



THE MANCINI CODEX : A MANUSCRIPT STUDY

by

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## PREFACE

This volume contains a presentation and examination of the texts of the songs found in the Mancini Codex and is divided into three main sections.

The first section deals with the various text forms - madrigal, ballata, rondeau, ballade and virelai - found in this collection. Each form is considered separately and attention is particularly directed to the origins and history of the form and the degree of formal variety found in both the explanations of the contemporary verse theorists and the major collections. This historical and theoretical material provides the background against which the text forms of the Mancini collection are examined. Each formal section is preceded by a presentation of the primary source material available for each form. This is done both to focus attention on the degree of contemporary concern for formal issues and to avoid interruption to developed argument later in the section, by lengthy quotation.

The second main section of this volume contains the texts and text commentaries. An explanation of the method of presentation follows:

### Title Line :

The title line provides primary information concerning the text and includes the identifying number of the work (eg. Man. 1), the form of the text ( eg. madrigal) and the composer's name where known or conjectured (eg. Bartolinø da Padova).

### Left Hand Column

The column on the left of the text presents a series of ciphers which refer to the formal divisions within the text. An explanation of the cipher system follows:

For the madrigal : S1 = first stanza

S2 = second stanza

Ri = ritornello

For the ballata : R = ripresa

1M = first mutation

2M = second mutation

V = volta

For the rondeau : A = refrain text accompanying the first section of music

B = refrain text accompanying the second section of music

a = strophe text accompanying the first section of music

b = strophe text accompanying the second section of music

For the ballade : A = text accompanying the first section of music

B = text accompanying the second section of music.

For the virelai : A = text accompanying the first section of music

B = text accompanying the second section of music

#### First Right Hand Column

The first column on the right of the text presents alphabet letters which indicate rhyme patterning. The choice of letters has been decided by customary use and receives explanation in the primary sections dealing with form. Query marks placed after the letters receive explanation in the commentary.

#### Second Right Hand Column

The second column on the right of the text presents a number series which refers to the syllable count for each text line. The method and significance of the syllable count is explained in the primary sections dealing with form. Query marks placed after the number receive explanation in the commentary.

#### The Text

The editorial process applied to these texts has three aims:

- 1) to present the text as far as possible as it appears in the manuscript

2) to provide texts accessible to the scholar and performer

3) to provide a consistent approach.

Very little editorial intervention has in fact been necessary since the manuscript was initially prepared with a high degree of concern for accuracy and unambiguous presentation of formal concerns. Where editorial assistance has been necessary it has been indicated in the texts by a bracketing and footnote system which receives full explanation in the commentary. The following notes provide editorial details which are not otherwise explained in the commentaries.

#### Capital Letters

All new lines receive a capital letter start whether or not this appears in the manuscript. Capital letters starting words within a line reflect those found in the source.

#### Manuscript abbreviations

All manuscript abbreviations have been realised without notice.

#### Fragmentary or incomplete texts

Where a text is found in the source in a fragmentary or incomplete state wherever possible these texts have been completed from concordance study. Although this over-rides the first editorial aim: "to present the text as far as possible as it appears in the manuscript", it has been considered necessary to do fair justice to the text.

#### Elision

The elision dot where it is found below a vowel is reproduced as it appears in the manuscript. This is usually supported by the editorial method of suggesting elision by underlining the vowels to be combined. On occasion, no dot appears where an elision is required. In this situation the underlining provides a purely editorial suggestion.

### Accenting

No accenting has been provided for these texts since accent signs were not in contemporary use. This poses no problem for the Italian texts where stressing is generally clear from context, and little problem for the French texts provided the contemporary rules for pronunciation are followed. The dieresis sign is however provided where necessary to make clear the separate pronunciation of contiguous vowels, in order to maintain the consistency of line length.

### The Commentary

The commentary provided below the text is presented in seven sections indicated by Roman numerals:

- I provides explanation of the footnoting found in the text and deals generally with orthographic problems and editorial alteration.
- II discusses the rhyme scheme
- III deals with line length issues
- IV provides the formal type of the text
- V discusses concordances
- VI presents a paraphrase translation of the text
- VII presents literary or historical material illustrative to the text.

The final main section of this volume presents in summary form a consideration of the content and meaning of the texts. Here the texts are grouped according to thematic material and considered under a variety of headings.

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MADRIGAL



SOURCES

I Francesco da Barberino : "De variis inveniendi et rimandi modis" from the Latin glosses to the Documenti d'amore.

... unus modus inveniendi est cantionis extense. ii ballate. tertius sonitii. iiii serventesis. v gobularum. vi discordii. vii concordii. viii contentionum. viiii libratici. x prosaici. et xi voluntarii.

(Antognoni 1882:94)

Voluntarium est rudium inordinatum concinium, ut matricale et similia.

(Antognoni 1882:96)

II Antonio da Tempo : "De mandrialibus et eorum formis" from Summa artis rithmici dictaminis.

Et circa hoc notandum, quod mandrialis est rithimus ille, qui vulgariter appellatur marigalis. Dicitur autem mandrialis a mandra pecundum et pastorum, quia primo modum illum rithimandi et cantandi habuimus ab ovium pastoribus. Nam pastores tamquam rustici et homines grossi primo coeperunt amoris venerei circa compilare verba grossa et ipsa cantare et in suis tibiis sonare modo grosso, sed tamen naturaliter, licet hodie subtilius et pulchrius per rithimatorem mandriales huiusmodi compilentur. Mandrialis namque in rithimis debet constare ex verbis valde vulgaribus et intelligibilibus et rudibus quasi cum prolationibus et idiomatibus rusticalibus. Ita quod verba mandrialis sint quasi omnino diversa ab aliis verbis et modis vulgaribus rithimandi, quod forte non est ita facile invenire quaemadmodum alia verba quae amoris venerei causa complicantur pro cantu. Sonus vero marigalis secundum modernum cantum debet esse pulcher et in cantu habere aliquas partes rusticales sive mandriales, ut cantus consonet cum verbis.

(Grion 1869(1970):139)

III Anonymous : "Capitulum de vocibus applicatis verbis"

Mandrigalia sunt verba applicatur pluribus cantibus, quorum unus debet esse de puris longis et hic appellatur tenor, alter vel alii volunt esse de puris minimis, et unus specialiter vult ascendere a duo decimam vel ad quintam decimam vocem et ire melodiando. Volunt etiam esse de tempore perfecto et aere italico; si quis aliquando miscetur aliquod tempus aeris gallici, bonum esset; si vero in fine partium, esset melius. Partes verborum possunt esse de undecim et de septem sicut

desiderio placet, sed vult retro unam partem omnibus aliis  
similem, que fit tanquam recinda (?), cuius verba volunt esse  
de villanellis, de floribus, arbustis, sertis, utere (?) et  
similibus, dummodo sit bona sententia, loquela et sermo.

(Debenedetti 1906:80)

IV Anonymous : from the "Cronaca del Convento di S. Caterina di Pisa"

Frater Georgius novitius, sed aestate annorum circa quatuor-  
decim ... hic si vixisset fuisset insignis cantor in mundo;  
namque adhuc puer, quidquid erat in arte musicae circa matrialia,  
etiam difficillima, decantabat.

(Biadene/Dent 1948:123)

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ORIGIN

The term and word madrigale begins to be used with some orthographic consistency in the works of Francesco di Vannozzo commencing with Mariazzo di ca Malipiero (Pirrota 1947:126). From the early fourteenth century to the 1380s and with decreasing frequency after that time, the term had assumed a variety of forms. Some of the versions of this word, found in musical and literary sources are matricale, mandriale, marigale, matriale, madriale, mandrigale and medrigale. Associated with this plethora of orthographic virtuosity there is an almost equal number of proposals concerning the etymological origin of the word madrigal.

The first to propose an etymological origin for the word was Antonio da Tempo in his Summa artis rithmici dictaminis (See above : Sources II). Da Tempo proposes that the Latin term mandrialis and the vernacular marigalis were derived from mandra (Lat. flock, herd), since it was the "pastores rustici" and "homines grossi" who first developed this new way of putting words and music together. Although da Tempo's statement concerning the rustic and popular origin of the form has been seriously questioned (Corsi 1959:74), his etymological proposal held sway with very little opposition until the late nineteenth century.

Other word origin proposals treated with less respect generally are

1) that madrigal derives from the Martégalles, mountain folk of Provence who, it was proposed, had introduced this sort of poetry and probably the music that accompanied it (Alessio 1941:109).

2) that madrigal derives from the Spanish madrugar - "to rise early" (Biadene 1948:121)

3) that madrigal derives from the Spanish town of that name (Biadene 1948:121)

4) that madrigal derives from Madrid. This last proposal was made somewhat facetiously by Biadene (1948:121).



A proposal which deserves more serious consideration is that put by Alessio who suggests a derivation from metricalis (Alessio 1941:109). He indicates that metricalis (compositio) has the meaning of "componimento poetico accompagnato dalla musica" and derives from the substantive metrica "pars musicae, quae mensuras diversorum metrorum probabili ratione cognoscit" on the model of musica : musicalis. In Alessio's view it is a short step from the Latin metricalis to the vernacular medrigale which he proposes is the original term. Similarly the step from medrigale to madrigale is acceptably short. Interestingly, this view has received very little attention in more recent studies.

A proposal greeted with greater scholastic approval is that which derives madrigal from materialis. This derivation was first put by Pietro Bembo in the sixteenth century and discarded out of hand by Carducci who said it was "un grillo pedantesco saltato in capo al Bembo e null'altro" (Carducci 1874:393). More recent scholars, among them Pirrotta, LiGotti, Rohlf's and Spitzer, have taken more kindly to the proposition. The primary source providing the starting point for the argument is the "Cronaca del Convento di S. Caterina di Pisa" (See above : Sources IV). The argument proposes that the matrialia found in this source is derived directly from materiale and is also the Latin version of the vernacular matriale and madriale, terms found in the early Tuscan musical sources (Pirrotta 1947:126). The etymological argument is supported by the definition of materiale which contains the meaning of "semplice, rozzo, grossolano" and "poco fino, rustico" (Rohlf's 1943:43). These adduced meanings accord well with the description of the early madrigal provided by Antonio da Tempo (See above : Sources II).

A different shade of meaning is provided by Spitzer who cites a Latin text which uses the term filius materialis to mean natural son or bastard. He proposes that madriale (from materiale) is the natural product or bastard of the union of Music and Poetry (Spitzer 1935:169).

Pirrota, though maintaining the materiale derivation, approaches it from a different angle. He proposes that cantus materialis should be contrasted with cantus spiritualis and understood as a generic term applied in ecclesiastical circles to musical compositions on texts which were not religious, moralising or meditative (Pirrota 1955:65). Fischer contrasts cantus materialis with cantus formalis and indicates that it is a poem without rules or form. The description "rudium inordinatum concinium" (See above : Sources I) seems to fit this interpretation well. (Fischer 1980a:461).

Another etymological derivation which has met with scholarly approval is that put by Biadene initially in 1898 (Biadene 1898:329). The article was translated and republished fifty years later (Biadene/Dent 1948:121) and presents the argument that madrigal derives from matricale.

Biadene commences his argument by representing the long held belief that the word madrigale derived from the older form mandriale which in its turn derived from mandra. He summarises this etymological argument in three steps:

- 1) the oldest form of madrigale is mandriale
- 2) mandriale later becomes madriale
- 3) madriale later becomes madrigale (Biadene/Dent 1948:124)

His argument against this proposal also follows the three step plan:

- 1) mandriale is not the oldest form of the word
- 2) the dropping of the "n" from mandriale has no parallel in Italian
- 3) the introduction of the "g" to madrigale from madriale has no precedent in Italian (Biadene/Dent 1948:124).

The earliest appearance of a word approximating madrigale, is the Latin matricale found in Francesco da Barberino's Latin glosses to his Documenti d'amore, dating from the years immediately preceding 1320 (See above : Sources I). The word matricale may either be the original Latin term or a latinisation of an existing vernacular term.

The next recorded appearance of the word appears in 1332 with the Summa of Antonio da Tempo in the passage "mandrialis est rithimus ille qui vulgariter appellatur marigalis" (See above : Sources II). Leaving aside for the moment the latinised mandrialis and considering the vernacular marigalis, Biadene proposes that this word is a reduction from madrigalis, produced by da Tempo, who within his native dialect area would be accustomed to pronounce and hear mare for madre, and hence marigalis for madrigalis. Biadene's proposal here is supported by the Codex Braidense AF.X.30 copy of da Tempo's treatise which uses the word madrigalis in this position (LiGotti 1944:36).

Biadene suggests, with good cause, that the Latin matricale and the vernacular madrigalis (marigalis), are different language versions of the same word, requiring no etymological transposition. The next consistent appearance of a word approximating madrigal is the vernacular madriale which appears in the Tuscan musical sources and the works of Franco Sacchetti from the 1360s. Biadene proposes that madriale derives from madrigale in the same way that leale and reale derive from legale and regale (Biadene/Dent 1948:126).

Da Tempo's use of the Latin word mandriale is in Biadene's view, the product of philologists of the time who could not provide a direct Latin root for the common vernacular term madriale. Consequently madriale was transformed into mandriale which provided it with a ready-made root and meaning from mandra. Mandriale is thus the fusion of madriale and mandra (Biadene/Dent 1948:127). With this, Biadene concludes his argument and presents the order of succession in the Italian forms of the word madrigal as madrigale - madriale - mandriale or the exact reverse of the traditional argument.

Biadene's etymological argument depends on the Latin root word matricale which is the neuter adjective deriving from matrix. Matrix has both a primary and secondary meaning. The first meaning associates it with the

mother source or womb. In this meaning carmen matricale can be understood to mean a song in the mother tongue or vernacular. The secondary meaning associates matrix as an ecclesiastical term referring to the cathedral church. In this meaning carmen matricale can be understood to mean an ecclesiastical song (Corsi 1959:74).

Of the four major proposals concerning the origin of the word madrigal i.e. from mandra, metricale, materiale or matricale, in the present view the final one is the most convincing. Biandene's authoritative and carefully reasoned argument both destroys the mandra proposal and makes the case for matricale so strong that supporting the proposal is almost inescapable.

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FORM

The first theorist to deal with the metric forms of the madrigal was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 (Grion 1869 (1970):138). For the purposes of definition he divided the form into two basic types - the mandriales communes or common madrigal and the mandriales cum retornellis or madrigal with ritornello. Subdividing each type, he defines five species of common madrigal and two species of madrigal with ritornello. Da Tempo bases his grouping on the different combinations of line lengths and this seems to be a more important differentiating parameter than either rhyme or rhyme order. A brief summary of da Tempo's descriptions of the various madrigal types follows.

The Common Madrigal

In his general explanation of the common madrigal, da Tempo proposes that it should consist of at least two stanze which should follow a common pattern with respect to the number of lines, distribution of rhymes and order of lines of different lengths.

1) De mandriali undenario

This madrigal species consists of three, eleven syllable lines in every stanza, as in the example:

A B A - A B A - A B A

2) De mandriali undenario et septenario

This madrigal species has stanze of three lines, the first and third of which comprise eleven syllables while the middle line has seven syllables, as in the example:

A b A - B a B

3) De mandriali biseptenario et undenario

This madrigal species has stanze of three lines, of which the first two have seven syllables and the third, eleven syllables, as in the

example:

a b B - b a A

4) De mandriali septenario

This madrigal species consists of three, seven syllable lines in every stanza, as in the example:

a b b - a b b - a b b

5) De mandrialibus repetitis

This madrigal species has in every stanza, a first line of seven syllables and a second line of eleven syllables. The first part of the second line is repeated to form the concluding line of the stanza and contains five syllables, as in the example:

$a^7 (b^5 + c^7) b^5 - a^7 (b^5 + c^7) b^5$

The Madrigal with Ritornello

In his general introduction to the madrigal with ritornello, da Tempo explains that there are two ways of forming the ritornello, but the stanze may be formed in any of the ways described under the common madrigal.

1) De mandrialibus cum duobus retornellis

The ritornello has two lines which may be either eleven or seven syllables in length. The two lines must rhyme with each other but contrast with the rhymes of the stanze, as in the example:

A a B - A b A - C C

2) De mandriali cum uno retornello

The ritornello has one line which may be either eleven or seven syllables in length. The rhyme of the ritornello must agree with that of the last line of the preceding stanza as in the example:

A b B - A b B - B - C d D - C d D - D

Da Tempo concludes his discussion of the forms and species of madrigal with the covering note "quod pluribus aliis modis posset fieri et compilari

mandriali" (Grion 1869(1970):146). This is indeed substantiated by an investigation of the forms of the early madrigal found in literary and musical sources. Marrocco's study surveys in part the early madrigal (1330 - 1350) and discovers no less than thirty-nine different species of madrigal (Marrocco 1951:450).

This rather amorphous shape gives way to a more crystallised form in the later fourteenth century. Characteristics of the later madrigal are :

- 1) a greater concentration on the eleven syllable line, to the extent that the seven syllable line virtually disappears,
- 2) the number of stanze stabilises at two
- 3) a greater degree of rhyme variety between stanze
- 4) the ritornello becomes a compulsory part of the madrigal and usually has two lines.

This crystallisation-process develops the madrigal to the point where there is a clearly preferred metric form : A B B - C D D - E E.

The result of this crystallisation process can be seen clearly in the madrigals of the Mancini Codex as demonstrated in the following table:

MADRIGAL FORMS IN THE MANCINI CODEX

<u>TYPE</u>	<u>METRIC FORM</u>	<u>MANCINI EXAMPLES</u>
1	A B B - C D D - E E	1, 9*, 50, 53, 62, 68, 73
1a	A B B - C D D - E E - F F	34
1b	A B B - C A A - D D	46
1c	A B B - A C C - D D	48
2	A B B A - A C C A - D D - E E	28

\* Mancini 9 lacks the second stanza (See Commentary)

In order to provide a broader perspective against which to view the madrigal forms found in the Mancini Codex, comparison has been made with the

results of LiGotti's exhaustive study of the trecento madrigal (LiGotti 1946:35).

Type 1 with seven examples, approximately sixty-four per cent of the sample, accords with LiGotti's type XXIII. He locates a further seventy-five examples of this metric form, making up approximately thirty-four per cent of the corpus surveyed. Despite the small numbers involved, the fact that the incidence of type 1 in the Mancini Codex is almost twice that of the period as a whole, may have some dating significance.

Type 1a, with only one example (Mancini 34), accords with LiGotti's type XXIIIh, and he locates one other example of this metric form.

Type 1b seems to have no parallel in LiGotti's study, although the madrigal which represents this type, Mancini 46, is included in his study. The reason for this is that LiGotti interprets the metric form of this madrigal as A B B - C D D - E E.

Type 1c, with one example (Mancini 48), is equivalent to LiGotti's type IX, comprising a further seventeen examples. It is interesting that LiGotti does not include this madrigal within his type IX since he interprets the metric form as A B B - C D D - E E.

Type 2, with one example (Mancini 28), has no equivalent in LiGotti's grouping and is not itself included in his survey. There are, it appears no other examples of the quatrain madrigal. The question might be asked, whether this work belongs within a madrigal grouping at all, since it defies perhaps the major characteristic of the madrigal - the three line stanza. The music setting and manuscript presentation, however, clearly represent this work as a madrigal.

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BALLATA

SOURCES

I Dante Alighieri : De vulgari eloquentia

a. II iii 5

Adhuc: quicquid per se ipsum efficit illud ad quod factum est, nobilius esse videtur quam quod extrinseco indiget; sed cantiones per se totum quod debent efficiunt, quod ballate non faciunt - indigent enim plausoribus, ad quos edite sunt: ergo cantiones nobiliores ballatis esse sequitur extimandas, et per consequens nobilissimum aliorum esse modum illarum, cum nemo dubitet quin ballate sonitus nobilitate modi excellent.

(Mengaldo 1979:156)

b. II viii 6

Et ideo cantio nichil aliud esse videtur quam actio completa dicentis verba modulationi armonizata: quapropter tam cantiones quas nunc tractamus, quam ballatas et sonitus et omnia cuiuscunque modi verba sunt armonizata vulgariter et regulariter, cantiones esse dicemus.

(Mengaldo 1979:202)

II Antonio da Tempo : "De ballatis" from Summa artis rithmici dictaminis

Quia supra visum est plene de sonettis universaliter et particulariter, nunc de ballatis aliqua sunt dicenda, ut servemus ordinem inchoatum. Et primo notandum est, quod ideo appellantur ballatae, quia fiunt ut plurimum gratia amoris venerei; et aliquando in ipsis apponuntur per rithimantes verba moralia et notabilia, quod fit ad bene esse et ad prolationem eius quod in sententia ipsarum dicitur. Et tales ballatae cantantur et coreizantur. Largo enim modo suscepto vocabulo cuiuscunque generis ballatae, de quibus infra dicitur, possunt appellari et vulgariter appellantur cantiones, licet eas diversitas sit, stricto modo suscepto vocabulo, ut infra patebit.

(Grion 1869(1970):117)

III Anonymous : "Capitulum de vocibus applicatis verbis"

- a. Ballade sunt verba applicata sonis, et dicuntur ballade quia ballantur. ... debent habere unum responsum, quod potest habere duas et tres partes: ...um vero partium quelibet debet habere undecim sillabas, et, si quis vo... prima potest esse septem sillabarum, secunda undecim; etiam, si quis ...et, prima posset esse de undecim, secunda de septem. Habent etiam duos ...es, qui volunt habere quatuor partes, et postmodum unam voltam totam ...lem responsive. Prima quatuor partes

possunt esse de undecim vel de ...em, vel prima et tercia de undecim, secunda et quarta de septem, et ...e converso. Volunt etiam esse de tempore perfecto et de aere ytallico, ...n aliquibus locis vel punctis de gallico, sed non in principio nec in ... . Si quis vult quod trottetur faciat in simili aere, sed de tempore im...ecto; volta autem pedis vel pedum vult esse trium et non diverse.

(Debenedetti 1906:79)

- b. Soni sive sonetti sunt verba applicata solum uni sono, et sunt composita isto modo: quelibet responsiva, que habet quatuor partes, prima et secunda de undecim sillabis, tercia de septem, quarta de undecim, bene de illis, qui non habent nisi tres partes, potest esse illa de medio de septem sillabis, prima et tercia de undecim. Postea habent duos pedes, qui possunt habere tres partes, et alii habent in aliquibus tantum duas, et una debet esse tantum de septem sillabis, et in aliquibus omnes de undecim; et postea habent unam voltam proportionatam ad modum responsive et sic cantus responsive et volte de puncto ad punctum debent esse similes. Pedum autem cantus unus vult esse similis alteri et de aere de quo est responsiva et volta volunt esse pedes, possuntque fieri de qualicumque tempore volueris, simplici et mixto, dummodo partes invicem corespondeant et similiter de quo aere volueris, attamen italica melius adaptatur. Et si alicui gallicum tetigeris, erunt plures hochetti.

