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ON THE TRANSMISSION OF DONATO DA FIRENZE'S MADRIGALS¹

The Trecento composer Donato da Firenze left few traces other than the handful of compositions attributed to him. The scarce references to his life are best summarized by the observation that he belonged to the Benedictine order and that – according to Franco Sacchetti – he was a priest.² Only one document has been tentatively linked to him, mention of a Donato di Bartolo di Camerata who took his vows in Santa Maria degli Angeli on May 25, 1375 and left the monastery on August 31, 1381:³

Frate Donato di Bartolo di Chamerata fece la sua professione a dì 25 di maggio

1. This research was carried out within the scope of the Centre for the Study of Manuscript Cultures (CSMC) at Universität Hamburg, first at the “Sonderforschungsbereich 950” and then within the scope of my project “Formatting and Erasing Polyphonic Music In Italian Manuscripts from 1350 to 1425” at the Cluster of Excellence “Understanding Written Artefacts: Material, Interaction and Transmission in Manuscript Cultures”, project no. 390893796, funded by the German Research Foundation (Deutsche Forschungsgemeinschaft [DFG]).

2. See Paolo Cecchi, s.v. “Donato da Cascia”, in *Dizionario Biografico degli Italiani*, Vol. 41 (1992), online at http://www.treccani.it/enciclopedia/donato-da-cascia_%28Dizionario-Biografico%29/; Kurt von Fischer and Gianluca d’Agostino, s.v. “Donato da Cascia”, in *Grove Music Online*, ed. L. Macy; Dorothea Baumann, s.v. “Donatus de Florentia”, in *MGG Online* (Kassel, Stuttgart, New York: Bärenreiter, J. B. Metzler, Répertoire International de Littérature Musicale, 2016ff.), ed. Laurenz Lütteken, first published 2001, <https://www.mgg-online.com/mgg/stable/11583> (all accessed March 1, 2018). For editions of Donato’s Music see Nino Pirrotta, ed., *Laurentius Masii de Florentia. Donatus de Florentia, Rosso da Collegrano, and Nine Anonymous Pieces, The Music of Fourteenth-Century Italy*, Vol. 3, *Corpus Mensurabilis Musicae*, 8 ([n.p.]: American Institute of Musicology, 1962), and W. Thomas Marrocco, ed., *Italian Secular Music by Vincenzo da Rimini, Rosso da Chollegrana, Donato da Firenze, Gherardello da Firenze, Lorenzo da Firenze, Polyphonic Music of the Fourteenth Century*, Vol. 7 (Monaco: Éditions de l’Oiseau-Lyre, 1971).

3. Kurt von Fischer, “Paolo da Firenze und der Squarcialupi Kodex [I-Fl 87]”, *Quadrivium* 9 (1968): 5-19, esp. 12-13.

The End of the Ars Nova in Italy. The San Lorenzo Palimpsest and Related Repertories, ed. A. Calvia, S. Campagnolo, A. Janke, M. S. Lannutti, J. Nádas (Florence: Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2020), 131-49. (ISBN 978-88-9290-046-2 © SISMEL - Edizioni del Galluzzo e Fondazione Ezio Franceschini ONLUS)

1375 in capitolo nelle mani del sopradicto nostro priore et tutti gli altri frati presenti. Partissi qui a dì 31 d'agosto 1381.⁴

This entry is part of a listing of all priors and monks in Santa Maria degli Angeli's *Registro Nuovo*, and it is based on a previous list located in the *Registro Vecchio* that contains the addition of a later reference to the fact that Donato di Bartolo died as a layman. Without more specific evidence, however, it remains difficult – if not impossible – to identify Donato da Camerata and Donato da Firenze as one and the same person:

Frate Donato di Bartolo di Camerata fece la sua professione [a] dì 25 di maggio 1375 in capitolo nelle mani del sopradetto nostro priore e di tutti gli altri frati presente. Obiit secularis.⁵

Donato is thought to have been active from 1350 to 1370. In accordance with this, Elena Abramov-van Rijk recently proposed that Donato's *Sovran' uccello se' fra tutti gli altri* was composed between March and June 1355; based on its text, the madrigal has been repeatedly connected with Charles IV's stay in Italy.⁶ Attempts to connect Donato's music to later events are questioned, as in the case of the madrigal *Dal cielo scese per iscala d'oro*,⁷ which some have associated with the 1378 marriage of Samaritana da Polenta and Antonio della Scala.⁸

In the frame story of his *Novelle*, Giovanni Sercambi mentions three madrigals by Donato (*Come da lupo pecorella presa*, *Un bel girfalco scese alle mie grida*, and *I' fu' già usignolo in tempo verde*), thus situating their performance in the year 1374.⁹ Sercambi wrote his *Novelle* around 1400, considerably later than

4. Firenze, Archivio di Stato, Corporazioni Religiose Soppresse dal Governo Francese, 86, Santa Maria degli Angeli, Vol. 96, f. 39r.

5. In the left margin there is an additional note that Donato left the monastery on August 31, 1381. Firenze, Archivio di Stato, Corporazioni Religiose Soppresse dal Governo Francese, 86, Santa Maria degli Angeli, Vol. 95, f. 88v. I thank John Nádas for sharing this finding with me.

