Antonio Calvia

THE MUSICAL RECEPTION OF BOCCACCIO'S «FILOSTRATO» IN FOURTEENTH-CENTURY ITALY*

Introduction

Scholars interested in secular Trecento music are often required to confront issues concerning, simultaneously, the interpretation of verbal texts and musical settings. The purpose of this chapter is to investigate, through a multidisciplinary approach, the poetic texts that were set to music in order to uncover new evidence regarding the intentionality of intertextual allusions between musical works of fourteenth-century Italian polyphony. At the same time, an analysis of musical intertextuality will give new meaning to the links found between poetic texts.

Boccaccio's *Filostrato*, a well-disseminated poem written in eight-line stanzas during the fourth decade of the fourteenth century, has been recognised as a source of some relevance for a number of poems set to music in the following decades. By reconstructing the wider context of *Filostrato*'s musical links, this study will shed new light on its quotation in the madrigal *Vidi, com'[a] Amor piacque di mostrarmi*, set to music by Nicolò del Preposto (XXX), and its relationship to another madrigal by Nicolò, *It'a veder ciascun, per maraviglia* (XXVII). I will firstly focus on the musical references present in the text of the *Filostrato*, which, as I shall argue, contributed to its musical reception, and I will produce a survey of the overall presence of Boccaccio's poem in Trecento polyphony. In the second part of this study, I will focus on the analogies between the musical settings of the two madrigals by Nicolò del Preposto linked to the *Filostrato*.

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1. Music in the «Filostrato»

The critical edition of Nicolò del Preposto's works[1] has made it possible to highlight a few groups of compositions juxtaposed in the manuscript tradition by virtue of their thematic coherence. In the "Squarcialupi Codex" (Firenze, Biblioteca Medicea Laurenziana, Med. Pal. 87 [Sq]), the main witness of Nicolò's compositions, several clues suggest that the ordering of the pieces was based on thematic or alphabetical groupings already in existence in the manuscript tradition or obtained by rearranging the compositions in such a way as to underline these thematic connections. In two recent essays, I have shown how, in some examples taken from the ballatas and madrigals of Nicolò del Preposto, the thematic consistency of the poetic texts is reflected in the relationships between the musical settings.[2]

In the essay published in 2015, I discussed a few examples of compositions – until then considered anomalous from the point of view of their musical and poetic form – from Nicolò del Preposto's oeuvre, in which I showed how the study of the entire (literary and musical) manuscript tradition and the comparative analysis of the formal characteristics of music and text can contribute to a better understanding of the works and the intertextual relationships between them. I particularly focused on a group of three two-voice ballatas with moralising subjects and with "complex" internal connections where music and text inextricably mirrored in the intentional ordering found in Sq: *Chi 'l ben sofrir non pò*, *Stato nessun ferm'à*, *Ciascun faccia per sé*.[3] I further uncov-

1. Nicolò del Preposto, *Opera Completa. Edizione critica commentata dei testi intonati e delle musiche*, La Tradizione Musicale, 18; Studi e testi, 10, ed. Antonio Calvia (Florence: Sismel - Edizioni del Galluzzo, 2017).

2. Antonio Calvia, "Presunte anomalie e intertestualità verbale e musicale nell'opera di Nicolò del Preposto", in *Musica e poesia nel Trecento italiano. Verso una nuova edizione critica dell'«Ars nova»*, ed. Antonio Calvia and Maria Sofia Lannutti (Florence: SISMEL - Edizioni del Galluzzo, 2015), 143-88; Id., "Un dittico visionario nella veste musicale di Nicolò del Preposto", in *«Cara scientia mia, musica». Studi per Maria Caraci Vela*, ed. Angela Romagnoli, Daniele Sabaino, Rodobaldo Tibaldi and Pietro Zappalà (Pisa: ETS, 2018), 917-56.

3. These are nos. XVIII, XXI and XXIII of the new complete edition; see Nicolò del Preposto, *Opera Completa*. In the Squarcialupi Codex (Sq), these ballatas were, significantly, entered in a pseudo-contiguous order on ff. 88v-90r. *Ciascun faccia per sé* is copied in principal position because of its longer length, while *Chi 'l ben sofrir non pò* and *Stato nessun ferm'à* are both entered at bottom of folios which are filled with three small songs per page opening. The unvieling of the connections between *Stato nessun ferm'à* and the other two ballatas was possible thanks to the collation with a literary witness, Firenze, Biblioteca Medicea Laurenziana, Strozzi 178, which helped to fill a two-verse *lacuna* and in so doing allowed me to discern that it employed the same metric-formal structure as the other two texts. If we consider the entire repertoire of thirteenth- and fourteenth-century ballatas listed by Linda Pagnotta, *Repertorio metrico della ballata italiana: secoli XIII e XIV* (Milan-Naples: Ricciardi, 1995), we can note that an identical metric scheme – zZ; AB, AB, bZ, all made of oxytonic verses – can only be found in *Non c'è rimasa fé*, set to music by Paolo da Firenze. The latter

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ered a very similar instance of these connections between three ballatas entered in adjacent folios in Sq in the works of Andrea da Firenze.[4]

In a 2018 publication, I highlighted the relationship between the madrigals *It'a veder ciascun, per maraviglia*, and *Vidi, com'[a] Amor piacque di mostrarmi* by Nicolò del Preposto, both *unica*.[5] I first provided a view of the broader context in which the intertextuality between *Vidi, com'[a] Amor piacque di mostrarmi* and Boccaccio's *Filostrato* should be viewed. In the forthcoming paragraph, I will summarise some of the elements of Boccaccio's poem which affected its musical reception.

The *Filostrato* is an *ottava rima* poem in which the lyrical dimension – as is well known – far surpasses the narrative one.[6] Its reception in fourteenth-century Italy was not only musical; indeed Petrarch's sonnett *RVF* CXII addressed to Sennuccio del Bene was once considered to have influenced Boccaccio's work given the very close links with two octaves of the fifth part of the poem (V, 54-55), but this influence has instead been read by Santagata as having moved in the opposite direction.[7] In Boccaccio's *Decameron*, during the

can be considered therefore – even if there are no intertextual musical references – a sort of homage to Nicolò; cf. Calvia, "Presunte anomalie", 165-87 and 169.

4. See Antonio Calvia, "'Ahi vermeglietta rosa': ulteriori aggiunte per i frammenti di Siena", in *Fonti musicali senesi. Storie, prassi e prospettive di ricerca. Atti del Convegno internazionale di studi (Siena, Complesso Museale di Santa Maria della Scala, 17 ottobre 2016)*, ed. Giulia Giovani (Siena: Accademia Senese degli Intronati, 2018), 67-88, 78-85; I argued, there, that a fourth ballata, the anonymous *Ahi vermeglietta rosa* (2^2), has intertextual links, both in terms of the music and the text, to the series of three ballatas set to music by Andrea and must be considered as his work or the work of a composer close to him (a pupil or an imitator); see ibid., 85; the first complete edition of the ballata *Ahi vermeglietta rosa*, formerly known as *Yvi neglecta rosa*, can be read in the appendix to Calvia, "'Ahi vermeglietta rosa'", 86-8. When I published the essay, I was not aware that the ballata's correct incipit had already been deciphered in 2011 by Jason Stossel on the Facebook page "Ars Nova: Group for the Study of 14th and Early 15th c. Music"; see https://www.facebook.com/groups/1289831137839 74/ (last accessed February 10, 2021).

5. I had tentatively argued that there may also be a possible connection between the ballata *Benché partir da·tte molto mi doglia* and the subject matter of the *Filostrato*. Even if the topic of separation (i.e. the exile from the beloved) is central in Boccaccio's *Filostrato*, I no longer think that the links are enough to hypothesise some kind of connection with the ballata. See Antonio Calvia, "Un dittico visionario nella veste musicale di Nicolò del Preposto", in *"Cara scientia mia, musica". Studi per Maria Caraci Vela*, ed. Angela Romagnoli, Daniele Sabaino, Rodobaldo Tibaldi and Pietro Zappalà, Diverse voci…, 14 (Pisa: ETS, 2018), 1027-66, at 1040.

6. Giovanni Boccaccio, *Filostrato*, ed. Luigi Surdich (Milan: Mursia, 1990), 22.

7. Marco Santagata, *Per moderne carte. La biblioteca volgare del Petrarca* (Bologna: Il Mulino, 1990), 181-3; Francesco Petrarca, *Canzoniere*, ed. Marco Santagata (Milan: Mondadori, 2004), 524-5. Santagata's hypothesis has been accepted by Battaglia Ricci (Lucia Battaglia Ricci, *Boccaccio* [Rome: Salerno Editrice, 2000], 77) and considered more than plausible by Bettarini (Francesco Petrarca, *Canzoniere. Rerum vulgarium fragmenta*, ed. Rosanna Bettarini, Nuova raccolta di classici italiani annotati, 21, 2 vols. [Turin: Einaudi, 2005], Vol. 1, 522-4). See also Maria Sofia Lannutti, "Il paradiso perduto. Sull'origine e il significato dell'aura nel Canzoniere di Petrarca", in *"Cara scientia mia, musica"*, 991-1026, at 1010-11 and 1020-6.