(Debenedetti 1906:80)

#### IV Giovanni Boccaccio : Il décaméron

At the end of the first day:

Dopo la qual cena, fatti venir strumenti, comandò la reina che una danza fosse presa, et quella menando la Lauretta, Emilia cantasse una canzone, dal leuto di Dioneo aiutata. Per lo qual comandamento Lauretta prestamente prese una danza, e quella menò, cantando Emilia la seguente canzone amorosamente:

Io son sì vaga della mia bellezza,  
che d'altro amor giammai  
non curerò, né credo aver vaghezza.  
Io veggio in quella, ogn'ora ch'io mi specchio,  
quel ben che fa contento lo 'ntelletto,  
né accidente nuovo o pensier vecchio  
mi può privar di sì caro diletto.  
Qual altro dunque piacevole oggetto  
potrei veder giammai  
che mi mettesse in cuor nuova vaghezza?  
Non fugge questo ben, qualor disio  
di rimirarlo in mia consolazione;  
anzi si fa incontro al piacer mio  
tanto soave a sentir, che sermone  
dir nol poria, né predere intenzione  
d'alcum mortal giammai,  
che non ardesse ci cotal vaghezza.

E io, che ciascun'ora più m'accendo,  
quanto più fiso tengo gli occhi in esso,  
tutta mi dono a lui, tutta mi rendo  
gustando già di ciò ch'el m'ha promesso,  
e maggior gioia spero più da presso  
si fatta, che giammai  
simil non si senti qui di vaghezza.

Questa ballatetta finita, alla qual tutti lietamenteaveano risposto, ancor che alcuni molto alle parole di quella pensar facesse, dopo alcune altre carollette fatte, essendo già una particella della brieve notte passata, piacque alla reina di dar fine alla prima giornata; ...

(Bianchi 1952:71)

V Ghidino da Sommacampagna : Trattato delle ritmi volgari

Queste ballate o sia conzone sono cantate de le persone, secondo lo sono e canto dato a quelle: et in quanto elle sono cantate, elle sono appellate canzone. Et eciandeo a lo sono et a lo canto de le ditte ballate o sia canzone le persone ballano e danzano; e perchè a lo canto de loro le persone ballano, elle sono appellate ballate.

(LiGotti & Pirrotta 1935:49)

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## ORIGIN

There is no argument over the etymological origin of the term ballata. It clearly derives from ballare "to dance". The theorists constantly refer to the dance component of the ballata. Dante gives this dance connection as one of the reasons why the ballata was less noble than the canzone, for "ballate ... indigent enim plausoribus" and were thus dependent on external support which was not required by the canzone (See above : Sources I a). Antonio da Tempo states that "ballatae cantantur et coreizantur" (See above : Sources II), and the anonymous author of the "Capitulum" succinctly ties up the function and etymology of ballata which "dicuntur ballade quia ballantur" (See above : Sources III a). Ghidino da Sommacampagna is even more specific and explains that "perche a lo canto de loro le persone ballano, elle sono appellate ballate" (See above : Sources V).

As Dante suggests (See above : Sources I a and b), the formal relationship between canzone and ballata was a converging one, in fact the section names piede and volta of the ballata derive from those of the canzone (Fischer 1980b:87). Later theorists, amongst them Antonio da Tempo, the anonymous author of the "Capitulum" and Ghidino da Sommacampagna, accept the canzone as the parent of the ballata in formal terms, and establish links between the ballata and the soni or sonetti (See above : Sources II, III a and b, V). All the theorists however, are very clear on the point that the factor which distinguishes ballata from the related forms canzone, soni, sonetti, cantio and cantilena is that it is danced.

Given that the dance factor was considered by the contemporary theorists to be an integral element in the performance of the ballata, what is known of the dance itself?

Unfortunately, contemporary descriptions of the ballata performance are neither numerous nor precise. The oldest record of dancing a ballata

is found in the third epistle of Il Diaffonus by Giovanni da Virgilio dating from ca. 1314. The relevant passage is cited in full in Marrocco's article on the ballata (1959:34) and provides a wealth of clues as to the performance of the dance. The major conclusions concerning the dance performance drawn from this source are:

- 1) It was a circle dance in which the singers were the dancers.
- 2) All the dancers were involved in singing the constantly recurring refrain (ripresa).
- 3) One of the dancers sang several solo verses.
- 4) The dancing circle changed directions with section changes within the form.

Several of these features are developed in the description of the festivities at the end of the first day of Giovanni Boccaccio's Decameron (See above : Sources IV).

Compiling the contributions of contemporary descriptions of the dance, with a particular stress on the form as it is found in Boccaccio's Decameron, Bonaventura concludes that the ballata is

... eseguiva cantando e danzando contemporaneamente, per lo più in questo modo. Si formava una catena di danzatori e di danzatrici, chiamata, come attesta anche il Boccaccio, caróla, ed era questa una danza figurata, con tre passi a sinistra e un balancé à la place.

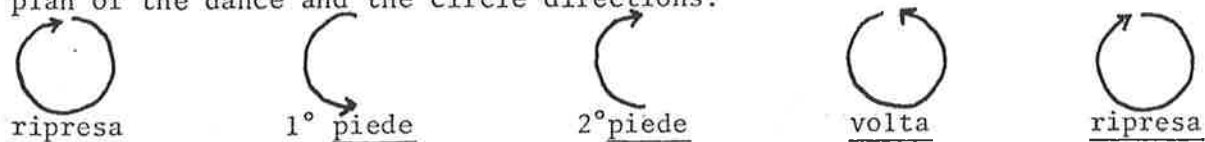
(Bonaventura 1914:408)

Synthesising all the available information, the Enciclopedia Italiana provides the following choreography:

Quanto al canto e alla danza, formato il cerchio delle danzatrici, queste aprivano il ballo cantando in coro il ritornello e compiendo un giro intero; poi una di esse (solista) cantava la prima stanza e tutte compivano mezzo giro in un senso (1° piede), e mezzo giro nell'altro (2° piede), e infine un terzo giro intero (volta). Dopo, il coro intonava di nuovo il ritornello, la solista la seconda stanza e così via per tutte le altre.

(Luciani 1949:982)

This can best be summarised in the following diagram which shows the floor plan of the dance and the circle directions:



The dance connection and choreography of the ballata is important to hold in mind, for it provides the background against which several formal issues can be tested (See below).

The earliest ballate survive as texts alone in the collection of Bolognese notarial acts known as the Memorialia, from the second half of the thirteenth century (Marrocco 1959:32). Since the ballate included in this collection are specifically designated ballata and since, as the discussion above suggests, the feature which distinguished ballata from other related forms was the dance characteristic, it is likely that these ballate were danced. If this is the case, then the questions what music accompanied them and why has the music not survived, should be asked.

Marrocco answers both questions with his statement that "it is assumed that these were danced to an improvised melody by the dancers themselves" (Marrocco 1959:32). This would be possible if the ballata was to be sung by only one dancer, but much less probable when it is remembered that the opening section and refrain (ripresa) of the ballata was to be sung chorally by the dancing group. It is difficult to imagine the melodic result of a group improvisation. More likely is the suggestion that the words were adapted to one of a collection of well-known dance tunes, and it is probably this practice which underlies the contrasting description of the ballata and soni or sonetti to be found in the anonymous "Capitulum". Here the ballata is described as "verba applicata sonis" (See above : Sources III a), or words adapted for pre-existing music and possibly transferable from one melody to another, and the soni or sonetti as "verba applicata solum uni sono" (See above : Sources III b), or words adapted to a melody expressly composed for the purpose (Mengaldo 1979:156). It may be this practice of adapting words to pre-existing music for the ballata, to which Dante alludes in the passage:

Le parolette mie novelle,  
che di fiori fatto han ballata,  
per leggiadria ci hanno tolt'elle  
una vesta ch'altrui fu data:

però siate pregata,  
qual uom la canterà  
che li facciate onore

(Diehl 1979:21)

from Rime xxi : "Per una ghirlandetta".

In summary, the history of the ballata as dance and song can be construed as having three stages. The first stage is preserved mainly in texts from the second half of the thirteenth century into the first half of the fourteenth century. The sources reflect a rich tradition of dance song from the Bolognese Memorialia to Boccaccio's Decameron, depending on a collection of well-known dance tunes which have now faded from existence. The second or transitional stage is seen in the surviving monophonic ballate which were expressly composed for their texts and probably lie at the tail-end of the dance tradition. At the third stage, the ballata acquires polyphonic clothing and is elevated to the status of art song, alongside the madrigal and caccia. At this stage the ballata has lost its dance function though still doubtless retaining stylised elements of its dance origin in its new guise.

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FORM

The first theorist to deal with the various metric forms of the ballata was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 (Grion 1869(1970):117). He precedes his detailed descriptions of the various forms with a preamble which deals with the general features of the ballata. He divides the form into four sections. The first of these is the repetitio or repiogatio, commonly called the represa, which takes its name from its refrain function of standing at the beginning and conclusion of each strophe.. The second section is the first mutation which is so named because it provides a change in terms of rhyme and melody. The mutation is commonly called the pes (piede). The third section is the second mutation which develops similar rhymes and uses the same melody as the first mutation. The fourth section is the volta which has the same structure and uses the same music as that of the ripresa. All ballate adopt this general scheme but according to the number of lines in each section and the number of syllables in each line, he distinguishes five general species of ballate. These are the ballate magnae, ballate mediae, ballatae minores, ballatae merae communes and ballatae minimae. He describes each in turn.

De ballatis magnis

This species of ballata has four lines in the ripresa, of which three have eleven syllables and one has seven syllables. The mutations have three lines of which two have eleven syllables and one has seven. This species is commonly called sonus magnus. Da Tempo adds the comment that although it is customary to have rhyme between the last line of the second mutation and the first line of the volta, this is not the case in the explanatory example he provides.

X Y y X - A b A - A b A - X Y y X

R            1M            2M            V



De ballatis mediis

This species of ballata is commonly called soni or sonarelli and can be formed in any one of three ways.

1) De prima forma ballatae mediae

In this type of ballata media, the ripresa has three eleven syllable lines and the mutations have two eleven syllable lines. In the example, the final line of the second mutation rhymes with the first line of the volta.

X Y X - A B - B A - A Y X - C D - D C - C Y X  
R        1M    2M    V            1M    2M    V

2) De secunda forma ballatae mediae

In this type of ballata media the ripresa has four lines of which two have eleven syllables and two have seven syllables. The mutations consist of three lines, of which two have seven syllables and one has eleven syllables. The example demonstrates this.

x Y y X - a B a - b A b - x Y y X  
R            1M        2M        V

3) De tertia forma ballatae mediae

This type of ballata media has a ripresa consisting of three lines, of which two have eleven syllables and one has seven syllables, and mutations with two eleven syllable lines, as in the example.

X y X - A B - A B - B y X - C D - C D - D y X  
R        1M    2M    V            1M    2M    V

De ballatis minoribus

This species of ballata is commonly called ballatuzza, in order to distinguish is from the ballata magna and ballata media, and can be formed in two ways.

1) De ballata minori undenaria simplex

In this type of ballata minor, the ripresa has two eleven syllable lines which rhyme and the mutations have two eleven syllable lines as in the example.

X X - A B - A B - B X

R 1M 2M V

2) De ballata minori undenaria communi

In this type of ballata minor, the ripresa has two eleven syllable lines and the mutations have one eleven syllable line and one seven syllable line, as in the example.

X X - A b - B a - X X - C d - D c - X X

R 1M 2M V 1M 2M V

De ballatis communibus meris

This type of ballata has a two line ripresa of which the first line has eleven syllables and the second line has seven syllables. The mutations are similarly structured, as in the example.

X x - A b - B a - A x

R 1M 2M V

De ballatis minimis

There are three ways of constructing the ballata minima.

1) De forma ballatae minimae undenariae totae

In this type of ballata minima, the ripresa and mutations each have one eleven syllable line as shown in the example.

X - A - A - X - B - B - X

R 1M 2M V 1M 2M V

2) De forma ballatae minimae undenariae et septenariae

This type of ballata minima features one eleven syllable line in the ripresa and one seven syllable line in the mutations, as in the example.

X - a - a - X - b - b - X

R 1M 2M V 1M 2M V

3) De forma ballatae minimae septenariae per totum

In this type of ballata minima, the ripresa and mutations each have one seven syllable line, as in the example.

x - a - a - x - b - b - x

R 1M 2M V 1M 2M V

As a concluding note, da Tempo mentions that there are also ballate constructed entirely of five syllable lines, or of a mixture of five syllable and seven syllable lines, but these and several other forms which he does not describe, are rarely seen.

It is interesting that although da Tempo explains in his introduction that the repligatio or represa takes its name from the fact that it operates as a refrain (Grion 1869(1970):117), he does not incorporate the repeat of the ripresa in his text examples. This may be, in part, the cause of the split in modern scholarly opinion concerning the appearance of the ripresa in academic or performing editions of the ballata. Fischer recognises the extent of this scholarly ambiguity in his statement:

The question of whether the ripresa is repeated after every strophe, or only at the end cannot be answered with certainty.  
(Fischer 1980b:87)

This confusion partly derives from a divergence in form found between text and musical sources. One source explains:

Parimento nelle ballate non destinate al canto, bensì alla lettura, come la maggior parte di quelle di Dante, di Guido Cavalcanti e del Petrarca, non si ripete la ripresa.  
(Enciclopedia Italiana 1930:V 983)

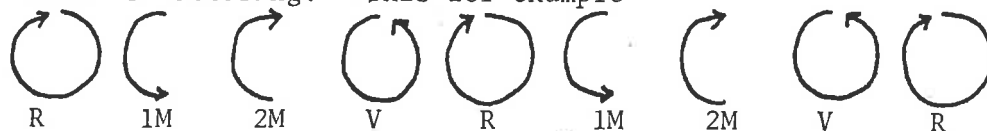
and another:

When found in non-musical sources each line of the text proceeds in an orderly and meaningful sequence; the Ripresa is not repeated.

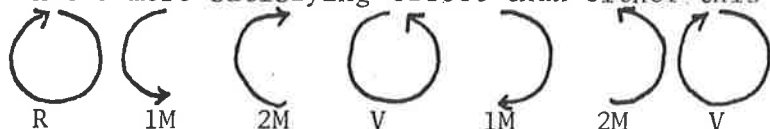
(Marrocco 1978:xvi)

The reason for this divergence is to do with direct and indirect lineage from the parent form - canzone. The literary ballate found in text sources, demonstrate the direct lineage from the canzone, which in Dante's scheme was more noble than the ballatà because it had no need of the external assistance of dancers. (See above : Sources I a). The ballate found in musical sources reflect an indirect lineage from the canzone and represent a form which required the dance involvement for its function.

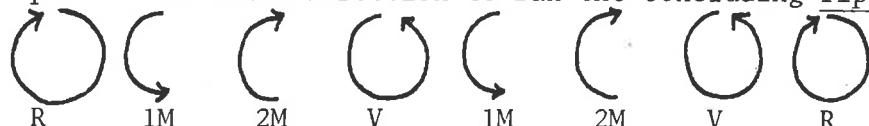
It should be evident that the ripresa was an integral part of the dance itself, since its appearance at the beginning and end of each strophe provides it with a self-contained symmetry which is impossible in any other structuring. This for example



has a more satisfying effect than either this



which leaves out the ripresa before the second strophe and poses the problem of which direction to run the concluding ripresa, or this



which has the first piede of the second strophe moving in the same direction as the immediately preceding volta.

If the ripresa is then accepted as an integral part of the dance ballata, there can surely be little reason to exclude it from the art-song ballata, reflection of this dance tradition.

The issue is further confused by differing scribal methods of presenting ballate in the musical sources. The return to the ripresa is not always indicated in the musical setting. The Rossi Codex which contains the first notated ballate, presents them without any indication to the performer that he should return to the ripresa between strophes and at the end of the piece. It could be argued however, that these five monophonic ballate belong to the second or transitional stage of the ballata and stand at once at the onset of the art-song tradition and at the end of the living dance tradition. The scribe may have considered it superfluous to provide a repeat direction when the performer, accustomed to the ballata as a dance form, would have returned to the ripresa as a matter of course. In later manuscripts, there is little consistency in this area. The ripresa return

is indicated as often as not, both between strophes and at the end. This is certainly true of the Mancini Codex.

In accordance with the view that the polyphonic art-song ballata owed more to its origins as a dance form, than to the more noble literary canzone, the following text collection presents ballate with all ripresa returns, whether they are indicated in the manuscript or not.

It is unfortunate that there is no form study of the trecento ballata completed on similar lines to that undertaken by LiGotti for the trecento madrigal (LiGotti 1946:35). Considering however that the ballata collection consists of more than four hundred and twenty items (Fischer 1956:72), this is perhaps not surprising.

There is a high degree of formal variety in the ballate included in the Mancini Codex. This formal variety can be seen clearly in the following table.

#### EXPLANATION OF THE TABLE

The ballate have been grouped and sub-grouped according to three criteria which in descending order of importance, are line disposition, number of syllables per line and rhyme variants. The type number is assigned according to line disposition. Thus a Type 1 ballata has a two line ripresa and two lines in the mutations. This is represented in the table as R2 : M2. A Type 2 ballata has a four line ripresa and two lines in the mutations (R4 : M2).

The letter following the type number is assigned according to the number of syllables per line. Thus the Type 1a ballata has two eleven syllable lines in the ripresa and two eleven syllable lines in the mutations. This is indicated in the table as 11, 11:11, 11. The Type 1b ballata has two eleven syllable lines in the ripresa and one seven and one eleven syllable line in the mutations (11, 11:7, 11).

TABLE 2

TYPE 1	LINE DISPOSITION R2 : M2	SYLLABLES PER LINE	RHYME VARIANTS				
			R	1M	2M	V	R
1a		11, 11:11, 11	X X	A B	A B	B X	X X
1a <sup>1</sup>			X X	A B	B A	A X	X X
1a <sup>2</sup>			X Y	A B	A B	A X	X Y
1a <sup>3</sup>			X X	A X	A X	X X	X X
1b		11, 11:7, 11	X X	a B	a B	B X	X X
1b <sup>1</sup>			X X	a B	b A	A X	X X
1c		7, 11:11, 11	x X	A B	A B	b X	x X
1d		7, 11:7, 11	x X	a B	a B	b X	x X
TYPE 2	R4 : M2						
2a		11, 11, 11, 11:11, 11	X Y Y X	A B	A B	B C C X	X Y Y X
2a <sup>1</sup>			X Y Z X	A B	A B	B C D X	X Y Z X
2a <sup>2</sup>			X Y Y X	X Y	Y X	X Y Y X	X Y Y X
2a <sup>3</sup>			X Y Y X	X A	X A	A B B X	X Y Y X
2b		11, 7, 7, 11:11, 11	X y y X	A B	A B	B c c X	X y y X
2c		11, 7, 7, 11:11, 7	X y y X	A b	B a	A c c X	X y y X
2d		7, 7, 7, 11:11, 11	x y y X	A B	A B	b c c X	x y y X
2d <sup>1</sup>			x y y X	X A	X A	a b b X	x y y X
2e		7, 7, 7, 11:7, 11	x y y X	a B	a B	b c c X	x y y X
2f		7, 7, 7, 11:7, 7,	x y y X	a b	a b	b c c X	x y y X
2g		7, 7, 7, 7:7, 7	x y y x	a b	a b	b c c x	x y y x
2g <sup>1</sup>			x y x y	a b	a b	b c c y	x y x y
2g <sup>2</sup>			x y x y	a b	a b	b y b y	x y x y

	LINE DISPOSITION	SYLLABLES PER LINE	RHYME VARIANTS				
			R	IM	2M	V	R
<u>TYPE 3</u>	<u>R3 : M2</u>						
3a		11, 11, 11:11, 11	X Y X	X A	X A	A Y X	X Y X
3b		11, 7, 11:11, 11	X y Y	A B	A B	B y Y	X y X
3c		7, 7, 11:7, 11	x y X	a B	a B	b y X	x y X
<u>TYPE 4</u>	<u>R1 : M1</u>						
4a		11:11	X	A	A	X	X
4b		11:7	X	a	a	X	X
<u>TYPE 5</u>	<u>R3 : M3</u>						
5a		11, 11, 11:11, 7, 11	X Y Y	A a B	A a B	B Y Y	X Y Y
5b		7, 11, 11:11, 7, 11	x Y Y	A b C	B a C	c Y Y	x Y Y
<u>TYPE 6</u>	<u>R1 : M2</u>						
6a		11:11, 11	X	A B	A B	X	X
<u>TYPE 7</u>	<u>R2 : M3</u>						
7a		11, 11:7, 11, 11	X Y	a B C	a B C	C Y	X Y
<u>TYPE 8</u>	<u>R4 : M4</u>						
8a		7, 7, 7, 7:7, 7, 7, 7	x y y x	a b b x	c d d x	e f f x	x y y x
<u>TYPE 9</u>	<u>R4 : M3</u>						
9a		11, 7, 7, 11:7, 7, 11	X y y X	a b C	a b C	C d d X	X y y X

The raised number following the sub-group letter is assigned according to rhyme variety. Thus Type 1a<sup>0</sup> (or Type 1a in the table and throughout the Text Collection) has a rhyme scheme X X - A B - A B - B X - X X, while Type 1a<sup>1</sup> has a rhyme scheme X X - A B - B A - A X - X X. As is customary, the rhymes are indicated by alphabet letters, where upper case indicates an eleven syllable line and lower case, a seven syllable line. Also customary is the use of the last three letters of the alphabet to refer to rhymes from the ripresa and letters from the beginning of the alphabet for all other rhymes.

The three most popular ballata schemes which Marrocco discovered from his statistical study of the trecento ballata repertoire (Marrocco 1959:35), can be located on the table. His first type - A A - B C - B C - C A - A A (here translated as X X - A B - A B - B X - X X for purposes of comparison), is equivalent to Type 1a. His second type - A b b A - C D - C D - D e e A - A b b A (X y y X - A B - A B - B c c X - X y y X) is equivalent to Type 2b. His third type - A b B - C D - C D - D b B - A b B (X y Y - A B - A B - B y Y - X y Y) is equivalent to Type 3b. Since the table is ordered according to a descending order of number of appearances of each type in the Mancini Codex, it will be seen that in very general terms the Mancini Codex presents in microcosm, trends seen in the forms of the trecento ballata macrocosm.

Of the 51 ballate from the Mancini Codex, 20 (39%) show Type 1 characteristics. These are distributed among the sub-groups as indicated in the following table.



TABLE 3

<u>TYPE</u>	<u>MANCINI NUMBERS</u>
1a	22, 24, 29, 37, 40, 49, 52, 55, 60, 63, 71, 76
1a <sup>1</sup>	4, 10
1a <sup>2</sup>	65
1a <sup>3</sup>	54
1b	3
1b <sup>1</sup>	8
1c	5
1d	6

All of these types fit under the modern grouping term ballata minore. Da Tempo's groupings are more specific. Ballate showing Type 1a characteristics belong to his first category of ballata minore. In fact Type 1a<sup>o</sup>, the most popular rhyme scheme found in the Mancini Codex and the trecento ballata repertoire at large, matches the rhyme scheme of his explanatory example for this category. Ballate showing Type 1b characteristics belong to da Tempo's second category of ballata minore. Type 1c has no equivalent in da Tempo's treatise. The final sub-group, Type 1d, probably belongs best under the heading de ballatis communibus meris, although da Tempo specifically gives the syllable order as 11, 7:11, 7 whereas Type 1d presents this order reversed.