6. See, for example, Pirrotta, *The Music of Fourteenth-Century Italy*, Vol. 2, and especially the recent discussion of this madrigal in Elena Abramov-van Rijk, "The Italian Experience of the Holy Roman Emperor Charles IV: Musical and Literary Aspects", *Early Music History* 37 (2018): 1-44, esp. 40.

7. All of Donato's madrigals cited in this essay can be found in the Appendix, with details of their transmission in music and text manuscripts. I omit here Donato's three-part canonic piece *Faccia chi de' se 'l po'*.

8. Elena Abramov-van Rijk, "The Raven and the Falcon: Literary Space in a Trecento Musical Aviary", in *Musik – Raum – Bild – Akkord. Festschrift für Dorothea Baumann zum 65. Geburtstag*, ed. Antonio Baldassarre (Bern: Lang, 2012), 59-74, esp. 63.

9. See Sercambi's *novelle* LVIII, LXXVI, and LXXIX, in Giovanni Sercambi, *Novelle. Nuovo testo*

the presumed composition of Donato's music, but a date proximal to the compilation and copying of the Florentine music manuscripts – known today – that transmit Donato's two-part madrigals: Firenze, Biblioteca Nazionale Centrale, Pal. Panciatichi 26 (Fp); London, British Library, Add. 29987 (Lo); Paris, Bibliothèque nationale de France, it. 568 (Pit); Firenze, Biblioteca Medicea Laurenziana, Med. Pal. 87 ("Squarcialupi Codex") (Sq); and Firenze, Archivio del Capitolo di San Lorenzo, 2211 (SL).

While Fp, Lo, and Pit have very few concordances with one another, and each contains only parts of Donato's *oeuvre*, Sq represents an attempt to create as comprehensive a collection of Donato's music as possible, including five madrigals that are not included in any other known collection predating Sq. SL seems to reflect similar efforts,¹⁰ but the fact that seventy-nine of its folios are missing makes it difficult to fully understand the original arrangement of the Donato section and its integration into the manuscript's overall structure. SL is currently the only source in which Donato's works have not yet been studied.

In the following, my focus will therefore be on the transmission of Donato's two-part madrigals, incorporating the evidence found in SL. Possible decision criteria for the inclusion and positioning of Donato's works by the compilers of anthologies at the beginning of the fifteenth century will be examined, in particular for SL and Sq; the latter has had a significant role in shaping our image of the composer. Particular emphasis will be placed on the fragmentary nature of the SL Palimpsest with a hypothetical reconstruction of the composer sections – including that for Donato – in the missing or incomplete Gatherings VI-VIII.

DONATO'S MADRIGALS IN FLORENTINE MANUSCRIPTS

Donato composed primarily two-part madrigals, which have survived in a total of five Florentine manuscripts, but none are included in all five sources

critico con studio introduttivo e note, Filologia Testi e Studi, 5, ed. Giovanni Sinicropi (Florence: Le Lettere, 1995), Vol. 1, 501, 628, and 648.

10. On the collecting interests of the various Florentine collections, see the discussion in John Nádas, "The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practice in Italy at the End of the Middle Ages" (PhD diss., New York University, 1985), and John Nádas, "Song Collections in Late-Medieval Florence", in *Trasmissione e ricezione delle forme di cultura musicale. Atti del XIV Congresso della Società Internazionale di Musicologia (Bologna, 27 agosto - 10 settembre 1987)*, ed. Angelo Pompilio, Donatella Restani, Lorenzo Bianconi, and F. Alberto Gallo (Turin: EDT, 1991), Vol. 1, 126-35.

under consideration. Table 1 gives an overview of his fourteen madrigals transmitted with music. The list begins with three unica, followed by three pieces that were also considered unica until the discovery of SL in the 1980s¹¹ and, finally, the madrigals, which have survived in at least three and as many as four manuscripts. A further ordering criterion in the Table is the source in which the madrigals are found: with the oldest, Fp, on the left-hand side, and the more recent sources on the right. The fact that SL is listed after Sq does not imply that SL is necessarily younger. Rather, it has been assumed that compilation of both manuscripts began at about the same time.¹² It is impressive how many compositions the compilers of Sq and SL were able to collect, especially those not found in Fp, Lo, Pit, or any other manuscript known to us. While it is conceivable that the compilers of Fp, Lo, and Pit simply did not have access to these pieces, it cannot be ruled out that the selection of music to be copied also followed specific interests, which might be identified to some extent in the contents of the collections. For example, it is striking that Fp contains almost exclusively those madrigals by Donato for which no poet is known. In this context it is particularly interesting that Giuseppe Corsi cast doubt on Soldanieri's authorship of *Lucida pecorella son, scampata*.¹³ Fp perhaps contained madrigals the texts of which could have been written by Donato himself. Lo and Pit, on the other hand, contain Donato's madrigals with texts by well-known poets. Pit demonstrates an even more nuanced interest in texts by Niccolò Soldanieri and in this case it would have to be assumed that *Lucida pecorella son, scampata* may indeed have been written by this poet – after all, there is an attribution in Firenze, Biblioteca Medicea Laurenziana, Ashburnham 569 (Ash569).¹⁴

11. Frank D'Accone, "Una nuova fonte dell'ars nova italiana: il codice San Lorenzo, 2211", *Studi Musicali* 13 (1984): 3-32; John Nádas, "Manuscript San Lorenzo 2211: Some Further Observations", in *L'ars Nova Italiana del Trecento VI*, ed. Giulio Cattin and Patrizia Dalla Vecchia (Lucca: Libreria Musicale Italiana, 1992), 145-68; Andreas Janke and John Nádas, eds., *The San Lorenzo Palimpsest. Florence, Archivio del Capitolo di San Lorenzo Ms. 2211. Introductory Study and Multispectral Images*, Ars Nova, Nuova serie, 4, 2 vols. (Lucca: Libreria Musicale Italiana, 2016).