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introduction to the Sixth Day, Dioneo and Lauretta sing "di Troilo e di Criseida".[8] This musical reception of the story of Troiolo (Troilus) and Criseida (Cressida)[9] is most likely due to a new detail about Troiolo's character apparently added by Boccaccio: his inclination to "sing".[10] In fact, as Debenedetti already pointed out over a century ago, Troiolo's aptitude for "singing" was not present in the two works that scholars considered – at that time – the most plausible sources for Boccaccio's *Filostrato*: Guido delle Colonne, *Historia destructionis Troiae* (late thirteenth century), and Benoît de Sainte-Maure, *Roman de Troie* (twelfth-century *roman* in octosyllabic rhyming couplets).[11] In the following pages, I provide an exploration of the most noteworthy passages related to "singing" or a musical sphere in Boccaccio's *Filostrato*:

1. Except for the *Proemio*,[12] the first occurrence of the verb "cantare" in the octaves of the *Filostrato* is found in part I, as a form of introspective "singing", when Troiolo "lieto si diede a cantare" (I, 37, 4):[13]

8. Giovanni Boccaccio, *Decameron*, Sixth Day, Introduction, 3: "E questo con festa fornito, avanti che altro facessero, alquante canzonette belle e leggiadre cantate, chi andò a dormire e chi a giucare a scacchi e chi a tavole; e Dioneo insieme con Lauretta di Troilo e di Criseida cominciarono a cantare" (Giovanni Boccaccio, *Decameron. Edizione critica secondo l'autografo hamiltoniano*, ed. Vittore Branca (Florence: Accademia Della Crusca, 1976), 405); in a similar context, in *Decameron*, Third Day, Conclusion, 8, Dioneo and Fiammetta sing "di messer Guiglielmo e della Dama del Vergiù"; the reference is to the story of *La chastelaine de Vergi*, but it is not clear if Boccaccio knew the cantare *La Dama del Verzù* or an older remaniement of *La chastelaine*; see "La Dama del Verzù", ed. Roberta Manetti, in *Cantari novellistici dal Tre al Cinquecento*, ed. Elisabetta Benucci, Roberta Manetti and Franco Zabagli, 2 vols. (Rome: Salerno editrice, 2002), Vol. 1, 371-405, at 371 and Arnaldo Soldani, "L'ottava di Boccaccio e di alcuni cantari trecenteschi. Uno studio tipologico", *Stilistica e metrica italiana* 15 (2015): 41-82, 43. I agree with Branca that – as well as the reference related without any doubt to *Teseida* (Seventh Day, Conclusion, 6: "Dioneo e la Fiammetta gran pezza cantarono insieme d'Arcita e di Palemone") – the reference to Troiolo and Criseida should be interpreted not only as relating to the story of the two characters – also present in other sources – but directly to the *Filostrato*.

9. From now on I will refer to the two characters, known in English as "Troilus" and "Cressida", as Troiolo and Criseida.

10. In the fourteenth century (but not exclusively), the verb "cantare" (here translated as "to sing") was used to convey various meanings including a series of acts related to a sphere of declamation different from ordinary speech: its relationship to music and the act of singing is therefore a very ambiguous one. See the definitions 1-3 and 5 by Giulio Vaccaro, s.v. "*Cantare (1)*", in TLIO (*Tesoro della Lingua Italiana Origini*, http://tlio.ovi.cnr.it/TLIO/; last accessed March 15, 2020).

11. See Santorre Debenedetti, "Troilo cantore", *Giornale Storico della Letteratura Italiana* 66 (1915): 414-25, at 423-5. On *Filostrato*'s possible sources, still subject to debate, see Maria Gozzi, "Sulle fonti del 'Filostrato': le narrazioni di argomento Troiano", *Studi sul Boccaccio* 5 (1969): 123-209; for the *Historia destructionis Troiae*, the reference edition is Guido de Columnis, *Historia destructionis Troiae*, ed. Nathaniel Edward Griffin (Cambridge, MA: The Medieval Academy of America, 1936); for Benoît de Sainte-Maure's *Roman de Troie* see Léopold Constans, ed., *Le roman de Troie par Benoit de Sainte-Maure*, 6 vols. (Paris: Société des anciens textes français, 1904).

12. References to "cantare" in the sense of a poetical expression are made by the narrator, Filostrato, addressing to Giovanna, in *Proemio*, 16, 26, 29; see also III, 2, 8 and IV, 24, 2.

13. On this first occurrence, see below.

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Ed oltre a questo, assai più altre cose,
qual da scoprire e qual da provocare
a sé la donna, con seco propose,
e quindi lieto si diede a cantare,
bene sperando, e tutto si dispose
di voler sola Criseida amare,
nulla pregiando ogni altra che veduta
ne gli venisse, o fosse mai piaciuta.[14]

2. Pandaro, reporting Troiolo's behaviour to Criseida, actuates a differentiation between Troiolo's "ragionar meco" ("reasoning") and "cantar seco" ("singing"), in which the latter appears as an action addressed to itself, while the former is directed towards Pandaro.

Sorrise allora Pandaro e rispose:
– Io 'l ti dirò da poi che 'l vuoi sapere.
L'altrieri, essendo in quiete le cose
per la triegua allor fatta, fu 'n calere
a Troiol ch'io con lui per selve ombrose
m'andassi diportando; ivi a sedere
postici, a **ragionar** cominciò **meco**
d'amore, e poi di lui a **cantar seco**.[15]

Shortly thereafter, Pandaro labels Troiolo's lament towards Love as a "canzone" (II, 61, 7), hence it becomes clear that the verb "cantare" is used in the context of Troiolo's action to denote a lyrical declamation.[16] This does not mean, though, that Troiolo's "canzone" loses its musical potentiality nor its capacity to allude to a musical sphere.[17] Moreover, the lyrical object called

14. *Filostrato*, I, 37. The text is quoted from Giovanni Boccaccio, *Filostrato*, ed. Vittore Branca, in Id., *Tutte le opere*, ed. Vittore Branca, Vol. 2 (Milan: Mondadori, 1964). From here on, translations of the *Filostrato* are taken from Nathaniel Edward Griffin and Arthur Beckwith Myrick, *The Filostrato of Boccaccio: A Translation with Parallel Text* (University of Pennsylvania Press, 1929); italics and boldface are mine. "And beyond these he took thought upon many other matters, how to discover himself to the lady, and how to attract to himself her attention, and then he began joyfully to sing, high in hope and all-disposed to love Cressida alone, naught esteeming any other lady he might see or who had ever pleased him".

15. *Filostrato*, II, 56. "Pandarus then smiled and replied: 'I will tell it thee, since thou wishest to know it. The day before yesterday, while things were quiet because of the truce then made, Troilus desired that I should go with him for amusement through the shady woods. When we were seated there, he began to **talk** with me of love and then to **sing** to himself'".

16. The other terms used by Pandaro to describe Troiolo's action are "mormorare" ("to murmur") (II, 57, 1) and "dire" (II, 57, 5; II, 61, 1).

17. Note also that at the end of the work Boccaccio refers to the entire *Filostrato* with "canzon mia pietosa" (IX, 1, 2).

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"canzone" by Pandaro – filtered by Troiolo's memory (II, 57, 3: "per quel ch'io mi possa ricordare"; "as far as I can remember") – is only a fictitious one. The space for the song is obtained within the supporting structure of the poem (the *ottava rima*) by filling a half-octave and three further octaves (II, 57, 5-8; and II, 58-60). The anomaly of its form – when considered a canzone – is not surprising, precisely because of its fictitious nature. However, a closer look at its structural points shows that it alludes to a genre typically linked to music: the ballata form. A four-verse *ripresa* – first four verses sung by Troiolo (II, 57, 5-8) introduced by "dicendo" – is followed by two identical *piedi* (II, 58, 1-4) and a four-verse *volta*, thus alluding to a *ballata grande* positioned inside the rigid structure of the *ottava rima*. The *volta*, not rhyming with the *ripresa* and having a two-rhyme *concatenatio* with the *piedi* (AB), is anomalous in terms of a regular ballata.

However, these anomalous modifications of the typical ballata structure – present, albeit rarely, in the repertoire and particularly in the so-called *poesia per musica*[18] – are entirely consistent within the context of structural allusion.

57
[...]
dicendo: «Signor mio, già mi si pare X
nel viso e ne' sospiri ciò ch'io sento Y
dentro dal cor per leggiadra vaghezza, Z
la qual m'ha preso con la sua bellezza. Z

58
Tu stai colà dov'io porto dipinta A
l'immagine che più d'altro mi piace, B
e quivi vedi l'anima che vinta A
dalla folgore tua pensosa giace; B
la qual la tiene intorno stretta cinta, A
chiamando sempre quella dolce pace, B
che gli occhi belli e vaghi di costei C
sol posson dare, car signore, a lei. C

59
Dunque, per Dio, se 'l mio morir ti noia,
fallo sentire a questa vaga cosa,

18. A few ballatas with no connection between *volta* and *ripresa* are listed in Pagnotta, *Repertorio*, 288-9. Among them, at least four have links with the Ars Nova repertoire: two by Niccolò Soldanieri, one by Franco Sacchetti, and one set to music by Paolo da Firenze.

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e lei pregando, impetra quella gioia
che suole a' tuoi suggetti donar posa.
Deh, non voler, signor mio, che io moia,
deh, fal, per Dio, tu ve' che l'angosciosa
anima giorno e notte sempre grida,
tale ha paura ch'ella non l'uccida.

