponta, no n'aia que mustrare".

Lauda 28

Coll'occhi c'aio nel capo, la luce del dì mediante,
a me representa denante cosa corporeata.

Coll'occhi c'aio nel capo veio 'l divin sacramento;
lo preite 'l me mustra a l'altare, pane sì è en suo vedemento;
la luce ch'è de la fede altro me fa mustramento　　　　　5
a l'occhi mei c'aio drento, en mente razionata.

Li quatro sensi sì dicono: "Questo sì è vero pane!".
(Solo l'audito résistelo, ciascheun de lor for remane).
So' queste vesebele forme Cristo ocultato ce stane;
cusì a l'alme se dàne, en questa mesteriata.　　　　　10

'Como porìa esser questo? Vorrìmlo veder per rasone'.
L'alta potenzia devina summettarite a rasone?
Piaqueli celo creare e nulla ne fo questione;
vui que farite entenzone enn esta so breve operata?

A lo 'nvesebel è' ceco, venim cun baston de credenza;　　　　　15
a lo devin sacramento vènce con ferma fidenza;
Cristo, ch'è loco ocultato, dàte la sua benvoglienza;
e qui sì se fa parentezza de la sua grazia data.

La corte o' se fo queste nozze sì è questa eclesia santa;
tu veni a llei obedente et ella de fede t'amanta;　　　　　20
po' t'apresent'al Signore, isso per sponsa te planta;
loco se fa nova canta, ché l'alma per fede è sponsata.

E qui sì se forma un amore de lo envesebele Dio;
l'alma no 'l vede, ma sente che li desplace onne rio;
miracol se vede enfenito, l'onferno se fa celestìo;　　　　　25
prorump'enn amor fernosìo, plagnenno la vita passata.

O vita mea emmaledetta mundana lussuriosa,
vita de scrofa fetente, sogliata en merda lutosa,
sprezzanno la vita celesta de l'odorifera rosa!
Non passarà questa cosa ch'ella non sia corrottata.　　　　　30

O vita mea emmaledetta villana engrata soperba!
Sprezzanno la vita celesta a dDeo stata so' sempre acerba,
rompenno leg'e statute, le so santisseme verba;
et isso de me fatt'à serba, ché non m'a a l'onferno dannata.

Anema mea, que farai de lo tuo tempo passato?　　　　　35
Non n'è dannaio de ioco, ch'ello non sia corrottato!

Plant'e sospire e duluri siraione sempre cibato,
pensanno lo meo gran peccato, c'a dDeo sempre so' stata engrata.

Signor, non te veio, ma veio che m'ài enn alto mutato;
amore de terra m'ài tolto, en celo sì 'l m'ài collocato!   40
Te daietore non veio, ma veio e tocco el tuo dato,
ché m'ài lo corpo enfrenato, ch'en tante bruttur' n'à sozzata.

O castetate, que è questo che t'aio mo 'n tanta placenza?
Et unde spereia esta luce, che data m'à tal conoscenza?
Ven de lo Patre de lume, che spera la sua benvoglienza;   45
e questo non n'è fallenza, la grazia sua ch'à spirata.

O povertate, que è questo che t'aio mo en tanto placere,
c'a tutto lo tempo passato orrebel me fusti ad odire?
Plu m'afrigìa che la freve, quanno vinìa, 'l to pensieri;
e or t'aio en tanto disire che tutta de te so' ennamata.   50

Venite a veder maraviglia ch'e' pòzzo mo el prossimo amare
e nulla me dà mo gravenza poterlo en meo danno portare;
e de la iniuria m'è fatta lebbe sì m'è el perdonare;
e questo non m'è 'n bastare, s'e' non so' en suo amore affocata.

Venite a veder maraviglia ch'e' pòzzo portar le vergogne,   55
c'a tutto lo tempo passato sempre da me fòr de lugne;
ora me dà un'alegrezza, quando vergogna me iogne,
però che con Deo me coniogne ennela sua dolce abracciata.

O fede lucente preclara, per te so' vinuto a 'sti frutti!
Benedetta sia l'ora e la dia, ch'eo sì credetti a tui mutti;   60
parme che questa sia l'arra de 'n trarme a cel per condutti;
l'affetti mei su m'ài redutti, ch'e' ame la to redetata.