12. See Andreas Janke, *Die Kompositionen von Giovanni Mazzuoli, Piero Mazzuoli und Ugolino da Orvieto im San-Lorenzo-Palimpsest (ASL 2211)*, Musica Mensurabilis, 7 (Hildesheim: Olms, 2016), 48-9.

13. Giuseppe Corsi, ed., *Rimatori del Trecento* (Turin: UTET, 1969), 717-77. *Lucida pecorella* has been omitted from the edition of Soldanieri's *poesie musicali* in Enrico Pasquinucci, "La poesia musicale di Niccolò Soldanieri", *Studi di filologia italiana* 55 (2007): 65-193. A recent study of Niccolò Soldanieri is that by Antonio Calvia, s.v. "Niccolò Soldanieri", in *Dizionario Biografico degli Italiani*, Vol. 93 (2018), available at http://www.treccani.it/enciclopedia/niccolo-soldanieri_%28Dizionario-Biografico%29/.

14. On the text manuscripts cited here see Gianluca D'Agostino, "La tradizione letteraria dei testi poetico-musicali del Trecento: una revisione per dati e problemi. (L'area Toscana)", in *Col*

Texts set to music by Donato have survived without music in manuscripts other than Ash569 that are primarily arranged by poet; collections with texts by Soldanieri or Sacchetti are particularly common. All in all, approximately half of the texts that were set to music were penned by a known poet, a relatively high number compared to works set by other Trecento composers. Sacchetti himself is known to have mentioned Donato in his *Libro delle Rime* as the composer of the music for his madrigals *Fortuna adversa, del mio ben nimica* and *Volgendo i suo' begli occhi invèr le fiamme*.¹⁵ Even if Donato is not explicitly mentioned in the remaining text collections, it is striking that those texts he set to music were in some cases arranged together; for example, in Ash569, Firenze, Biblioteca Medicea Laurenziana, Rediano 184 (Redi184) (three texts by Soldanieri), and *Fortuna adversa, del mio ben nimica* and *Volgendo i suo' begli occhi invèr le fiamme*, which appear paired in sections dedicated to Sacchetti as, for example, in Firenze, Biblioteca Medicea Laurenziana, Plut. 90 inf. 37 (Plut37). With the exception of Lo, Donato's two-part madrigals are also grouped together in all music manuscripts.

Table 1: Two-part madrigals by Donato in music manuscripts

INCIPIT	TEXT ATTRIB. TO	TRANSM. IN	FP	LO	PIT	SQ	SL
<i>Come 'l potestu far</i>		1 MS	●				
<i>Come da lupo</i>	Niccolò Soldanieri					●	
<i>D'or pomo incominciò</i>						●	
<i>Dal cielo scese</i>		2 MSS				●	●
<i>I' ò perduto l'alber</i>	Arrigo Belondi					●	●
<i>S'i', monacordo</i>						●	●
<i>Sovran' uccello</i>		3 MSS	●			●	●
<i>Un cane, un'oca</i>			●			●	●
<i>I' fu' già bianc' uccel</i>	Antonio degli Alberti			●		●	●
<i>L'aspido sord' e 'l tirello</i>	Arrigo Belondi			●		●	●
<i>I' fu' già usignolo</i>	Niccolò Soldanieri				●	●	●
<i>Un bel girfalco</i>	Niccolò Soldanieri				●	●	●
<i>Lucida pecorella</i>	Niccolò Soldanieri	4 MSS	●		●	●	●
<i>Seguendo 'l canto</i>			●		●	●	●

dolce suon che da te piove": *Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. Antonio Delfino and Maria Teresa Rosa Barezzani (Florence: SISMEL-Edizioni del Galluzzo, 1999), 389-428; and Lauren McGuire Jennings, *Senza Vestimenta: The Literary Tradition of Trecento Song* (Farnham: Ashgate, 2014).

15. Ash574, ff. 9r and 14v.

Oliver Huck has argued for a common hyparchetype s for Sq and SL containing all madrigals by Giovanni da Firenze and Jacopo da Bologna that are transmitted in more than one source.¹⁶ Some of Francesco Landini's works have been reassessed based on different readings/redactions of individual settings in the two manuscripts.¹⁷ But what new insights does SL have to offer with regard to Donato's music? The following three examples¹⁸ may offer a first glimpse into the current source situation for Donato's madrigals and also highlight lacunae that must inevitably be confronted when working with music palimpsests.¹⁹

Example 1 shows the cantus's opening melisma of *L'aspidio sordo e 'l tirello scorzone* as it is handed down in Lo, SL, and Sq. In principle the melodic lines are essentially the same, although a large group of notes was omitted in Sq.²⁰ In the section from SL shown here, neither dots nor rests can be identified (first square bracket), and note stems are not always clearly identifiable (second square bracket). These are typically the first elements lost when a music manuscript is erased and the original page subsequently reused. Firstly, these elements contain less ink than, for example, note heads and, therefore, the ink does not penetrate as deeply into the parchment. Secondly, traces of these faint elements are quickly obscured by overwriting when the folio is reused. Because the first semibreve in SL is followed by two minims, it is very likely that the use of dots and stems in SL was originally closer to that of Sq than of Lo.