60

Dubiti tu sotto la bruna vesta
d'accender le tue fiamme, signor mio?
Nulla ti fia maggior gloria che questa;
entra nel petto suo con quel disio
che dimora nel mio e mi molesta;
deh, fallo, i' te ne priego, signor pio,
sì che per te li suoi dolci sospiri,
conforto portino alli miei disiri».[19]

3. The narrator portrays Troiolo's reaction after seeing Criseida at the window. In this case his "singing" is joyful:

Troiolo **canta** e fa mirabil festa,
armeggia e dona e spende lietamente,
e spesso si rinnuova e cangia vesta,
ogni ora amando più ferventemente;
e per piacer non gli è cosa molesta
ancor seguir, mirar discretamente
Criseida, la qual, non men discreta,
gli si mostrava a' tempi vaga e lieta.[20]

19. *Filostrato*, II, 57, 5-8; 58-60: "[…] saying: 'My lord, already in my visage and in my sighs appeareth that which I feel in my heart by reason of the gentle longing which hath seized me because of her beauty. [58] Thou takest thy station in that place where I bear pictured the image which pleaseth me more than aught else. There behold the soul which lieth pensive, conquered by the radiance, which holdeth it bound about and engirded, whilst it calleth ever for that sweet peace which the fair and lovely eyes of this lady, dear lord, can alone give it. [59] Then by the gods, if my dying distresseth thee, make this fair creature sensible of it, and by suppicating her, obtain that joy which is wont to give relief to thy subjects. Ah, do not sedire, my lord, that I die. Behold how my vanquished soul doth ever cry out day and night, such fear hath it lest she slay it. [60] Dost thou hesitate to kindle thy flames beneath her dark mantle, my lord? No greater glory will be thine than this. Enter into her heart with that desire which dwelleth in mine and tormenteth me. Ah, bring it to pass, I pray thee, merciful lord, that by thy mediation her sweet sighs may bring comfort to my desires.' "

20. *Filostrato*, II, 84. "Troilus **singeth** and maketh joyful, jousteth, spendeth, and giveth freely, and often reneweth and changeth his apparel, loving more fervently every hour. And for diversion's sake he findeth it not an irksome task to pursue love, to eye discreetly, and she, no less discreet, showed herself to him from time to time lovely and light-hearthed." As it has been already pointed out by scholars (see Boccaccio, *Filostrato*, ed. Surdich, 142), the first verse is very similar to *Teseida*, IV, 62, 1.

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After the second nocturnal encounter with Criseida, Troiolo's behaviour is described in a similar way, where the "canti" are associated with a state of happiness: «Era contento Troiolo, ed in **canti** / menava la sua vita e 'n allegrezza» (III, 72, 1-2).[21]

4. After having spent the night with Criseida, at the moment of leaving, Troilo "started towards her saying" ("Poi cominciò in verso lei dicendo") some verses on the theme of the two lovers' separation (III, 44, 6-8; 45-47 with a short intervention from the narrator at vv. 46, 7-8), to which Criseida responds with a commitment of faithfulness (octaves 48-50). As has already been noted by Debenedetti,[22] the verses in Troiolo's voice correspond, in the opening part (excluding the first verse), to the first stanza of the ballata *Como partir da ti me deb'io mai*.[23] The question remains open as to whether we are dealing with a quotation of the ballata by Boccaccio (and therefore an operation similar to that of Cino da Pistoia's canzone discussed below) or vice versa – i.e., a reworking of Boccaccio's octaves into a ballata. This difference in the "intertextual directionality"[24] between these two potential scenarios is not insignificant. In fact, two handwritten witnesses of the ballata, discovered quite recently,[25] are dated to the years 1337-1378. The dating of these newly discovered witnesses, in the instance of Boccaccio quoting the ballata, would constitute a *terminus ante quem* for the dating of the *Filostrato*, confirming the most accredited hypothesis that assigns the poem a date closer to 1335 than to the end of the decade. Leaving aside the issue of the dating of the *Filostrato*, it is significant that the work was almost certainly a well-known musical bal-

21. "Troilus was light-hearthed and led a life **of song** and gaiety" (Griffin and Myrick, *The Filostrato of Boccaccio*, 273); a more literal translation of "in canti menava la sua vita" is "he led his life in songs" or "in singing".

22. Debenedetti, "Troilo cantore".

23. The ballata, transmitted in Firenze, Biblioteca Nazionale Centrale, Magliabechiano VII.1071 (Magl1071), f. 23v, is edited in Tommaso Casini, "Due antichi repertorî poetici", *Il Propugnatore*, n. s. 2 (1889): 1, 197-271; 2, 356-405, and then in Id., *Studî di poesia antica* (Città di Castello: Lapi, 1913), 200-1. On Magl1071 (first half of the fifteenth century), see Lauren McGuire Jennings, *"Senza vestimenta": The Literary Tradition of Trecento Song* (Farnham: Ashgate, 2014), 109-31, esp. 111-6. On the manuscript, see also TraLiRo (http://www.mirabileweb.it/manuscript-rom/firenze-biblioteca-nazionale-centrale-magl-vii-107-manoscript/TRALIRO_42740; last accessed March 15, 2020).

24. With "intertextual directionality", I mean the directionality of the intertextual relationship between the two texts: from the *Filostrato* to the ballata, or vice versa from the ballata to the *Filostrato*.

25. See Armando Antonelli, "Tracce di ballate e madrigali a Bologna tra XIV e XV secolo (con una nota sul meccanismo di copia delle ballate estemporanee)", in *L'Ars Nova Italiana del Trecento VII: "Dolci e nuove note". Atti del Quinto Convegno internazionale (Certaldo, 17-18 dicembre 2005)*, ed. Francesco Zimei (Lucca: LIM, 2009), 19-44, at 30-1.

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lata, even if today the music has been lost: it has been entered in Firenze, Biblioteca Nazionale Centrale, Magliabechiano VII.1078 (Magl1078) within a section dedicated to musical compositions[26] and is mentioned in Simone de' Prodenzani's *Saporetto*, sonnet 35, along with other songs set to music by the most prominent composers of the fourteenth century.[27]

5. In the following octave – which describes a non-specific encounter between Troiolo and Pandaro (Pandarus) – a differentiation between "parlare" and "cantare" is made:

Esso talvolta Pandaro pigliava
per mano, e 'n un giardin con lui ne gia,
e con el pria di Criseida **parlava**,
del suo valore e della cortesia,
poi lietamente *con lui cominciava*,
rimoto tutto da malinconia,
dolcemente a ***cantare*** in cotal guisa,
qual qui sanz'alcun mezzo si divisa:[28]

6. Waiting for the ten days of separation from Criseida to pass, Troiolo and Pandaro, outside Troy, are guests of Sarpidone (Sarpedon), who is celebrating

26. See Jennings, *"Senza vestimenta"*, 112, Table 4.1. The ff. 23r-24v of Magl1078 contain eleven ballatas set to music (Francesco Landini, Guglielmo di Francia, Antonello da Caserta, and anonymous of the Reina Codex, ms. Paris, Bibliothèque nationale de France, n.a.fr. 6771 [R]) out of a total of twenty-one works; see the list in TraLiRo. One of the other ten ballatas with no musical concordances, *Donna, sperar poss'io?*, is linked to a ballata set to music by Antonio Zacara da Teramo, *Donna, posso io sperare?*; see Antonio Calvia, "Nuove osservazioni su 'Donna, posso io sperare?' e sulla ballata dialogata polifonica nel Trecento italiano", *Philomusica-online* 16 (2017): 43-85, at 59-60; and Antonio Calvia and Davide Checchi, "L'edizione dei testi intonati dell'Ars Nova: alcune questioni di metodo", *Cultura Neolatina* 80 (2020): 245-81, at 262-3.

27. The other songs quoted in sonnet 35 are by Antonio Zacara da Teramo, Johannes Ciconia, Francesco Landini, and Iohannes ser Gherardelli. See John Nádas, "A Cautious Reading of Simone Prodenzani's *Il Saporetto*", in *Arte Psallentes. John Nádas: Studies in Music of the Tre- and Quattrocento*, ed. Andreas Janke and Francesco Zimei (Lucca: LIM, 2017), 145-65, at 158 and 162-3. The ed. of the sonnet 35, *Co·lla vivola fé cançon di maio*, can be read in Simone De' Prodenzani, *Rime*, ed. Fabio Carboni, Dal codice al libro, 25 (Manziana: Vecchiarelli, 2003), 260-3; for the *Saporetto*, see also Simone de' Prodenzani, *Sollazzo e Saporetto*, ed. Luigi M. Reale (Perugia: Fabrizio Fabbri Editore, 1998).

28. *Filostrato*, III, 73; follows a fifteen-octave song addressed mostly to Venus (III, 74-89 "Many a time he took Pandarus by the hand and went off with him into a garden and first **spake** with him of Cressida, of her worth and courtesy, then joyfully, **with him as auditor**, began, wholly free from sadness, to **sing** in joyful strains in such fashion as is here set forth *without any alteration*". Please note that "sanz'alcun mezzo" does not mean "without any alteration" – as translated by Griffin and Myrick – but "immediately", "at once"; see Boccaccio, *Filostrato*, ed. Surdich, 204-5. Debenedetti, "Troilo cantore", 417, claims that the two friends are depicted as singing together, but "con lui", here, might also mean "in his presence". In Griffin and Myrick's free translation this second interpretation is suggested.

