

Preface*

1. The title of the present volume, *Polyphonic Voices*, alludes to the synergistic and interdisciplinary nature of the studies that it contains: it evokes the voices of polyphonic chant, which in the so-called Ars Nova reached unprecedented levels of complexity and sophistication, as well as Mikhail Bakhtin's notion of polyphony, inspired by music theory and conceived as a structural element of the novel. According to Bakhtin, the polyphony of a literary text, also defined as "pluridiscursivity", indicates a multi-voiced dialogue between characters, episodes or languages. Such polyphony, given by the continuous interaction of any discourse with other pre-existing ones (not necessarily attested in written form), generates the simultaneous presence of different and sometimes conflicting points of view, but it does not necessarily imply the evocation of other literary texts.¹

This distinction between "polyphony of discourses" and "polyphony of texts" in literary works was the starting point for the theoretical arguments of Cesare Segre who, reflecting on the meaning of the term "intertextuality" coined by Julia Kristeva, operated a fundamental disambiguation. According to Segre, proper intertextuality consists of a direct and intentional relationship between a literary text and other literary texts in terms of ideas, language or style. Phenomena of shared literary codes (whether thematic, linguistic or formal) have a different function and different values compared to proper intertextuality. For these phenomena – close to the category of Bakhtin's "pluridiscursivity" – Segre proposed the notion of "interdiscursivity".²

* The preface is the result of collaboration between the three editors; specifically §1 is contributed by Maria Sofia Lannutti, §2 by Antonio Calvia, §3 by Anna Alberni, §4 by the three editors.

1. See Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and transl. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984), where the term "polyphony" is used; and Id., "Discourse in the Novel", in *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, transl. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), 259-422, at 400.

2. 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, then with the title "Intertestualità e interdiscorsività nel romanzo e nella poe-

This specific concept of intertextuality thus defined characterised the language of medieval Romance poetry since the oldest troubadours, who grafted subtle references onto a thick web of biblical and patristic quotations. On the whole, the entire repertoire of Romance lyric poetry produced in France, in the Iberian Peninsula and in Italy is characterised by broad cultural horizons and permeable geo-linguistic boundaries. This genre is by nature open to various instances of intercultural dialogue, by virtue of which all these poetic languages can be regarded as essentially European.

In the poetry of the *Ars Nova* repertoire, intertextuality may even translate into the quotation of ample textual segments – as in the prominent case of several ballades set to music by Filippotto da Caserta, in which entire verses are drawn from the lyrics of Machaut, or in the lesser-known case of the madrigal *Roct'è la vela, l'arbor'e-ll'antenna*, set to music by Nicolò del Preposto, whose refrain features a verse from the *sestina* 80 of the *Rerum vulgarium fragmenta* (“Ma-ss'i' mai esco de' dubbiosi scogli”; “s'io esca vivo de' dubbiosi scogli”).³

Over the course of the thirteenth and fourteenth centuries, vernacular literatures gained increasing relevance and prestige. Several vernacular works with a strong literary and ideological impact became part of a shared heritage and inspired the language of lyric poetry with their ideas, images, stylistic devices, lexicon and metrical structures. Texts such as the *Roman de la rose*, Dante's *Commedia* or the lyrics of Petrarch and Machaut were often quoted selectively, and almost ever-present as underlying influences. Although a single *iunctura*, an image, a series of rhymes or a formal structure may recall a familiar atmosphere, they do not necessarily establish a direct relationship between one text and another, nor can they be considered as an integral part of a collective poetic code; they should rather be regarded as peculiar features of a sub-code generated by the shared interiorisation of a certain text or group of texts. Allusive overtones may even be identified in texts devoid of authorship, as in the case of the *refrains récurrents*,⁴ which are typical of the French repertoire. Such texts should be considered part of this common patrimony as much as the works of renowned authors, as duly pointed out by Yolanda Plumley in her studies on the works of Jehannot de Lescurel.⁵

sia”, in Id., *Testo e romanzo* (Turin: Einaudi, 1984), 103-18 and in Id., *Opera critica* (Milan: Mondadori, 2014), 573-91.