Type 2 characteristics are found in 17 (33%) Mancini ballate in the following sub-group distribution:

TABLE 4

<u>TYPE</u>	<u>MANCINI NUMBERS</u>
2a	56, 70
2a <sup>1</sup>	31
2a <sup>2</sup>	64
2a <sup>3</sup>	26
2b	20, 36
2c	7
2d	41
2d <sup>1</sup>	25
2e	39.
2f	23*, 72, 38
2g	69
2g <sup>1</sup>	45
2g <sup>2</sup>	33

\* minor irregularity - see Commentary

All of these types fit under the modern grouping term ballata grande. There is no equivalent of Type 2 in da Tempo's work, which may mean that this formal type developed later in the century. That this may be possible can be seen from a comparison of Type 1 and Type 2 sub-groups. With the historically well-established Type 1, a preferred rhyme scheme - Type 1a - is clearly in evidence in Table 3. However, as can be seen from Table 4 there is no clearly preferred rhyme scheme for Type 2 since the Mancini items are fairly evenly spread through a relatively high number of sub-groups. This may be interpreted as reflecting an experimental stage in the development of this ballata type. That Marrocco finds Type 2b one of the most popular ballata forms (Marrocco 1959:35) need not conflict with this proposal for it is possible that ballate with this rhyme scheme are concentrated in the later sources, rather than throughout the period.

Type 3 characteristics are found in 5 (10%) Mancini ballate in the following distribution:

TABLE 5

<u>TYPE</u>	<u>MANCINI NUMBERS</u>
3a	32
3b	18, 27, 58
3c	59

The modern grouping term ballata mezzana fits Type 3 ballate, as does, in general terms, da Tempo's ballata media description. His first category of ballata media matches Type 3a, and his third category matches Type 3b. Type 3c has no equivalent from da Tempo's treatise.

The remaining six ballata types are represented by only nine Mancini ballate and are here presented in a joint table for the sake of convenience.

TABLE 6

<u>TYPE</u>	<u>MANCINI NUMBERS</u>
4a	11
4b	35, 47
5a	75
5b	19
6a	30
7a	31a*
8a	61
9a	74

\* second ballata of a ballata doppia - see Commentary

Ballate showing Type 4 characteristics belong within the modern grouping of ballata piccola and da Tempo's ballata minima grouping. Type 4a accords with da Tempo's first category of ballata minima and the Mancini example matches the rhyme scheme of his explanatory example. Type 4b accords with da Tempo's second category of ballata minima in both structure and rhyme scheme. Types 5a and 5b could be described as ballata mezzana and have no equivalent in da Tempo's work. Types 6a and 7a have neither modern equivalent

nor precedent in da Tempo's groupings. Type 8a is the modern Ballata grande which has no da Tempo model. Type 9a is again the modern ballata grande and most nearly matches da Tempo's ballata magna, although this is represented as having line lengths in the order of 11, 11, 7, 11:11, 7, 11, whereas Type 9a is clearly 11, 7, 7, 11:7, 7, 11.

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RONDEAU

SOURCES

I Johannes de Grocheo : De Musica

Cantilena vero quaelibet rotunda vel rotundellus a pluribus dicitur, eo quod ad modum circuli in se ipsam reflectitur et incipit et terminatur in eodem. Nos autem solum illam rotundam vel rotundellum dicimus, cuius partes non habent diversum cantum a cantu responsorii vel refractus.

(Reckow 1972:1)

II Francesco da Barberino : "De variis inveniendi et rimandi modis" from the Latin glosses to the Documenti d'amore

...quod collatio est trium vel plurium personarum concurrens locutio in diversis vocibus, similes similibus partes habens et completis personis ad circulum se revolvens.

(Antognoni 1882:96)

III Antonio da Tempo : "De rotundellis" from Summa artis rithmici dictaminis

a. Dicitur autem rotundellus quia totus est uniformis sicut rotunditas. Nam sicut est facta prima pars in rithimis et cantu, ita et omnes aliae. Et sic cantatur una pars, quemadmodum et alia. Et non diversificant sonum. Et primus versus primae partis semper repilogatur in cantu, quando est cantatus primus versus secundae partis;...

(Grion 1869(1970):134)

b. ...et ultramontani valde utuntur his rotundellis. Possunt etiam appellari rotundelli, quia plerumque cantantur in rotunditate corraeae sive balli et maxime per ultramontanos. Habere autem debet quilibet rotundellus unam stanciam ad minus, et plures etiam habere potest secundum libitum sicut de ballatis supra dictum est, dummodo servetur regula incepta cum rithimis et consonantiis eisdem; sed ut plurimum non fiunt partes rotundellorum ultra tres versis. Sequentes vero partes ultra primam habere debent unum versum plus quam habeat prima pars, qui consonare debet cum primo versu primae partis in rithimis et syllabis. Et hoc etiam ex cantu colligitur, i.e. quando quis audit cantare rotundellos secundum consuetudinem hucusque in talibus observatam.

(Grion 1869(1970):135)

IV Anonymous : "'Capitulum de vocibus applicatis verbis"

Rotundelli sunt canciones francigene. Volunt esse duarum vel trium partium, et iste partes de septem aut de quinque sillabis, quia cum sunt de paucioibus verbis sunt pulchriores. Volunt

etiam esse de tempore imperfecto et aere gallico, et tempora omnia de semibrevis, minimis vel minoribus, sed melius de minimis. Et in aliquo loco si fuerint due vel tres breves, melius minime discernentur.

(Debenedetti 1906:79)

V Ghidino da Sommacampagna : Trattato delle ritmi volgari

...li rotondelli molto sono usitati in Franza.

(Gennrich 1960:867)

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## ORIGIN

The form known as rondeau presented a wide range of alternative names between the eleventh and fifteenth centuries. Some of these are the French forms ronde, rondet, rondelet, rondel and the Italian forms rotondello, rotundello, deriving from the Latin forms rotundettum, rotundellum or rondellus (Wilkins 1980a:166) meaning "circular". The last mentioned Latin form, rondellus, was generally used as the term for rondeau in continental medieval treatises (Sanders 1980:171). This term is also used to refer to the compositional technique of voice-exchange, or a piece composed using this technique. Consequently it is often difficult to decide by context whether a specific Latin description of rondellus refers to the round-dance form rondeau-rondellus or the voice-exchange form rota-rondellus. This is the case with the famous description of rondellus by Johannes de Grocheo (See above : Sources I) which could equally well refer to either form.

The reason for this terminological confusion is rooted in the essential meaning of rondellus viz. "circle". The circular nature of the rondeau-rondellus is literally derived from the circular pattern of the original dance form (See above : Sources III b.), a meaning enriched by the circular symmetry of the verse form, which, with opening and closing refrains, ends where it starts. The rota-rondellus absorbs the circular meaning in a more rhetorical fashion, in that the process of exhausting the possible phrase combinations between the voices, leads back to the beginning, and suggests another revolution of the circle.

The literal and rhetorical qualities of rondellus can also be derived from literal and rhetorical interpretations of the sources. Thus Debenedetti literally interprets collatio (See above : Sources II) as referring to rondeau (rotondellus) (Debenedetti 1906:67), while Ghislanzoni provides a rhetorical interpretation which relates collatio to the rota-rondellus technique. The latter's argument depends on his interpreted translation of the

source:

Collatio est un discours (musical) de trois ou plusieurs personnes associées (pour chanter), ayant dans les différentes voix des vers ou parties semblables aux semblables (correspondantes), et repris derechef après avoir achevé le tour de toutes les voix.

(Ghislanzoni 1959:155)

While not wishing to indulge in comparative interpretations of the available rondellus sources, it seems that literal interpretations generally point to a rondeau-rondellus meaning, while rhetorical interpretations suggest a rota-rondellus connection. The present study approaches the interpretation of the sources from a literal standpoint.

There have been several hypotheses developed concerning the origin of the rondeau. One of these locates refrain poems akin to the rondeau in the liturgy of the first Christian centuries, as for example, in the recitation of responsorial psalms which had an even earlier history in hebraic culture (Fernandez 1976:265). Dance-songs, possibly of the rondeau type are alluded to within the Christian liturgy "from the Merovingian period right through to the fourteenth century" (Dronke 1978:187) and more general terms referring to dance (such as chorea and tripudium) found in many liturgical texts, suggest a rich dance-song tradition within the church (Dronke 1978:188). Sacred rondelli, usually of the six-line rondeau type, survive on the periphery of the liturgy in, for example, the versus of the Saint Martial of Limoges manuscripts (Fernandez 1976:275) and the Notre Dame sources (Anderson 1978: X/8 1).

Another hypothesis concerning the origin of the rondeau depends on the influx of Eastern ideas flowing to the West in the wake of the Crusades. Although specific studies have not as yet been completed, the rondeau bears a striking resemblance to the refrain forms zajal and muwashshah produced by the Arabic poets of the tenth, eleventh and twelfth centuries (Fernandez 1976:265). This suggestion of Eastern influence on the development of European refrain forms and in particular the rondeau and carol (another round-dance form) is supported by Dronke (1978:191).



The result of these various influences is the medieval dance-song rondeau, surviving in sources from the twelfth century. However, given its proposed origins and popular milieu it is probable that the vernacular rondeau was a flourishing form long before any were written down.

Concerning the rondeau's currency in the popular culture, Dronke suggests that the rondeau was "intrinsically suitable for dancing and festivities irrespective of class ... and there is no evidence whatever that they were originally restricted to an exclusive milieu." (Dronke 1978:189). Apel too is of the opinion that the rondeau lay beyond the courtly society and supports this with the surprising observation that there are no rondeaux in the central sources of the trouvère-troubadour tradition (Apel 1954:126). He proposes that the trouvère art-song found its place in the castle hall, while the rondeau was the proper metier of the jongleur and found its setting in the courtyard (Apel 1954:127).

The earliest surviving rondeau texts are found interpolated in narratives such as Guillaume de Dôle (Jean Renart 1228), Cleomades (Adenet le Roi) and Le Roman du Chastelain de Couci (Jakemes) (Wilkins 1980a:166). A little later, the monophonic rondeau forms part of the lyric output of the poet-musicians, such as Guillaume d'Amiens and Jehannot de l'Escurel. Within the same tradition, Adam de la Halle produces the first polyphonic rondeaux.

It is interesting that of the three fourteenth century formes fixes, rondeau, ballade and virelai, the rondeau was the first to acquire polyphonic status. Although this is probably related to the fact that of the three, the rondeau had the longest developmental history, it may also be true that the rondeau became accustomed to a polyphonic state by its frequent inclusion in the tripla of early thirteenth century motets (Apel 1954:128).

In the fourteenth century, the rondeau as a polyphonic form took on a new importance, since together with the ballade it was an important lyric form for Guillaume de Machaut and his generation. With the advent of Ars Nova polyphony the rondeau lost its function as a dance-song and was absorbed

into the courtly milieu of the other formes fixes. Thus while it is still possible to imagine the conductus-style polyphonic rondeaux of Adam de la Halle supplying the music for dance, the rondeaux of Guillaume de Machaut and his followers belong to a more sophisticated, stylised tradition.

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FORM

The rondeau is a form of medieval lyric verse which in its most common form has eight lines featuring two end-rhymes. The rhyme pattern operates such that the first, third, fourth, fifth and seventh line rhyme and the second, sixth and eighth lines rhyme. Overlaid on this rhyme structure is the requirement that the first line reappears as the fourth and seventh lines and that the second line reappears as the last line. The following pattern thus emerges:

X	Y	x	X	x	y	X	Y
1	2	3	4	5	6	7	8

where the same alphabet letter indicates rhyme and capital letters indicate line repeat. It will be seen that the conjunction X Y operates as a framing refrain and the fourth line, X functions as a central half-refrain.

The music setting closely follows this pattern and consists entirely of two strains, here designated "a" and "b". The "a" strain accompanies all X(x) verse lines and the "b" strain, all Y(y) verse lines. The following pattern of verse-music conjunction emerges:

verse	:	X	Y	x	X	x	y	X	Y
music	:	a	b	a	a	a	b	a	b

However, the conventional pattern of reference for the rondeau is

A	B	a	A	a	b	A	B
---	---	---	---	---	---	---	---

where it is understood that upper-case letters indicate same text, same music and lower-case letters refer to different text, same music.

The earliest consistent rondeau shape to emerge is the six-line type. This is found in the lyric interpolations in text narratives of the late twelfth and early thirteenth centuries and also in the sacred rondelli of the late Notre Dame school. This prototype for the later rondeau takes the form:

a	A	a	b	A	B
---	---	---	---	---	---

and usually features mixed metres of five syllable or seven syllable lines.

The next stage in the development of the rondeau is the eight-line rondeau which introduced the full refrain at the start, producing the form

A B a A a b A B

It is this basic shape that remains the organising structure of most rondeaux from later times and the majority of those that were destined for musical setting (Wilkins 1980a:168).

Also emerging, though with less frequency, in the late thirteenth and early fourteenth centuries, are the eleven-line type:

A AB a A a ab A AB

and the thirteen-line type:

AB B ab AB ab b AB B.

All three types are featured in the conductus-style settings by Adam de la Halle. An added feature of this composer's work, is that almost all the rondeaux use mixed metres ranging from the four syllable to the ten syllable line.

The isometric rondeau does not appear with any consistency until the time of Machaut, although the rondeaux of Jehan de l'Escurel demonstrate an increasing preference for this line-type.

The rondeau in the hands of Machaut, takes on the form that it is to maintain throughout the fourteenth century and into the fifteenth century. The most common forms were the isometric ten syllable or less often seven or eight syllable, eight-line rondeaux (Wilkins 1968:74). Appearing in the late fourteenth century, though with less frequency, is the eight or ten syllable sixteen-line rondeau which takes the form:

AB BA ab AB ab ba AB BA.

Comparative tables presenting the variety of rondeau forms in use throughout its history, can be found in Wilkins (1980a:168) and Gennrich (1960:867).

Eustache Deschamps' L'Art de dictier (1392) presents the theoretical background, working explanations of form and illustrative examples of most

of the French verse-forms in contemporary use. It is unfortunate however, that the two manuscripts bearing this treatise have a common lacuna of the section containing the description of the rondeau (Raynaud 1903(1966):124). All that remains is a certain number of poorly scribed illustrative examples.

From the surviving examples it can be deduced that Deschamps distinguishes three types of rondeau:

- 1) the Rondel sangle or eight-line rondeau with the form

A B a A a b A B

(Raynaud 1891(1966):284)

- 2) the Rondel double or sixteen-line rondeau with the form

AB AB ab AB ab ab AB AB

(Raynaud 1891(1966):285)

- 3) an un-named Rondel with thirteen lines in the form

AB B ab AB ab b AB B

(Raynaud 1891(1966):285)

All the examples are isometric with ten syllables per line.

The first type, the rondel sangle presents the typical form of the eight-line rondeau, the most commonly set rondeau form throughout the fourteenth and early fifteenth centuries. The second type, the rondel double, although it presents the basic form of the sixteen line rondeau found in some late fourteenth century sources, uses a rhyme ordering which is seldom seen. The usual sixteen-line rondeau provides contrast between the two major sections by employing reversed rhymes thus:

AB BA ab AB ab ba AB BA.

The third type of Deschamps' rondeau types, the thirteen-line rondeau, is typical of this form as found in the works of Adam de la Halle, Jehan de l'Escurel and early Machaut, but is not found in any late fourteenth century settings (Wilkins 1968:75).

The Italian theorists Antonio da Tempo and Ghidino da Sommacampagna describe the rotundellus (rotondello) as a form which has much popularity in

France (See above : Sources III b. and V) but present formal types that have very little to do with the French tradition. Francesco da Barberino (Sources II) and the anonymous theorist (Sources IV) also make reference to the Italian rather than the French rondeau.

Antonio da Tempo presents forms which have certain features in common with the French rondeau, for example, the use of only two rhymes, the central appearance of a half-refrain and a musical setting which derives entirely from the refrain (See above : Sources III a.), but the illustrative examples present forms which initially appear to have few points of contact with the contemporary French rondeau. In three of the four examples which da Tempo provides, the following basic form emerges:

A b a A a b a A a b

which is a ten line rondeau lacking the framing refrain found in the French versions. If a final two line refrain is assumed in the da Tempo examples, a form emerges which demonstrates closer relation to the French model, thus:

da Tempo example: A B a A a b a A a b A B  
French model : A B a A a b A B

The da Tempo example can now be seen as an amplification of the French model, through the incorporation of a second additamentum (lines seven to ten) (Pirrota 1966:676). The fourth da Tempo example (Grion 1869(1970):137) presents a similar amplification of the eleven-line French rondeau.

Although there are occasional examples of the Italian rondeau or rotondello roughly following da Tempo's amplified rondeau schemes, French language rondeaux included in late fourteenth century Italian sources, generally follow the basic eight-line or sixteen line scheme. Certainly, the ten rondeaux found in the Mancini Codex, owe more to the French tradition than the Italian. The rondeau types found in this collection can be seen from the following table:

	<u>TYPE</u>	<u>RHYME SCHEME</u>	<u>NUMBER OF LINES</u>	<u>SYLLABLES PER LINE</u>
MAN. 12*		incipit only		
MAN. 13	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 14	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 15	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 16	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 17	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 21**	1b	XY YX xy XY xy yx XY YX	16	7
MAN. 66	1c	XY YX xy XY xy yx XY YX	16	8
MAN. 57	1d	XY YX xy XY xy yx XY YX	16	11
MAN. 42	2	X Y x X x y X Y	8	7

\* Man. 12 presents only a text incipit. See Commentary

\*\* Man. 21 presents a minor irregularity. See Commentary

The rondeaux found in the Mancini Codex, with only one exception, (Man. 42) follow the sixteen-line form. Of these Type 1 rondeaux, the preferred line length, in five of eight cases, is ten syllables, the remaining three Type 1 rondeaux use line lengths of seven, eight and eleven syllables. There is only one example of the otherwise most common rondeau form, the eight-line Type 2.

These results seem to be at odds with the survey completed by Wilkins on the late fourteenth century rondeau as found in primarily French sources (Wilkins 1968:75). The overwhelmingly favoured rondeau form found in his survey is the eight-line ten syllable isometric rondeau, of which there are no examples in the Mancini Codex. Although the rondeau sample is comparatively small, it can possibly be deduced that either the Mancini Codex is entirely atypical or that it represents the rondeau at a different stage of development within an Italian tradition, than the contemporary rondeau within a French tradition.

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BALLADE

SOURCES

- I Eustache Deschamps : "Or sera dit et escript cy après la façon des  
Balades" from the Art de Dictier
- a. Et premierement est assavoir que il est balade de huit vers, dont la rubrique est pareille en ryme au ver antesequent, et toutefois que le derrain mot du premier ver de la balade est de trois sillabes, il doit estre de .XI. piez, si comme il sera veu par exemple cy après; et se le derrenier mot du second ver n'a qu'une ou deux sillabes, ledit ver sera de dix piez; et se il y a aucun ver coppé qui soit de cinq qui soit de cinq piez, celui qui veint après doit estre de dix.  
(Raynaud 1891(1966):274)
- b. Ceste balade est moitié leonime et moitié sonant, si comme il il apert par monde, par onde, par homme, par Romme, qui sont plaines sillabes et entieres; et les autres sonans tant seulement, ou il n'a point entiere sillabe, si comme clamer et oster ou il n'a que demie sillabe, ou si comme seroit presentement et innocent. Et ainsi es cas semblables puet estre congneu qui est leonime ou sonnant.  
(Raynaud 1891(1966):275)
- c. Et se doit on tousjours garder en faisant balade, qui puet, que les vers ne soient pas de mesmes piez, mais doivent estre de .IX. (sic) ou de .X., de .VII. ou de .VIII. ou de .IX., selon ce qu'il plaist au faiseur, sanz les faire touz egaulx, car la balade n'en est pas si plaisant ne de si bonne façon.  
(Raynaud 1891(1966):276)
- d. Item en ladicte balade a envoy. Et ne les souloit on point faire anciennement fors es chançons royaulx, qui estoient de cinq couples, chascune couple de .X., .XI. ou .XII. vers; et de tant se puelent bien faire, et non pas de plus, par droicte regle. Et doivent les envois d'icelles chançons, qui se commencent par Princes, estre de cinq vers entéz par eux aux rimes de la chançon sanz rebrique;...  
(Raynaud 1891(1966):278)
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## ORIGIN

The term ballade as it is used today to refer to one of the fourteenth century formes fixes, reflects an eighteenth century practice of orthographic restriction. The term most commonly used in the Middle Ages, to refer to the same form, was balade (Besseler 1949:1120). From an etymological standpoint, balade seems to have derived from balada, a Provençal round dance song, which in its turn derives from balar (Pr. "to dance") (Wilkins 1980b:76).

Although the etymological development from balar to balade seems clear enough, the formal development from the balada to the ballade is not straightforward. One scholar goes so far as to state that the troubadour balada "has, of course, nothing in common with the Northern ballade form which was to become so popular in the later medieval period." (Newcombe 1975:13). An examination of the eight surviving troubadour balada reveals a form which, though not fixed, generally features an opening and closing full refrain and a central half refrain. "The structure of these songs will be seen to have a great affinity with that of the rondets or rondels of the North and the more rigidly constructed rondeaux of Adam de la Halle and his successors." (Newcombe 1975:14). Thus while the balada may have contributed to the early development of the rondeau, it seems unlikely that it provided source material for the later ballade.

A form more likely to have provided a proving-ground for the ballade is that of the Provençal canso which frequently has the musical form A A B in five or more stanze concluding with an envoi. A small proportion of these canso feature a final refrain, the defining characteristic of the ballade form. Apel, in surveying the contents of a representative trouvère source, the Chansonier Cangé, locates two hundred and fifty songs with initial repeat, about ten percent of which feature a final refrain, and thus fall within the definition of ballade (Apel 1954:125).

There seems little reason to force a line a development between the Provençal balada and the French balade when a contemporary form, the canso, presents the essentials of the later form. It would seem that the ballade takes only its name from the balada. Why this should have occurred is not clear, for there is no vestige of the dance in the ballade of the late thirteenth and fourteenth centuries. It is essentially a lyric form.

A number of scholars have attempted to trace developmental lines between the balada and the ballade and one in particular assumes this and uses it to forge fraternal links between the French ballade and the Italian ballata. Hoppin states his argument thus:

The name balada passed into the musical terminology of both France and Italy, but it came to designate different forms in the two countries. The Italian ballata kept the refrain at the beginning of the poem and after each stanza.... The French ballade apparently began with much the same form but developed in a different way. Under the influence of the chanson the opening refrain disappeared and the ballade adopted a fixed A A B form.  
(Hoppin 1978:298)

While prepared to accept that there is a fraternal link between the French ballade and the Italian ballata, it is here suggested that the antecedent relating link is not the balada, as proposed by Hoppin, but the canso.

Dante clearly establishes the link between the ballata and its more noble progenitor, the canzone. (See above : Ballata:Sources, Ballata:Origin). What Dante does not explain, but is self-evident from his description of the form is that the canzone is little more than an Italianisation of the canso. Given the vernacular shift, there can be established a clear line of development from canso to ballata. Since it seems most unlikely that the ballade ever had an opening refrain which "disappeared" at some stage in its development, and more than likely that the ballade developed from the canso, it can be seen that the canso is the source for, and relating link between, the ballata and the ballade.