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their arrival (V, 40-43) with "canti e suoni" (V, 41, 6). For Troiolo, however, every amusement ("sollazzo"), every suave "canto", is sorrowful ("noioso"):

Ogni altra donna a veder gli era grave,
quantunque fosse valorosa e bella;
ogni sollazzo, ogni canto soave,
noioso gli era non vedendo quella,
nelle cui mani Amor posto la chiave
avea della sua vita tapinella;[29]

7. In what is probably the most famous passage of Boccaccio's *Filostrato* – when Troiolo "sings" a remaniement of the canzone *La dolce vista e 'l bel guardo soave* by Cino da Pistoia (V, 62-66) – the verb "cantare" appears twice, immediately before and after the canzone (V, 61, 6: "con bassa voce **si giva cantando**"; V, 67, 1-2: "Poi ch'egli **avea cantando** così **detto**, / al sospirare antico si tornava [...]").[30]

8. In a letter addressed to Criseida, Troiolo remembers: "Li dolci canti e le brigate oneste, / gli uccelli, e cani e l'andar sollazzando, / le vaghe donne, i templi e le gran feste / che per addietro soleva ir cercando, / fuggo ora tutte, e sonmi, oh me, moleste [...]".[31]

9. In VII, 83-85, Deifobo (Deiphobus), another son of Priamo (Priam), discovers Troiolo's love without him being aware of it, he confesses it to his brothers, and they send their ladies to comfort him "con suoni e cantator":

[...]
per c'alle donne loro incontanente
fer dir ch'ognuna fosse a visitarlo

29. *Filostrato*, V, 43, 1-6. "However worthy and fair she might be, every other lady was tiresome in his sight. All diversions, every **sweet song**, were vexatious to him, since he saw not her in whose hands love had placed the key to his piteous life".

30. "[...] he went his way with a low-voiced song"; "When he had uttered these words in his song, he turned again to his former sighing". In the latter instance, Boccaccio uses the synonymic dittology "dire (in) cantando". For "dire in cantando" in the Italian Duecento, see Aurelio Roncaglia, "Sul 'divorzio tra musica e poesia' nel Duecento italiano", in *L'Ars Nova italiana del Trecento IV*, ed. Agostino Ziino (Certaldo, Centro di studi sull'Ars Nova italiana del Trecento, 1978), 365-97, at 380-3, and Nino Pirrotta, "I poeti della scuola siciliana e la musica", in *Poesia e musica e altri saggi* (Florence: La Nuova Italia, 1994), 13-21, at 18.

31. *Filostrato*, VII, 62, 1-5: "Sweet songs and honest gatherings, birds and dogs and going about taking my pleasure, lovely ladies, temples, and great feasts, in search of which I once was wont to go, one and all I now avoid".

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con suoni e cantator, e fargli festa
sì ch'obliasse la vista molesta.[32]

The result was that "In poco d'or la sua camera piena / di donne fu e **di suoni e di canti**" (VII, 84, 1-2), without much effect on Troiolo's mood, if not that the "[...] pur sentiva alquanto di dolcezza, /e **per li suoni** e per la lor bellezza" (85, 7-8).[33]

The instances detected and collected above can be grouped in two categories: a) singing as a lyrical expression (e.g. singing a canzone), not of a musical nature *per se*, but which makes reference to the musical potentialities of poetry: 1, 4, 5, 7, 2; b) musical singing as an expression of joy or in festivity (associated with delight or happiness): 3, 6, 8, 9. The protagonist's aptitude to "sing" – particularly evident in the first type passages – can be considered, in a broad sense, pseudo-autobiographical. During the proemial speech, in fact, the author/Filostrato anticipates that Troiolo's pains are the same as his own (as a result of the absence of his beloved Giovanna/Filomena) and that singing them was helpful to him as a form of relief:

[...] della persona di lui [Troiolo] e dei suoi accidenti ottimamente presi forma alla mia intenzione, e susseguentemente in leggier rima e nel mio fiorentino idioma, con stilo assai pietoso, li suoi e i miei dolori parimente compuosi; li quali e una e altra volta cantando, assai gli ho utili trovati secondo che fu nel principio l'avviso.[34]

The various references to singing throughout the poem are used to establish Troiolo's character as a poet. Surdich has perfectly potrayed his characterisation: "love highlights Troiolo's true vocation, that it is not action, but inner withdrawal resolved in poetic expression. [...] He is a lover who discovers himself as a poet".[35] Ultimately, we do not know if Boccaccio chose to thematise the main character's musical inclination autobiographically, as Debenedetti

32. *Filostrato*, VII, 83, 5-8 "[...] they immediately sent messages to their ladies that each of them should go and visit him **with melodies and singers**, so that he could forget his irksome life".

33. "In but a little time the chamber was filled with ladies, and **music, and song**". [...] "Nor more than with sighs did he disclose this, and yet some measure of delight did he feel both because of the **singing** and their beauty".

34. *Filostrato*, *Proemio*, 29. "[...] from his person and from what happened to him I obtained in excellent wise a form for my conceit and subsequently composed in light rhyme and in my Florentine idiom and in a very appealing style his sorrows as well as my own, which, as I sang from time to time, I found very useful, according to what was my expectation at the beginning".

35. Translation mine; see Boccaccio, *Filostrato*, ed. Surdich, 15: "L'amore mette in luce la vera vocazione di Troiolo: che non è l'azione, ma il ripiegamento interiore che si risolve in espressione poetica. [...] Troiolo è un innamorato che si scopre poeta".

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claimed.[36] What is noteworthy is that the story of Troiolo and Criseida had immediate musical reception probably also because of the musical potential of Troiolo's aptitude for "singing". It is not by chance that – as Debedenetti has already observed[37] – the octaves of *Filostrato* transmitted in isolated form, separate to the poem, are those in Troiolo's voice, as we will see below.

2. The «Filostrato» in Trecento Polyphony

I will now provide a general overview of the musical works that contain references to the subject matter of the *Filostrato* in fourteenth-century Italy (see Table 1). First of all, it should be noted that the composers of these seven works – Gherardello (ca. 1320/1325 - 1362/1363), Vincenzo (d. 1365?), Nicolò (*fl.* ca. 1355-1375), Francesco (ca. 1335 - 1397) – were all active in Florence during the same years[38]. Even though this chronology is only hypothetical and based on scarce biographical data, we can argue that it is highly likely that these composers' paths crossed in Florence during the 1350s. Secondly, the most prominent quotations of and intertextual relationships with *Filostrato* are found in madrigals. Moreover, Table 1 shows that various kinds of intertextuality are evident between the *Filostrato* and the musical compositions of the Italian Trecento:

1) explicit quotation in a composition that thematises one or more *topoi* of the *Filostrato* or key passages of the poem: the falling in love with a widow;[39] the power of sight. These *topoi* were widespread from the twelfth to the fourteenth century, but a direct link to the *Filostrato* is confirmed by the explicit quotation of an entire verse (see the madrigal *Vidi, com'[a] Amor piacque di mostrarmi*);

2) secondary intertextuality. *It'a veder ciascun, per maraviglia* shares an intertextual link with the *Filostrato* that derives from the allusion to another musical composition connected to the poem and could not be ascertained through

36. Debenedetti, "Troilo cantore", 425.

37. Ibid.

38. For Gherardello, see Kurt von Fischer and Gianluca D'Agostino, s.v. "Gherardello da Firenze", in *Grove Music Online* (https://www.oxfordmusiconline.com/grovemusic/ [last accessed May 3, 2021]); for Vincenzo, see Michael Long, "*Ita se n'era a star nel paradiso*: The Metamorphoses of an Ovidian Madrigal in Trecento Italy", in *L'Ars Nova Italiana del Trecento VI* (Certaldo: Polis, 1992), 257-67, at 263-4; for Nicolò, see Nicolò del Preposto, *Opera completa*, XI-XVII; for Francesco, 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/ (last accessed May 3, 2021).

39. Criseida (Briseida) is not a widow in Benoît's *Roman de Troie*; see the character's description in vv. 5257-5288 (Constans, *Le roman de Troie*, Vol. 1, 274-5).