3. A preeminent reference work concerning the intertextuality of the poems set to music in the Middle Ages is Yolanda Plumley, *The Art of Grafted Song. Citation and Allusion in the Age of Machaut* (New York: Oxford University Press, 2013). On Nicolò del Preposto's madrigal, see Nicolò del Preposto, *Opera Completa. Edizione critica commentata dei testi intonati e delle musiche*, ed. Antonio Calvia (Florence: SISMEL - Edizioni del Galluzzo, 2017), 47.

4. Pierre Bec, *La lyrique française au Moyen Age (XIIe-XIIIe siècles). Contribution à une typologie des genres poétiques médiévaux*, Vol. 1: *Études*; Vol. 2: *Textes* (Paris: Picard, 1977-1978), Vol. 1, 4.

5. Plumley, *The Art of Grafted Song*, 57-88.

These kinds of sub-codes are connected to forms of interdiscursivity which could be defined as “specific”, in the sense that they are made less generic by the presence of a filter, that is, a specific work or a specific set of works. Specific interdiscursivity is of primary importance for modern interpreters, as in some cases it has the effect of re-semanticising the code: in such instances, its disclosure enables the reader to fully understand the literal meaning of the text, as well as its symbolic and ideological implications. In the case of a ballade or a madrigal characterised by forms of sheer and simple interdiscursivity (like, for instance, the texts of the *Ars Nova* repertoire that employ the language of love poetry), the identification of relations of specific interdiscursivity may lead to the discovery of particular meanings or peculiar functions.

A series of allusions to the same work in a number of poetic texts may influence the order of such compositions within *Ars Nova* anthologies:⁶ different compositions sharing the same intertext were often grouped together in the same manuscript. This could be considered a form of secondary intertextuality, generated during the course of manuscript transmission,⁷ which has a double effect: on the one hand it underlines the relationship between different texts, on the other it emphasises the relevance of the literary work alluded to by the poetic texts, as well as the cultural and literary tradition that such a work represents.

Specific interdiscursivity applies to literary texts – in this particular case, mainly poetic texts – and it should therefore be distinguished from the relationship between a literary text and the peculiar language of a non-literary genre, which in turn has been defined as “areal intertextuality” (Italian “*intertestualità areale*”).⁸ Taking into account the disambiguation applied by Segre, we might consider this relationship as yet another form of interdiscursivity, which, for example, manifests itself in the repertoire of lyric poetry through the use of words drawn from the language of philosophy, theology and heraldry.

Consequently, intertextuality and different forms of interdiscursivity coexist both within the fabric of *Ars Nova* poetry, and, at a secondary level, in the editorial scopes of the anthologies that preserve it. The result of this is a stratification of meanings (pertaining to love, ethics and politics) the understanding of which is fundamental to the reconstruction of the historico-cultural

6. See Antonio Calvia's essay in the present volume.

7. 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. 3: *Antologia di contributi filologici* (Lucca: LIM, 2013), 175-200. The formulation of the concept of “secondary intertextuality” can be found at 192.

8. Claudio Giunta, “Generi non letterari e poesia delle Origini”, in *Codici. Saggi sulla poesia del Medioevo* (Bologna: Il Mulino, 2005), 299-315, at 308-9.

and literary background of each composition. Moreover, it should be stressed that the identification of relations of intertextuality and interdiscursivity can sometimes be crucial for the correct application of textual criticism, providing the necessary evidence for the selection of a variant reading or for a conjectural emendation. On the other hand, the absence of innovations that might compromise the meaning or the metric structure of a given text is the necessary premise that enables the correct identification and a reliable evaluation of its relations with other texts.

The poetic texts belonging to both *Artes Novae* – the Italian and the French – feature two distinct systems of allusive stratification based on their respective literary traditions. The specificity of the allusive language, however, did not prevent the authors of some of the texts set to music by Italian polyphonists from writing in French. This general trilingualism, generated by the compresence of Latin, Italian and French, is also attested to in many of the surviving manuscript anthologies, most of which are of Italian origin or were arranged and transcribed by Italian copyists. The trilingual nature of *Ars Nova* poetry also corresponded to the three languages of the Church, during the Avignon Papacy and, later, the great western Schism; for this reason, language became an integral part of these compositions' allusive games, contributing to the image of a musical and poetic repertoire of European breadth.