Example 2(a) contains an excerpt from the cantus of *I' fu' già usignolo in tempo verde* as copied in Pit, SL, and Sq. At the beginning of the second verse, it is clear that Sq and SL share the use of semiminims with flags pointing to the left, while Pit also contains semiminims, but with flags pointing to the right. In SL, however, the minim and semiminim after the long are notated a major second higher than in Pit or Sq. This is surely an error (compare with the transcription from Pit in example 2[b]) that, for a scribe, would not have been easily correctable *ope ingenii* without considering the tenor as well.

16. See Oliver Huck and Sandra Dieckmann, eds., *Die mehrfach überlieferten Kompositionen des frühen Trecento*, Musica Mensurabilis, 2, 2 vols. (Hildesheim: Olms, 2007), esp. Vol. 1, LIV.

17. See Julia Gehring, *Die Überlieferung der Kompositionen Francesco Landinis in Musikhandschriften des späten 14. und frühen 15. Jahrhunderts*, Musica Mensurabilis, 5 (Hildesheim: Olms, 2012), esp. 131-4, and Antonio Calvia's chapter in this volume.

18. I thank Alexander Schöppel for typesetting Examples 1, 2(a), and 3(a).

19. On the general lack of musicological research into music palimpsests see Andreas Janke, "Challenges in Working with Music Palimpsests", *New Light on Old Manuscripts: Recent Advances in Palimpsest Studies*, ed. Claudia Rapp, Jana Gruskova, Grigory Kessel, and Giulia Rossetto, forthcoming.

20. See Marrocco, *Italian Secular Music*, 179.

Unfortunately, the tenor is exactly the part that we are unable to examine today, as that folio is missing.

Lo
La spi

SL
Las pi

Sq
Las pi

Example 1. Cantus, *L'aspidio sordo e 'l tirello scorzone*, opening

Pit
Et

SL
Con

Sq
Con

Example 2(a). Cantus, second verse of *I' fu' già usignolo in tempo verde*



Example 2(b). *I' fu' già usignolo in tempo verde*, mm. 30-34 (Marrocco edition)

Example 3(a) presents the tenor of the second verse of Donato's *Un cane, un'oca e una vecchia pazza*. Sq and SL share – unlike Fp – an error: the verse begins a third too high (compare with the correct reading in the transcription from Fp, Example 3[b]). Sq, however, does not share the following reading in SL: The fourth breve of the syllabic passage – above the syllable “-scio” – falls a second, rather than repeating the previous pitch, as in Fp and Sq. Unfortunately, in this case also the corresponding voice part is missing from SL. Examples 1-3 make it clear that, despite the challenges, the readings from SL are worthy of closer examination.

Example 3(a): Tenor, *Un cane, un'oca e una vecchia pazza*, second verse

The image displays two systems of a musical score in 2/4 time. The top system features a vocal line (treble clef) and a bass line (bass clef). The vocal line begins with a 'Guar' and the bass line with a 'Guar' below it. The bottom system shows the vocal line with lyrics 'dan si l'u scio del - la' and the bass line with a '3' above it.

Example 3(b): *Un cane, un'oca e una vecchia pazza*, mm. 29-43 (Marrocco edition)

THE INCOMPLETE DONATO SECTION IN SL

The chronological ordering of the composer sections in Sq and SL is frequently emphasized, although it is not stringently observed in all cases. Due to the unexpectedly early placement of Paolo's compositions in Sq, Kurt von Fischer suggested he may have been a compiler of the manuscript.²¹ In SL, too, no exact chronological arrangement of the composer sections can be proven. Francesco Landini, who lived from ca. 1335 to September 2, 1397,²² for example, is placed after the much younger Giovanni Mazzuoli, who was born between 1350 and 1361, and died May 13, 1426.²³ Therefore, we must ask if additional criteria for arrangement of the composer sections can be identified; this would allow us to develop a thesis as to which composers were included in SL's missing Gatherings VI and VII. Additionally, this would also allow us to speculate on the original extent of Donato's now-incomplete section in SL.

21. Von Fischer, "Paolo da Firenze und der Squarcialupi Kodex", 17.

22. See Alessandra Fiori, s.v. "Francesco Landini", in *Dizionario Biografico degli Italiani*, Vol. 63 (2004), available online at http://www.treccani.it/enciclopedia/francesco-landini_%28Dizionario-Biografico%29/.

23. In the secondary literature his date of death is often given inaccurately as May 14, 1426, but this was the day of his funeral. On Giovanni's biography see Janke, *Die Kompositionen*, 55-67, and Id., s.v. "Mazzuoli", in *MGG Online*, ed. Laurenz Lüttken (Kassel, Stuttgart, New York: Bärenreiter, J. B. Metzler, Répertoire International de Littérature Musicale, 2016ff.), published July 2017, available online at <https://www.mgg-online.com/mgg/stable/11152>.