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Table 1: Musical works of the Italian Trecento related to Giovanni Boccaccio's *Filostrato* or to its themes

Composer, incipit	Connections to the *Filostrato*
Gherardello, *A lo spirar de l'arie brun m'aparve* (mad.)[a]	v. 9 "da' più begli occhi che si vider mai" quotation of v. 2 of Cino da Pistoia's canzone *La dolce vista e 'l bel guardo soave*, through the reworking of *Fil.* V, 62-66 (Troiolo's voice)
Vincenzo da Rimini, *Ahi sconsolato e amoroso Troiolo* (mad.)[b]	general reference to Briseida's adultery (Briseida is another form for Criseida)
Nicolò del Preposto, *Vidi, com'[a] Amor piacque di mostrarmi* (mad.)	v. 3: quotation of *Fil.* I, 26, 7 (narrator) and I, 38, 7 (Troiolo's voice): "sotto un candido velo in bruna vesta"
Nicolò del Preposto, *It'a veder ciascun, per maraviglia* (mad.)	indirect link to the *Fil.* via musical and literary intertextuality to *Vidi, com'[a] Amor piacque di mostrarmi*
Landini, *Lucea nel prato d'amorosi fiori* (mad.)[c]	v. 7 "di bruna vesta in un bel velo involta" (link to the first time Troiolo saw Criseida)
Landini, *Ne la mia vita sento men venire* (ball.)[d]	*Fil.*, II, 2 (Troiolo's voice), quotation of rhyming words;[e]
Landini, *Né 'n ciascun mie pensiero* (ball.)[f]	*Fil.*, II, 101 (Troiolo's voice); quotation of words and rhyming words;[g]

a. Giuseppe Corsi, ed., *Poesie musicali del Trecento* (Bologna: Commissione per i testi di lingua, 1970), 61.
b. Ibid., 81.
c. Ibid., 128.
d. Ibid., 194.
e. See Michele Epifani, "Le ballate a tre voci di Francesco Landini: edizione critica e commentata dei testi e delle musiche" (PhD Diss., Università degli Studi di Pavia, 2013/2014), 186.
f. Corsi, *Poesia musiali*, 196.
g. According to Epifani, "Le ballate a tre voci", 186, the dependence of *Nella mia vita sento men venire* and *Né 'n ciascun mie pensiero* on the *Filostrato* could indicate that the same author wrote the two texts.

examination of the madrigal alone. This intertextual connection therefore involves a pair of madrigals, rather than a single composition;[40]

40. With a slightly different meaning, the expression "intertestualità secondaria" has been used by Lannutti to refer to connections among texts established, within the manuscripts, by the compilers, i.e., intertextuality found at the level of the transmission and reception of the text; see

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3) the two ballatas set to music by Landini present quotations of rhyming words from two octaves of the *Filostrato*. The theme of separation in *Nella mi' vita sento men venire* is certainly connected to the main theme of the *Filostrato*, however the intertextual link is in some way inconsistent in relation to the ballata's theme, since the quotation is taken from an octave in which Troiolo discloses to Pandaro his love for Criseida for the first time (beginning of the second part). A link to the section of the poem where the two lovers are separated is missing. With regard to *Né 'n ciascun mie pensiero*, it is interesting to note how, in addition to the elements already pointed out by Epifani, one aspect in particular acts as a catalyst for intertextual connections: the anaphora "tu sola puoi" of *Filostrato* II, 101, where it appears four times. In the ballata, the anaphora links the beginning of the first *piede* ("tu puo' ") to the beginning of the *volta* ("tu sola"), respectively, at vv. 4 and 10.[41]

In addition to the aforementioned examples, there are a few poems that have been set to music and which are connected to Cino da Pistoia's canzone *La dolce vista e 'l bel guardo soave*:[42] Gherardello, *Allo spirar de l'arie brun m'a-*

Maria Sofia Lannutti, "Intertestualità, imitazione metrica e melodia nella lirica romanza delle Origini", *Medioevo romanzo* 32 (2008), 3-28, repr. in Maria Caraci Vela, *La filologia musicale. Istituzioni, storia, strumenti critici*, vol. III, *Antologia di contributi filologici*, Lucca, LIM, 2013, 175-200, at 192.

41. Similar anaphoric figures are often found in texts addressed to the Virgin; see for example Jacopone's lauda *O Vergen più che femena*, vv. 11, 35, 37; cf. Iacopone da Todi, *Laudi Trattato e Detti*, ed. Franca Ageno (Florence: Le Monnier, 1953), 5-397. The threefold anaphora "tu solus [...] tu solus [...] tu solus [...]", which was widely disseminated as part of the *Gloria*, might have had an indemonstrable influence (plausibly an involuntary one on the part of the recipient) on the anaphora that we are discussing. In another ballata set to music by Landini, we find a very similar anaphoric sequence, with almost identical words; see *Da poi che vedi* (Corsi, *Poesie musicali*, 151): "Tu puo' " (beginning of the first piede), "Tu sola se' " (beginning of v. 5), "Tu sola se' " (beginning of v. 6). Among Landini's ballatas, cf. also *Ama, donna chi t'ama* ("i' son che solo" [...] "tu sola [...] puoi") and *Fior di dolcezza* ("in te sola" [...] "tu sola"). Boccaccio himself uses the last two verses of octave II, 101 in the sonnet LVII, vv. 13-14 (or vice versa): "Tu sola puoi il mio dolor amaro / finire et pormi forse in lieta pace" (cf. *Filostrato*, II, 101, 1-2: TU SOLA PUOI queste pene noiose, / quando tu vuogli, PORRE IN dolce PACE"); ed. in Giovanni Boccaccio, *Rime*, ed. Roberto Leporatti, Archivio Romanzo, 26 (Florence: SISMEL - Edizioni del Galluzzo, 2013).

42. Gianfranco Contini, ed., *Poeti del Duecento*, 2 vols. (Milan-Naples: Ricciardi, 1960), Vol. 2, 631-2. The incipit of Cino's canzone is well known also because of Petrarca's quotation in *RVF* LXX, v. 40; however, it is not considered among Cino's most famous works (see Petrarca, *Canzoniere*, 355). For a more general discussion of Cino's presence in fourteenth-century Italian polyphony, see Guido Capovilla, "Dante, Cino e Petrarca nel repertorio musicale profano del Trecento", in *La parola ritrovata. Fonti e analisi letteraria*, ed. Costanzo Di Girolamo and Ivano Paccagnella (Palermo: Sellerio, 1982), 118-36. According to Capovilla's estimates, Cino's presence in fourteenth-century music (and "forse in tutto il Trecento") is greater than that of all the "canonic" *stilnovisti*, including the lyrical Dante; however this remark is softened by the following doubt: "in che misura l'attuale impossibilità di verificare filiazioni da matrici perdute ci induce a sopravvalutare le fonti invece identificabili, e, di conseguenza, ad attribuire originalità a ciò che pure procede da una tradizione?"; cf. ibid., 126-8 and the relative references. A quotation of the first line of

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parve (madrigal), Landini, *La dolce vista che dagli occhi move* (ballata), Andrea de' Servi, *E più begli occhi che lucessor mai* (ballata).[43] Of these, at least one work, the madrigal set to music by Gherardello, *Allo spirar de l'arie brun m'aparve*, is particularly interesting for the purposes of this study. Indeed, Gherardello's madrigal contains a quotation from Cino at v. 9 ("da' più begli occhi che si vider mai") which includes – as Corsi has already pointed out[44] – a variant reading ("si vider" instead of "lucesser"), considered by scholars as a *lectio facilior*,[45] which is only found in Boccaccio's reworking of the song in the *Filostrato* (V, 62-66).[46]

It is plausible, as Corsi claims, that the variant reading was already present in the source used by Boccaccio; therefore it is also possible that the "si vider" variant was disseminated to *Allo spirar de l'arie brun m'aparve*, independently of the *Filostrato*, through a line of transmission starting from Boccaccio's source (or one of its antigraphs). Another hypothesis is that the variant reading "si vider" was part of Boccaccio's reworking of Cino's canzone, and therefore introduced by him. Finally, it is interesting to note that *E' più begli occhi che lucessor mai*, a ballata set to music by Andrea de' Servi, a composer at least one generation younger than Gherardello, quotes the second verse of Cino's song, including the reading "lucessor".[47] It is also remarkable that most of these intertextual references are inspired by passages from *Filostrato* in Troiolo's voice. As already mentioned, the octaves that circulate in isolation from the poem are in Troiolo's voice as well.

Landini's madrigal *Lucea nel prato d'amorosi fiori* has a less certain connection to the *Filostrato*, but it is grounded exclusively on the presence of a lady figure dressed as a widow, like Criseida.[48] In a similar way, there are four musical works that do not share direct intertextual links with the *Filostrato*,

Cino's ballata *Io guardo per li prati ogni fior bianco* can also be found in the madrigal *Cogliendo per un prat'ogni fior bianco* set to music by Nicolò del Preposto; see Nicolò del Preposto, *Opera Completa*, 89.

43. Later examples of pieces also connected to Cino da Pistoia's canzone *La dolce vista e 'l bel guardo soave* include Dufay's *La dolce vista del tuo viso pio*.

44. Giuseppe Corsi, *Rimatori del Trecento* (Turin: UTET, 1969), 1027.

45. See Domenico De Robertis, "Per la storia del testo della canzone 'La dolce vista e 'l bel guardo soave' ", *Studi di filologia italiana*, 10 (1952), 5-24, at 9-20. For an accurate comparison between Cino's canzone and Boccaccio's reworking, see also Susanna Barsella, "Boccaccio e Cino da Pistoia: Critica alla poetica dell'amore nella parodia di 'Filostrato' V e 'Decameron' III 5, X 7", *Italianistica: Rivista di letteratura italiana* 29/1 (2000), 55-73, at 64-5.

46. According to Corsi, *Rimatori*, 1027, "la reminescenza è dovuta al fatto che la canzone di Cino era stata musicata e diffusa col canto" (see also Corsi, *Poesie musicali*, 71).

47. The connections between *E più begli occhi che lucessor mai* set to music by Andrea de' Servi and Cino's canzone are not limited to the second verse; see also the rhyming word "guai" and the rhymes in -ia, -ore and -iso.

48. On this madrigal, see Calvia, "Un dittico visionario", 1042-3 and 1055-7.

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but which include the presence of a female figure dressed in black.[49] I have provided, in the following table (Table 2)[50] a list of compositions that can be considered according to a more general type of intertextuality, which we might discuss in terms of Segre's concept of "interdiscursivity",[51] defined as a non-intentional intertextuality mainly due, as regards our *corpus*, to the occurrence of shared *topoi* in a certain period, ambience or culture.