2. In the *Ars Nova* repertoire, the text – consisting of two different levels and two different languages (verbal and musical) – belongs to the category of “complex text”.⁹ Such textual complexity, in the above-mentioned strict acceptance of the term, implies that the occurrences of intertextuality can also be complex and layered, sometimes inextricably, between the two levels of poetry and music.

The notion of intertextuality was first explored in musicological study between the end of the eighties and the early nineties. The earliest formulations of this concept sought to address two particular necessities: the need to avoid strong connotations, inherent in terms such as “imitation”, “parody” or “quotation”; and the need to find a neutral word that could be used as a start-

9. Maria Caraci Vela, *La filologia musicale. Istituzioni, storia, strumenti critici*, Vol. 2: *Approfondimenti* (Lucca; LIM, 2009), 69: “È un testo complesso anche quello di un mottetto medievale: dove operano in reciproca e stretta relazione il testo verbale e quello musicale, entrambi spesso impegnati in strategie intertestuali combinatorie. Il duplice livello di testualità si risolveva, per i suoi destinatari, in una percezione unitaria e globale, e non in un agglomerato di elementi decostruibili”. (“A medieval motet is also a complex text, in which music and lyrics operate in strict correlation, and are often involved in combinatorial intertextual strategies. This dual layer of textuality was perceived by its recipients as unitary and comprehensive, and not as a conglomeration of decomposable elements”).

ing point for further differentiations, allowing scholars to sort phenomena of a different nature into different sub-categories. After more than a decade, in a paper admittedly restricted to “English-language studies of early music”, John Milsom observed how the notion of intertextuality was spreading rapidly in application to music. At the same time, he rightly pointed out that in the field of musicological study the word “intertextuality” was often used as an “overarching term”, lacking a univocal definition shared by the academic community.¹⁰

Milsom identified the earliest occurrences of this neologism in the field of musicology,¹¹ and observed that its adoption was motivated by the need to find an alternative to words considered particularly problematic in studies on fourteenth- and fifteenth-century polyphony. According to Milsom, the definition of “musical” intertextuality corresponds to a rich and multifaceted series of concepts and terms indicating intentional relations between musical works that exclude, however, phenomena which might be labelled as “non-directional, unintentional and (to the listener) essentially meaningless” interconnections.¹² This led to the need for a reconsideration of the concept of musical intertextuality, and for the possible definition of a type of intertextuality different from its then current usage in musicological scholarship – a definition that from our perspective roughly corresponds to the notion of “interdiscursivity” outlined by Segre.

It should be noted that in 1994, David Crook had already pointed out the limited practicality of a broad concept of intertextuality. According to Crook, this type of intertextuality works in parallel in music and literature: within the boundaries of a given tradition, all the English literary works feature at least a shared basis of lexicon and syntax; likewise, all the musical works of a certain repertoire share a common vocabulary and a common set of rules.¹³

10. Cf. John Milsom, “‘Imitatio’, ‘Intertextuality’, and Early Music”, in *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth Eva Leach (Woodbridge, UK - Rochester, NY: Boydell Press, 2005), 141–51, at 143.

11. Milsom indicates three key essays: Rob C. Wegman, “Another ‘Imitation’ of Busnoys’s *Missa L’Homme Armé* – and Some Observations on *Imitatio* in Renaissance Music”, *Journal of the Royal Musical Association* 114/2 (1989): 189–202; J. Michael Allsen, “Intertextuality and Compositional Process in Two Cantilena Motets by Hugo de Lantins”, *The Journal of Musicology* 11/2 (1993): 174–202; David Crook, *Orlando Di Lasso’s Imitation Magnificats for Counter-Reformation Munich* (Princeton: Princeton University Press, 1994). According to Crook, the word “intertextuality” responds to the “need for a purely descriptive term devoid of previous meaning in music-historical writings” (*ibid.*, 155).

12. Milsom provides two suggestive lists of opposite keywords, representing the two polar tendencies of the term’s potential meaning; see Milsom, “‘Imitatio’, ‘Intertextuality’, and Early Music”, 144.