Table 2 compares the arrangement of the composer sections in Sq with the earliest manuscript layer in SL (Gatherings I–XVI).²⁴ Composers included in both manuscripts are boldfaced. With the exception of the early Trecento composers Jacopo da Bologna and Giovanni da Cascia, SL's compiler seems at first to have included only those composers who, in addition to madrigals, had also composed polyphonic ballatas. If true, this would explain why Gherardello, Vincenzo, and Lorenzo were not included.²⁵ Composers who wrote only one madrigal, or none at all, include Egidius and Gulielmus de Francia (*La neve e 'l ghiaccio e' venti d'oriente*),²⁶ Antonio Zacara da Teramo (*Plorans ploravi perché la Fortuna*),²⁷ and Andrea da Firenze; neither of their madrigals were copied into Sq. If we consider genre as a possible ordering criterion for both Sq and SL, the final section in Sq, prepared for the music of Giovanni Mazzuoli, seems misplaced, as it was originally intended to begin with the three-part madrigal *Chome servi a signor giust'e umile*, on ff. 195v–196r.²⁸ However, following Egidius, Gulielmus, Zacara, and Andrea, one would anticipate a section beginning with a ballata. It would also be more plausible to position Giovanni Mazzuoli immediately after Landini. Therefore, I assert that the composer sections that stand out most as the result of unexpected positioning in Sq are those in which no music was entered, namely those intended for Paolo da Firenze and Giovanni Mazzuoli.

Four ballatas by Zacara were added in SL as space fillers, but why no further composer sections were added at a later date – one, for example, for Andrea da Firenze, such as that for Piero Mazzuoli, which consists entirely of ballatas – remains an open question.²⁹

The reconstruction of SL's gathering structure³⁰ reveals that, in all probability, the tenor of Bartolino da Padova's madrigal *Qual lege move la volubel rota* appeared at the beginning of the now-missing Gathering VI (f. 51r).³¹ The verso of the first (likewise missing) folio of Gathering VIII contained the can-

24. See Janke, *Die Kompositionen*, 14–22, esp. Table I.5.

25. There is one caccia by Vincenzo da Rimini in the corresponding section in Gathering XV without, however, a composer attribution.

26. London, British Library, Add. 29987, ff. 45v–46r.

27. Lucca, Archivio di Stato, 184, ff. 61v–62v; Torino, Biblioteca Nazionale Universitaria, T.III.2, f. 11.

28. Janke, *Die Kompositionen*, 74–9.

29. Andreas Janke and John Nádas, "New Insights into the Florentine Transmission of the Songs of Antonio Zacara da Teramo", *Studi Musicali*, n. s. 2 (2015): 194–214.

30. Janke and Nádas, *The San Lorenzo Palimpsest*, Vol. 1, 29–47.

31. With regard to SL, I refer here and in the following exclusively to the original foliation numbers, consisting of roman numerals.

tus of Donato's *Un cane un'oca e una vecchia pazza*. Together with the missing Gathering VII there are a total of twenty consecutive openings (ff. 51v-71r) for which it is still unclear which composer section (or sections) originally appeared between those of Bartolino and Donato.³² It can be assumed, however, that both the Bartolino and Donato sections required some of the space in Gatherings VI and VII, respectively, so that presumably only one composer section was entered between them.

Table 2: Composer sections in Sq and SL (earliest manuscript layer)

Sq	SL
Giovanni da Cascia	Jacopo da Bologna
Jacopo da Bologna	Giovanni da Cascia
Gherardello da Firenze	
Vincenzo da Rimini	
Lorenzo	
Paolo da Firenze	Bartolino da Padova
Donato da Firenze	[missing composer section]
Nicolò del Preposto	Donato da Firenze
Bartolino da Padova	Giovanni Mazzuoli
Francesco Landini	Francesco Landini
	Paolo da Firenze
Egidius and Gulielmus da Francia	
Antonio Zacara da Teramo	
Andrea da Firenze	
Giovanni Mazzuoli	

I would like to suggest Nicolò del Preposto as the likeliest candidate for this gap,³³ as his music would then be positioned within a group of composers of polyphonic madrigals and ballatas. Moreover, Nicolò would then appear – as in Sq – between Bartolino and Donato; see Table 3 for a hypothetical reconstruction of these composer sections.

32. I am operating under the assumption that both Gatherings VI and VII, like all others in SL, consisted of a quinion.

33. Janke, *Die Kompositionen*, 161-2.

Table 3: Hypothetical reconstruction of composer sections in SL: Missing Gatherings VI and VII, and the lost first folio of Gathering VIII

SL, Gathering VI	Foliation (original)	Composer section
Tenor of <i>Qual lege move</i>	51	Bartolino da Padova
	52	⌞
	53	Nicolò del Preposto
	54	
	55	
	56	
	57	
	58	
	59	
	60	
SL, Gathering VII		
	61	
	62	
	63	
	64	
	65	
	66	
	67	
	68	
	69	⌞
	70	Donato da Firenze
SL, Gathering VIII, beginning		
	71	
Cantus of <i>Un cane un oca</i>		

The composer sections in SL (up to that of Paolo da Firenze) were entered across gathering boundaries. Madrigals tended to be written on an opening, while ballatas were placed on a single page when possible. Madrigals were usually grouped at the beginning of a composer section and ballatas, if included, at the end. Only in the section dedicated to Bartolino were at least two more madrigals included after the ballatas: *Quando la terra parturisse, in verde*

and *Qual lege move la volubel rota*.³⁴ Thus, all of Bartolino's madrigals known to us are included in SL but for *Imperial sedendo fra più stelle*; it is highly likely that this otherwise widely transmitted madrigal closed the Bartolino section on ff. 51v-52r.