Table 2: Darkly dressed ladies in musical works of the Trecento

Incipit (genre)	Composer	Verses
Bella granata fra le fioro sete (madr.)	Anon.	vv. 4 e 6: "vedoete" [...] "çentil vesta"
Lucea nel prato d'amorosi fiori (madr.)	Francesco Landini	v. 7: "di bruna vesta in un bel vel involta"
Checch'a te piaccia, di me son contento (ball.)	Anon. (Paolo da Firenze?)	v. 4: "sotto 'l brun manto più risplende"
Po' c'hanno di mirar gli ochi miei stanchi (ball.)	Paolo da Firenze	vv. 5 e 7: "poi sotto 'l brun s'asconde: ond'io conquiso" [...] "ma se l'usata vesta si raquista"

3. Compositional Strategies in Shaping a Musical Diptych

As stated above, the first mention of Troiolo's "singing" in the *Filostrato* is: "e quindi lieto si diede a cantare" (I, 37, 4).[52] This passage is found in the

49. The widow as an object of love is a fairly common topic in fourteenth-century Italy, and can be found in works by Cino da Pistoia, Giovanni Boccaccio, Matteo Frescobaldi, Franco Sacchetti, Niccolò Soldanieri, Antonio Pucci, Francesco Petrarca, and Antonio da Firenze; see Calvia, "Un dittico visionario", 1035-8 and related references.

50. The songs in Table 2 can be read in Corsi, *Poesie musicali*, 128, 343, 327, and 282; for *Bella granata fra le fioro sete*, see also Tiziana Sucato, ed., *Il codice rossiano 215. Madrigali, ballate, una caccia, un rotondello*, Diverse voci, 1 (Pisa: ETS, 2003), 71; for *Po' c'hanno di mirar gli ochi miei stanchi*, see Guido Carsaniga, "I testi di Paolo Tenorista (nuove proposte di lettura)", *Studi e problemi di critica testuale* 40 (1990), 5-22, at 15; for *Checch'a te piaccia, di me son contento*, see Jeannie Ma. Guerrero, "Musical Analysis and the Characterization of Compositional Identity: New Evidence for the Anonymous 'Checc'a tte piaccia'", in *L'Ars Nova Italiana del Trecento, VIII. Beyond 50 Years of Ars Nova Studies at Certaldo (1959-2009)*, ed. Marco Gozzi, Agostino Ziino and Francesco Zimei (Lucca: LIM, 2014), 325-52.

51. See Cesare Segre, "Intertestuale – interdiscorsivo. Appunti per una fenomenologia delle fonti", in *La parola ritrovata. Fonti e analisi*, ed. Costanzo Di Girolamo and Ivano Paccagnella (Palermo: Sellerio, 1982), 15-28; repr. as "Intertestualità e interdiscorsività nel romanzo e nella poesia", in Id., *Opera critica* (Milan: Mondadori, 2014), 573-91, at 582 and *passim*.

52. "[...] and then he began joyfully to sing".

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octave that immediately precedes the second occurrence of the verse "sotto candido velo in bruna vesta" (I, 38, 7) quoted in its entirety in the madrigal *Vidi, com'[a] Amor piacque di mostrarmi* set to music by Nicolò del Preposto:

Ed oltre a questo, assai più altre cose,
qual da scoprire e qual da provocare
a sé la donna, con seco propose,
e quindi lieto si diede a cantare,
bene sperando, e tutto si dispose
di voler sola Criseida amare,
nulla pregiando ogni altra che veduta
ne gli venisse, o fosse mai piaciuta.

E verso Amore tal fiata dicea
con pietoso parlar: – *Signor, omai*
l'anima è tua che mia esser solea;
il che mi piace, però che tu m'hai,
non so s'io dica a donna ovvero a dea,
a servir dato, ché non fu giammai,
***sotto candido velo in bruna vesta**,*
sì bella donna come mi par questa.

Tu stai negli occhi suoi, signor verace,
sì come in loco degno a tua virtute;
per che, se 'l mio servir punto ti piace,
da quei ti priego impetri la salute
dell'anima, la qual prostrata giace
sotto i tuoi piè, sì la ferir l'acute
saette che allora le gittasti,
che di costei 'l bel viso mi mostrasti. –[53]

The verse I, 38, 7, "sotto candido velo in bruna vesta", is the exact repetition of a verse found just a few octaves before (I, 26, 7) in the same position within the octave. It describes the image Troiolo is met with when he first lays eyes

53. *Filostrato*, I, 37-39; italics are mine. "And beyond these he took thought upon many other matters, how to discover himself to the lady, and how to attract to himself her attention, and then he began joyfully to sing, high in hope and all-disposed to love Cressida alone, naught esteeming any other lady he might see or who had ever pleased him. [38] And to Love at times he said with reverential words: 'Lord, thine henceforth is the soul which used to be mine. This pleaseth me, for thou hast given me to serve I know not whether to say a lady or a goddess, for never was there under white veil in dark habit a lady so beautiful as this appeareth to me. [39] Thou takest thy station in her eyes, true lord, as in a place worthy of thy power. Therefore if my service at all pleaseth thee, I beseech thee obtain from them the healing of my soul, which lieth prostrate at thy feet, so wounded it the sharp arrows which thou didst hurl at it when thou didst show me the lovely face of this lady.'"

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on Criseida, dressed in a dark vest indicative of her status as a widow. The reason for this exact repetition has not been addressed by any scholar, but it is easy to understand: the image of Criseida "under white veil and in black habit" is stuck in Troiolo's mind and when he is finally alone in his chamber, his memory (I, 33, 4) recalls that image to his mind. A sort of overlapping between the narrator and Troiolo occurs here. In fact, Troiolo's description – filtered by his memory – uses the precise words anticipated by the narrator, and Boccaccio highlights this relationship between the "first sight of the loved one" (as described by the narrator) and the "remembrance of it" (in Troiolo's direct voice) by placing it in both instances as the first verse of the final distich:

Così adunque andandosi gabbando
or d'uno or d'altro Troiolo, e sovente
or questa donna or quella rimirando,
per caso avvenne che in fra la gente
l'occhio suo vago giunse penetrando
colà dov'era Criseida piacente,
sotto candido velo in bruna vesta
tra l'altre donne in sì solenne festa.[54]

[...]

E partitosi ognun, tutto soletto
in camera n'andò ed a sedere
si pose, sospirando, a piè del letto,
e **seco rammentarsi del piacere**
avuto la mattina **dello aspetto**
di Criseida cominciò, e delle vere
bellezze del suo viso, annoverando
a parte a parte, e quelle commendando.[55]

The first word of the madrigal, "vidi", immediately implies that we are dealing with the memory of a vision (see Table 3).[56] The connection with the

54. *Filostrato*, I, 26. "While Troilus was thus strolling about, making mock now at one now at another, and oft gazing intently now upon this lady again upon that, it chanced that **his wandering eyes**, glancing amongst the crowd, lighted where stood the charming Cressida, **under white veil in black habit**, among other ladies at this so solemn festival".

55. *Filostrato*, I, 33. "And after everyone had left, he went all alone into his chamber, and there sat down sighing at the foot of his couch. And **he began to go over again in his mind the pleasure** he had felt that morning **at the sight of Cressida**, enumerating the true beauties of her face and praising them one by one".

56. The accumulation of *v* in alliterative series ("vidi", "venir", "virtù", "velo", "vesta", "vaga", "miravan", "ver") has the effect of amplifying the opening verb "vidi". That the madrigal indeed describes a vision is clear from the number of terms related to the act of seeing: "vidi", "mostrarmi",

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Filostrato found in v. 3 ("sott'un candido velo in bruna vesta")[57] is confirmed by two words placed in prominent positions: 1) the rhyming word "dicea" of the first verse of octave I, 38 is placed at the end of the first verse of the second tercet; 2) "mostrarmi" with reference to Love at the end of v. 1 echoes the end of the octave I, 39.

Table 3: Comparison between *Filostrato*, I, 38-39 and Nicolò del Preposto, Madrigal XXX

Filostrato, I, 38-39: Troiolo speaks to Love	Nicolò del Preposto, Madrigal XXX
E verso ***Amore*** *tal fiata* ***dicea***	**Vidi**, com'[a] **Amor** piacque di **mostrarmi**,
con pietoso parlar: – Signor, omai	venir da lungi la virtù celesta
l'anima è tua che mia esser solea;	**sott'un candido velo in bruna vesta**.
il che mi piace, però che tu m'hai,	O quanta sua honestà donna **dicea**,
non so s'io dica a donna ovvero a dea,	vaga, negli ochi che miravan lei,
a servir dato, ché non fu giammai,	ma pur chi fosse non scorgeano e' miei.
sotto candido velo in bruna vesta,	In tanto riguardai che 'l ver mostrommi
sì bella donna come mi par questa.	ch'ell'era quella che, in bianco, legommi.
Tu stai negli occhi suoi, signor verace,	
sì come in loco degno a tua virtute;	
per che, se 'l mio servir punto ti piace,	
da quei ti priego impetri la salute	
dell'anima, la qual prostrata giace	
sotto i tuoi piè, sì la ferir l'acute	
saette che allora le gittasti,	
che di costei 'l bel viso mi **mostrasti**.	