13. Even though Crook uses the concept of intertextuality in the specific sense – that is to indicate an intentional, directional, recognisable and meaningful quotation – his paper generated con-

After more than forty years since the first attestations of this term in musicological study, it would be impossible to provide a comprehensive overview of all the scholarship that has adopted “intertextuality” as a starting point for new research or proposed alternative definitions in response to it. As far as the Trecento repertoire is concerned, some significant studies were published between the end of the twentieth century and the early 2000s.¹⁴ For example, Kevin Brownlee made several methodological remarks on the distinction between two main categories of intertextuality: on one side, intentional connections; on the opposite side, connections generated by the presence of *topoi* and through relationships with the formal genre.¹⁵

In the early fifties, Giorgio Pasquali, to whom we owe the theorisation of the concept of “arte allusiva” (“the art of allusion”), employed a distinction between “reminiscence” (potentially unconscious), “imitation” (also intentionally concealed) and “allusion”. Pasquali’s observations showed how the concept of “allusive art” might be conveniently applied beyond the scope of learned poetry to all the other arts, including music.¹⁶ In an important chapter in the second volume of her handbook of musical philology published in 2009, entitled *Intertestualità e arte allusiva* (intertextuality and the art of allusion), Maria Caraci Vela examined from a methodological perspective the current application of the notion of intertextuality in the field of musicology; as suggested by the title, she compared this concept to the “arte allusiva” of the Italian tradition, with a special focus on its philological implications.¹⁷

trasting reactions concerning the possible implications of the adoption of such a wide-ranging term; see Crook, *Orlando Di Lasso's Imitation Magnificats*, 156; Milsom, “‘Imitatio’, ‘Intertextuality’, and Early Music”, 144 and the accompanying footnotes.

14. See in particular the studies by Margaret Bent, Jacques Boogaart, Kevin Brownlee, Maria Caraci Vela, Dolores Pesce, and Yolanda Plumley; a selected bibliography can be found in Caraci Vela, *La filologia musicale*, Vol. 2: *Approfondimenti*, 145n114. The terms “borrowing” and “citational practices” are respectively adopted in two miscellanies: *Early Musical Borrowing: Criticism and Analysis of Early Music*, ed. Honey Meconi (New York: Routledge, 2004), a collection of essays on the music (mostly the polyphonic Mass) of the Quattro- and the Cinquecento, considered “the heyday of borrowing” (see Honey Meconi, “Introduction: Borrowing and Early Music”, in *Early Musical Borrowing*, 1-4, at 1); *Citation, Intertextuality and Memory in the Middle Ages and Renaissance*, ed. Yolanda Plumley, Giuliano Di Bacco and Stefano Jossa (Exeter: University of Exeter Press), Vol. 1: *Text, Music and Image from Machaut to Ariosto* (2011); Vol. 2: *Cross-Disciplinary Perspectives on Medieval Culture* (2013). See also Plumley, *The Art of Grafted Song*, which functions along the same methodological line as that proposed in *Citation, Intertextuality and Memory*.

15. Kevin Brownlee, “Literary Intertextualities in 14th-Century French Song”, in *Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung Freiburg im Breisgau 1993*, ed. Tobias Pleburch and Hermann Danuser (Kassel-New York: Bärenreiter, 1998), 295-9, at 295.

16. See Giorgio Pasquali, “Arte allusiva”, in *Stravaganze quarte e supreme*, 1951 (ed. 1968, quoted), 275-82, at 275-6. On the same topic, see also Gianfranco Contini, “Arte allusiva”, in *Breviario di edotica*, 1985, 51-4; recently reprinted in Id., *Filologia*, ed. Lino Leonardi (Bologna: Il Mulino, 2019), 59-62.

17. Maria Caraci Vela, “Intertestualità e arte allusiva”, in *La filologia musicale*, Vol. 2: *Approfondimenti*, 117-73. See also her chapter in this volume.