Lauda 65

Omo chi vòl parlare,
emprima dé' pensare
se quello che vòl dire
è utele a odire;
ché la longa materia   5
sòl generar fastidia,
el longo abriviare
sòle l'om delettare.
Abrevio mea ditta,
longezza en breve scripta;   10
chi cce vorrà pensare,
ben ce porrà notare.
Comenzo el meo dittato
de l'omo ch'è ordenato,
là 've Deo se reposa,   15
êll'alma ch'è sua sposa.
La mente sì è 'l letto
co l'ordenato affetto;
el letto à quatro pedi,
como en figura el vidi.   20
Lo primo pè, prudenza,
lume d'entelligenza;
demustra el male e 'l bene,
e co' tener se déne.
L'altro pè, iustizia,   25
l'affetto en essercizia
(prudenza à demustrato,
iustizia à adoperato).
Lo terzo pè, fortezza:
portare onne gravezza,   30
per nulla aversetate
lassar la veretate.
Lo quarto è temperanza:
freno enn abundanza
et en prosperetate   35
profunda umeletate.
La lettèra enfunata
de fede articulata,
l'articul' l'à legati,
co li pè concatenati.   40
De paglia c'è un saccone,
la me' cognizione,
co' so' de vile nato
e pleno de peccato.

De sopr'è 'l matarazzo,   45
Cristo pro me pazzo
(o' sse misse a venire
per me potere av[i]re!).
Ècce uno capezzale,
Cristo ch'en croce sale;   50
mòrece tormentato,
con latrun' acompagnato.
Stese ce so' lenzola,
lo contemplar che vola:
specchio i devinitate,   55
vestito i umanetate.
Coperto è de speranza
a ddarme ferma certanza
de farme cittadino
en quell'abbergo devino.   60
La caritate 'l iogne
e con Deo me coniogne;
iogne la vilitate
cun la divina bontate.
Ecco nasce un amore,   65
c'à emprenato el core,
pleno de disiderio,
d'enfocato misterio.
Preno enliquedisce,
languenno parturesce;   70
e parturesce un ratto,
nel terzo cel è tratto.
Celo umanato passa,
l'angelico trapassa
et entra êlla caligine   75
co 'l Figliol de la Vergene.
Et è en Deo Un-Trino,
loco i sse mett'el freno
d'entelletto pusato,
l'affetto adormentato;   80
e dorme senza sonnia,
ch'è 'n veretate d'onnia,
c'à repusato el core
ne lo divino amore.
Vale, vale, vale!   85
Ascenne per este scale,
cà po' cedere en basso,
farì' granne fracasso.

Lauda 70

"Donna de Paradiso,
lo tuo figliolo è preso
Iesù Cristo beato.

Accurre, donna e vide
che la gente l'allide;   5
credo che lo s'occide,
tanto l'ò flagellato".

"Como essere porria,
che non fece follia,
Cristo, la spene mia,   10
om l'avesse pigliato?".

"Madonna, ello è traduto,
Iuda sì ll'à venduto;
trenta denar' n'à auto,
fatto n'à gran mercato".   15

"Soccurri, Madalena,
ionta m'è adosso piena!
Cristo figlio se mena,
como è annunziato".

"Soccurre, donna, adiuta,   20
cà 'l tuo figlio se sputa
e la gente lo muta;
òlo dato a Pilato".

"O Pilato, non fare
el figlio meo tormentare,   25
ch'eo te pòzzo mustrare
como a ttorto è accusato".

"Crucifige, crucifige!
Omo che se fa rege,
secondo nostra lege   30
contradice al senato".

"Prego che mm'entennate,
nel meo dolor pensate!
Forsa mo vo mutate
de que avete pensato".   35

"Traiàn for li latruni,
che sian soi compagnuni;

de spine s'encoroni,
ché rege ss'è clamato!".

"O figlio, figlio, figlio,   40
figlio, amoroso giglio!
Figlio, chi dà consiglio
al cor me' angustiato?

Figlio occhi iocundi,
figlio, co' non respundi?   45
Figlio, perché t'ascundi
al petto o' sì lattato?".

"Madonna, ecco la croce,
che la gente l'aduce,
ove la vera luce   50
déi essere levato".

"O croce, e que farai?
El figlio meo torrai?
E que ci aponerai,
che no n'à en sé peccato?".   55

"Soccurri, plena de doglia,
cà 'l tuo figliol se spoglia;
la gente par che voglia
che sia martirizzato".