Notwithstanding common parentage, the ballata and ballade followed divergent paths and during the fourteenth century demonstrate very few points of similarity with each other. Developing side by side with these

more popular forms however, were the true inheritors of the canso tradition - in Italy, the canzone, as defined by Dante and developed by Petrarch, and in France, the chanson royal as stabilised by Machaut and defined by Deschamps. These two forms, the canzone and the chanson royal develop along very similar lines during the fourteenth century and at their highest points of maturity demonstrate close relationship with each other.

The ballade proper does not emerge until the turn of the thirteenth century. Some scholars suggest that two of the polyphonic rondes of Adam de la Halle (Fines amourete ai (no. 4) and Dieus soit en cheste maison (no. 16)) reflect an early ballette stage of the ballade, (Wilkins 1980b:76) however an examination of the forms of these two works suggests that they contribute more to the history of the virelai, since they both exhibit the opening and closing refrain typical of that form and foreign to the ballade.

Jehan de l'Escurel, following shortly after Adam de la Halle, with a collection of monophonic ballades, presents the essentials of the form with a high degree of flexibility (Wilkins 1980b:76). This flexible approach is still to be found in the ballades preserved in the Roman de Fauvel interpolations (Genrich 1949:1120).

The ballade as Machaut inherited it then, was a form in which the formal outline was firmly established, while the structural detailing was still open to experimentation. His contribution to the form was to standardise the range of options open to the poet/composer, and to popularise the form. The result was that throughout the fourteenth century the ballade became the dominant form and was the most commonly set of the three formes fixes.

The Ars subtilior of the late fourteenth century made no structural advances on the ballade but introduced increasing metric and consequently musical complexity. There was also a broadening of the function of the ballade text to include texts in praise of patrons and in celebration of historical events, but generally and throughout its history, the ballade

was reserved for the serious love song (Wilkins 1980:76).

The ballade as one of the formes fixes receded from favour in the early fifteenth century, its position and function being taken over by the less serious rondeau. The ballade as a text form, without music setting, however, continued to attract the attentions of poets, thus extending the history of the form into modern times (Rat 1965:330).

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FORM

The ballade in its most common guise in the fourteenth century was a form which generally had three stanze, each symmetrically parallel with respect to the number of lines and rhyme ordering. Each stanza generally has seven or eight ten syllable lines, the last one or two of which function as a refrain in all stanze. Common rhyme schemes are a b a b b c C or a b a b c c d D which with their characteristic rhyme pairing at the start (a b a b), are reflected in the musical form A A B, where A is the music for the first two lines and repeated for the next two lines, while B provides the setting for the remaining lines of the stanza as well as the refrain. (Apel 1954:122). The following scheme demonstrates the major features of the form:

rhyme	a b	a b	b c C		a b	a b	c c d D
lines	1 2	3 4	5 6 7	OR	1 2	3 4	5 6 7 8
music	A	A	B		A	A	B

The only contemporary verse theorist to deal with the ballade was Machaut's disciple Eustache Deschamps in his Art de Dictier of 1392. It is interesting that Deschamps' approach to the form centres attention on questions of versification often leaving matters of formal concern to be gleaned from the illustrative examples. It is this approach that suggests that Deschamps has less to say for Ars Nova than for Ars subtilior where attention to detail assumed more importance than structural matters.

The first ballade Deschamps defines (See above : Sources I a) is the eight line type with a one line refrain taking the rhyme of the preceding line. He favours the alternation of eleven syllable and ten syllable lines in the opening paired couplets. It should be noted here that the eleven syllable line in Deschamps' terms is the equivalent of the modern ten syllable line with feminine ending. The ten syllable line is the modern line with masculine ending. The short line if there is one, should open the

B section and be followed by a ten syllable line. The illustrative example can be reduced to the following scheme:

rhyme	:	a	b	a	b	c	c	d	D
syllables	:	10*	10	10*	10	7	10	10	10

(Raynaud 1891(1966):274)

(The modern syllable count has been adopted here, the asterisk indicating the feminine ending.)

This ballade is called leonime because all the rhymes are a full two syllables in length.

The example which follows takes the form:

a	b	a	b	c	d	c	D
10*	10	10*	10	10	10*	10	10*

(Raynaud 1891(1966):275)

and is half leonime and half sonant. The sonant rhymes are those which depend solely on the final syllable (See above : Sources I b).

Deschamps next provides an example of a nine line ballade which is completely leonime and follows the pattern:

a	b	a	b	b	c	c	d	D
10*	10	10*	10	10	7*	10*	10*	10*

(Raynaud 1891(1966):275)

Two examples are provided of the ten line ballade and both are used to illustrate Deschamps' preference for the alternation of eleven syllable and ten syllable lines and nine syllable and eight syllable lines (See above: Sources I c). The illustrative examples follow the forms:

a	b	a	b	b	c	c	d	c	D
10*	10	10*	10	10	10*	10*	10	10*	10

and

a	b	a	b	b	c	c	d	c	D
8	8*	8	8*	8*	8	8	8*	8	8*

(Raynaud 1891(1966):276)

Deschamps next turns his attention to the versification tour de force of the balade equivoque et retrograde. This ballade derives the opening syllable of every line from the final syllable of the preceding line. It is otherwise quite standard in form as the following scheme indicates:

a b a b b c b C  
 10\* 10 10\* 10 10 10\* 10 10\*

(Raynaud 1891(1966):277)

The next example serves to illustrate the eight syllable eight line ballade with the versification exercise of vers pareilles where different rhymes are constructed using the same letter combinations. Added to this example is the envoy which produces a form deriving from the chançons royaulx (See above : Sources I d), which had five stanze each of ten, eleven or twelve lines. The envois of these chansons generally commence with the word "Princes", and have four or five lines developing rhymes established in the preceding stanza. This ballade-related form usually has no refrain. The example which Deschamps creates to illustrate this style and form, neatly depicts the vers pareilles technique, but is less well suited as an example of the chanson royal. The scheme follows:

a b a b b c b C : a c a C  
 8\* 8 8\* 8 8 8 8 8 8\* 8 8\* 8

(Raynaud 1891(1966):278)

An example appended at the end of the ballade section however, does illustrate most of the features of the chanson royal that Deschamps describes. Its scheme is:

a b a b c c d d e d E : d d e d d E  
 10\* 10 10\* 10 7\* 10 10 10 10 10 10 10 10 10 10 10

(Raynaud 1891(1966):280)

The final example Deschamps provides is the only one presented in full three stanza form and is intended to illustrate the seven line ballade with a two line refrain. Unfortunately the example has an eight line stanza

which takes the form

a	b	a	b	b	c	B	C	( x 3 )
10	10*	10	10*	10*	10	10*	10	

Deschamps' explanation of the ballade form and style reflects the form at a mature stage where the major structural units are firmly established while still leaving enough internal flexibility to attract the serious attentions of the major poets of the Ars subtilior and the fifteenth century.

The solitary example of the ballade form found in the Mancini Codex is the famous Dueil angoisseux (Man. 2) by Christine de Pisan and set to music by Gilles Binchois. This ballade as it appears in music sources is a one stanza ten syllable eight line form. It appears in text sources however with three stanze and a four line envoi and follows the form:

a	b	a	b	b	c	b	C	:	b	c	b	C
10*	10	10*	10	10	10	10	10		10	10	10	10

"Binchois' setting has to omit the envoi, of course, since there is no place for it in the musical structure." (Wilkins 1969:134). Apart from the envoi, this ballade shape is one which Deschamps includes in his explanations and is also found as one of the more common ballade types in the works of the Post-Machaut generation (Wilkins 1968:71).





VIRELAI

SOURCES

I Eustache Deschamps : "De la façon des Virelais" from the Art de Dictier

Après s'ensuit l'ordre de faire chançon baladées, que l'en appelle virelais, lesquelz doivent avoir trois couples comme une balade, chascune couple de deux vers, et la tierce semblable au refrain, dont le derrain ver doit, et au plus près que l'en puet, estre servant a reprendre ledit refrain, ainsi comme le penultime vers d'une couple de balade doit servir a la rebriche d'icelle. Et est assavoir que virelais se font de pluseurs manieres, dont le refrain a aucunefois .IIII. vers, aucunefois .V. aucunefois .VII., et est la plus longue forme qu'il doye avoir, et les deux vers après le clos et l'ouvert doivent estre de .III. vers ou de deux et demi, brisiez aucunefois, et aucunefois non. Et le ver après doit estre d'autant et de pareille rime comme le refrain, si comme il apparra cy après.

(Raynaud 1891(1966):281)

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ORIGIN

The term virelai derives from the root virer - "to turn", "to twist", which would seem to reflect dance origins of the form. Although the word-form virelai is most commonly found in the fourteenth century and is probably the product of the addition of lai, a general term for narrative song, to the root, virer, the term usually found in earlier sources is vireli or virenli (Jeanroy 1965:426). Surprisingly few early medieval dance songs, taking the form of the virelai survive, but the dance relationship can be found in citations such as:

Bele, quar balez et je vos en pri  
et je vos ferai le virenli  
(Jeanroy 1965:426)

and:

Entre vous qui tendés vos bras  
et qui allez au vireli  
regardez vostre créateur  
qui pour vous les siens estendi  
(Jeanroy 1965:427)

The paucity of early French sources for the virelai has made the search for its origins problematic. Some scholars have noted the striking similarity between the virelai and certain forms of the early Arabic zajal and the more complex muwashshah (Dronke 1978:191). Others have noted relationships to certain liturgical forms found particularly in the sources associated with Saint Martial of Limoges (Wilkins 1980c:1). Certainly a version of this combined parentage has been suggested for the rondeau (See above : Rondeau : Origin), and accepted, for this mixed heritage underwent a period of maturation on French soil, presenting in the surviving sources, the process of transformation from foreign origin to fully fledged form. With the virelai, however, this maturation process seems to be missing, and consequently the task of uniting the fourteenth century virelai with Arabic and liturgical origins is questionable.

There are a few virelai forms found in the upper parts of some

thirteenth century motets (Apel 1954:128), and a handful of verse forms akin to virelai in GB - Ob Douce 308 (Wilkins 1980c:1) but this is not enough to represent a tradition and it seems "doubtful that the form of the virelai existed in France before the end of the thirteenth century" (Apel 1954:128).

The problem of the origin of the virelai has attracted the attentions of a number of scholars, not the least of whom is Pierre Le Gentil. He constructs an argument that addresses itself initially to the basic problem of Arabic verse as source material for the European vernacular lyric (Le Gentil 1963:1) and develops a case which convincingly derives the villancico of the Cantigas de Santa Maria from the Arabic zajal (Le Gentil 1954:95). Although the similarity between the mid-thirteenth century villancico and the fourteenth century virelai in both verse structure and musical form is evident, the argument falters in the explanation of the transmission of the form from Aragon to Northern France, and the translation of the verse from Spanish to French. There is no precedent for this process. It seems best to agree with Le Gentil, that the "genèse du virelai-villancico est et restera peut-être toujours un problème insoluble" (Le Gentil 1954:250).

The first polyphonic virelai to survive is Adam de la Halle's Fines amouretes ai, included in his collection of rondels. It is a true virelai, though slightly irregular by later standards, and may have been based on an earlier monophonic song which appears in the middle part (Apel 1954:128). Standing at the turn of the century, Jehan de l'Escurel's collection of five monophonic virelai reflects the form in the shape that remains relatively fixed throughout the fourteenth century.

It is significant that neither Adam de la Halle nor Jehan de l'Escurel used the nomenclature virelai in referring to their works of this form, for it reflects on the one hand the blurred distinctions between the formes fixes at this stage, and on the other, the lack of a need to distinguish between different forms created in the same style. With Machaut, the situation is different, for although the types of formes fixes are clearly distinguishable

from one another, and he chose to emphasise the distinction with consistent nomenclature, he rejected the term virelai, a name of which he apparently disapproved (Hoppin 1978:429), and referred to works of this form as chansons baladées.

Machaut may have preferred the term chanson baladée to virelai because it reflected more accurately the function of the songs as vocal accompaniment to the bal or dance. Whether Machaut's virelais were part of a living dance tradition is clearly a vexed question, but his preference for monophonic setting of these texts, seen in twenty-five of the thirty-three surviving virelais, makes them eminently suitable for the choral refrain - solo verse rendition common to the medieval dance song.

The virelai was never as popular a form as the ballade or rondeau and remained a relative rarity throughout the fourteenth century. The development of the "realistic" virelai incorporating popular elements, at the end of the century, increased its popularity for a brief period, but the increasing attention paid to the rondeau in the early fifteenth century led to neglect of the virelai and its eventual disappearance.

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FORM

In broad outline, the virelai is a refrain form with three stanze presented in the following order:

R S<sup>1</sup> R S<sup>2</sup> R S<sup>3</sup> R

Each stanza comprises two sets of matching text for a repeated second musical section, usually with ouvert and clos endings, and a return to the first musical section with text to match the rhyme and metre of the refrain. Thus for a virelai with a three line refrain and a seven line stanza, the poetic and music structure can be represented as:

structure	:	R	S <sup>1</sup>							R
music	:	A	b b a							A
lines	:	1 2 3	4 5 6 7 8 9 10	1 2 3						

Although these broad structural features of the virelai remain standard throughout the fourteenth century, structural detailing concerned with rhyme, metre and the number of lines per section; remains flexible to such an extent that virelais of identical form are only rarely found.

Eustache Deschamps, the only fourteenth century verse theorist to deal with the virelai, pays due to the flexibility of the form with the statement:

Et est assavoir que virelais se font de pluseurs manieres,...

(See above : Sources I)

but then proceeds to lay down ground rules which reflect neither the variety of forms produced by Machaut, his teacher, nor those of his own later production.

According to Deschamps, the chançons baladées or virelais should have three stanze, each of which can be divided into three parts, the last of which is similar to the refrain with respect to the number of lines and general rhyme scheme. The final line of the stanza should introduce the first rhyme of the refrain which is to follow. The refrain can have from four to seven lines and the first two parts of the stanza, the ouvert and

clos in Deschamps' terms, should have either three or two and a half lines (See above : Sources I).

Further refinement of the virelai in Deschamps terms can only be gleaned from the illustrative examples. The first of these has a five line refrain and eleven line stanza and demonstrates one of the basic features of the fourteenth century virelai - the heterometric approach. It takes the following form:

A	b	b	a												
x	x	y	y	x	y	y	x	y	y	x	x	x	y	y	x
7	7	5	7	7	7	3	7	7	3	7	7	7	5	7	7

(Raynaud 1891(1966):282)

(This scheme and that of the following examples does not include the return of the refrain, although it is clearly indicated in the Deschamps' examples. It has been excluded here for the sake of brevity.)

The second example has a seven line refrain and a thirteen line stanza and is thus the longest virelai that his definition allows. It takes the form:

A	b	b	a																
x	x	y	y	x	x	y	y	y	x	y	y	x	x	x	y	y	x	x	y
7	7	4	7	4	7	4	7	7	4	7	7	4	7	7	4	7	4	7	4

(Raynaud 1891(1966):283)

The final example is one of the rare appearances of the isometric virelai and presents the courtly ten syllable line in a four line refrain, ten line stanza structure. It takes the form:

A	b	b	a										
x	y	y	x	y	y	x	y	y	x	x	y	y	x
10	10	10	10	10	10	10	10	10	10	10	10	10	10

(Raynaud 1891(1966):283)

Although Deschamps makes no reference to rhyme structure in his pre-scription for the virelai it appears from his illustrative examples that

a restriction of rhyme operates. All three of his examples are constructed using only two rhymes.

Two major studies dealing with the form of the virelai in the fourteenth century have been completed which together provide a reasonably clear picture of the changing pattern of the virelai. Reaney's study of the poetic form of Machaut's musical works (Reaney 1959:25) provides both form data and a historical interpretation of this composer's virelais. Wilkins surveys the works of the post-Machaut generation of poet-composers (Wilkins 1968:40) and arrives at some general conclusions concerning the development of the virelai in the late fourteenth century. Taking the results of both studies, it appears that the virelai changes throughout the fourteenth century to incorporate an increasing use of complex metric patterns and contrasting line lengths. Both scholars stress the extraordinary flexibility of the form and the scarcity of virelais identical in form.

The Mancini Codex provides three virelais, two of which however, survive only as fragments (Man. 43 and Man 67. See Commentary). The remaining virelai, Man. 44 : "Par maintes fois" by Johannes Vaillant, is not preserved complete in Mancini, but can be satisfactorily reconstructed from concordances (See Commentary). This work is one of the "realistic" virelais which were briefly popular at the end of the fourteenth century and incorporates the onomatopoeic elements of birdsong. The form of this work is not standard, for it lacks what might be called the Abgesang of the stanza so that the music form reduces to A b b A rather than the expected A b b a A. That this compression was made is, however, not surprising, for the work in its compressed form has a fourteen line refrain and a twenty-two line stanza, making it quite a substantial work.

TEXT COMMENTARIES



<u>MAN. 1</u>	Madrigal	Bartolino da Padova	
S1	La douce ciere d'un fier animal	A	10
	Se poit entendre pour sanefiance	B	10
	Grant ardimant e humble senblance	B	9
S2	Le vis human le bust d'un lyon <sup>1</sup>	C	8
	Intresigies d'un brief allegier	(5)D	9
	Que dit lyamant sans dottier	D	8
Ri	A son col porta un eschu tot blans	E	10
	Che dengombrer il fet tot gra(ns) <sup>2</sup>	E	8

I 1. The second stanza is missing in Mancini and is here supplied from I-F187.  
 2. Margin trimming has removed the word ending which is here replaced from the concordance F-Pn6771.

II The rhyme scheme as shown is regular for this type of madrigal. The two concordances, I-F187 and F-Pn568, which present this madrigal in full however, present the rhyme scheme ABB, CDD, BB.

III The syllable count is highly irregular. It is difficult to decide whether the basic line is intended to be ten syllables or eight syllables in length. All concordances present the same degree of irregularity.

IV Madrigal : Type 1

V The large number of concordances for this work, I-F187 f. 102'-103, F-Pn6771 f. 13'-14, I-Fn26 f. 108'-109, GB-Lbm29987 f. 14'-15, F-Pn568 f. 41'-42, present a high degree of orthographic variety. Corsi presents a useful summary of the differences between the versions (Corsi 1970:264). Filiation studies for this work alone suggest a link between I-F187 and F-Pn568 and another between Mancini and F-Pn6771.

VI The sweet face of a fierce animal can be understood to mean great daring and humble appearance. The human face, the bust of a lion, crossed with a short blazon which says: 'loyally without doubting'. At his neck he carries a completely white shield which is sure to protect him.

VII This madrigal seems to have been a very popular song in its own day and later. This is suggested by the unusually high number of manuscripts which present the work and by its citation in the opening sonnet of the second evening of Prudenzi's Sollazzo:

Una arpa fo addutta assai reale  
Ove Solazo fe' La dolce cera  
Uccel di Dio con Aquila altera  
Verde buschetto et puoi Imperiale

(Debenedetti 1922:170)

There has been some scholarly dispute over the interpretation and dating of this heraldic madrigal. Three schools of thought have emerged from the dispute. The first and most popular attaches the madrigal to Giangaleazzo Visconti and dates it between 1388 and 1390. The second, attaches the work to Galeazzo II of Milan and dates it before 1378. The third connects the madrigal with the Carraresi of Padua and regards the dates 1390 to 1405 as the chronological limits for the work.

Goldine interprets the first line of the madrigal as alluding to the Visconti symbol of a bloody child issuing from the jaws of a blue serpent. The "douce ciere" is the face of the child and the "fier animal" is the serpent. This interpretation suggests the dates 1388 to 1390 when Giangaleazzo Visconti ousted the Carraresi from Padua (Goldine 1962:153). The question arises as to why Bartolino da Padova, a staunch Carraresi supporter would have written a madrigal for the usurper of the town. The answer would seem to be that this madrigal and the texts of other Bartolino works "though they contain the motto and emblem of the Visconti family, seem to be directed not in support of but against the political activity of the rulers of Milan" (Fischer 1980c:226). It is possible, within this interpretation, that Bartolino wrote "La douce ciere" in Florence, where he may have accompanied the exiled Carraresi princes.

The second school of thought is represented by Thibault, who sees this madrigal as dedicated to Galeazzo II of Milan (Giangaleazzo's father) (Thibault 1970:144). She justifies her point of view with iconographic evidence which indicates that the symbol of a lion with head encased in an armorial helmet decorated with the viper, was particularly associated with Galeazzo II. She admits that the Visconti symbol contains no vestige of the white shield, at the neck of the lion, mentioned in the ritornello, but counters with the suggestion that the word "lyamant" (line 6), may make allusion to Valentina Visconti's motto "loyauté passe tout". Thibault dates the work before 1378, the year of Galeazzo's death.

The third and in the present view, most justified school of thought is proposed by Petrobelli, who suggests that this madrigal was not written to celebrate a particular historical event, but rather as an encomium for he who bore the heraldic symbol of the lion bearing a white shield (Petrobelli 1968:102).

This device is one of the secondary symbols of the Carraresi family of Padua and particularly associated with the descendants of Marsilio Papafava da Carrara. Petrobelli draws on material from Gatari's Cronaca carrarese to describe the symbol:

And thus the aforesaid descendants of Papafava have always borne the arms of a lion azure, in a white shield, and with a white emblem on the neck of the lion, with a red chariot in it.

(Petrobelli 1968:104)

This description is supported in general terms in the Armorial General (Rietstap 1904-1933:I 378).

Another convincing piece of information which Petrobelli manages to unearth is the use of the italianised form of the phrase "la douce ciere" in a sonnet written by a Paduan with reference to Padua itself. This appears in the second sonnet of the Cantillena Francisci V. pro Comite Virtutum by Francesco Vannozzo:

Corona santa, ch'ei da Dio mostrata  
Per pace dar a l'italica gente  
Con dolce ciera e con allegra mente  
Ti priego ch'io ti sia raccomandata

(Petrobelli 1968:102)

in which Padua addresses itself to Giangaleazzo Visconti asking him to be lord of Italy.

Unfortunately Petrobelli's ingenious interpretation of this madrigal makes the job of dating the work quite taxing. The lion symbol was associated with the Carraresi from the beginning of the fourteenth century and was suppressed by Francesco il Novello da Carrara during his signoria 1390-1405. With this in mind it is impossible to be more specific than indicating that the piece was composed at some stage during Bartolino's composing maturity 1365-1405 (Fischer 1980c:226).

MAN. 2

Ballade

Gilles Binchois

A	Dueil angoisseux rage desmesuree	a	10
	Grief desespoir plain de forsenement	b	10
A	Langour sans fin vie malheüree	a	10
	Plainne de plour d'angoisse <u>e</u> de torment	b	10
B	Cuer dolooureux que vit obscurement	(5)b	10
	Tenebreux corps sus le point de partir	c	10
	Ay sans cesser continuellement	b	10
	Et si ne puis ne (garir ne morir) <sup>1</sup>	C	10

I 1. This passage is practically illegible and has been reconstructed through concordance comparison.

II Rhyme regular

III The basic line length is ten syllables

IV Ballade : Type 1

V Of the wide range of concordances for this piece - D-Mbs3192 f. 20v, D-Mbs14274 f. 107, E-EV.III.24 f. 36v-38, E-EIV.a.24 f. 15v-17, I-Rvat1411 f. 6v-7 and I-Trmn 88 f. 204v-205 - the most reliable is E-EV.III.24 f. 36v-38 which has been used as the basic comparative source.

VI Grief and despair fill the poet's unfortunate life with tears of anguish and torment. Her heart unhappily lives on in anguish and her despair will continue if she can neither be cured nor die.