In SL, the greater part of Donato's section seems to have been preserved, but it is probable that the incomplete *Un cane, un'oca e una vecchia pazza* was not the opening piece. Since ballatas in SL's earliest layer were never positioned at the beginning of a section, it is more plausible to assume that Donato's only known ballata, *Senti tu d'amor, donna*,³⁵ was not included. On the other hand, it is probable that the madrigals *Come da lupo pecorella presa* and *D'or pomo incominciò nell'aer fino*, known only from Sq, were also entered in SL, if one considers the structural similarities of the two sources. In this case the Donato section could have begun on f. 69v (as shown in Table 3).

It is more difficult to make assumptions regarding *Fortuna adversa, del mio amor nimica* and *Volgendo i suo' begli occhi invèr le fiamme*, for which no music is known to date, and for *Come 'l potestu far, dolce signore*, transmitted as an unicum in Fp, which differs stylistically from Donato's other madrigals.³⁶ Because these three madrigals are not found in Sq one might assume that they were not included in SL; however, we must be careful here, as SL certainly also contained music that was not included in Sq: among these there are even compositions by Landini and Paolo that had been considered unica.³⁷ For the Jacopo da Bologna section, in which the entire Gathering II is missing, Oliver Huck offered the plausible hypothesis that it was the most extensive collection of his works.³⁸

Regardless of where exactly Donato's section began, and based on these considerations, Nicolò del Preposto's section probably consisted of fifteen to seventeen openings: Thus, SL could have contained – at least – all fifteen madrigals from Sq, or a smaller number of madrigals and some ballate, though SL probably had a smaller selection of Nicolò's works than does Sq.

34. See Gathering V, ff. 44v-49r, in Janke and Nádas, *The San Lorenzo Palimpsest*, Vol. 1, 33.

35. Sq, ff. 72v-73r.

36. Huck, *Die Musik des frühen Trecento*, Musica Mensurabilis, 1 (Hildesheim: Olms, 2005), 262.

37. The possible existence of new unica by Francesco Landini and Paolo da Firenze was announced in Janke and Nádas, *The San Lorenzo Palimpsest*, Vol. 1, 2, 72-3, and 76-7, nos. 130 and 161. A transcription of the Landini ballata is provided by Antonio Calvia in his chapter in this volume.

38. Oliver Huck, "The San Lorenzo Palimpsest and the Florentine Tradition of Trecento Song Revisited" (Paper presented at the Medieval and Renaissance Music Conference, Prague, July 5, 2017). I thank Oliver Huck for sharing this paper with me.

DONATO'S POSITION IN THE ARRANGEMENT OF COMPOSER SECTIONS IN SQ AND SL

Due to their differing format and decoration there is no question that Sq and SL were conceived for different purposes, however, there are similarities in their makeup and, as already mentioned, they are coeval. The frequently assumed chronological arrangement of the composer sections is unverifiable as the birth and death dates of many Trecento composers are unknown.³⁹ Where relatively reliable information is available, it becomes clear that the compilers did not intend an exact chronological arrangement. Any attempt to deduce the approximate ages of composers such as Donato from the structure of these two manuscripts is likely to fail. If we were to accept composer ordering in Sq as indicating chronology, Donato would be understood as older than Nicolò and Bartolino but, according to the arrangement in SL, he would be considered younger than both of them (here and in the following, operating under the assumption made above that Nicolò's compositions were part of Gatherings VI and VII).

It is therefore appropriate to seek out further ordering criteria that the compilers might have found relevant. As shown above, Donato is grouped in Sq and SL with composers for whom, apart from madrigals, at least one polyphonic ballata is known: Bartolino, Nicolò, Landini, Paolo, and Giovanni Mazzuoli (the latter only in SL); see Table 2. But since Donato's only ballata, *Senti tu d'amor, donna*, was probably not entered in SL, this cannot have been the only criterion. Known connections between the composers mentioned might offer some insight into understanding the present structure. For instance, Nicolò, Giovanni, and Landini were all, at various times, among the abbot's guests at Florence's Vallombrosan monastery of Santa Trinita.⁴⁰ Moreover, similarities can be found in the compositions of Donato and Nicolò,⁴¹ some of which can also be seen in Giovanni's works.⁴² More promising is the fact that four of the composers whose works appear one after the

39. See Margaret Bent's review of "The Lucca Codex (Codice Mancini) by John Nádas, Agostino Ziino; Il Codice Rossi 215 by Nino Pirrotta; Il Codice T.III.2: Torino, Biblioteca Nazionale Universitaria by Agostino Ziino; Il Codice Squarcialupi, MS Mediceo Palatino 87, Biblioteca Medicea Laurenziana di Firenze by F. Alberto Gallo", *Early Music History* 15 (1996): 251-69, esp. 263.