According to Caraci Vela, the categories that are most useful for musical scholarship are those described by Genette in 1982 in relation to the broader notion of “transtextuality”: proper intertextuality (quotation, plagiarism and allusion); paratextuality (the relation between the body of a text and its paratext); metatextuality (critical commentary); hypertextuality (derivation of a text, the “hypertext”, from another, the “hypotext”); and architextuality (the relation between a text and its genre).¹⁸ Aside from listing a series of useful examples concerning the possible application of Genette’s categories in musicological study,¹⁹ Caraci Vela proposed an essential differentiation between “physiological intertextuality” (enforced by necessary factors) and “allusive intertextuality”. The latter features two different levels of decodification, not equally accessible to all types of recipient: recognition of the cited work (accessible to a wider range of recipients); understanding of the message alluded to, indicating the disclosure of the allusive function, which at the highest level results in the ideal recipient’s complete apprehension of the message.²⁰ For a reader imbued with the same culture as the author, it was very easy to recognise these two kinds of intertextuality – or rather, such a reader was not even supposed to take “physiological” interconnections into account; conversely, trying to make hermeneutical efforts centuries after a work’s creation is an inevitably difficult task. For this reason, being able to discern interdiscursivity from intentional intertextuality is a crucial aspect of modern research. It reduces the risk of attributing an excess of meaning to elements that have no allusive value whatsoever (aiming to come as close as possible to that ideal recipient), and enables a better understanding of languages and compositional techniques whose commonality transcended geo-cultural boundaries.

3. The study of the various forms of intertextuality, conceived as a key to understanding musical and poetic texts of the Middle Ages, represents one of the methodological strengths of the research projects ArsNova and MiMus: these two projects focus on contrasting repertoires and cultural environments, and their lines of research are independent; nonetheless, they find common

18. Cf. Gérard Genette, *Palimpsestes: La littérature au second degré* (Paris: Seuil, 1982); Italian transl. *Palinsesti* (Turin: Einaudi, 1997; quoted), 3–10.

19. It is worth mentioning, at least, the examples pertaining to the late Middle Ages, such as the numerous cases of hypertextuality (composition on a tenor, *enture*, combinative *chanson*) and architextuality, intended as an “allusion to the formal generic status” (for “generic status”, Italian “*statuto di genere*”, see also Caraci Vela’s chapter in this volume; concerning the latter, see the discussion on Landini’s madrigal *Sì dolce non sonò* and its relationship to the motet genre); see Caraci Vela, *La filologia musicale*, Vol. 2: *Approfondimenti*, 138.

20. *Ibid.*, 140.

ground in the central role of textual analysis, and share the same attention to the philological implications of any interpretative approach.

The aim of the project ArsNova is to valorise and interpret from a cross-disciplinary perspective the entire corpus of poetic texts set to music by Ars Nova polyphonists.²¹ These texts, often characterised by *brevitas* and *obscuritas*, are examples of a complex and refined allusive art – a code that modern readers often struggle to fully decipher, and which may easily give rise to misunderstandings. In addition to this, they are also part of a system of specific repertoires, which might be roughly circumscribed to distinct timeframes, environments of production or compositional techniques, but that are also connected by the common denominator of fourteenth-century *musica mensuralis*. In light of this, the identification of the various forms of verbal and musical intertextuality becomes necessary; on the one hand, in order to understand the literal and symbolic meaning of Ars Nova compositions; on the other, in order to shed light on the network of interior and exterior relations between texts more or less distant in time and space. In order to facilitate the identification of intertextual relationships, the project ArsNova has also designed a database, which is currently being implemented. The database features a catalogue of works and the manuscripts in which they are preserved, as well as an archive of new editions of poetic and musical texts, and a repertory of metrical and musical structures. The editions of the poetic texts can be queried by forms and by lemmas, while the repertory of metrical and musical structures contains useful information for identifying relations of architectuality, conceived as a form of intertextuality concerning the formal architecture of poetry and music.²²

Project MiMus, focused on producing a modern edition of a large corpus of documents pertaining to the musical life at the court of the Crown of Aragon between the mid-thirteenth and the mid-fourteenth century, combines the study of intertextuality with historical analysis.²³ The core of the project is the MiMus database (MiMus DB), conceived as an instrument capable of providing access to the information contained within the corpus, including more than 6000 documents relating to music and musicians from the Archive of Royal Aragon (ACA, Arxiu de la Corona d'Aragó, Barcelona), 60% of which

21. ArsNova is the siglum of the project *European Ars Nova. Multilingual Poetry and Polyphonic Song in the Late Middle Ages*, funded by the European Research Council (ERC-AdG-2017), and based at the University of Florence. See www.europeanarsnova.eu (last accessed February 17, 2021).