"Se i tollit'el vestire,   60
lassatelme vedere,
com'en crudel firire
tutto l'ò ensanguenato".

"Donna, la man li è presa,
ennella croc'è stesa;   65
con un bollon l'ò fesa,
tanto lo 'n cci ò ficcato.

L'altra mano se prende,
ennella croce se stende
e lo dolor s'accende,   70
ch'è plu multipiicato.

Donna, li pè se prènno
e clavellanse al lenno;
onne iontur'aprenno,
tutto l'ò sdenodato".   75

"Et eo comenzo el corrotto;
figlio, lo meo deporto,
figlio, chi me tt'à morto,
figlio meo dilicato?

Meglio aviriano fatto   80
ch'el cor m'avesser tratto,
ch'ennella croce è tratto,
stace desciliato!".

"O mamma, o' n'èi venuta?
Mortal me dà' feruta,   85
cà 'l tuo plagner me stuta,
ché 'l veio sì afferato".

"Figlio, ch'eo m' aio anvito,
figlio, pat'e mmarito!
Figlio, chi tt'à firito?   90
Figlio, chi tt'à spogliato?".

"Mamma, perché te lagni?
Voglio che tu remagni,
che serve mei compagni,
ch'êl mondo aio aquistato".   95

"Figlio, questo non dire!
Voglio teco morire,
non me voglio partire
fin che mo 'n m'esc' el fiato.

C'una aiàn sepultura,   100
figlio de mamma scura,
trovarse en afrantura
mat'e figlio affocato!".

"Mamma col core afflitto,
entro 'n le man' te metto   105
de Ioanni, meo eletto;
sia to figlio appellato.

Ioanni, èsto mea mate:
tollila en caritate,
àginne pietate,   110
cà 'l core sì à furato".

"Figlio, l'alma t'è 'scita,
figlio de la smarrita,

figlio de la sparita,
figlio attossecato!   115

Figlio bianco e vermiglio,
figlio senza simiglio,
figlio, e a ccui m'apiglio?
Figlio, pur m'ài lassato!

Figlio bianco e biondo,   120
figlio volto iocondo,
figlio, perché t'à el mondo,
figlio, cusì sprezzato?

Figlio dolc'e placente,
figlio de la dolente,   125
figlio àte la gente
mala mente trattato.

Ioanni, figlio novello,
morto s'è 'l tuo fratello.
Ora sento 'l coltello   130
che fo profitizzato.

Che moga figlio e mate
d'una morte afferrate,
trovarse abraccecate
mat'e figlio impiccato!".   135

Lauda 77

Omo che pò la sua lengua domare,
granne me pare c'aia signoria;
ché raro parlamento pò l'om fare,
che de peccar no n'aia alcuna via.
acute;iome pensato de parlare;   5
reprennome, ché faccio gran follia,
cà 'l senno en me non sento né affare
a far devere granne diciria.
Ma lo volere esforza êl rasonare,
preso à lo freno e tello en sua bailìa.   10

Però me siria meglio lo tacere,
ma veio ch'eo no lo pòzzo ben fare;
però parlo e dico meo parere
et a ccorrizion ne voglio stare.
Pregovo tutti che vo sia en placere   15
de volere lo meo ditto ascoltare;
e recurramo a dDeo, en cui è 'l sapere,
che l'asena de Balaam fece parlare;
ch'Ello me dìa alcuna cos'a dire,
che sia a sua laude e nui pòzza iovare.   20

[Incipit TRACTATUS]

Pàreme che ll'omo sia creato
a l'emmagen de Deo e 'n simiglianza;
lo paradiso pareme ordenato
de novi ordene d'àgnel' 'n ordenanza:
en tre ierarchie è el loro stato   25
de quella beatissima adunanza.
Or facciamo che ll'omo sia 'n estato,
che trove en sé quella concordanza
(e pareme de averelo trovato,
se eo non fallo ne la mea cuitanza).   30

Tre ierarchie à l'omo perfetto:
la prima si è bene encomenzare;
lo secondo stato plu eletto,
ch'en megliorar fa l'om perseverare;
ottimo lo terzo sopreletto,   35
l'omo che consuma en ben finare.