40. See Frank D'Accone, "Music and Musicians at the Florentine Monastery of Santa Trinita, 1360-1363", *Quadrivium* 12 (1971): 131-51; and Janke, *Die Kompositionen*, 60. The relevant sources regarding Santa Trinita are housed in the Archivio di Stato (Firenze, Archivio di Stato, Corporazioni religiose soppresse dal governo francese, no. 89, Vols. 45 and 46). Volume 45 has been transcribed in Roberta Zazzeri, ed., *Ci desinò l'abate. Ospiti e cucina nel monastero di Santa Trinita. Firenze 1360-1363*, Media aetas, 2 (Florence: Societa Editrice Fiorentina, 2003).

41. Huck, *Die Musik des frühen Trecento*, 257-61.

42. Janke, *Die Kompositionen*, 161-2.

other in SL not only set to music texts by Franco Sacchetti, but most also seem likely to have produced works on commission. One explicitly named commissioner is Lionardo Sassetti, identified in the paratext to Landini's Ballata *Amar sì gli alti tuo gentil costumi* in Città del Vaticano, Biblioteca Apostolica Vaticana, Chigiano L.IV.131 (Chigi131): "Ballata per Mona Marselia di Manetto davanziati / fecela fare Lionardo Sassetti".⁴³ Davide Checchi was recently able to shed light on the biographies of the individuals mentioned in the paratext and could thus narrow down the commission date of this ballata at least to the period between 1380 and September 2, 1397, the date of Landini's death; he also demonstrated the possibility of limiting this period even further to between May 5, 1384 and June 1387.⁴⁴

Franco Sacchetti states that fifteen of his poems – including four madrigals and nine ballatas – were "written for others" (*fatto per altrui*). From the context of his *Libro delle Rime* (Firenze, Biblioteca Medicea Laurenziana, Ashburnham 574 [Ash574]), it seems possible that he is referring to commissioners. However, he does not name these individuals but, instead, anonymizes them; it was apparently important to him to single out these works. Among the fifteen are two texts set to music by Nicolò: *Una augelletta, Amor, di penna nera* ("Madriale di Franco Sachetti, fatto per altrui ... magister Nicolaus presbiter sonum dedit") and *Lasso, s'io fu' già preso* ("Ballata di Franco, fatta per altrui ... magister Nicolaus sonum dedit"). Also included is Donato's madrigal *Fortuna adversa, del mio amor nimica* ("Madriale di Franco detto per altrui ... magister Donatus presbiter de Cascia sonum dedit"). It is noteworthy that, to this day, not a single musical setting has been identified for any of these fifteen texts.

For the ballata *Splendor da ciel vaga fioretta Allisa*, set by Giovanni Mazzuoli, Sacchetti is slightly more precise with regard to the commissioner, but once again does not reveal his name: "Ballatella di Franco, fatta per uno giovine che amava Lisa".⁴⁵

Taking into account all of these connections, it is possible to understand Nicolò del Preposto, Donato da Firenze, Giovanni Mazzuoli, and Francesco Landini, who are arranged one after the other in SL, as members of the same musical circles. This very connection might have led the compiler to arrange the works of these four composers consecutively. Such a retrospective outlook

43. See Janke, *Die Kompositionen*, 145-9.

44. See Davide Checchi, "Per la datazione delle ballate Landiane *Amar sì gli alti e O fanciulla Giulia*: Ricerche su due rubriche d'occasione del ms. chigiano L.IV.131", in "*Cara Scientia Mia, Musica*". *Studi per Maria Caraci Vela*, *Diversi Voci*, 14, ed. Angela Romagnoli, Daniele Sabaino, Robobaldo Tibaldi, and Pietro Zappala (Pisa: Edizioni ETS, 2018), Vol. 1, 1067-84.

45. See Janke, *Die Kompositionen*, 145-9.

would certainly not be unusual for a compiler at the beginning of the fifteenth century and is perhaps comparable with that found in Sercambi's *Novelle* or the portrait initials in Sq.

It is to be hoped that in the future some of SL's missing folios will be discovered – in the Archivio del Capitolo di San Lorenzo in Florence or elsewhere – and, ideally, include music that is unknown today, such as Donato's *Fortuna adversa, del mio amor nimica*.

APPENDIX: MANUSCRIPT TRANSMISSION OF DONATO DA FIRENZE'S MADRIGALS⁴⁶

Come da lupo pecorella presa

(text attributed to Niccolò Soldanieri)

Sq, ff. 77v-78r

Redi184, f. 110v

Magl1041, f. 49v

Triv193, f. 89r

Come 'l potestu far, dolce signore

Fp, f. 80v

Dal cielo scese per iscala d'oro

Sq, ff. 78v-79r

SL, ff. 81v-82r (original foliation)⁴⁷

D'or pomo incominciò ne l'aer fino

Sq, ff. 74v-75r

Fortuna adversa, del mio amor nimica

(text attributed to Franco Sacchetti)

Ash574, f. 9r

46. Chigi79 = Città del Vaticano, Biblioteca Apostolica Vaticana, Chigiano M.IV.79; Chigi142 = Città del Vaticano, Biblioteca Apostolica Vaticana, Chigiano M.VII.142; Chigi300 = Città del Vaticano, Biblioteca Apostolica Vaticana, Chigiano L.VIII.300; Magl1041 = Firenze, Biblioteca Nazionale Centrale, Magliabechiano VII 1041; Pal204 = Firenze, Biblioteca Nazionale Centrale, Palatino 204; Paris554 = Paris, Bibliothèque nationale de France, it. 554; Patetta352 = Città del Vaticano, Biblioteca Apostolica Vaticana, Patetta 352; Ricc1118 = Firenze, Biblioteca Riccardiana, 1118; Triv193 = Milano, Archivio Storico Civico e Biblioteca Trivulziana, 193; Vat3213 = Città del Vaticano, Biblioteca Apostolica Vaticana, vaticano latino 3213.