22. Gérard Genette, *Introduction à l'architexte* (Paris: Le Seuil, 1979); Id., *Palimpsestes*.

23. MiMus is the acronym of the research project *Ioculator seu Mimis. Performing Music and Poetry in Medieval Iberia*, funded by the European Research Council (ERC-CoG-2017), and based at the Universitat de Barcelona. See <http://mimus.ub.edu> (last accessed January 29, 2021).

are still unpublished. Thanks to its features and its size, this resource will help scholars to resolve some of the vexed questions concerning the function of music and poetry in the cultural system of medieval European courts on the Iberian Peninsula. One of the primary purposes of project MiMus and of the MiMus DB is to allow the academic community to access a body of historical evidence which may corroborate the data emerging from the complex network of intertextual borrowings and allusions that characterises Catalan medieval poetry. Through the consultation of archival documents gathered in the MiMus DB, it is possible to obtain an overview of the context of the production and reception of lyrical texts, which in the case of medieval Catalan poetry are almost always preserved without music. These documents reveal the presence at the Catalan-Aragonese court of a significant number of minstrels and musicians, partially filling the *lacuna* caused by the rarity of surviving notated manuscripts; an issue that has proved one of the most puzzling in the historiography of medieval Catalan poetry.²⁴

In this respect, documents attesting how minstrels and musicians travelled between various courts are of great relevance; at the same time, some professional musicians were steadily employed by the ruling class, as shown by the payment orders of the royal chancery of Barcelona. As they travelled from one place to the next, these musicians would bring along their own instruments and repertoires, their own techniques and styles of interpretation; once they arrived at a new court, they would come into contact with the local repertoire, and with the peculiar instruments, techniques and musical tastes of that specific environment. Their presence might well instigate the diffusion of melodies and poetic texts, but also an assimilation of the techniques and repertoires in vogue at the court where they were being hosted. In a letter to his brother written in 1378, Prince John (the future King John I of Aragon) complains about the fact that his own minstrels are away from court, and that he has, therefore, to be content with the temporary service of his wife's musicians who are wholly untrained in the so-called *mester novell*. In the letter, John asks his brother if he could send over the French minstrel Jacomí, who had served him previously, so that he may teach “tres o quatre coses novelles als dits ministrers de la duquessa” (“three or four new things to the aforesaid

24. Aside from the fundamental studies by M. Gómez Muntané, not much research has been conducted on the presence and the diffusion of musical repertoires in the Crown of Aragon territories. Recently, David Catalunya has undertaken a survey of the fragments of fourteenth-century polyphonic manuscripts preserved in Catalan collections: see David Catalunya, “Polyphonic Music of the Fourteenth Century in Aragon: Reassessing a Panorama of Fragmentary Sources”, in *Disiecta Membra Musicae: Studies in Musical Fragmentology*, ed. Giovanni Varelli, Studies in Manuscript Cultures 21 (Berlin: De Gruyter, 2020), 117–63.

minstrels of the duchess”).²⁵ This document seems to attest to the rapid diffusion of Ars Nova polyphony in the Iberian Peninsula, and especially in the Catalan-speaking territories, during a period in which the Aragonese court entertained close cultural and artistic relations with the papal court of Avignon, and allows scholars to assess the role of French minstrels in the process of composition as well as international transmission of that repertoire.

The names of the artists and their patrons, the dates, the places, the periods of service, as well as the musicians' travels or their exchanges between different courts, are all essential in order to draw a picture of the system of personal and professional relations that influenced the production of the texts and their formal aspects. For instance, the presence of French musicians and minstrels from the Angevin courts, documented between the end of the thirteenth century and the years following the death of Peter the Ceremonious (1387), made the court of the kings of Aragon the ideal context for the elaboration of the strophic forms *à refrain* employed by fourteenth-century Catalan poets. Around that time, the genre of the *dansa* gained prestige in the Catalan milieu, as demonstrated by descriptors such as *trobador de danses* found in the accounts of Peter the Ceremonious and his third wife, Eleanor of Sicily. As we know, the genre of the *dansa* became especially relevant to the later Catalan poets, at least until Alfonso the Magnanimous' generation.