Non se nne trovò ancor chivel decetto,
chi con queste tre vòlse albergare.
Molto me ne trovo en gran defetto,
ch'eo a lo primo ancor non vòlsi entrare.   40

acute;iome veduto en me' pensato
che ll'om perfetto a l'arbor se figura,
che quanto plu profundo è radecato
tanto è plu forte ad onne ria fortura.
De vil corteccia veiolo amantato   45
(conservace l'omore en la natura);
de rame, foglie e frutto è addornato,
lavora d'onne tempo senza mora;
da poi che lo frutto àcce apicciato,
conservalo e 'l notrica e po' 'l matura.   50

La fossa, do' quest'arbore se planta,
pareme la profunda vilitate;
cà, se la radecina loco achianta,
engrossace a ttrar l'umiditate
e fa l'arbore crescere et ennalta,   55
non teme fredo e nulla seccetate.
Estannoce l'ocelli, loco canta,
esbèrnace con grande suavetate,
nascondoce lo nido e sì ll'amanta
che non se veia a so contrarietate.   60

Lo ceppo, ch'en la radice divide,
pareme la fede che è formata;
e radice dudice ce vide,
l'articuli c'ò 'n essa congregata.
Se ensemor no li tene, la conquide;   65
deguasta l'arbor tutta conquassata.
S'ensemora l'abracci, sì te ride,
allitat'ennela bona contrata
e càmpate dal loco, o' se allide
quilli che la tengo viziata.   70

Lo stipete, ch'enn alto sì tte pone,
pareme l'altissema speranza;
devide della terra tua masone,
condùcelate en cel la vicinanza!
Se lloco ci ademur' a onne stasone,   75
gaudio ce trovarai en abundanza;
cerchi la cittate per regione,
càntasece lo canto d'alegranza;

pàrete lo mondo una presone,
vidilo pleno de granne fallanza.   80

Là 've li rami ànno nascemento
pareme che sia la caritate.
La prima ierarchia è 'l comenzamento,
che tre rami ce trovi enn unitate;
desténguese per bello ordenamento,   85
ciascheun à en sua propietate;
granne ce trovi en lor comenzamento,
pensanno ne la loro varietate;
l'uno senza l'altro è esviamento
e non verrì' a complita veretate.   90

Lo primo ramo, en questo encomenzare,
(lo qual al primo orden se figura)
Angeli sì l'odimo nomenare,
sì como n'ama[i]estra la Scriptura.
Angelo se vòle enterpretare   95
'messo nobelissimo en natura';
lo messo, che ne l'alma pòi trovare,
pàgome li penser' senza fallura
(lo Spirto santo àli ad espirare,
ché null'om lo pò aver per sua fattura).   100

Poi che èi stato assai ne lo pensieri,
che de lo star cun Deo ài costumanza,
lo Entelletto mittete a vedere
li ben' c'ài receputi enn abundanza
e chi si tu per cui vòlse morire   105
che rotta li ài la fede e la leianza,
e che isso Signor vòlse soffrire
da me[ne] peccator tant'offensanza.
 De vergogna vogliome vestire,
non trovo loco de far satisfanza!   110

De lo pensieri nasce un desiderio
(che llo secondo ramo pòi appellare);
 Arcangeli figura, com'eo creio,
che 'summi missi' pot'enterpretare.
De plagner ià non trovo unqua remeio,   115
ìnflamese lo core a ssuspirare:
"Et ov'è meo Signor, ch'eo no lo veio?
Derrata so' ch'el volse comparare.
Respondime, Signor, c'altro non cheio;
desidero morire per te amare!".   120

L'alezione dàme una ensegna,
ca, s'eo voglio trovar lo meo Signore,
ad opera complita op'è ch'eo vegna,
s'e' vo[i'] che viva e cresca en me 'l suo amore.
Lo terzo ramo mustrame et assegna   125
nome de Vertute pro ductore.
Chi questo ramo prende, bene attegna,
(abèrgalo co l'alto Emperadore)
e de viver c'e[m]prenda una convegna,
che sempre va crescenno per fervore.   130

La seconda ierarchia, co' a me pare,
che en tre destenzione è ordenata,
che ne la prima non pòi demorare,
se con questa non fai tua iornata;
co l'empedementi òpo t'è pugnare,   135
se vòl' che vada en pace la contrata!
Li cinqui sensi òpo t'è domare,
che la morte a lo core ò ministrata.
Domenazione se pò[te] appellare
questa signoria cusì beata.   140