VII Text composed by Christine de Pisan as one of the series of texts written on the death of her husband. In text sources, this ballade has three stanze and an envoy (Wilkins 1969:82)

MAN. 3

Ballata

Bartolino da Padova

R	Serva <u>ciaschuno</u> chom'e factò <u>a</u> luy	X	11
	Faccia per si e lassi stare <u>altruy</u>	X	11
1M	Non serve chi non crede	a	7
	Per quel do tanto <u>avere</u> possa per se	B	11t
2M	Si che ben chiaro <u>se</u> vede	(5)a	7
	<u>Che</u> <u>ogi</u> non c'e amor ne data fe	B	11t
V	Per ogne modo <u>adoncha</u> far se de'	B	11t
	De quel ad altri che ven factò <u>a</u> luy	X	11
R	Serva <u>ciaschuno</u> chom'e factò <u>a</u> luy	X	11
	Faccia per si e lassi stare <u>altruy</u>	(10)X	11

I

II Rhyme regular. It will noted that although lines 3 and 7 have what appear to be identical rhymes, they are given different rhyme indications. The distinction between the two is that the "B" rhymes incorporate a tronco cadence and "a" rhymes the piano cadence.

III Syllable count regular. Note use of tronco lines.

IV Ballata : Type 1b

V Unica

VI A moralising tone is captured in this text which suggests the adage "Do unto others as they do unto you". Also included is the nostalgic comment that today neither love nor faith is freely given.

<u>MAN. 4</u>	Ballata	Bartolino da Padova		
R	Rechordete de mi madonna mia <sup>1</sup>	X		11
	Quanto t'amay de fed'e cortesia	X		11
1M	Ben mille fiate nançi alto conspecto	A		11
	Cia te pregay con iusta fed'e pura	B		11
2M	Per honorarti <u>e</u> tu crudele <u>e</u> dura	(5)B		11
	Dannavi <u>el</u> mio parlar pien de suspecto	A		11
V	Non cognoscendo <u>in</u> me solo <u>un</u> difetto	A		11
	Che non dovresti <u>e</u> lei mi stata pia	X		11
R	Rechordete de mi madonna mia	X		11
	Quanto t'amay de fed'e cortesia	(10)X		11

I 1. Line 1 is all that survives of the text in Mancini. It is presented as the incipit for the contratenor part. The remaining text is taken from the concordance F-Pn4917 f. 24v.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a<sup>1</sup>

V Of the two concordances for this work - I-F187 f. 117 and F-Pn4917 f. 24v - the second has been selected as the main comparative source. I-F187 f. 117 lacks the second piède and volta.

VI The lover asks the lady to remember of him the pure love that he bears her. He begs her not to hear his oft repeated pleas with suspicion, and warns her that she should not find a defect in him which may be found in herself if she were in the same position.

MAN. 5                      Ballata                      Bartolino da Padova

R	Zoya de novi <u>odori</u>	x	7
	Spero con vermeglitti <u>e bianchi fiori</u>	X	11
1M	Da quella che tal <u>coya</u> sego porta	A	11
	E par tra l'altre piu degna d'onore	B	11
2M	In chuy tanta belta <u>honest</u> a scorta	(5)A	11
	Ch(e per) <sup>1</sup> dilecto <u>en ley alberga</u> (amore) <sup>2</sup>	B	11
V	Ond'io chotal segnor(e) <sup>3</sup>	b	7
	Pregho che pona fine <u>a'</u> (miei <u>ardori</u> ) <sup>4</sup>	X	11
R	Zoya de novi <u>odori</u>	x	7
	Spero con vermeglitti <u>e bianchi fiori</u>	(10)X	11

- I    1. Margin trimming.    Missing passage supplied by concordance comparison.  
 2. Margin trimming.    Final word supplied by concordance comparison.  
 3. Margin trimming.    Final letter supplied by concordance comparison.  
 4. Margin trimming.    Missing passage supplied by concordance comparison.

II    Rhyme regular

III   Syllable count regular

IV   Ballata : Type 1c

V    There are two concordances for this work - F-Pn6771 f. 24 and I-F187 f. 119v-120. The second of these has been used as the main comparative source here since it is the more complete. It offers a complete second strophe which is given below.

1M	Sança tuo <u>ingiuria</u> amor i priegho ley	C	11
	Che prieghi miei no spregi s'ella t'ama	D	11
2M	Che <u>ella</u> <u>pietosa</u> i disir miei	C	11
	Faccia contenti secondo suo brama	D	11
V	Che certo <u>a</u> bella dama	(15)d	7
	Star dura non conviene sanc' <u>amori</u>	X	11
R	Gioia de novi <u>odori</u>	x	7
	Spero con vermigletti <u>e bianchi fiori</u>	X	11

VI With the beautiful scent of red and white flowers, the lover  
beats a path to the beloved's door. The flowers are to decorate  
the inn of love. The second strophe reflects the hopeless attitude  
of the lover in his pursuit.



<u>MAN. 6</u>	Ballata	Bartolino da Padova		
R	Per un verde boschetto	x		7
	Seguit'ò l'orma d'un gentil brachetto	X		11
1M	Con voce quasi umana	a		7
	Seguitome latrando par che dica	B		11
2M	Ond'io con mente sana	(5)a		7
	De seguitarlo non penso fatica	B		11
V	Sperando che la plicha	b		7
	Me scoglia de quel nodo cossi stretto	X		11
R	Per un verde boschetto	x		7
	Seguit'ò l'orma d'un gentil brachetto	(10)X		11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1d

V The five concordances for this work - F-Pn6771 f. 23v., I-Fn26 f. 66, F-Pn568 f. 39v.-40r., GB-Lbm29987 f.81v and I-F187 f. 120v - present a wide range of orthographical variety but offer nothing to significantly alter the text version above.

VI This text details an imaginary conversation between the main character and a hunted creature. The creature bays with a human-like voice, as if to say that he does not find the pursuit wearying for he hopes that dogs will soon release him from his skin which he finds so constricting. It is intriguing to speculate on the possible implications of this text.

VII It is possible that it is this work which is referred to by the citation 'Verde buschetto' found in the sonnet "Questo fo in su le feste di Natale" of Prudenzani's Sollazzo:

Una arpa fo adducta assai reale  
Ove Solaco fe' La dolce cera  
Ecel de Dio con Aquila altera  
Verde buschetto et puoi Imperiale

(Debenedetti 1913:83)

<u>MAN. 7</u>	Ballata	Bartolino da Padova	
R	La sacrosancta karita d'amore	X	11
	Dicho quella verace	y	7
	Che dui vulire <u>un</u> face	y	7
	Nel mondo trova pochi poyessori	X	11
1M	Perche vertu <u>che e</u> la radice <u>e</u> '1 nodo	(5)A	11
	De quel'amor perfecto	b	7
2M	Sbandito <u>e</u> da l'humano <u>intellecto</u>	B	10?
	Ne a (presio) <sup>1</sup> ne lodo	a	7
V	Ma sopra <u>ogne</u> vertu <u>presiato</u> (e'1 frodo) <sup>2</sup>	A	11
	Purita <u>mancha e</u> fe	(10)c	7t
	Ciaschun pur guard( <u>a a</u> se) <sup>3</sup>	c	7t
	Vestendo panni di cangiacolori	X	11
R	La sacrosancta karita d'amore	X	11
	Dicho quella verace	y	7
	Che dui vulire <u>un</u> face	(15)y	7
	Nel mondo trova pochi poyessori	X	11

- I
1. Margin trimming. LiGotti, on the authority of the verses of Giovanni Dondi dall'Orologio found in Codex Marciano cl. XIV, lat. 223, p. 35a suggests "presio" should be inserted here. (LiGotti 1950:115)
  2. Margin trimming. LiGotti provides the line ending as indicated. (LiGotti 1950:115)
  3. Margin trimming. LiGotti provides the line ending as indicated. (LiGotti 1950:115)
- II
- The rhymes of lines 4 and 12 are indicated as "X" rhymes although they are not identical with the original "X" rhyme, presenting "ori" instead of "ore". These are rhymes of assonance. Otherwise the rhyme scheme is regular.
- III
- The syllable count is regular with the exception of line 7 which presents ten syllables instead of the expected eleven syllables. LiGotti's text concordances indicate that this line should be "Sbandito e gia da l'humano intellecto" (LiGotti 1950:115). A comparison of lines 2 and 3 with 10 and 11 highlights strikingly different line accentuation between the repressa and volta since the lines of the repressa are piano and those of the volta are tronco.

- IV Ballata : Type 2e
- V Both concordances for this work, F-Pn6771 f. 14 and I-F187 f. 103v-104 are lacking the second piede and volta and otherwise present only minor orthographic differences.
- VI This song presents a moralising text which bemoans that the sacred charity of love is possessed by very few in the world today. Everyone looks after himself alone and deceit is that characteristic which presides over all others.
- VII Text by Giovanni Dondi dall'Orologio.

MAN. 8

Ballata

Bartolino da Padova

R	Perche cangiato <u>e</u> 'l mondo da l'an(ti)cho <sup>1</sup>	X	11
	Non so chi tener (deca) <sup>2</sup> per amicho	X	11
1M	Che tal (dolce)ca <sup>3</sup> nel viso mi monstra	A	11
	Che nel cor a soa men(te a)mara <sup>4</sup>	B	9?
2M	E si chosa <u>a</u> sse po aver si chara	(5)B	11
	Con danno mio tra zoya <u>e</u> riso	C	9?
V	Chossi per confidente spesso <u>a</u> viso	C	11
	Tal <u>che</u> a la prova me'l trovò nemicho	X	11
R	Perche cangiato <u>e</u> 'l mondo da l'an(ti)cho	X	11
	Non so chi tener (deca) per amicho <sup>5</sup>	(10)X	11

- I
1. Margin trimming. Word reconstructed through concordance comparison.
  2. Margin trimming. Missing word provided by concordance comparison.
  3. Margin trimming. Word reconstructed through concordance comparison.
  4. Margin trimming. Missing passage supplied by concordance comparison.
  5. The above presents the usual version of this text. However there are two areas of disquiet contained in the text as it stands. The first of these is to do with line 3 which presents a renegade rhyme. The second problem area lies in the highly irregular appearance of nine syllable lines (lines 4 and 6). Solutions to both these problem areas are suggested in the following reading of the text.

R	Perche cangiato <u>e</u> 'l mondo da l'an(ti)cho	X	11
	Non so chi tener (deca) per amicho	X	11
1M	Che tal (dolce)ca in <sup>1</sup> viso	a	7
	Mi mostra <sup>2</sup> che nel cor <u>a</u> soa men(te a)mara	B	11
2M	E si chosa a sse chara	(5)b	7
	<u>Po</u> aver <sup>3</sup> con danno mio tra zoya <u>e</u> riso	A	11
V	Chossi per confidente spesso <u>a</u> viso	A	11
	Tal <u>che</u> a la prova me'l trovo nemicho	X	11
R	Perche cangiato <u>e</u> 'l mondo da l'an(ti)cho	X	11
	Non so chi tener (deca) per amicho <sup>4</sup>	(10)X	11

1. "in" (see concordance) replaces "nel" to enable elision to take place.
2. The text cadence marks appear here and for the purposes of this reading have been over-ridden.
3. The phrase "po aver" has been removed from its position in line 5 and placed at the beginning of line 6.
4. This reading produces a more regular version of the text. The only substantial changes are firstly over-riding the text cadence marks in line 4 and secondly repositioning the words "po aver" from line 5 to line 6.

II Accepting the proposed line restructuring, the rhyme scheme is regular.

III Accepting the proposed changes outlined above, the syllable count is regular.

IV Ballata : Type 1b<sup>1</sup>

V Of the three concordances for this work, F-Pn6771 f. 17, I-F187 f. 115 and I-MOe5.24 f. 39, the first presents the text in its most complete form and has been the main source used here. For the sake of comparison the complete text taken from F-Pn6771 f. 17 is presented below.

R	Perche cançato <u>el</u> mondo da l'antico	X	11
	Non so chi tener deça per amicho	X	11
1M	Che tal dolceça <u>in</u> viso	a	7
	Mi mostra ch'a nel cor so mente <u>amara</u>	B	11
2M	E se cosa <u>a</u> se cara	(5)b	7
	<u>Po avere</u> con dano m'era <u>coglia e</u> risso	A	11
V	Cusi per confidente spesso <u>aviso</u>	A	11
	Tal chi la prova mi trovo nimicho	X	11
R	Perche cançato <u>el</u> mondo da l'antico	X	11
	Non so chi tener deça per amicho	(10)X	11
1M	Donqua <u>amico</u> che sia	c	7
	Saper non posso <u>e</u> chi me voglia bene	D	11
2M	Perche celata tene	d	7
	Dentro la voglia soa <u>bona o</u> ria	C	11
V	Ma pur so tanto dela mente mia	(15)C	11
	Che'l bon me piace <u>e no amo lo</u> inimico	X	11
R	Perche cançato <u>el</u> mondo da l'antico	X	11
	Non so chi tener deça per amicho	X	11

VI This text provides the poet's raison d'être. The poet finds his inspiration in the ancient world, for in the world of today, friendship is treated poorly. He speaks of "friends" who hold sweetness in their faces but hateful deceit in their hearts.

MAN. 9                      Madrigal                      Bartolino da Padova

S1	Le <u>aurate</u> chiome <u>nodose</u> et avolte	A	11
	D'un fil de perla talor d'un bel fiore	B	11
	Per virtu <u>oculta</u> me penetra'l chore	B	11
S2	(...) <sup>1</sup>	C?	11?
	(...)	(5)D?	11?
	(...)	D?	11?
Ri	El me chonvien chathar in alchun locho	E	11
	Che pur me senti da sospiri <u>e</u> focho	E	11

I 1. The second stanza is missing in this manuscript and both concordances.

II The rhyme scheme is regular. The proposed rhymes for the missing stanza are predictions only.

III The syllable count is regular. It is highly likely that the second stanza would have been composed of eleven syllable lines.

IV Madrigal :: Type 1

V The concordances F-Pn6771 f. 20' and I-F187 f. 107'-108, offer neither the second stanza, nor any basic alteration to the text above.

VI The first stanza commences with a description of a golden tressed damsel who wears her hair piled up and secured with a thread of pearls, such that the result appears like a beautiful flower. The ritornello describes how this vision of loveliness produces sighs and ardour in the beholder.

VII As with several of the texts set by Bartolino da Padova, this madrigal adopts a Petrarchan style. It intriguingly also derives its second line from a canzona by Fazio degli Uberti (Corsi 1970:261). The canzona in question is "Io guardo i crespì e i biondi capelli" and the line from it to be compared with the second line of the madrigal is:

D'un fil de perle e quando d'un bel fiore  
(Sapegno 1952:93)

That it was a celebrated song in its own day and beyond, is clear from its inclusion in the fifth sonnet of the fourth evening of Prudenzenani's Sollazzo:

Come quel che se chiama Alba columba  
Da puoi vi fece su Doi angilette  
Le aurate chiome ancor vi mette  
L'arpa di melodia vi fece insomma

(Debenedetti 1913:107)

Adding to the rich supply of textual allusions in this text, is the hidden name of the lady to whom the madrigal is addressed, found in the first line of the ritornello

El me chonvien chathar in alchun locho

This practice of incorporating a 'secret name' in song texts was, it seems, much in vogue at this time (Petrobelli 1968:90). The combination of the dedicatee's name and a text rich in allusions, should make the job of affixing a date to this work a simple one.

Goldine was the first scholar to propose a date for this work. She sees the work as both a song of circumstance and a song of love and consequently searched the annals of Paduan history for a wedding which featured a Catarina. Her proposal was that this madrigal was written to celebrate the marriage of Catarina, daughter of Francesco il Vecchio da Carrara, with Stefano di Veglia of 1372 (Goldine 1962: 153). Petrobelli, though not disputing her conclusion, sees no evidence of a wedding in the text (Petrobelli 1968:91).

Thirty years later, another Catarina enters the Paduan arena. This was Catarina Visconti, who, on the death of her husband, Giangaleazzo, Duke of Milan, in 1402, took over the reigns of government in Padua. Goldine recognises the possibility of Bartolino da Padova composing a madrigal for this lady at this time, (Goldine 1962: 153), but neglects to emphasise the improbability of this occurrence. Is it likely that a madrigal of this style would have been dedicated to a recently widowed, forty-seven year old matron?

Thibault refutes Goldine's first proposal and qualifies the second, in that she believes the madrigal was composed for Catarina Visconti, but at a much earlier date (Thibault 1970:146). She supports her proposal by uncovering the Visconti emblems in the text. These are the term 'virtu' (line 3) which could provide a direct reference to Giangaleazzo Visconti, Count of Virtues, and the 'nodo' (line 1) or knot, which is a secondary symbol of the family. By some clever iconographic interpretation, Thibault demonstrates convincingly, that the knot symbol was particularly tied to Catarina di Bernabo Visconti, Giangaleazzo's second wife, whom he married in 1380.

Thibault's proposal of a date in or shortly after 1380 for this madrigal is convincing. Still unexplained however is why the Book of Hours from which Thibault draws her iconographic evidence, being Paduan in origin, should be dedicated to the signor of Milan in 1380. And similarly enigmatic is the question of why should Bartolino da Padova, a staunch Carrara supporter, have written a madrigal in honour of the bride of the Count of Virtues.



R	Sempre donna t'amay de pura voglia	X	11
	E tu me day per premio pena e noglia	X	11
1M	L'onor to sopra me stesso amava	A	10?
	Et amo e fermo son sempre d'amare	B	11
2M	Vèderti sopra ogn'altra apresiare	(5)B	11
	Era mio bene e ciò desidrava	A	11
V	E tu el bel viso to che me alegrava	A	11
	Mi fay lontano ond'io moro di doglia	X	11
R	Sempre donna t'amay de pura voglia	X	11
	E tu me day per premio pena e noglia	(10)X	11
1M	Se vay tra mille amanti ricercando	C	11
	Ch'arden in gli ochi de toa luce altera	D	11
2M	Nesun con fe' disfese tanto intera	D	11
	May to valore men de ssi curando	C	11
V	Donqua perche di te me teni in bando	(15)C	11
	Per chuy morire me seria gran coglia	X	11
R	Sempre donna t'amay de pura voglia	X	11
	E tu me day per premio pena e noglia	X	11

I

II Rhyme regular

III The only exception to the eleven syllable line length is line 3 with ten syllables. Concordance comparison suggests a possible solution to this minor irregularity. (See V below)

IV Ballata : Type 1a<sup>1</sup>

V The concordance I-F187 f. 112v presents line 3 as "Lo tuo honor sopra me stesso amava" which provides the expected eleven syllables. This manuscript also provides a neater version of line 6: "Era mio bene e ciò desiderava" The other concordance for this piece, F-Pn6771 f. 15 presents a version which is orthographically closer to Mancini than that of

I-F187, and also provides a third strophe:

1M	Ben rimembrava <u>a</u> me la greve sorte	E	11
	Di molti franchi <u>amanti e</u> di gran fede	F	11
2M	A' qual in done <u>engrate</u> per mercede	F	11
	Dono pressone <u>exilio e</u> anchor morte	E	11
V	M'al vero <u>amore</u> l'amante tiense forte	E	11
	Ch'ogni p <sup>u</sup> aura dal suo petto spoglia	X	11

VI The text describes the lover's pure feelings for the lady. He loves her honour above himself and yet she holds him in check. He describes in ever more glowing terms his qualities as a lover and again queries the lady's restraint in responding to his pleas.

MAN. 11

Ballata

Bartolino da Padova

R	Non chorrer troppo <u>e</u> tien la <u>mano</u> <u>al</u> freno	X	11
1M	Che chi vol gir piu forte ch'el non puote	A	11
2M	Tosto se stan <u>cha</u> <u>e</u> subito per <u>chuote</u>	A	11
V	Cade <u>in</u> <u>terra</u> <u>e</u> avaccio <u>vene</u> <u>a</u> meno	X	11
R	Non chorrer troppo <u>e</u> tien la <u>mano</u> <u>al</u> freno (5)	X	11
1M	Don <u>cha</u> non aver fretta va di passo	B	11
2M	Che se tu <u>chadi</u> <u>e</u> trovite nel basso	B	11
V	Amaro sentiray piu che veneno	X	11
R	Non chorrer troppo <u>e</u> tien la <u>mano</u> <u>al</u> freno	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 4a

V The concordances I-F187 f. 116 and F-Pn6771 f. 22 offer some orthographic differences and a certain amount of changing word positions as seen particularly in line 4.

VI This moralising text develops the adage of "more haste less speed". The reader is warned to keep a reign on unchecked speed, for a sudden halt would bring him to the ground. It is wiser to proceed step by step.

MAN. 12

Rondeau

A      La belle flour<sup>1</sup> .....

I      1. This is all that survives of this text. It is provided as an  
incipit in the Tenor part. The text bearing Cantus is missing.

II

III

IV

V      Unica

VI     The beautiful flower ...

MAN. 13

Rondeau

A	Mal vi loyaute d'estre amoreu(x) <sup>1</sup>	X	10
	Qar nulla ioye pus prandre em pleisir	Y	10
B	P(...) <sup>2</sup> chiosa qi my poysse avenir	Y	10?
	Et par vous n'est tre dous vis gratie(ux) <sup>3</sup>	X	10
a	Tut qan (...) ie suy av(...)	(5)X?	10?
	De vos se (...) qan qi y(...) <sup>4</sup>	Y?	10?
A	Mal vi loyaute d'estre amoreu(x)	X	10
	Qar nulla ioye pus prandre em pleisir	Y	10
a	Dous plesant belle a vars vous	X	8?
	A qi ye suy sans iames repentir	(10)Y	10
b	Or me voglies pour votre ami tenir	Y	10
	Qar autremant ne seray plus ioyus	X	10
A	Mal vi loyaute d'estre amoreu(x)	X	10
	Qar nulla ioye pus prandre em pleisir	Y	10
B	P(...) <sup>5</sup> chiosa qi my poysse avenir	(15)Y	10?
	Et par vous n'est tre dous vis gratie(ux)	X	10

- I
1. Margin trimming. Restitution of the final letter poses no problem
  2. Margin trimming. One syllable is required here. LiGotti suggests that the first word of this line is "pour". (LiGotti 1950:118)
  3. Margin trimming. Restitution of the final word poses no problem since the rhyme indication is clear.
  4. Margin trimming has severely damaged lines 5 and 6. Without concordance comparison, reconstruction of the lines is impossible.
- II
- There is some orthographic confusion with the character of the "X" rhyme. At times it appears as "eux" (lines 1, 4, 7, 13 and 16), at others "ous" or "us" (lines 9 and 12). It can however be assumed that these endings have assonant sounds if not identical pronunciation. Assuming the identity of the "X" rhymes and accepting the suggested rhymes, the rhyme scheme would seem to be regular.
- III. The basic line length appears to be ten syllables with the exception of line 9 with eight syllables.

IV Rondeau : Type 1a

V Unica

VI The lover is reformed by love and offers himself to the lady to deal with as she will. He offers her his sight so that he may remain her true friend.