47. No. 96 in *The San Lorenzo Palimpsest*.

Plut37, f. 111r
 Chigi300, p. 26
 Chigi142, f. 73v; f. 133v
 Pal204, ff. 150v-151r
 Vat3213, f. 327r

I' fu' già bianc' uccel con piuma d'oro

(text attributed to Antonio degli Alberti)

Lo, ff. 35v-36r
 Sq, ff. 78v-79r
 SL, ff. [80v]-81r (original foliation)⁴⁸
 Ash569, f. 27r
 Chigi79, f. 135r

I' fu' già usignolo in tempo verde

(text attributed to Niccolò Soldaneri)

Pit, ff. 17v-18r
 Sq, ff. 73v-74r
 SL, ff. 79v-[80r] (original foliation)⁴⁹
 Redi184, f. 111r
 Triv193, f. 118r

I' ho perduto l'albero e 'l timone

(text attributed to Arrigo Belondi)

Sq, ff. 76v-77r
 SL, ff. 56v-57r (original foliation)⁵⁰
 Ash569, f. 27r

L'aspido sordo e 'l tirello scorzone

(text attributed to Arrigo Belondi)

Lo, ff. 25v-26r
 Sq, ff. 77v-78r
 SL, ff. 57v-58r (original foliation)⁵¹
 Ash569, f. 27r

Lucida pecorella son, scampata

(text attributed to Niccolò Soldanieri)

Fp, ff. 83v-84r

48. No. 94 in *The San Lorenzo Palimpsest*.

49. No. 93 in *The San Lorenzo Palimpsest*.

50. No. 87 in *The San Lorenzo Palimpsest*.

51. No. 89 in *The San Lorenzo Palimpsest*.

Pit, ff. 14v-15r
 Sq, ff. 73v-74r
 SL, ff. 74v-75r (original foliation)⁵²
 Ash569, f. 27v

Seguendo 'l canto d'un uccel selvaggio

Fp, ff. 81v-82r
 Pit, ff. 16v-17r
 Sq, ff. 72v-73r
 SL, ff. 75v-76r (original foliation)⁵³

S'i', monacordo gentile stormento

Sq, ff. 76v-77r
 SL, ff. 78v-79r (original foliation)⁵⁴

Sovran' uccello se' fra tutti gli altri

Fp, ff. 82v-83r
 Sq, ff. 75v-76r
 SL, ff. 73v-74r (original foliation)⁵⁵

Un bel girfalco scese alle mie grida

(text attributed to Niccolò Soldanieri)

Pit, ff. 15v-16r
 Sq, ff. 71v-72r
 SL, ff. 72v-73r (original foliation)⁵⁶
 Redi184, f. 111v
 Triv193, f. 113v

Un cane, un'oca e una vecchia pazza

Fp, f. 81r
 Sq, ff. 74v-75r
 SL, ff. [71v]-72r (original foliation)⁵⁷

Volgendo i suo' begli occhi invèr le fiamme

(text attributed to Franco Sacchetti)

Ash574, f. 14v

52. No. 83 in *The San Lorenzo Palimpsest*.

53. No. 85 in *The San Lorenzo Palimpsest*.

54. No. 91 in *The San Lorenzo Palimpsest*.

55. No. 81 in *The San Lorenzo Palimpsest*.

56. No. 79 in *The San Lorenzo Palimpsest*.

57. No. 77 in *The San Lorenzo Palimpsest*.

Plut37, f. 111v
Chigi300, pp. 42-3
Pal204, ff. 151v-152r
Ricci1118, f. 108r
Paris554, f. 112r-v
Vat3213, f. 328r
Patetta352, f. 26r

ABSTRACT

Two late Trecento manuscripts – the Squarcialupi Codex (Sq) and the San Lorenzo Palimpsest (SL) – serve as witnesses to the fact that Donato da Firenze was a composer whose music was considered worthy of collecting in the first decades of the fifteenth century, a time long after the compositions' creation. Beyond what we may glean from his surviving songs, we know very little about Donato and the musical circles to which he belonged. In this chapter, to better contextualize Donato, I will explore the different works of his selected by the compilers of five manuscripts.

My central thesis challenges the notion of the often described – but never unequivocally proven – chronological arrangement of composer sections within manuscripts and I argue that additional considerations obtained. In preparation for situating Donato within a group of composers involved in the production of compositions commissioned by Florentines, I undertake a hypothetical reconstruction of the missing leaves of the now-incomplete Donato section in SL. In the process, I suggest that SL originally contained a section devoted to compositions by Nicolò del Preposto.

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