Lo secondo ramo è Prencepato,
ennelle creature ordenamento,
che ciò cche vide et ode e avì' pensato
ciascheuna arec'a suo consolamento,
laudanno lo Signor che l'à creato   145
per sua pietate e placemento;
ciascheuna en sé conserva lo so stato
(reprènno te c'ài fatto fallemento).
Consèrvate lo core enn uno stato,
che sempre de Deo trove pascemento.   150

Le Vizia, che stanno a la 'nnascosta,
ciascheuno se briga de adiutare;
de non lassar l'albergo fanno rosta,
ciascheuno se briga d'esforzare.
L'ordene de Podestate se cci acosta,   155
tutte vertute face congregare;
la bataglia dura sì s'è mosta,
l'una contra l'altra a preliare.
Le Vizia se fuggo questa iosta,
lassan lo campo e brigan de mucciare.   160

L'Umilitate la Superbia vide,
d'un alto monte sì l'à tralipata;
la 'Nvidia, che vedenno, ce s'allide,

la Caritate l'arde e àl'abrusciata;
Ira, che consentendo, ce s'occide,   165
la Mansuetude sì l'à strangulata;
l'Accidia, che unqua mai non ride,
Iustizia sì ll'à troppo ben frustata;
Avarizia, c'à morta sua rede,
la Pietate sì lla descortecata.   170

Lussuria se sta molto adornata
e pensa per bellezza de campare;
ma la Castetate l'à accorata,
molto dura morte li fa fare;
et enn uno pilo sì ll'à sotterrata   175
e loco a vermi fàla devorare.
La Gola se nn'è molto empagurata,
descrezione vòlsese amantare;
ma la Temperanza l'à pigliata,
tella en presone e fàlace enfrenare.   180

Poi che le Vertute ànno venciuto,
òrdenance d'aver la signoria.
Lo terzo stato claman per adiuto,
che, senza lui, prenno [la] mala via;
cercanno êlla Scriptura, ci ò envenuto   185
o' lo Signor arepusar desìa;
Concordia sì ci ànno conceputo
ch'en trono de lo 'mperio sega dia;
e per elezion l'ànno eleiuto,
che rega e tenga tutta la bailìa.   190

Le Vertute fanno petezione
a la Signoria que degan fare;
ché ciascheuna vòl la sua rasone
et estatuto ce voglio ordenare.
De la Concordia trovo la masone   195
(là 've ella con lor deia pusare)
e Descordia metto[la] en presone,
che onne bene facìa deguastare;
e d'onne tempo voglion[e] rasone
e nullo feriato voglio fare.   200

Concordia non pò bene regnare,
se de sapere non n'à condemento.
Secondo ramo sì cce fo clamare,
che del sapere è ll'ama[i]estramento;
Cherubini se cce voglio abracciare,   205
contemplanno el Signor per vedemento;

et en sua scola voglio demorare,
che da Lui recevan lo convento.
Lo 'Ntelletto vòlsece apicciare,
che de legere à forte entennemento;   210

ché, quanto plu el sapere va crescenno,
tanto plu trova en Deo la esmesuranza
(lo 'ntennemento vàsen devencenno,
anegalo êl profundo per usanza).
L'ordene serafico apparenno,   215
en lo 'nfocato viver per amanza,
questo defetto vàsence adimplenno,
abraccianno el Signor per desidranza;
e cusì sempremai lo va tenendo
(e 'n ciò la caritate à consumanza).   220

Or ne 'l pregimo lo Signor potente
che, per sua bonitate e cortesia,
isso derizzi sì la nostra mente,
che sempre tenga 'n la deritta via,
sì ch'en futuro nui non siam perdente   225
d'aver en celo la sua compagnia;
ché molto se porrà tener dolente
chi ne l'onferno fact'à albergarìa,
ché sempre vivarà en foco arzente:
campine nui la Vergine Maria!   230

Lauda 78

Un arbore è da Deo plantato,
lo quale Amore è nomenato.

"Oi tu, omo, che cc'èi salito,
dimme en que forma c'è' tu gito,
perché lo viaio a mme sia aprito,   5
cà eo sto en terra ottenebrato".

"Se lo te dico, poco vènto
mo ne m'encasca, sì sto lento.
Ancor eo non aio vénto,
'nanti so' molto [en]tempestato".   10

"Ià non è tua questa istoria,
'nant'è a Deo en tutta gloria;
non me 'n trovo en mea memoria
che tu per arte l'ai' aquistato".