The link between the two madrigals set to music by Nicolò del Preposto can be summarised as follows (see Table 4):[58]

1) v. 3 is the key verse – where the dress and the veil are introduced – in both madrigals; the differences between the two descriptions lie in the colour of the dress, light in XXVII and dark in XXX, and the presence of the veil, whose absence is expressly indicated in the former; moreover, in XXX, the dress takes the exact position that the veil has in XXVII;

"ochi", "miravan", "scorgeano e' miei" (my eyes), "riguardai", "mostrommi". The adjectives pertain mostly to colours or qualities perceivable through sight: "candido", "bruna", "bianco", "vaga". The texts are quoted as in Nicolò del Preposto, *Opera Completa*, 78, 81, and 86. I thank John Nádas for helping with the English translation of my paraphrase of the two madrigals.

57. Several quotations of this verse can be found in Trecento and Quattrocento poetry; for references, see Calvia, "Un dittico visionario", 1035n24.

58. All these features are analysed in detail in Calvia, "Un dittico visionario", *passim*.

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2) the musical settings of the two madrigals have strong structural analogies: they are respectively of 97 and 98 *breves*, alternating between *senaria imperfecta* and *octonaria* in the *terzetti* and *senaria perfecta* in the *ritornello* (in XXVII the entrance of the *senaria perfecta* is anticipated at the end of the *terzetti* section for a precise reason, as I shall explain below).[59] The first verse consists of 25 (XXVII) and 26 *breves* (XXX); the second consists of 14 *breves* in both cases. Finally, in both madrigals, the key verse (v. 3) is provided with an oversized structural weight highlighting its importance (26 *breves* in XXVII and 30 *breves* in XXX);

3) the last word of v. 3, in one case "velo" (XXVII) and in the other "vesta" (XXX), is set to music in both cases with a change of *divisio* from *octonaria* to *senaria imperfecta* inserted on the first syllable "ve-" (identical for both words);

4) the final verse of XXX alludes to the white figure who bound the subject ("legommi") in XXVII;

5) other connections – such as the reference to the lady's eyes and her descending motion from the sky – are topical but they acquire importance because they are positioned in the same verses in the two madrigals;

6) the beginning of XXX is linked to the final distich of XXVII via a *cap-finida* connection ("Così **com'i' la vid'Amor** mi giunse / col suo piacer legommi e 'l cor mi punse"; "**Vidi, com'[a] Amor** piacque di mostrarmi");

7) in the two madrigals, the first verse (already similar in terms of the number of *breves* – 25 and 26) contains an ending cadence in which the last 13 figures of the cantus voice and the last 4 figures of the tenor voice (corresponding overall to the last four and a half measures) are completely identical;

8) the alliterative series of *v*s, already outlined in madrigal XXX, can also be found in XXVII.

Table 4: Comparison between Nicolò del Preposto's Madrigal XXVII and Madrigal XXX

Nicolò del Preposto, Madrigal XXVII	Nicolò del Preposto, Madrigal XXX
It'a veder ciascun, per maraviglia, costei, che mostra di **venir da·ccielo** **con bianca vesta vaga sança velo,**	**Vidi, com'[a] Amor** piacque di mostrarmi, **venir da** lungi la virtù **celesta** **sott'un candido velo in bruna vesta**.

59. The *brevis* of the *senaria perfecta* should be intended, here, as equivalent to the *brevis* of the *senaria imperfecta* (and of course of the *octonaria*), therefore unlike Marchetto's system, the equivalence of the *minima* between the two *senariae* applies here. This becomes evident in two passages in *mutatio qualitatis* (XXX, Cantus, mm. 80-81 and 94-96; XXVII, Cantus, mm. 61-63; Cantus-Tenor, m. 73), where the grouping of the figures alludes to that of the *senaria imperfecta* shown in other passages of the *terzetti* section of both madrigals.

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luce di raçi, che d'intorno spande
co' gli **ochi** et co' capelli a mo' d'oro,
legar chi guarda per la virtù loro.
Così **com'i' la vid'Amor** mi giunse:
col suo piacer **legommi** e 'l cor mi punse.

Translation:
For the marvel [she elicits], go and admire this woman who shows she comes from the sky with a beautiful white vest without a veil; [admire] the rays' light – which, like gold, she emanates with her eyes and hair – binding through their virtue [i.e., the rays' virtue] those who gaze. As soon as I saw her, Love reached me: he held me fast through her beauty and punctured my heart.

O quanta sua honestà donna dicea,
vaga, negli **ochi** che miravan lei,
ma pur chi fosse non scorgeano e' miei.
In tanto riguardai che 'l ver mostrommi
ch'ell'era quella che, in bianco, **legommi**.

Translation:
As Love wished to disclose [it] to me, I saw the celestial virtue coming from afar in a dark vest covered by a white veil. Ah, how much honesty the beautiful woman instilled in the eyes that gaze upon her, and yet [my eyes] could not discern who she was. I continued to gaze upon her until truth showed me that she was the one who, dressed in white, had bound me.

An observation regarding the tenor voice should be added to the above remarks. Example 1 shows the tenor voices of the two madrigals in a synoptic transcription, highlighting some structural characteristics and some analogies of varying nature. The analogies detected almost always concern the syllables of the same verse within the formal scheme of the madrigal, and often those syllables that share the same position within the verse:

a) internal syllables of v. 1: same rhythmic module and melodic similarity (mm. 6-11);

b) ending of v. 1: identical cadence (XXX, mm. 23-26; XXVII, 22-25);

c) syllables 6-10 of v. 2 are set to music on the same rhythmic module and with inversion of pitch directionality (XXX, mm. 34-36; XXVII, mm. 32-34);

d) the melodic apex of the tenor voice is reached in both madrigals on the two key-words within the third verse by means of a *ribattuto* on *c* (XXX, m. 55: "velo"; XXVII, mm. 52-53: "vesta");

e) melodic-rhythmic identity between the end of the *terzetti* section of XXVII (mm. 61-65) and the end of the *ritornello* of XXX (mm. 94-98).[60] In order to achieve a rhyme that serves to connect v. 3 of XXVII to the final verse of XXX, the change to the *senaria perfecta* in the ritornello in XXVII has been anticipated at the end of the *terzetti* section (m. 60), so as to have an identity of *divisio*. This sort of "musical rhyme" between the two madrigals clearly highlights that the lady dressed in white of XXVII, v. 3 ("con bianca vesta

60. Note that this analogy cannot be considered a coincidence. In fact, there are no other occurrences of this identical melodic sequence (*F-D-F-G-a*) in these two works. Moreover, the identity here concerns the rhythm as well, so the certainty of the quotation cannot easily be questioned.

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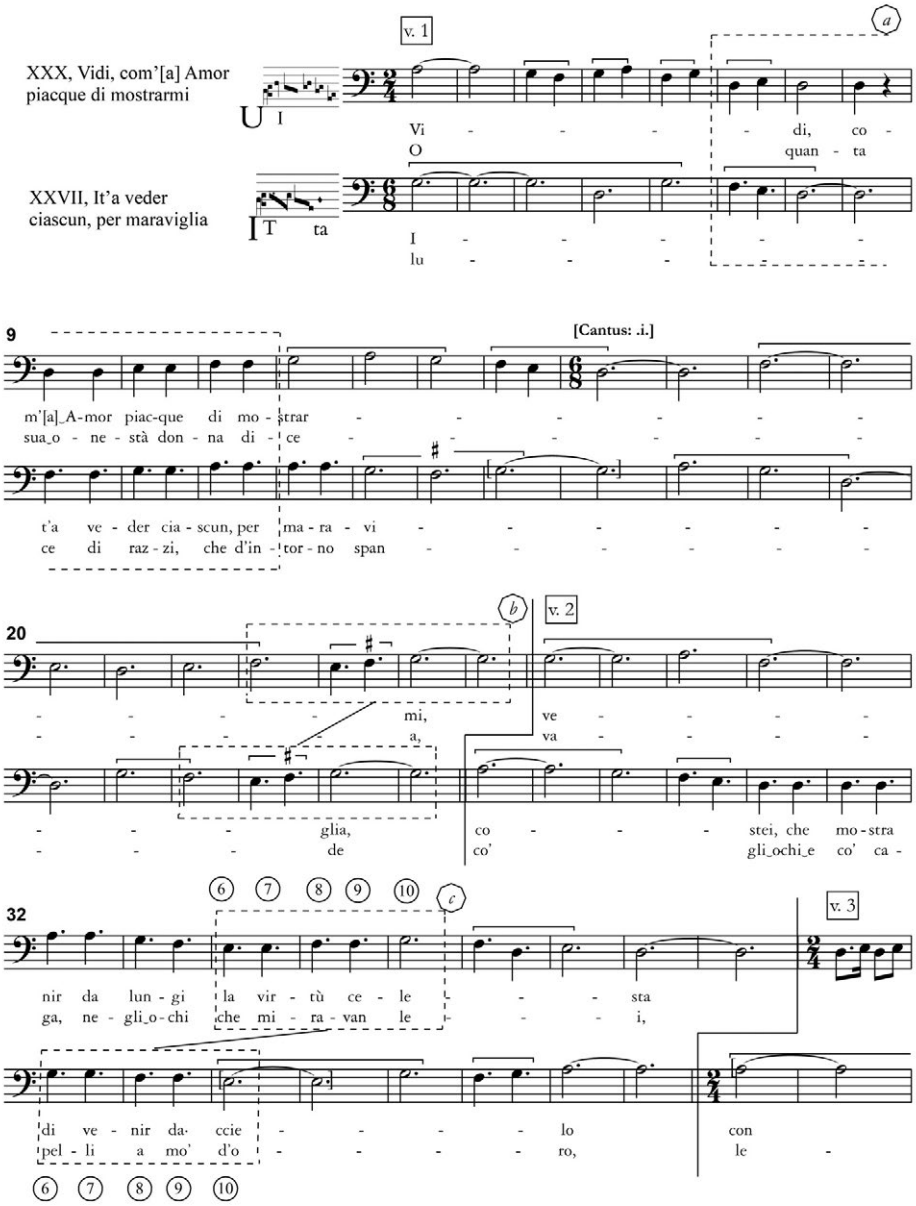

Example 1: Tenores of Nicolò del Preposto's Madrigal XXVII and Madrigal XXX

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42
sot - - - - - -
ma
bian - ca
- - - - - - - - gar chi

52
[Cantus: .o.] d
- t'un can - di - do ve-lo_in bru - na ve - - - -
pur chi fos - se non scor - gea-no_e' mie - - -
= XXX, mm. 94-98 (end of ritornello)
[Cantus: .i.]
.p.
ve - sta va - ga san - za ve - - - - e
guar - da per la vir - tù lo - - - -

63
v. 7
.p.
f
- - - - sta. In tan - to ri - guar-
- - - - i.
.p.
- lo, Co - - - - sì co-m'i' la vi - d'A - mor
- ro.