The works of fifteenth-century Catalan authors, influenced by the French *formes fixes* of the fourteenth century, contain allusions to older texts preserved along with their musical notation. Consequently, it might be inferred that the verbal intertextuality itself acted as a mode of inference to the music that once accompanied the texts. A noteworthy case is that of Jordi de Sant Jordi, arguably the best Catalan poet at the turn of the fourteenth century, who was also a musician according to the Marquis of Santillana. His *Estramps* (*Jus lo*

25. *MiMus DB* (ACA, Cancelleria, reg. 1745, f. 134r). The document was previously mentioned by Higini Anglès, “El músic Jacomí al servei de Joan I i Martí I durant els anys 1372-1404”, in *Homenatge a Antonio Rubió i Lluch* (Barcelona: [s.n.], 1936), 613-25, and published for the first time by Maria del Carmen Gómez Muntané, *La música en la casa real catalano-aragonesa durante los años 1336-1432* (Barcelona: Bosch, 1979), doc. 44. In recent times, Yolanda Plumley examined this document once again, together with other published and unpublished sources, and questioned whether the *mester novell* of which the Prince speaks might refer to the complex style of the *Ars Subtilior* that we observe, for example, in *Puisque je sui fumeux*, an extant song by Jaquet de Noyon, who also served the Aragon court (“Traversing Boundaries in Song: Lyric Communities and International Court Networks in the Late 14th Century”, Keynote Lecture at the *XVIth Congress of the International Courtly Literature Society*, 22-27 July 2019, University of Exeter; and “Composing Ars nova Chansons: Encounters between Poets, Composers and Minstrels”, *Compositeur(s) au Moyen Âge*, Colloque international, 23-24 May 2019, Université de Rouen-Normandie, forthcoming in *Composer(s) in the Middle Ages*, ed. Gaël St-Cricq and Anne-Zoé Rillon [New York and London: Boydell and Brewer, 2022]).

front port vostra bella semblança) seemingly allude to Filippotto da Caserta's ballade *En remirant vo douce portraiture*, and to the anonymous strophe *En mon cuer est un blanc cine pourtrait*; this composition, in turn, shares some melodic motifs with several ballades by Guillaume de Machaut (B32, B33 and B36), and is also close to another ballade, Grimace's *Dedens mon cuer est pourtrait une ymage*, whose incipit is very similar to Jordi de Sant Jordi's song.²⁶

These traces of the French poetic and musical tradition in Catalan lyric poetry between the fourteenth and the fifteenth centuries are mostly due to the transmission of, and familiarity with, the works of Machaut, who was responsible for a fundamental re-interpretation of the themes and motifs of medieval love songs within new formal structures. As noted by Yolanda Plumley, the impact of Machaut's music and poetry – with all the novelties his works convey – can be more easily understood within the context of an “earlier tradition of building refrain songs around existing material”.²⁷ Even if it is not possible to identify the precise direction of textual borrowings or the degree of intentionality behind textual analogies, we should acknowledge that these texts share much more than a common set of poetic rules: such phenomena should rather be regarded as forms of specific interdiscursivity, according to the definition given above.

The example of Jordi de Sant Jordi's *Estramps* brings to light a series of allusions and implicit musical echoes in texts that are devoid of notation, but dense with evocative power: the melody of the model, inextricably linked to the verse's prosody in the memory of the poets as well as in that of their audience, lives again between the lines of the text without music. Consequently, the network of allusions to French poets in Catalan poetry and the ways in which the French forms *à refrain* were adapted to the Catalan tradition should be set in the context of this complex intertextual (and at the same time archi-textual, inasmuch as it also concerns formal structures) dialogue between past and present, a dialogue that was more or less intentional and tangible.