"Se 'l me dice, mo 'n pò avvinire   15
che mo 'n me fai del loto 'scire;
se per te vegno a dDeo servire,
a dDeo m'averà' arguadagnato".

"E a la laude de Deo 'l te dico
e per avermete per amico: 20
empagurato dal Nimico,
fui a cquest'arbore menato.

Co la mente ci aguardai
e de salirce m'enflammai;
fui da pede et eo 'l mirai,   25
ché era multo esmesurato.

Li rami era en tanta altura,
non ne pòzzo dir mesura;
lo pedale en derittura
era tutto esdenodato.   30

Da nulla parte ce vedia
com' salir se cce potìa,
se non per ramo che pendia,
che era a terra replecato.

Questo era uno rametello   35
che era multo poverello;

umilitate era segello
de questo ramo desprezzato.

Avvia'me per salire,
fòme ditto: Non venire,   40
se non te brige de partire
da onne mortale peccato.

Venneme contrizione,
e lavaime per confessione
e finne la satisfazione   45
como da Deo me fo donato.

A lo salire retornanno,
ennel meo core già pensanno
e gìame multo dubitanno
dello salire afatigato.   50

Pregai Deo devota mente
c'al salir me fusse iuvente,
cà senza lui non n'è n[e]iente
de tutto quel c'avìa pensato.

Da celo venneme una voce   55
e disse: "Ségnate con croce
e piglia el ramo de la luce,
lo quale è a dDeo molto a grato".

Co la croce me segnai
e lo ramo sì pigliai,   60
tutto lo corpo ci afrattai,
sì ch'enn alto fui levato.

Poi, levato en tanta altura,
trovai amor de derittura,
lo qual me tolse onne pagura,   65
und'el meo cor era tentato.

Encontenente ch'eo fui ionto,
non me lassò figere ponto
de fare sopre me uno ionto
enn un ramo sopre me plantato.   70

Poi ch'en quel ramo fui salito,
che da man ritta èram'ensito,
de suspire ce fui firito,
luce de lo sponso dato.

De l'altra parte volsi el viso   75
e ne l'altro ramo fui asciso;
e l'Amor me fice riso,
però che mm'avìa sì mutato.

Et eo de sopre me aguardanno,
dui rami viddi entanno;   80
l'uno à nome 'Perseveranno',
l'altro 'Amore continuato'.

Salenno su crisi pusare,
l'amor me non lassò finare,
de sopre me fém'esguardare   85
enn un ramo sopre me fermato.

Salenno su, ce resedia;
de poma scripte ce pendia:
le lacreme c'Amor facìa,
ché lo sponso li era celato.   90

De l'altra parte volsi el core,
viddi lo ramo de l'ardore.
Passanno là, sintit'ho Amore,
che mm'avì' tutto rescaldato.

Estanno loco, non finava,   95
l'Amore molto m'encalciava,
de menarme là 'v'ello stava,
en un ramo supre me essaltato.

P[er]ò ch'en quel ramo me alzasse,
scripto c'era che eo me odiasse,   100
e che tutto amore portasse
a quel Signor che mm'à creato.

A lo ramo de l'altra parte
tràssemecce l'Amor per arte,
al contemplar ch'el cor esparte   105
d'onne assaio amaricato.

A lo ramo de plu altezza
sì fui tratto con lebezza,
o' eo languesco enn alegrezza,
sentenno d'Amor, ch'e' n'ho odorato.   110

De l'altra parte pusi mente,
vidde ramo 'nante me placente;

passanno là, êll'ardor pognente,
ferenno al cor, l'à estemperato.

Stemperato de tale foco,   115
che lo meo cor non n'avìa loco,
fui furato a ppoco a ppoco
ennel ramo sopre me fundato.

Tanto d'Amore fui firito
che en quello ramo fui rapito ,   120
o' lo meo sponso fo aparito
e con lui me fui abracciato.

En me medesmo vinni meno,
menato en quel ramo divino;
tanto viddi cosa en pleno   125
ch'el meo core ce fo annegato.

A le laude de lo Signore
eo ditto t'aio questo tenore.
Se vòl' salire, or ce pun core
a tutto quel ch'eo n'ho parlato.   130

Ennell'arbor de contemplare
chi vòl salir non dé' 'n pusare;
penser', parol' e fatti fare
et ita sempre essercetato.