76
v. 8
4 5 6 7 8 g
dai che 'l ver mo - strom - mi ch'el - l'e - ra quel - la che,_inbian - co,
mi giun - se: col suo pia - cer le - gommi_e 'l cor mi
4 5 6 7 8

88
= XXVII, mm. 66-70 (end of terzetti) e
le - gom - - - - - - mi.

pun - - - - - - se.

Example 1 (continued)

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vaga sança velo") is the same as that found in XXX, v. 8 ("ch'ell'era quella che, in bianco, legommi");

f) identity of the melodic profile in the same measures (XXX and XXVII, mm. 72-74); i.e., in both madrigals we find the same horizontal succession of pitches in *tempora* 72-74;

g) internal syllables of v. 8 (syllables 2-8, but in particular 4-8): in *tempora* 85-87 the melody and rhythm is completely identical (XXX and XXVII, mm. 85-87); only the rhythm is the same in m. 84. Through this artifice of integral identity between the two tenor voices, singing respectively "era QUELLA CHE, IN BIANCO" and "suo piaCER LEGOMMI E 'L COR", the profound sameness between the two ladies is revealed, further confirmed by the "musical rhyming" effect between the two madrigals described above (cf. e).

Conclusion

Nicolò del Preposto used compositional strategies to highlight the thematic link between the texts of these two madrigals. It would be better to speak of musical "consistency", here, rather than quotation or intertextuality (and in this case auto-intertextuality), between two madrigals that were most likely composed or designed together or at a very short distance from each other.[61] There are no elements to date these two madrigals more precisely than to say that they were written during the two decades usually associated with Nicolò del Preposto's *floruit* (ca. 1355-1375);[62] but it is clear that during these two decades the *Filostrato* must have been well known in Florence. The musical reception of the poem shown in Table 1 involves, as we have seen, composers active at the same time, at least in the 1350s. The dating of the *Filostrato* (from 1335 to 1340, but more likely nearer to 1335) is still the subject of debate[63] and the first evidence of its reception in fourteenth-century Italy is not easy to reconstruct, because, as we have seen in the case of

61. Interestingly, another pair of compositions linked to the story of Troiolo and Criseida can be considered a cycle because of their close musical intertextuality: Vincenzo's madrigals *Ita se n era a star nel Paradiso* and *Ahi sconsolato ed amoroso Troiolo*; see Long, "*Ita se n'era a star nel Paradiso*", 262-3 and 266-7. The *senhal* of a lady called Itta, which could be hidden in *It'a veder ciascun*, appears in the same position at the beginning of the madrigal *Ita se n'era a star* set to music by Lorenzo and Vincenzo (see Calvia, "Un dittico visionario", 1032-3). Since it is not uncommon for a text set to music by several composers to contain a *senhal* (as in the case of Anna in the well-known "*ciclo del perlaro*"), I wonder if we are dealing here with several compositions linked to Boccaccio's *Filostrato* and with the *senhal* Itta.

62. See Nicolò del Preposto, *Opera completa*, XLII-XLIII.

63. See Battaglia Ricci, *Boccaccio*, 7-79; Luigi Surdich, *Boccaccio* (Bologna: il Mulino, 2008).

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Petrarch's sonnet and the ballata *Come partir da ti me deb'io mai*, the directionality of the quotation cannot always be ascertained.

In conclusion, it is remarkable that the manuscript tradition of the *Filostrato* in some cases intersects that of poetry set to music. In particular, two manuscripts are interesting from this point of view: Firenze, Biblioteca Nazionale Centrale, Palatino 105 (Pal105) and Firenze, Biblioteca Marucelliana, C. 155 (Mar155),[64] both of which open with Boccaccio's *Filostrato*. Mar155 contains a section of various items of poetry, including seven works set to music (by Lorenzo Masini, Gherardello, Francesco Landini, Nicolò and Jacopo Pianelaio)[65] and a little further on, on f. 63ra-b, six octaves of the *Filostrato* taken from the first letter from Troiolo to Criseida, reassembled in a different order (II, 93, 101, 97, 98, 102, 106) and preceded by the rubric "canzona";[66] it is noteworthy that one of these octaves (II, 101) is linked to Landini's ballata *Né 'n ciascun mie pensiero* (see above, Table 2). In Pal105 only one text set to music by a Trecento composer is entered: Jacopo da Bologna, *O cieco mondo* (c. 123v). Further evidence of the common circulation of the *Filostrato* and poetry set to music can also be found in an octave of the *Filostrato* (the aforementioned VII, 62: "Li dolci canti e le brigate oneste" [...]) transcribed as an isolated stanza on the *recto* of the wooden board of a book held at the Archivio di Stato in Florence;[67] a ballata of wide dissemination, *Ciascun faccia per sé*, set to music by Nicolò del Preposto, was entered on the *verso*.[68]

64. For the poetry set to music transmitted in Mar155, see Jennings, *"Senza vestimenta"*, 219; the manuscript bears two dated inscriptions (1417 and 1439), see Benedetta Aldinucci's description in LIO: http://www.mirabileweb.it/manuscript/firenze-biblioteca-marucelliana-c-155-manoscript/195849 (last accessed March 31, 2020). For Pal105, see Jennings, *"Senza vestimenta"*, 217. For Boccaccio's *Filostrato* there is not yet a critical edition that takes into consideration all of the surviving manuscript witnesses; in addition to the essential studies by Vincenzo Pernicone and Vittore Branca, see, most recently, Francesco Colussi, "Indagini codicologiche e testuali sui manoscritti trecenteschi del Filostrato di Giovanni Boccaccio" (PhD Diss., Università Ca' Foscari, Venezia, 2003).

65. Mar155, ff. 53v-61v.

66. The first to identify these octaves was Debenedetti, "Troilo cantore", 421.

67. Firenze, Archivio di Stato, Statuti del Comune di Firenze, 34, wooden board, *recto*; incipit "Li dulci canti e le brigate honeste"; explicit: "dolce mio bene e speme mia sovrana". The codex carries the title "1388 [corrected in 1384 by modern hand]. Pragmatica del vestire"; see the description in Luca Azzetta, "Frammenti di storia e di poesia nell'Archivio di Stato di Firenze: Rufio Festo, Dante, Antonio Pucci", *Italia medioevale e umanistica* 46 (2005), 385-96, at 391-2. Debenedetti (Id.,"Troilo Cantore", 420-1) has already pointed out this fragmentary witness of Boccaccio's *Filostrato*; however the text is quoted as an anonymous octave in Azzetta, "Frammenti di storia", 395-6.

68. On the transmission of *Ciascun faccia per sé*, see Nicolò del Preposto, *Opera Completa*, LII-LIII and 65-9. According to Debenedetti, the proximity of the ballata to the octave, both of which were later additions to the codex, would indicate that the octaves of the *Filostrato* were transmitted as single stanzas thanks to the fact that they were set to music; see Debenedetti, "Troilo cantore", 424.

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A useful research perspective would be to verify the incidences of poetry set to music in all of the surviving witnesses of the *Filostrato*. This could indicate whether the paths of transmission have sometimes crossed and hopefully provide new evidence for reconstructing a wider picture of the literary transmission of Trecento polyphony and its reception.

ABSTRACT

Scholars of secular Trecento music are often required to confront issues concerning the interpretation of verbal texts and musical settings. The purpose of this chapter is to investigate the poetic texts that were set to music to uncover new evidence regarding the intentionality of intertextual allusions between musical works. At the same time, the analysis of musical intertextuality gives new meaning to the links found among poetic texts. By reconstructing the wider context of *Filostrato*'s musical links, this study sheds new light on its quotation in the madrigal *Vidi, com'(a) Amor piacque*, set to music by Nicolò del Preposto, and its relationship to another madrigal by Nicolò, *It'a veder ciascun*. I firstly focus on the musical references of the *Filostrato*, and I produce a survey of the overall presence of Boccaccio's poem in Trecento polyphony. In the second part of this study, I focus on the analogies between the musical settings of the two madrigals by Nicolò.

Antonio Calvia
Università di Pavia
antonio.calvia@unipv.it

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