MAN. 14

Rondeau

A	Mon bel amy corteus e gratieux	X	10
	Sor tres tu ses che laymes pour amour	Y	10
B	Mon cuer vous dong pour fin a vous dolour	Y	10
	Or soyes dont ie vous pri(...) <sup>1</sup> yeux	X	10?
a	Et si sachies qe l'amour de nous deus	(5)X	10
	Mon tres <sup>2</sup> doulz cuers soyt durable <u>a</u> tous iours	Y	10
A	Mon bel amy corteus e gratieux	X	10
	Sor tres tu ses che laymes pour amour	Y	10
a	Quar de ma part a mes nobles seres seus	X	11?
	De bon voloir sans penser poit al iours	(10)Y	10
b	Qar vous estes de trestous les meleeurs	Y	10
	Le plu parfait de tous le amoureux	X	10
A	Mon bel amy corteus e gratieux	X	10
	Sor tres tu ses che laymes pour amour	Y	10
B	Mon cuer vous dong pour fin a vous dolour	(15)Y	10
	Or soyes dont ie vous pri(...) yeux	X	10?

- I 1. Margin trimming. Two syllables are required to complete the line. LiGotti suggests reconstructing the line as:  
 "Or soyes dont ie vous prie ioyeux" (LiGotti 1950:118)
2. A text cadence mark is given at this point. This presents one of the rare cases of faulty line division. For reasons of rhyme, sense and scansion, the text cadence mark belongs at the end of line 5.

II Rhyme regular

III The basic line length is ten syllables with the exception of line 9 which has eleven syllables.

IV Rondeau : Type 1a

V Unica

VI This text presents a song from the lady to the beloved in admiration of their love which will last forever. She wishes the best of everything for him the best of all lovers.

MAN. 15

Rondeau

A	Mon bel amy mon confort et ma ioye	X	10
	Joyusement ie me voudray tenir	Y	10
B	En (...) <sup>1</sup> que vous puisse vëir	Y	10?
	Car loing de vous faire ne le pourroye	X	10
a	Tout mi penser si ne font autre voye	(5)X	10
	Fors qe ver vous ou sont tut mi plaisir	Y	10
A	Mon bel amy mon confort et ma ioye	X	10
	Joyusement ie me voudray tenir	Y	10
a	Vo grant beaute vult qe mon cuer s'ottroye	X	10
	A vous amer et pas n'en vueilg faillir	(10)Y	10
b	Mieux ne voudroye <u>a</u> mon avis choisir	Y	10
	Pour ce me tieng a vous ou que soye	X	9?
A	Mon bel amy mon confort et ma ioye	X	10
	Joyusement ie me voudray tenir	Y	10
B	En (...) que vous puisse vëir	(15)Y	10?
	Car loing de vous faire ne le pourroye	X	10

I 1. Margin trimming. Three syllables are required to complete the line. LiGotti suggests adding "tel lieu". (LiGotti 1950:119)

II Rhyme regular

III The basic line length is ten syllables with the exception of line 12 which has only nine. LiGotti suggests restructuring the line as  
"Pour ce me tieng a vous ou que ie soye"

(LiGotti 1950:119)

IV Rondeau : Type 1a

V Unica

VI This text presents a protestation of love from the lady to the lover, her comfort and her joy. All her thoughts are for him and her only wish is to please him. She is completely conquered by his beauty.



A	Merçi pour dieu merçi ma dame belle	X	10
	Car ie ne puis si greu dolour soi(...) <sup>1</sup>	Y?	10?
B	Onqes ioye ne espour ne bien sentir	Y	10
	Se pour douchour duressa ne rebelle	X	10
a	Et puis qe vous douche amouretta selle	(5)X	10
	Che mien greus maux (...) <sup>2</sup> voglies garir	Y	10?
A	Merçi pour dieu merçi ma dame belle	X	10
	Car ie ne puis si greu dolour soi(...)	Y?	10?
a	Ay las que ma dame ne m'apelle	X	9?
	En qi ay (...) <sup>3</sup> mon cuer e mon pleisir	(10)Y	10?
b	E qi de mon cuer tout iours vu servi(r) <sup>4</sup>	Y?	10?
	Puis qand si est ma belle flour nouvelle	X	10
A	Merçi pour dieu merçi ma dame belle	X	10
	Car ie ne puis si greu dolour soi(...)	Y?	10?
B	Onqes ioye ne espour ne bien sentir	(15)Y	10
	Se pour douchour duressa ne rebelle	X	10

- I
1. Margin trimming. There is one syllable missing probably having a "Y" rhyme. LiGotti suggests reconstructing the last word as "sofrir". (LiGotti 1950:119)
  2. Margin trimming. There are two syllables missing. LiGotti suggests interposing "ne me". (LiGotti 1950:119)
  3. Margin trimming. There is one syllable missing. LiGotti suggests "mis" as this point.
  4. Margin trimming. The final letter of the line is missing. The missing letter must clearly be an "r" in order to provide the "Y" rhyme.
- II Provided the rhyme suggestions for lines 2, 8, 11 and 14 are accepted, the rhyme scheme is regular.
- III The basic line length is ten syllables with the exception of line 9 which has nine syllables.
- IV Rondeau : Type 1a
- V Unica

VI The lover begs his lady for mercy for he can no longer bear the painful sadness of her rejection. He leaves his heart and every joy in her keeping and in return desires merely to serve her heart.

MAN. 17

Rondeau

Antonio da Cividale

A	Loingtemps i'ay mis mon cuer mon pensement	X	10
	En vous servir honorer et a(me)r <sup>1</sup>	Y	10
B	Tres loyaulment ce me fait esperer	Y	10
	Bon guierdon selonc droit juiement	X	10
a	Jusques a cy ne recheuy vrayement	(5)X	10
	Bien le saves de mon servir loyer	Y	10
A	Loingtemps i'ay mis mon cuer mon pensement	X	10
	En vous servir honorer et a(me)r	Y	10
a	Et par ma foy ie ne desir riens tant	X	10
	Or me vueglies vo vouloir demoustrer	(10)Y	10
b	Quar ie doubte qe pour trop loing tarder	Y	10
	Ne puisse avoir le bien qe ie atant	X	10
A	Loingtemps i'ay mis mon cuer mon pensement	X	10
	En vous servir honorer et a(me)r	Y	10
B	Tres loyaulment ce me fait esperer	(15)Y	10
	Bon guierdon selonc droit juiement	X	10

I 1. Margin trimming. The word has been reconstructed to suit rhyme and syllable count expectations.

II Rhyme regular

III Syllable count regular

IV Rondeau : Type 1a

V The concordance for this work, I-Fn26 unfortunately presents only a single word incipit - "Longtemps"

VI The lover recalls to his beloved the long time that he has loved and honourably served her. He hopes for some kind of judgement from the lady for he doubts if he can maintain his high standards for much longer.

MAN. 18

Ballata

Francesco Landini

R	Va' pur amore con le reti tue	X	11
	Piglia chunque tu vuoi	y	7
	Ch'i' son disciolto da l'inganni tuoi	Y	11
1M	Viverommi nel mar con libertate	A	11
	Come d'altr'animal con dolce pace <sup>1</sup>	(5)B	11
2M	Ne potra' mai con tuo sagacitate	A	11
	Pigliarmi po' ch'io conosco <u>il</u> rapace	B	11
V	Tu pelago le reti <u>e</u> la fallace	B	11
	Esca che come suoy	y	7
	Assalti <u>e</u> tuoi <u>aversi e</u> abassi tuoy	(10)Y	11
R	Va' pur amore con le reti tue	X	11
	Piglia chunque tu vuoi	y	7
	Ch'i' son disciolto da l'inganni tuoi	Y	11

I 1. Lines 5 to 10 are barely legible in Mancini and have here been reconstructed through concordance comparison. (See V below)

II Rhyme regular

III Syllable count regular

IV Ballata : Type 3b

V The concordances I-F187 f.171, I-Fn26 f.9 and F-Pn568 f.70 have each been examined for comparison purposes. Of the three, I-F187 offers the most regular text. It is the only source which provides an eleven syllable line 7, as seen above.

(I-Fn26 presents  
"Piglia e mi ch'i conosco in rapace"  
and F-Pn568 presents  
"Pigliarmi ch'io conosco in rapace")

VI The lover rejects love and determines to seek liberty and peace in the ocean. The lady with net and deceitful bait will never again trap him as he sinks within the sea.

VII The first line of this ballata appears in the lauda, O falso amore privato di pace:

Cantasi In su va pure amore e colle reti tue

(Corsi 1970:224)

R	Donna s'i't'o fallito	x	7
	O altr'amor che'l tuo seguir consento	Y	11
	Son di morir per le tuo man contento	Y	11
1M	Ma s'io ti porto <u>et</u> o portato fede	A	11
	Et sempre'l tuo volerre	(5)b	7
	Seguit'o piu che'l mie come tu sai	C	11
2M	Perche <u>a</u> dilecto mi <u>fai</u> ognor dolore	B	11
	Vegendo toa mercede	a	7
	Manchar nel viso bello che tolto m'ai	C	11
V	Vuo tu perch'i' t'amai	(10)c	7
	E tanto t'amo ch'altro ben non sento	Y	11
	Tener la vita mia con tal tormento	Y	11
R	Donna s'i't'o fallito	x	7
	O altr'amor che'l tuo seguir consento	Y	11
	Son di morir per le tuo man contento	(15)Y	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 5b

V The concordances I-Fn26 f.1, F-Pn6771 f.34, F-Pn568 f.85v-86, GB-Lbm29987 f.23 and I-F187 f.158 present a wide variety of generally orthographic differences. Most sources present line 9 as:  
"Manchar nel viso bel che tolto m'ai"

VI The lover seeks the cause of the lady's rejection. Is it because he has failed her or is there another love in her life? For either cause, he offers the lady his life which rests in her hands. The verse continues with a description of the lover's torments.

VII This ballata is recorded in the sonnet Quivè cantaro of Prudenzani's Sollazzo:

Ama donna cantar con dolce canti  
Donna s'i't'o fallito cum buon tuono

Finir mia vita, De Cicilia pruono  
Se le lagrime ancor cantaro avanti  
(Debenedetti 1913:117)

R	Con lagreme bagnandome <u>el</u> viso	X	10?
	El mio signor lassay	y	7
	Ond'io me strugo <u>in</u> guay	y	7
	Quando <u>io</u> me penso <u>esser</u> da luy diviso	X	11
1M	Ayme dolente <u>ay</u> dura dispartita	(5)A	11
	Che may non fay ritorno <u>in</u> questo mondo	B	11
2M	Ay cruda morte <u>ay</u> dispietata vita	A	11
	Chome partesti dal mio <u>amor</u> iocundo	B?	11
V	Ingorda malvasa sença fondo	B	10?
	Fuor d'ogni temperança	(10)c	7
	Sgroppa <u>omay</u> toa balança	c	7
	Poy che tolto m'ay ogni giocho <u>e</u> riso	X	11
R	Con lagreme bagnandome <u>el</u> viso	X	10?
	El mio signor lassay	y	7
	Ond'io me strugo <u>in</u> guay	(15)y	7
	Quando <u>io</u> me penso <u>esser</u> da luy diviso	X	11

I

II Rhyme scheme regular. Line 8 presents "undo" instead of the expected "ondo" B rhyme but since the concordance presents the final word of this line as "giocondo", the B rhyme is clearly intended.

III The syllable count reveals a basically regular shape which features the eleven syllable line contrasted against the two seven syllable lines central within the ripresa and volta. Lines 1 and 9 have only ten syllables but concordance comparison removes both irregularities by providing "nel" in place of "el" in line 1 and "Ay" at the beginning of line 9.

IV Ballata : Type 2b

V The concordances F-Pn568 f. 52'-53 and F-Pn4379 f. 62' (Tenor only), present a version of this ballata different enough from that found in Mancini to warrant its inclusion in full here. The following version is taken primarily from F-Pn568.

R	Con lagreme bagnandome nel viso	X	11
	El mio signor lasciai	y	7
	Dondi mi strugho <u>in</u> guai	y	7
	Quando mi veggio ess'abbandonato	Z	11
1M	Oi me dolente <u>o</u> dura dispartita	(5)A	11
	Che mai non fai ritorno <u>in</u> questo mondo	B	11
2M	Ay cruda morte <u>o</u> dispietata vita	A	11
	Come partisti <u>el</u> mio amor giocondo	B	11
V	Ay ingorda malvagia sança fondo	B	11
	Fuor d'ogni temperança <sub>3</sub>	(10)c	7
	Stroppa <u>omai</u> tuo bilança <sub>3</sub>	c	7
	Poi che mai tolto ogni mio gioco <u>e</u> riso	X	11
R	Con lagreme bagnandome nel viso	X	11
	El mio signor lasciai	y	7
	Dondi mi strugho <u>in</u> guai	(15)y	7
	Quando mi veggio ess'abbandonato	Z	11

Beyond the orthographic differences, note particularly the different structuring of lines 4 and 12

VI The poet finds himself with tears coursing down his face, consumed with grief on news of the death of his signor. He rails against death which has taken every joy from his life.

VII There are three pieces of information concerning this work, which unless convincingly refuted, must be taken as fact and combined to assist in the dating of the piece. The first of these pieces of information is that the text is by Leonardo Giustiniani. This is based on the fact that the ballata is included in two early editions of the works of this poet (Pirrota 1949:135). Debenedetti argues against the proof of the primary source (Debenedetti 1922:76) and later scholars have taken his lead. Conceding that there is some doubt of Giustiniani's authorship of this ballata, until clearer proof is established which refutes the authority of the primary source, Giustiniani's authorship of this ballata must be assumed.

The second piece of information concerns the dedication of the text. Towards the end of the fifteenth century, a compilation of texts was made which is housed in Florence at the Biblioteca Riccardiana MS 1764. This compilation includes the text of Con lagreme bagnandome. A marginal note referring to this text reads "Ballata fata per Messere Francesco Signor di Padova". (Clercx 1960:I 91). Given the historical period in question, this could refer to either Francesco il Vecchio (d. 1393) or his son, Francesco il Novello (d. 1406).

The third piece of information concerns the identity of the composer. Although the work appears anonymously in F-Pn568 and F-Pn4379, it is included with its composer's name "Magister Johannes Ciconia" in Mancini. There is no reason to doubt that this is a Ciconia composition. Among the mass of information that Clercx has gathered



concerning the biography of Ciconia, the period 1401 to 1411 has been established as one in which Ciconia was securely settled in Padua (Clercx 1960:I 91).

These three pieces of information when considered together present little room for argument against 1406 being the time when the ballata was written and set to music. The alternative proposed date of 1393 (death of Francesco il Vecchio) is out of the question since at this stage Giustiniani was only six years old. The corroborative evidence, that Ciconia was probably in Padua in 1406 and probably not, in 1393, makes the case even stronger.

The confusion built up around this piece is probably related to its unusually long period of popularity. That it was a celebrated song in its own day is demonstrated by its citation in the tenth sonnet of the sixth evening of Prudenzi's Saporetto:

Questa mirabel donna Margherita,  
Con lagrime bagnandome nel viso,  
Deducto se' et fe' se la mia vita  
Custiei sirebbe bella in paradiso  
Non credo donna O giemma incolorita  
Del Cicognia una parte fo la viso.

(Debenedetti 1913:110)

Its continued popularity into the second half of the fifteenth century was assured by various reworkings of the piece appearing in the Locheimer and Buxheimer song books, and a contrafactum lauda (Fischer 1956:47).

Another point of interest with this piece is related to the different readings of the fourth line found between F-Pn568 and Mancini. Clercx proposes that these differences relate to Ciconia's reworking of the piece originally dedicated to Cardinal Gilles d'Albornoz, in the process of making it more appropriate as a mourning song for Francesco il Vecchio da Carrara. She suggests that the F-Pn568 version presents the original text, since the young serviteur has been abandoned ("Quando mi veggio ess'abbandonato"), and is only separated from his signor in the Mancini version ("Quando io me penso esser da lui diviso"). Although the significance of the different readings is not clear, it would seem from an examination of the rhyme scheme, that the Mancini version is probably closer to the original. Where in Mancini the fourth line forms part of a standard and predictable rhyme pattern, that found in F-Pn568, breaks the pattern and presents a renegade rhyme. Possibly the scribe who copied the work into F-Pn568 found the original fourth line a little bland and sought to increase its emotive value.

MAN. 21

Rondeau

A	Ave vergene (...)	X?	7?
	(...)	Y?	7?
B	(...)	Y?	7?
	(...) <sup>1</sup>	X?	7?
a	Vostre dous cuer gentis <u>Isnelle</u>	(5)X	7
	Ver moy ayes gratieux	Y	7
A	Ave vergene (...)	X?	7?
	(...)	Y?	7?
a	O mervegliieux damoyselle	X	7
	Royn du ciel tres glorieux	(10)Y	7
b	Sava le pechie <u>orguglieux</u> <sup>2</sup>	Y	8?
	Per toy l'ange gabrielle	X	7
A	Ave vergene (...)	X?	7?
	(...)	Y?	7?
B	(...)	(15)Y?	7?
	(...)	X?	7?

- I 1. Since the text bearing Cantus of this piece is missing, the first four lines of the text are lost.  
2. Lines 11 and 12 are presented in reverse order in the manuscript. The order suggested here maintains the traditional rondeau rhyme scheme.
- II The text that remains reflects the common alternation of feminine and masculine line endings and the concentration on two contrasted rhymes. The rhyme indications given above are suggestions only.
- III It would appear that the basic line length is seven syllables with the exception of line 12 which certainly has at least eight syllables. The line length indications given above are suggestions only.
- IV Rondeau : Type 1b
- V Unica
- VI This is an unusual text probably addressed to the Holy Virgin. Unfortunately, so much is missing that a sensible translation is not possible. Is it likely that the lover asks the Virgin to intercede on his behalf to gain the regard of Isnelle?

MAN. 22

Ballata

Johannes Ciconia

R	La fiamma del <u>to</u> amor che gia me strince	X	11
	Da morte <u>a</u> vita l'alma mia suspince	X	11
1M	Volava li mey spirti ca per l'aura	A	11
	Quando t'al-di' cridar piangendo e dire	B	11
2M	Dove mi lassi oyme ver mi restaura	(5)A	11
	Un pocho la toa mente e non morire	B	11
V	Quel suono amaro me fe' resentire	B	11
	Cossi l'amor amor la morte vince	X	11
R	La fiamma del to amor che gia me strince	X	11
	Da morte <u>a</u> vita l'alma mia suspince	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI This text outlines the concept that the flame of love burns beyond life and death. The verse proceeds to describe the blissful state of the lover's spirit until he is told of his beloved's death. He pleads with her not to die and to leave a little of herself with him. But through the bitterness he is reminded that death is conquered by love.

## MAN. 23

## Ballata

## Niccolo da Perugia

R	(C) Donna <sup>1</sup> posso <u>io</u> sperare <sup>2</sup>	x	7
	(T) Messe non so per che <sup>3</sup>	y	7t
	(C) Meriti de mia fe'	y	7t
	(T) De <u>va'</u> in bona <u>ora</u> va' lassame stare	X	11
1M	(C) Adoncha voy che mora	(5)a	7
	(T) Se mori <u>a</u> me che fa	b	7t
2M	(C) El te ne dolera <u>ancora</u>	a	8?
	(T) Certo non dolera	b?	7t
V	(C) De pensa quel che fa'	b	7t
	(T) De pensace pur tu	(10)c	7t
	(C) Io me desperero	d?	7t
	(T) Se te desperi <u>et</u> io che n'agio <u>a</u> ffare	X	11
R	(C) Donna posso <u>io</u> sperare	x	7
	(T) Messe non so per che	y	7t
	(C) Meriti de mia fe'	(15)y	7t
	(T) De <u>va'</u> in bona <u>ora</u> va' lassame stare	X	11
1M	(C) Adonqua <u>cappo</u> in acqua	e	7
	(T) A me par ben cossi	f	7t
2M	(C) Tu m'ay per men d'una h <sup>4</sup>	e	7
	(T) Se dio m'aiuti si	(20)f	7t
V	(C) De pensa quel che di'	f	7t
	(T) De pensai pur tu	c	7t
	(C) E' non t'il diro piu	c	7t
	(T) Tace per Dio e piu no me seccare	X	11
R	(C) Donna posso <u>io</u> sperare	(25)x	7
	(T) Messe non so per che	y	7t
	(C) Meriti de mia fe'	y	7t

	(T) De <u>va'</u> in <u>bona ora</u> va' lassame stare	X	11
1M	(C) E recevo gran torto	g	7
	(T) Al mio parere da ti	(30)y?	7t
2M	(C) Tu me v'oi per morto	g	7
	(T) E io non so perche	y	7t
V	(C) Se iusta casone c'e	y	7t
	(T) Palese me la fa	b	7t
	(C) E po morte me da'	(35)b	7t
	(T) <u>E humelemente</u> la voglio comportare	X	12?
R	(C) Donna posso <u>io</u> sperare	x	7
	(T) Messe non so per che	y	7t
	(C) Meriti de mia fe'	y	7t
	(T) De <u>va'</u> in <u>bona ora</u> va' lassame stare	(40)X	11

- I
1. The ballata opens with the repeated words "donna" in the Cantus and "diciame" in the Tenor, before the text proper commences.
  2. This text is a dialogue between lover and lady, the lines being delivered alternately by Cantus (lover) and Tenor (lady). The letters C and T at the beginning of the line refer to the Cantus and Tenor respectively
  3. Both LiGotti and Corsi present the lines of the ripresa in the order 1, 3, 2, 4. This runs counter to manuscript indications and the established pattern of the verse (LiGotti 1950:122) (Corsi 1970:104).
  4. The "h" is pronounced "acca" in Italian. Hence this line should read  
"Tu m'ay per men d'una acca"

- II
- The rhyme scheme is standard with only two discrepancies:
- 1) line 11 presents an "o" rhyme which according to the pattern should be "u" (Compare with parallel line 10).
  - 2) line 30 presents an "i" rhyme instead of the "e" rhyme required by parallel line 32.

- III
- The syllable count reveals complex patterning in the ordering of seven syllable tronco and piano lines and the classical eleven syllable piano line. It is this feature which principally embodies the popular tone of the text. The patterning between the ripresa and volta is imperfect in that the ripresa opens with a piano line, while the volta uses a tronco line. This does not pose text setting problems however, for this is one of the few ballate that does not employ the same music for both ripresa and volta. The volta setting follows directly on that of the piedi with no cadential break.
- Line 7 presents eight syllables instead of the expected seven. LiGotti suggests the substitution of "dorra" in place of "dolera"

in this line to maintain the seven syllable pattern (LiGotti 1950:123).

Line 36 presents twelve syllables instead of the expected eleven. Corsi suggests reading "voglio" as "vo" in this line, to restore the balance.

IV Ballata : Type 2f

V Unica

VI A dialogue text shared between the lovelorn and slightly pettish lover and the disinterested and progressively more negative lady. The lover pleads his case, threatening to die or jump in the water. Her replies are consistently nonchalant with the exception of two lines which particularly reflect her growing annoyance:

"De va' in bona ora va' lassame stare"  
and to still the lover's pleas, the exasperated  
"Tace per Dio e piu no me seccare".