26. The relationship between Grimace's ballade and the anonymous song *En mon cuer* was studied by Yolanda Plumley, “An ‘Episode in the South’? Ars subtilior and the Patronage of the French Princes”, *Early Music History* 22 (2003): 131-6, and Ead., *The Art of Grafted Song*, 292-3. In addition, Plumley pointed out that echoes of *En mon cuer*, which was composed by a member of Jean de Berry's entourage in the 1370s are also found in *Passerose de beauté* and *Rose et lis*, songs she linked to the Valois milieu. Plumley's remarks cast doubt on the previously accepted theory that the so-called Ars Subtilior was of southern origin. On the French and musical background of Sant Jordi's *Estramps*, see the coinciding observations by Marta Marfany, “Postil·les musicals franceses als *Estramps* de Jordi de Sant Jordi”, in *Qui fruit ne sap collir. Homenatge a Lola Badia*, ed. Anna Alberni, Lluís Cifuentes, Joan Santanach and Albert Soler (Barcelona: Universitat de Barcelona, Editorial Barcino, 2021), Vol. 1, 413-21.

27. Plumley, *The Art of Grafted Song*, 282.

4. The studies gathered in this volume are positioned within the theoretical, methodological and historico-cultural overview outlined so far. These papers reveal the importance of analysing the process of borrowing-allusion-quotation in order to interpret the poetic and musical texts of the *Ars Nova*, and to fully understand their weight and function within the cultural system of late-medieval Europe.

The volume begins with a chapter by Maria Caraci Vela that considers afresh the “musical bilingualism” of Viscontean Pavia in the decades at the turn of the fifteenth century. This bilingualism – stemming from the dynamics between the reception of a still-vital repertoire and the proto-humanistic aspiration to the recovery of a tradition perceived as “classic”, and connoted as “Italic” on a musical level – acquires meaning through the archaising function inherent in the architextual reprise of formal models from the early Trecento.

In the second chapter, written by Anna Alberni, the focus shifts to a corpus of *danses* from Catalonia. These *danses* are characterised by an archaising formal structure, which seemingly recalls the origins of Romance lyric poetry. The corpus attests to the importance of the refrain forms of the French tradition in the earliest Catalan poetic and musical compositions, corroborating the evidence found in the documents of the *Arxiu de la Corona d’Aragó*.

In her chapter, Yolanda Plumley illustrates a case of reuse of the French secular lyric repertoire of the thirteenth and fourteenth centuries in a poetic work composed in the first half of the fifteenth century. Multiple quotations of existing secular lyrics – some of which are also preserved in manuscripts with musical notation, like the well-known rondeau *Esperance qui en mon cuer s’embat* – were inserted into a lyric cycle entitled *Les xii balades de Pasques*. As Plumley demonstrates, this collection constitutes a sacred re-interpretation of the tradition of French secular song from the early period to the age of Machaut.

The papers of Davide Checchi, Michele Epifani and Antonio Calvia are focused on the works of four key polyphonists of the Italian Trecento’s “Florentine” canon: Jacopo da Bologna, Giovanni da Cascia, Nicolò del Preposto and Francesco degli Organi (Landini). Davide Checchi analyses the relations between the four madrigals of the so-called “grass-snake cycle”, formulating a new hypothesis on their historical contextualisation. Antonio Calvia’s chapter provides an overview on the polyphonic reception of Giovanni Boccaccio’s most “musical” work, the *Filostrato*, a hypotext that clarifies the nature of the musical relationships between two madrigals set to music by Nicolò del Preposto. Starting from a survey of the literary tradition of a group of ballatas dedicated to a woman named Sandra, Michele Epifani retraces a complex network of musical and poetical interconnections inside the works of Landini.

Jason Stoessel's chapter contains many new hypotheses concerning the attribution and the historical dating of several works by Johannes Ciconia. Through the analysis of the interaction between poetry, image and music, the author also outlines the historico-cultural framework of these works, highlighting Ciconia's full integration into emerging Paduan Humanism. One of Ciconia's *virelais* is also one of the texts re-edited and examined by Maria Sofia Lannutti in the final chapter of the volume. Lannutti's study demonstrates how the identification of intertextual relations greatly contributes to the aims of textual criticism and to the interpretation of the literal and symbolic meanings of the *Ars Nova* repertoire, seen as an integral part of the "soft-power" strategies adopted by the European political establishment.

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