<u>MAN. 24</u>	Ballata	Zacara da Teramo	
R	Rosetta che non cambi may colore	X	11
	Amar te voglio sopra <u>ogne</u> altro fiore	X	11
1M	<u>Se</u> altruy me fa languire e sosporare	A	11
	Tu me resguardi con gran desiderio	B	11
2M	(E se turbar o pianger o tristare	(5)A	11
	Penando vai per darmi refrigerio	B	11
V	Non posso legere lo salterio	B	10?
	Ch'io a costey che non muta colore) <sup>1</sup>	X	11
R	Rosetta che non cambi may colore	X	11
	Amar te voglio sopra <u>ogne</u> altro fiore	(10)X	11

I Lines 5 to 8 are missing and have here been supplied from the concordance.

II Rhyme regular

III Line 7 appears with ten syllables instead of the expected eleven. One possible reconstruction of the line to produce eleven syllables would be:  
"Non posso legere lo mio salterio".  
Otherwise the syllable count is regular.

IV Ballata : Type 1a

V The concordance F-Pn4917 f. 20v-21 supplied lines 5 to 8 missing from Mancini and presents slight orthographic differences.

VI An enigmatic text in which the poet declares his preference for the immutable rose above all other flowers. The thought of losing the rose chills the lover so that he cannot study the psalter(?).

<u>MAN. 25</u>	Ballata	Zacara da Teramo		
R	Un fior gentil m'aparse	x	7	
	O aspiratio prima	y	7	
	Bina ne va per rima	y	7	
	Poy duy cenquante prima <u>e</u> tosto sparse	X	11	
1M	Angelicamente <u>venne a</u> repararse	(5)X	11	
	Passionato stando <u>ad</u> iudicarme	A	11	
2M	(...)	X?	11?	
	(...) <sup>1</sup>	A?	11?	
V	Poy commenca <u>a</u> donarme	a	7	
	De quel suo dolce fructo	(10)b	7	
	Ayme che'l mundo tutto	b	7	
	Tal fior non se trovera <u>a</u> ben cercase	X	11	
R	Un fior gentil m'aparse	x	7	
	O aspiratio prima	y	7	
	Bina ne va per rima	(15)y	7	
	Poy duy cenquante prima <u>e</u> tosto sparse	X	11	

- I 1. The second piede is missing
- II If the suggested rhymes for lines 7 and 8 are assumed, the rhyme scheme would be regular although it is unusual to have a rhyme from the ripresa ("X") reappear in the piedi.
- III If the suggested syllable count for lines 7 and 8 are assumed, the syllable count would be regular.
- IV Ballata : Type 2d<sup>1</sup>
- V Unica
- VI The poet is inspired in his verse by the appearance of a beautiful flower. Although the missing lines make a full interpretation of the poem difficult, it would seem that the poet describes the life cycle of a blossom which buds, flowers, produces fruit and later flowers again. The verse concludes with the thought that such a beautiful flower will not be found however hard one searches.



MAN. 26

Ballata

Zachara da Teramo

R	Deus deorum <u>pluto</u> or te regratio	X	11s
	Mille mille merçe Cebelles demorgon 5	Y	11s
	Non diro piu barban barban aaron	Y	11t
	Poy che so reintegrato <u>o</u> et de luy satio	X	11s
1M	Sera <u>in</u> eternum el nostro laudatio	(5)X	11s
	De la vendetta <sup>1</sup> et de tanta iusticia	A	11s
2M	Or superete l' <u>au</u> ro e'l topatio	X	11s
	Che per nesun commessa c'e pigricia	A	11s
V	Io so in possession a gran leticia	A	11s
	Servo sero de Cacus radamanto	(10)B	11
	Regratiando <sup>**</sup> ognun tanto per tanto	B	11
	Presta iusticia <u>in</u> pocho tempo et spatio	X	11s
R	Deus deorum <u>pluto</u> or te regratio	X	11s
	Mille mille merçe Cebelles demorgon 5	Y	11s
	Non diro piu barban barban aaron	Y	11t
	Poy che so reintegrato <u>o</u> et de luy satio	X	11s

I 1. Tenor presents "vedentta" here.

II The rhyme scheme is standard but interesting in that it presents a concentration on the double vowel rhymes "tio" (lines 1,4,5,7 & 12) and "cia" (lines 6,8, & 9).

III The syllable count reveals a basic eleven syllable line with a concentration on sdrucchiolo lines associated with the double vowel rhymes. Line 3 presents a problem in that it is the only example of what can only be a tronco line. Lines 10 and 11 pose some text-setting problems in that, since they are piano lines, they have one syllable less and one syllable more than the parallel lines 2 and 3 which are sdrucchiolo and tronco respectively.

IV Ballata : Type 2a<sup>3</sup>

V Unica

VI This macaronic text exposes the poet's delight in revenge swiftly taken.

Pluto, god of gods, I thank you again. A thousand thanks to Gebelles. I will say no more than "barban, barban, aaron". Then I will make my peace and satisfy him. Our praises for the revenge of such justice will sound forever. This justice is valued more than gold or topaz to those who are not committed to sloth. I take great delight in serving solemn Cacus. Our thanks again for such swiftly dealt justice

- VII This ballata may refer to an unspecified historical event. Ghisi describes this text as "bristling with those terrible and barbarous names of satanic and cabalistic inspiration, taken from the infernal mythology and intended as an enthusiastic prayer to Pluto, king of the demons." (Ghisi 1946:185)



<u>MAN. 27</u>	Ballata	Zachara da Teramo		
R	Amor ne tossa non se po' celare	X		11
	Ne <u>çoppeçar</u> del pe	y		7t
	E ben se bela sença far be be	Y		11t
1M	La quaglia sempre non fara qua qua	A		11t
	Ne la sampogna be bellu lu lu	(5)B		11t
2M	Ne la cornacchia fara sempre cra <sup>1</sup>	A		11t
	Ne cantara lo cucul cucu cu	B		11t
V	Ma se non manca <u>el</u> valor de lassu	B		11t
	A la mia ferma fe	y		7t
	Non serra sempre prato verde <u>in</u> fe	(10)Y		11t
R	Amor ne tossa non se po' celare	X		11
	Ne <u>çoppeçar</u> del pe	y		7t
	E ben se bela sença far be be	Y		11t
1M	Io vidi lo pastor per la campagna	C		11?
	Gridando dietro <u>al</u> lupo dagli da	(15)D		11t
2M	E vidi <u>alcuno</u> racconciar la ragna	C		11?
	Per pigliar un stornello che sen va	D		11t
V	Ma lascia far che puoco durira	D		11t
	Spesso chiamar te te	y		7t
	Che ben d'altrui se beffa <u>chi ha</u> de che	(20)Y		11t
R	Amor ne tossa non se po' celare	X		11
	Ne <u>çoppeçar</u> del pe	y		7t
	E ben se bela sença far be be	Y		11t
1M	Intendame chi po che m'entendo <u>io</u>	E		11?
	E tal ne ride che (deriso) <sup>2</sup> n'e	(25)Y		11t
2M	El tempo che fo gia piovoso <u>e</u> rio	E		11?
	Lucido e chiaro <u>(un giorno)</u> <sup>3</sup> de' vene	Y		11t

V	El bove gia con l'ale <u>e</u> con le penne	Y	11?
	In ciel salio dov'e	y	7t
	In vacca ch'èbè <u>al</u> mio dolor merce	(30)Y	11t
R	Amor ne tossa non se po' celare	X	11
	Ne <u>co</u> pp <sup>3</sup> ea <u>r</u> del pe	y	7t
	E ben se bela sença far be be	Y	11t

- I
1. The first seven lines are all that survives in Mancini. The remaining lines are found in the text manuscript Ambrosiano E. 56 sup. f. 69' and are here reproduced according to Corsi (1970:323)
  2. Corsi suggests the inclusion of "deriso" to complete the measure of the line.
  3. This addition, suggested by Corsi completes the measure of the line.

II The rhyme schème is regular. Note the concentration of "Y" rhymes in the third strophe.

III The syllable count reveals a basically regular shape with a heavy emphasis on tronco lines. The appearance of the unexpected piano lines (lines 14, 16, 24, 26, 28) breaks up the predictability of the pattern.

IV Ballata : Type 3b

V Unica

VI This is superficially a nonsense song which evokes the sounds of the quail, the bagpipes, the trumpet, the cuckoo with onomatopoeia. However it is in substance the lament of one who finds himself the victim of adverse fortune and yet holds to the belief that he will arise from the depths to which he has fallen.

MAN. 28

Madrigal

Zachara da Teramo

S1	Plorans ploravi perche la fortuna	A	11
	Pur sopra ad me dirica sua potenca	B	11
	Ploraboque che a ley forca e prudenca	B	11
	Resistere non li vale tanto e impo(rtu)na <sup>1</sup>	A	11
S2	Maldetta quella che'l mondo raduna	(5)A	11
	Quella nutrice e l'ora che me'l tolse	C	11
	Nature debitum in unda persolse	C	11
	Suspiri a lo mio cor sempre s'aduna	A	11
Ri1	In ulnis patris expirao cum pianto	D	11
	Per innovar <sup>2</sup> le pen <sub>e</sub> fi questo canto	(10)D	11
Ri2	Martiro fo ne la sua puericia	E	11
	Quel che per nome avea quel de Galicia	E	12?

I 1. Margin trimming. Since the "una" rhyme is required, restitution of the missing letters poses no problems.  
2. The Tenor presents "Per rinovar".

II This madrigal presents one of the rare appearances of the quatrain form, made even more distinctive by the addition of two rather than one ritornelli. The rhyme scheme is standard presenting the unifying "una" rhyme in the first and fourth line of each stanza and the paired contrasting rhymes of the ritornelli.

III The syllable count provides the expected eleven syllable line with the exception of line 12 which has twelve syllables. To create an eleven syllable line here, the editor of the published edition of this work suggests cancelling the second "quel" of the line (Marrocco 1977:155).

IV Madrigal : Type 2

V Unica

VI This macaronic text poses some translation problems. It appears to be the embittered cry of a poet railing against the vicissitudes of Fortune.

I weep and have wept because Fortune wields her power over me. I weep, since to resist her force and prudence is too costly.

Cursed is she that rules the world, that foster-mother who tossed me out too soon. Sighs overwhelm my heart.

In my country's arms I would expire with weeping. This song is designed to renew the pain.

He was martyred in his childhood, he that had the name of Galicia.

- VII The second ritornello appears to refer to a specific person and occasion.  
Who was the man bearing the name Galicia?  
Is this connected in some way with Galicia, the North-West province of Spain?

MAN. 29	Ballata	Zaccaria		
R	Sol me trafige'l cor l'aquila bella	X		11
	Per l'ardente disio de rivederla	X?		11
1M	Non fo diamante di tanta durecca	A		11
	Che io piu fermo non sia chostey a servire	B		11
2M	Tanto m'acese l'ad(orna vagheca) <sup>1</sup>	(5)A		11
	De soa belleca nan pri(mo ferire) <sup>2</sup>	B		11
V	Oyme topino ben credo m(orire) <sup>3</sup>	B		11
	S'io non riveco la diana (stella) <sup>4</sup>	X		11
R	Sol me trafige'l cor l'aquila bella	X		11
	Per l'ardente disio de rivederla	(10)X?		11

- I
1. Margin trimming. Line ending supplied from concordance.
  2. Margin trimming. Line ending supplied from concordance.  
(See V below)
  3. Margin trimming. Line ending supplied from concordance.
  4. Margin trimming. Line ending supplied from concordance.

II The rhyme of line 2 -"erla"- is clearly assonant with but not identical to the "X" rhyme of line 1 -"ella". The decision to consider lines 1 and 2 as both having "X" rhymes is based on the clear "X" identity of the last line of the volta (line 8) which usually patterns its rhyme on that of the parallel line of the ripresa.

III Syllable count regular

IV Ballata : Type 1a

V There are two concordances for this work : I-F187 f. 117v. and I-MOe5.24 f. 13v.-14r. The former has been used to provide the missing passages in the text above. I-F187 f. 117v. presents a significantly different line 6 as:  
"Del dolce viso nel primo ferire".

VI The poem opens with the image of the sun as a beautiful eagle which pierces the heart of the poet with the burning desire to see it again. There is no diamond that would tempt the lover from service of the beloved. The lover fears he will die if he does not see the morning star again.

VII This may be a text dedicated to the lady Diana whose name is a symbol of the morning star.

<u>MAN. 30</u>	Ballata	Zacara da Teramo	
R	Ciaramella me dolce ciaramella <sub>3</sub>	X	11
1M	O tu che porti fra Macante sotto <sub>3</sub>	A	11
	Polito e bello con la chiercha <sup>1</sup> rasa	B	11
2M	Poy che'l martello to da si gran botto	A	11
	Tosto m'abbracca strengi e pur me basa <sub>33</sub>	(5)B	11
V	Che'n questa terra de me n'e piu bella	X	11
R	Ciaramella me dolce ciaramella <sub>3</sub>	X	11
1M	O tu che porti a pieghe facte l'ose	C	11
	Onte et ornate de molti incinelli	D	11
2M	E le tuo vestimente tutte rose	(10)C	11
	Ove se trova molti foramelli	D	11
V	Voltate un pocho a me che son citella	X	11
R	Ciaramella me dolce ciaramella <sub>3</sub>	X	11
1M	O tu che dolcemente sette volte <sub>3</sub>	E	11
	Quel facto fay a non assir bachetta	(15)F	11
2M	Fa' che me vegni con le brache sciolte	E	11
	Che non bisogna dicere aspecta aspecta	F	11
V	Per far piu tosto nostra giornatella	X	11
R	Ciaramella me dolce ciaramella <sub>3</sub>	X	11

I 1. The Cantus presents this word as "chierica".

II Rhyme regular

III Syllable count regular

IV Ballata : Type 6a

V Unica

VI The song presents a humorous text in which the lover's attentions are directed to his bagpipe. He can find nothing more beautiful than playing the bagpipe which in the process embraces and kisses him. The lover describes the chanter and the drones of the instrument and the red bag covering the air bladder. Clearly a tongue in cheek text.



Ballata I

R	Je suy navvres tan fort o dous amy <sup>a1</sup>	X	10
	De quoy <sup>b</sup> de aituerolf <sup>a2</sup> et de le dames <sup>b</sup>	Y	10
	Hay las chantes <sup>a</sup> or non crier ciantes <sup>b</sup>	Z	10
	Vramant mourray per celles moy amy <sup>a</sup>	X	10
1M	La nobilta <sup>3</sup> con tutte le sciētie	(5)A	11s
	Et l'arte liberal con le richece <sub>ss</sub>	B	11
2M	La liberta vertu con le prudentie	A	11s
	Chaliōpe poeta e le fortece <sub>ss</sub>	B	11
V	Tout le stourmant du mondo et gionesse <sup>a</sup>	B?	10
	Biau sir <sup>b</sup> or que vous plet <sup>a</sup> et tout le nimphes <sup>b</sup>	C(10)	10
	Oy vramant <sup>a</sup> orfus appres <sup>b</sup> (ciantes) <sup>4</sup>	Z?	10?
	Grant parlament de sens o vray amy <sup>a</sup>	X	10
R	Je suy navvres tan fort o dous amy	X	10
	De quoy de aituerolf et de le dames	Y	10
	Hay las chantes or non crier ciantes	(15)Z	10
	Vramant mourray per celles moy amy	X	10

Ballata II

R	Gnaff'a le guagnele <sub>ss</sub> et io anch to' togli <sup>5</sup>	X	11
	Per le sant dio tu si dous amy	Y	9
1M	Humilior täuro	a	7
	Homines nobilitant sciētie	B	11
	Sept artes sacra <sup>6</sup> non seray may ricche <sub>ss</sub> (cēce) <sup>7</sup>	(5)C?	12?
2M	Non venditur äuro	a	7
	Hominesque exaltant prudentie	B	11
	Dea loquentie Hercules le fortece <sub>ss</sub>	C	12
V	Li Orpheo et Narcisus anch to' togli	X	11
	Grant sens et mastrie dous amy	(10)Y	9

R	Gnaff'a le guagnele et io anch to' togli	X	11
	Per le sant dio tu si dous amy	Y	9

- I
1. The ripresa of Ballata I is split between the Cantus and Tenor. The letters "a" and "b" indicate those lines or phrases presented by Cantus and Tenor respectively.
  2. This word is probably meant to be an anagram of "florentia".
  3. The mutation text is presented simultaneously in Cantus and Tenor. The Tenor here, however, presents "liberta" instead of "nobilta".
  4. This line is left incomplete in the manuscript. The bracketed suggestion follows the published edition of this work (Marrocco 1977:108).
  5. The Contratenor bears the ballata text throughout.
  6. "Saccra" is repeated at this point.
  7. It is most likely that this word should be "ricchecce" rather than "ricche". There are two reasons for this <sup>55</sup>
    - i) Compare with parallel line 8 in the second mutation.
    - ii) The author has made some attempt to provide identical cadential words in both ballate at the ends of sections. Compare here, the final words of Ballate I and II riprese ("amy"), second mutations ("fortecce"), volte ("amy"). To maintain the pattern in the first mutation, "ricche" should be "ricchecce". <sup>55</sup>
- II
- The rhyme scheme of Ballata I is regular provided the rhyme identity of lines 8 and 9 is accepted. The French "esse" rhyme of line 9 is probably the closest available to the Italian "ecce" rhyme of line 8. <sup>55</sup>
- The rhyme scheme of Ballata II is regular provided the "ecce" rhyme of line 5 is accepted. <sup>55</sup>
- III
- The syllable count of Ballata I is as regular as can be expected of a macaronic text. The French lines (1-4, 9-16) are of ten syllables and the Italian lines (5-8) are of eleven syllables. Note the sdrucchiolo lines 5 and 7.
- The syllable count of Ballata II is regular in that it presents repeatable patterns. Surprising however are the nine syllable French lines (2,10,12), twelve syllable Italian lines (5 and 8) and seven syllable Latin lines (3 and 6)
- IV
- Ballata I : Type 2a<sup>1</sup>  
Ballata II : Type 7a
- V
- Unica
- VI
- Translation of these texts is not a simple matter for much of it is very loosely connected in sense. Although the two texts are structurally separate, the function of Ballata II is that of an almost line by line gloss on Ballata I.
- The poet declares that for Florence and its ladies he would cheerfully die. At this point the texts lapse into a disjointed discussion which bristles with erudite phrases.
- Nobility is bestowed on the sciences and the liberal and seven sacred arts by man.
- The virtue Liberty will not be sold for men extoll prudence.

Chaliope the poet, that eloquent goddess has the strength of Hercules.  
Orpheus, Narcisus and all the nymphs, represent the union of the senses.

R	Ad ogni vento volta come foglia	X	11
	Secondo <u>il</u> sono cossi balla <u>al</u> ballo	Y	11
	E non voler d'altruy piu ch'altruy voglia	X	11
1M	Produce l'arbor el fructo che se coglia	X	11
	Odir chi tutto vol tutto perde	(5)A	10?
2M	De non curar se altruy pomo toglia	X	11
	Che <u>a</u> conten(...) <sup>1</sup> ogn'om sempre sta ver(de) <sup>2</sup>	A?	11?
V	Poy che e secca <u>e</u> suo f(...) <sup>3</sup> perde	A	11?
	De l'altruy pensa (...) <sup>4</sup>	Y?	11?
	E non curar se nesun m(...) <sup>5</sup>	(10)X?	11?
R	Ad ogni vento volta come foglia	X	11
	Secondo <u>il</u> sono cossi balla <u>al</u> ballo	Y	11
	E non voler d'altruy piu ch'altruy voglia	X	11

- I
1. Margin trimming. LiGotti suggests reconstructing the word as "contentar". (LiGotti 1950:127)
  2. Margin trimming. In order to maintain the "A" rhyme, reconstruction of the final word of this line to "verde" is appropriate.
  3. Margin trimming. At least three syllables are required here to complete the line. LiGotti suggests reconstructing the word as "foglia". (LiGotti 1950:127)
  4. Margin trimming. Six syllables are required to complete the line which should probably have a "Y" or "allo" rhyme ending.
  5. Margin trimming. Four syllables are required to complete the line which should probably have an "X" or "oglia" rhyme ending. LiGotti suggests reconstructing the line as:  
"E non curar se nesun mal ti voglia" (LiGotti 1950:127)

II If the proposed rhymes for lines 7, 9 and 10 are accepted, the rhyme scheme lies within the normal range although it is unusual to see ripresa rhymes ("X") featured in the piedi

III Line 5 presents ten syllables instead of the expected eleven. LiGotti suggests the following reconstruction:  
"Odir chi tutto vole tutto perde" (LiGotti 1950:127)  
With lines 7 to 10 in some doubt as to length it is difficult to make any judgement with respect to regularity of scansion.

IV Ballata : Type 3a

V Unica

VI This song presents a moralising text which develops the theme that it is impossible and often foolhardy to try and please everyone all the time. It is best to act according to one's own opinion rather than caring over much what others think of you. The moral is achieved using much natural imagery such as the wind tossing the leaves, the apple, the fruit of the tree, and with the combination of the wind an autumnal image.

MAN. 33

Ballata

R	Spesso fortuna cridote	x	7s
	Tu dici pur de si	y	7t
	Ma <u>sempre</u> in fondo dicote	x	7s
	Me trovo pur cossi	y	7t
1M	O falsa che se' <u>maestra</u>	(5)a	7
	Io non te posso cogliere	b	7s
2M	<u>Se io in</u> terra tu ad astra	a	7
	Per non volermi sciogliere	b	7s
V	Tu me voli involvere	b	7s
	De <u>dime</u> o no o si	(10)y	7t
	De deb'io resurgere	b	7s
	O stare pur cose	y?	7t
R	Spesso fortuna cridote	x	7s
	Tu dici pur de si	y	7t
	Ma <u>sempre</u> in fondo dicote	(15)x	7s
	Me trovo pur cossi	y	7t
1M	Nella mia gioveneza	c	7
	Nocte <u>e</u> di seguitasteme	d	7s
2M	Sempre con grande <u>aspreza</u>	c	7
	D'ogni bene privasteme	(20)d	7s
V	In terra collocasteme	d	7s
	Pero maldecta se'	y?	7t
	Ognora <u>pur</u> maledicote	x	7s
	Mentre che sto cose	y?	7t
R	Spesso fortuna cridote	(25)x	7s
	Tu dici pur de si	y	7t
	Ma <u>sempre</u> in fondo dicote	x	7s
	Me trovo pur cossi	y	7t

I

II The character of the "y" rhyme, established as "si" in lines 2 and 4 of the ripresa is unstable. The reappearance of rhymes in the "y" position in lines 10, 12, 14, 16, 22, 24, 26 and 28 presents an oscillation between "si" and "se". Given the rhyme similarity of these sounds and the orthographic instability of the word endings, the "y" rhyme has been assumed throughout. With this assumption in mind the rhyme scheme is regular.

III This text presents a very interesting exercise in scansion. The volte and riprese are structured around an alternation of sdrucchiolo (proparoxytonic) and tronco (oxytonic) lines, while the piedi feature an alternation of the standard or piano lines with the sdrucchiolo lines. With this scheme in mind the syllable count is regular.

IV Ballata : Type 2g<sup>2</sup>

V Unica

VI The song presents a moralising text spoken by the world weary to one who complains of the vicissitudes of fortune. We have all experienced bad times he says and proceeds to allude to the deprivation experienced in his youth. He concludes by stating that no matter how harshly one speaks of fortune, nothing ever changes.

S1	Del glorioso titolo d'esto duce	A	11
	Zaschun fa festi omay ch'a in se vertute	B	11
	Che novo Re si nasce per salute	B	11
S2	De quella donna che za estese l'ale	C	11
	E possedette cio che'l sol riguarda	(5)D	11
	Ch'aver un sposo e sta si lenta e tarda	D	11
Ri1	Ma questo e quel che per vertu celeste	E	11
	Fia novo agosto cum triumphi e feste	E	11
Ri2	E ca monarcha un sceptro d'or s'il chiama	F	11
	Perch'el dilati l'italicha fama	(10)F	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1a

V Unica

VI "Concerning the glorious title of this duke, everyone with virtue makes festivities, so that the new king should be saluted. Concerning that lady who already bears the wing, and thus can regard the sun, and was so slow and late to take a husband. But he it is that through heavenly virtue is made the new Augustus with triumphal festivities. And the monarch already claims the golden sceptre because he expands the renown of Italy.

VII The dating of this madrigal is disputed. Clercx suggests that the madrigal refers to the marriage of Joanna I of Naples and Louis, duke of Tarente of 1348 (Clercx 1960:1 66). Previously she had proposed a later date, 1379-1380, and indicated that the madrigal made allusion to the adoption by Joanna I of Louis d'Anjou as her heir (Clercx 1959:116). Pirrotta agrees that the probable geographical setting for this madrigal is the kingdom of Naples but dates the work later and associates it with Joanna II of Naples. He isolates two events for which this madrigal could have been written. The first and preferred event is that of the 1415 marriage of Joanna II and the conte Giacomo de la Marche. The later, and in Pirrotta's view, less likely event is that of Joanna's adoption of Louis III of Anjou in 1423 (Pirrotta & LiGotti 1951:135). Günther, in assessing the proposals of both these scholars with respect to this madrigal, rejects Clercx's 1348 dating as too early on both stylistic and notational grounds (Günther 1980:465) and



Pirrota's 1423 dating as too late for similar reasons (Günther 1949: 229). She sees Pirrota's 1415 dating of this work as the most likely.

There are two main reasons why these scholars have concentrated their research within the Neapolitan region. Firstly the text contains terms such as 'Re' and 'monarcha' which point to an area that could claim a king. Naples was the only kingdom within the Italian peninsula. Secondly, Antonello is associated by name with Caserta, a small town within the kingdom of Naples.

Naples doubtless had an active cultural life surrounding the courts of the heirs of Robert the Wise, but the inclusion of a madrigal celebrating Neapolitan affairs within a manuscript which otherwise concentrates on the affairs of the Northern courts, is worthy of question. Added to this, there is nothing in the scant biographical data available for Antonello da Caserta which attaches him to the Angevin court or any other. Furthermore, there are certain details within the text of this madrigal which make a Neapolitan attachment unlikely. The most convincing of these is contained within the second stanza which is devoted to a lady who is described as having been 'si lenta e tarda' to take a husband. This description fits neither Joanna I nor Joanna II both of whom were betrothed and married in early childhood (Headlam 1971:267).

The issue of royalty need not restrict the search to Naples for there was a well established literary tradition from Dante through Petrarch, Francesco di Vannozzo and a score of lesser poets which involved the search for a king to reign over a unified Italy (Chamberlin 1965:160). Associated with this was the practice of comparing Italian princelings with ancient rulers such as Alexander, Caesar or Augustus, which gained popularity in the latter half of the fourteenth century and became part of the courtly literary style (Gundersheimer 1973:6).

The search for a duke with the regal aspirations outlined in the madrigal involves a trip to the North. Corsi makes the suggestion that this madrigal sings the praises of Giangaleazzo Visconti (Corsi 1970:lxiii) of Milan, and an interpretation of the text will demonstrate that this attribution is much more likely than that to the Joannas of Naples.

The first line of the madrigal focusses on the title of duke rather than on the duke himself. This would be appropriate in a madrigal written to celebrate the ducal coronation of Giangaleazzo Visconti which took place on Sunday, September 5, 1395 (Chamberlin 1965:163). The attendance of representatives of every major power in Italy at the coronation and the associated festivities attests to the importance placed on this event. That it was singularly important for Giangaleazzo can be seen in the fact that although formal confirmation of his impending coronation was not received until May 1395, already in early January he had issued an edict that on all his arms, the Viper was to be quartered with the Imperial Eagle (Chamberlin 1965:163).

The third line of the text salutes the new king emerging. That Giangaleazzo had regal aspirations while still the Count of Virtue was generally known. "After the capture of Verona he spoke, according to Minerbetti, of his ambition to assume the royal status of 'Re de' Lombardi'" (Bueno de Mesquita 1941:310).

The first literary figure to recognise the possibility of a king of Italy and the suitability of Giangaleazzo for that role was the Paduan Francesco di Vannozzo. On news of the capture of Verona he identified the long desired king of Italy with the then Count of Virtue and composed the encomiastic Cantilena pro comite virtutum which concludes by elevating Giangaleazzo to the rank of Messiah:

Donque correte ensieme, o sparse rima  
e zite predigando in ogni via  
Ch'Italia ride ed è zunto'l Messia.

(Muscetta 1972:557)

Following this there was a considerable production of verse which acclaimed Giangaleazzo as the future king, he who would "restore the Italian name:

Et un signor avrà Italia bella  
Che tanto tempo è stata vedovella  
De conte, duca e poi sarà reale  
Un ch'è tiranno nella gran pianura.

One poet proclaimed that 'Roma vi chiama : Cieser mio novello'. A new Caesar - this was

il bel destino che dal ciel t'è dato,  
re nostro sacrosanto."

(Bueno de Mesquita 1941:308)

The second stanza refers to that lady who 'already bears the wing'. This refers to Giangaleazzo's wife Caterina di Bernabo Visconti, who in honour of her husband bore the Imperial Eagle quartered with the Viper. The fifth line describes her as having the regard of the sun, which was one of the Visconti's primary heraldic symbols. The final line of this second stanza makes the reference to Caterina even more explicit, for it describes her as having been 'lenta e tarda' to take a husband. At the time of her marriage to Giangaleazzo in 1380, she was twenty-five years of age. This was surprisingly mature for a first marriage, particularly in dynastic families where marriages were frequently effected in early childhood. Why marriage for the oldest and reputedly the most handsome of Bernabo Visconti's legitimate daughters was delayed so long is unexplained but it must have caused some gossip in courtly circles for it to be referred to in this madrigal composed some fifteen years after the wedding.

The ritornelli take on an extravagant encomiastic style and describe Giangaleazzo as one who through heavenly virtue (an allusion to his former rank as Count of Virtue) becomes the new Augustus and as one who as a monarch claims the golden sceptre because it is he who will expand the renown of Italy.

This interpretation points to the probability of this madrigal being composed as part of the festivities associated with the ducal coronation of Giangaleazzo Visconti in 1395.

MAN. 35

Ballata

Antonello da Caserta

R	De mia farina fo le mie lasagne	X	11
1M	Et de queste mi godo	a	7
2M	Perche le fo a mio modo	a	7
V	Quando <u>io</u> vo' molle <sup>1</sup> e quando <u>io</u> voglio stagne	X	11
R	De mia farina fo le mie lasagne	(5)X	11

I 1. Text cadence marks are indicated at this point in the manuscript although clearly the volta line must match the scansion of the ripresa line.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 4b

V Unica

VI Possibly the first pasta song:

"From my flour I make my own lasagne and it is to my taste because I make it my way. When I want it hard or when I want it soft, from my flour I make my own lasagne."

R	A piançer l'ochi mey pur mo commenca	X	11
	Vol fortuna e destino	y	7
	Che lo mio cor topino	y	7
	Per ben amar aça tal penetença	X	11
1M	Cossi piançendo el doloroso pecto	(5)A	11
	Sorcera sempre profundi sospiri	B	11
2M	A l'amor piacque a chuy fuy soçetto	A	11
	Farne sentir amorosi martiri	B	11
V	Quest'e la spene di mey gran desiri	B	11
	Pero lo mio cor tristo	(10)c	7
	De lagreme fa ac(quisto) <sup>1</sup>	c	7
	Ay lasso mi che non fo mia credença	X	11
R	A piançer l'ochi mey pur mo commenca	X	11
	Vol fortuna e destino	y	7
	Che lo mio cor topino	(15)y	7
	Per ben amar aça tal penetença	X	11

- I 1. Margin trimming. The word ending is supplied from concordance I-Pull15 no. 6. (See V below)
- II Rhyme regular. The different spellings of the "A" rhymes of lines 5 and 7 - "ecto" and "etto" respectively - reflect orthographic variety and not a change in sound.
- III Syllable count regular
- IV Ballata : Type 2b
- V Concordance I-PSac5 no. 3 presents a barely legible text but concordance I-Pull15 no. 6 provides the reconstruction of line 11 and some minor orthographic differences throughout.
- VI The text presents the typical tale of the rejected lover who, deserted by fortune can only nurse his heavy heart with weeping.

R	Piu chiar ch'el sol in lo mio cor Lucia	X	11
	Licad <u>ra</u> figu <u>ra</u> de vuy madonna mia	X	11
1M	Chon tanta belta ve <u>y</u> pose natura	A	11
	Che'l mio core e tutto sfiamic <u>ato</u>	B	11
2M	Et arde <u>cor</u> no e nocte e mia fortuna	(5)A	11
	Non vole ch'un po <u>cho</u> da vuy io sia aittato	B	11
V	Ma sempre el vostro cor crudo e spietato	B	11
	Sta <u>in</u> verso mi non ca per mia folia	X	11
R	Piu chiar ch'el sol in lo mio cor Lucia	X	11
	Licad <u>ra</u> figu <u>ra</u> de vuy madonna mia	(10)X	11
1M	Pero pregho che humile e graciososa	C	11
	Vuy siate <u>al</u> quanto poy che'l vero dio	D	11
2M	V'a facta tanto bella e vertuosa	C	11
	Che <u>al</u> mondo non a paro quel volto pio	D	11
V	Se non che <u>in</u> verso mi troppo e zudio	(15)D	11
	In darne pena con fortuna ria	X	11
R	Piu chiar ch'el sol in lo mio cor Lucia	X	11
	Licad <u>ra</u> figu <u>ra</u> de vuy madonna mia	X	11

I

II Line 5 provides an "A" rhyme in assonance with line 3. That this is not intended to be a different rhyme can be assumed by comparing the piedi of both stanze (i.e. lines 3 to 6 with lines 11 to 14). Given an "A" rhyme for line 5, the rhyme scheme is regular.

III Syllable count regular

IV Ballata : Type 1a

V The concordance I-PAas 75 f. 1r presents minor orthographic differences.

VI The poet describes his love Lucia in glowing terms. She is dearer than the sun to him and her beauty inflames his desire. However, it seems that his love is not returned for he asks her to add heavenly virtues to her list of talents and to take a little notice of him. With the acquisition of a forgiving heart she would have no equal in either beauty or virtue.

MAN. 38

Ballata

Antonello da Caserta

R	De vogliateme <u>oldire</u>	x	7
	Donna <u>el</u> mio gran dolore	y	7
	Ch'amor me struze'l chore	y	7
	Se non m'aiuti me vedray morire	X	11
1M	Donna se m'aldiray	(5)a	7
	Con <u>toa</u> gentil figura	b	7
2M	So ben che me traray	a	7
	De si mortal ardura	b	7
V	Oyme se la dura	b	6?
	No me potray <u>acutare</u>	(10)c	7
	E di cotal affare	c	7
	Con umel pianto diray <u>el</u> to (pentire) <sup>1</sup>	X?	11?
R	De vogliateme <u>oldire</u>	x	7
	Donna <u>el</u> mio gran dolore	y	7
	Ch'amor me struze'l chore	(15)y	7
	Se non m'aiuti me vedray morire	X	11

I 1. Margin trimming.- Given the expectation of the ripresa "X" rhyme at this point in the volta, the addition of "pentire" satisfies rhyme, syllable count and sense requirements. (LiGotti 1950:130)

II Assuming the "X" rhyme for line 12, the rhyme scheme is regular. Note the concentration on the assonant rhymes "ire", "ore" and "are".

III Assuming an eleven syllable reconstruction of line 12, the syllable count is regular with the exception of line 9. LiGotti suggests the insertion of "che" after "oyme" to produce the expected seven syllables. (LiGotti 1950:130)

IV Ballata : Type 2f

V Unica

VI The lover begs for the approval of his beloved, for since love has melted his heart, only her aid will prevent his death. Should she remain obdurate to his pleas, he humbly begs her to repent.

MAN. 39

Ballata

Antonello da Caserta

R	Con dogliosi martire	x	7
	Ch'el mio cor tormenta	y	7
	Romango descontenta	y	7
	Signor mio caro del vostro partire	X	11
1M	Via ve n'andate et yo	(5)a	7
	Lassa romango sconsolatamente	B	11
2M	O dolce signor mio	a	7
	Per dio ve pregho non v'escha di mente	B	11
V	Le lagreme dolente	b	7
	Che nel partir gittasti	(10)c	7
	Quando che me lassasti	c	7
	Quel dolce signo del to bon desire	X	11
R	Con dogliosi martire	x	7
	Ch'el mio cor tormenta	y	7
	Romango descontenta	(15)y	7
	Signor mio caro del vostro partire	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2e

V Unica

VI This text details the poet's reaction to news of his patron's impending departure. The poet is saddened and tormented by the prospect of his future isolation. The leave-taking will certainly provoke his tears, but that at least will be a sign of his good wishes.

VII It would seem that this song has some historical significance. See particularly lines 3 and 6.



R	Or tolta pur me sei da l'ochi mey	X	11
	Donna per chuy tant'o cridat'omey	X	11
1M	O morte seray <u>fine</u> al mio languire	A	11
	E l'ochi mey de lagrimar may stanchi	B	11
2M	Dolce donna <u>centile</u> poray soffr(ire) <sup>1</sup>	(5)A?	11?
	<u>Che i</u> mey sospiri sian de spera(nza) <sup>2</sup> manchi	B	11?
V	Che per mia pena or(a) <sup>3</sup> son piu franchi	B	11?
	Merçe ve pre(gho) <sup>4</sup> del mio dir (omey) <sup>5</sup>	X?	11?
R	Or tolta pur me sei da l'ochi mey	X	11
	Donna per chuy tant'o cridat'omey	(10)X	11

- I
1. Margin trimming. The addition of the "A" rhyme -"ire"- to produce "soffrire" satisfies sense requirements.
  2. Margin trimming. The addition of "nza" to produce "speranza" satisfies sense requirements. (LiGotti 1950:131)
  3. Margin trimming. The addition of "a" to produce "ora" satisfies syllable count and sense requirements. (LiGotti 1950:131)
  4. Margin trimming. The addition of "gho" to produce "pregho" satisfies sense requirements. (LiGotti 1950:131)
  5. Given the expectation of a ripresa rhyme for this line, the addition of "omey" satisfies rhyme, syllable count and sense requirements.
- II If the "A" rhyme for line 5 and "X" rhyme for line 8 are accepted, the rhyme scheme is regular
- III If the word reconstructions offered above are accepted then the syllable count is regular
- IV Ballata : Type 1a
- V Unica
- VI The text deals with a lovelorn lover rejected by the lady. The end of his suffering will only be found in death for his eyes will not stop weeping.

MAN. 41

Ballata

Antonello da Caserta

R	Madonna <u>io</u> me ramento	x	7
	Del to polito viso	y	7
	Tratto dal paradiso <sup>1</sup>	y	7
	Ayme lasso mischinel descontento	X	11
1M	Vegendome lontan de la figura	(5)A	11
	De quella frescha rosa colorita	B	11
2M	Mio cor dimora sempre con p <sup>ä</sup> ura	A	11
	Non vegendo toa persona fiorita	B	11
V	Oyme la departita	b	7
	Quanto me fo noiosa	(10)c	7
	Per mia vita <u>angosciosa</u>	c	7
	In <u>pianti et</u> in martir io me tormento	X	11
R	Madonna <u>io</u> me ramento	x	7
	Del to polito viso	y	7
	Tratto dal paradiso	(15)y	7
	Ayme lasso mischinel descontento	X	11

I 1. The tenor setting at this point offers a significant variant :  
 "Formato in paradiso"

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2d

V Unica

VI This text details the sorry plight of the lover who cannot confess his love for the lady. Her face is made in paradise and everytime he sees her his heart dwells in fear of not seeing her again. Because he cannot share his love, he spends his life in tormented martyrdom.

MAN. 42

Rondeau

A	Vous soyés tres bien venus	X	7
B	Mes loyauls et vrays amans	Y	7
a	Or ciantes de ius en sus	X	7
A	Vous soyés tres bien venus	X	7
a	Je me voj de bas in bas	(5)X	7
b	En le nombre des cantans	Y	7
A	Vous soyés tres bien venus	X	7
B	Mes loyauls et vrays amans	Y	7

I

II Rhyme regular

III Syllable count regular

IV Rondeau : Type 2

V Unica

VI The protagonist welcomes loyal and true friends to help him in singing his song a number of times.

MAN. 43

Virelăi

Antonio da Cividale

A ...

...

B A tendre<sup>1</sup>

...

B ...

...

I 1. This incipit is all that remains of this work. The description 'secunda pars contratenoris' implies that the Cantus, Tenor and first part of the contratenor are to be found on one of the missing pages of the manuscript.

II

III

IV

V Unica

VI "Tenderness..."

A	Par maintes fois ay avy recorder	A	10
	Du rosignol la douche melodie	B	10
	Mais ne s'i veult le cucu acorder	A	10
	Ains veult chanter contre li par envie	B	10
	Cucu cucu cucu toute sa vie	(5)B	10
	Quar il veult bien a son chant discorder	A	10
	Pour ce li dist li rosignol et crie	B	10
	Je vous commant qu'on le <u>tue</u> et ocie	B	10
	Tue tue tue tue oci <sup>1</sup>	C	10
	Oci oci oci oci oci	(10)C	10
	Fy fideli fideli fideli	C	10
	Oci oci oci oci oci	C	10
	Oci oci oci oci fy fy	C	10
	Fy du cucu qui d'amours veult parler	D	10
B	Si vous suppli <sup>2</sup> ma tres douce <u>alouette</u>	(15)E	10
	Que vous vouldes dire vostre chanson	F	10
	Lire lire lire lire lirelon	F	11
	Que dit dieu dieu que dit dieu dieu	G	8
	Que dit dieu dieu que dit dieu dieu	G	8
	Que te dit dieu dieu que te dit dieu dieu	(20)G	10
	(Que te dit dieu dieu) <sup>3</sup> il est tamps il est quand	F	11
	Le roussinolet die sa chansonette	E	11
	Oci oci oci oci	C	8
	Oci oci oci oci	C	8
	Oci seront que vos vant guerroyant	(25)F	10
B	Assembles vous prenes la cardinette	E	10
	Faites chanter la calle et le sanson	F	10

Tues bates se cucu pile bis son	F	11
Il est pris pris il est pris pris	C	8
Or soit mis mort or soit mis mort	(30)H	8
Soit mis a mort mort soit dist il mort mort	H	10
Soit mis a mort mort or aloms seurement	F	11
An joli ver vos quer cullir la mosette	E	11
Ami ami ami ami	C	8
Ami ami ami ami	(35)C	8
Toudis seray le dieux d'amors priant	F	10

- I
1. lines 9-13, 17-20, 23-24, 29-31, 34-35, constructed primarily of nonsense syllables which reproduce the sound of the birds, have no text cadence indications. Lines have been produced here by presenting the syllables in the same number of repetitions as provided in the manuscript and dividing the lines according to the expected ten syllable line length.
  2. Due to missing pages only the first three words of this section are provided in the manuscript. The remaining text is provided by F-CH 564.
  3. Bracketed material is added to achieve balance with the parallel line (line 32).
- II The colourful nature of the text content seems to have grasped the poet's imagination and directed his efforts away from creating a perfectly balanced rhyme scheme. Rhyme patterning between the two stanzas is evident though not flawless.
- III It would seem that the standard line length for this work is one of ten syllables, however lines that incorporate the nonsense syllables of birdsong do not always achieve the standard.
- IV Virelai : Type 2.
- V Of the large number of concordances for this work, the majority are either incomplete or present a contrafactum rather than the original French text. F-CH 564 f. 60 provides the exception to this and has been used here both for comparison purposes and to supply a large portion of the text missing in Mancini.
- VI The cuckoo disturbs the nightingale in the course of his song and earns his wrath. The nightingale seeks revenge and calls upon his avian allies - the lark, the cardinal bird, the starling and the tippet - to assist him in putting the upstart to death.

<u>MAN. 45</u>	Ballata	Johannes Fulginatus	
R	Mercede <u>o</u> donna <u>i'</u> moro	x	7
	E vuy si cruda state	y	7
	Al ciel <u>che</u> <u>en</u> da thesoro	x	7
	Ignuda de pietate	y	7
1M	Vuy consumate <u>el</u> core	(5)a	7
	Oyme cum pianti <u>e</u> guay	b	7
2M	L'anima mia si more	a	7
	Per vuy che tanto <u>amay</u>	b	7
V	Rencrescave <u>ogimay</u>	b	7
	De mei martir penando	(10)c	7
	E piaccave <sup>1</sup> dar bando	c	7
	A tanta crudeltate	y	7
R	Mercede <u>o</u> donna <u>i'</u> moro	x	7
	E vuy si cruda state	y	7
	Al ciel <u>che</u> <u>en</u> da thesoro	(15)x	7
	Ignuda de pietate	y	7

I 1. Although only the second "c" of this word has the cedilla placed below it, both would seem to be required.

II Rhyme scheme regular although unusual in that the volta does not pattern its rhymes on those of the ripresa

III Syllable count regular

IV Ballata : Type 2g<sup>1</sup>

V Unica

VI The lover is dying for want of the lady's love. However he feels that his death will serve the useful purpose of demonstrating the results of such cruelty.

MAN. 46

Madrigal

Johannes Ciconia

S1	I cani sono fuora per le mosse	A	11
	Piangiti volpe <u>i lacci</u> e le tayole	B	11
	Che per i vostri <u>semi</u> aveti scole	B	11
S2	Guardisse <u>a</u> chi la tochi <u>a</u> questa chaça	C	11
	Che a ciaschun tratto non se da riscosse (5)A		11
	Ne con mensura se da le percosse	A	11
Ri	Tristo chi per mal far si fa bisorso	D	11
	Ma pur el cielo si fara so corso	D	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1b

V Unica

VI This work suffers badly in translation. It is an allegorical hunt of love and all the features of the traditional caccia are presented: the baying dogs, the fox, the traps and snares. The first stanza presents the essential characteristics of the hunt. The second stanza makes it clear that this is no ordinary hunt and the ritornello provides the moralising twist in the tail.



MAN. 47

Ballata

Johannes Ciconia

R	Chi vole <u>amar</u> ame cum vera fede	X	11
1M	Nulla cosa e migliore	a	7
2M	Come'l perfect <u>o</u> amore	a	7
V	Ne che piu digna sia d'aver mercede	X	11
R	Chi vole <u>amar</u> ame cum vera fede	(5)X	11
1M	Non e facto piu <u>iniquo</u>	b	7
2M	Come <u>ingannar</u> l'amico	b	7
V	Quando <u>in</u> l'amor perfectamente crede	X	11
R	Chi vole <u>amar</u> ame cum vera fede	X	11
1M	Non e di menor fruto	(10)c	7
2M	L'amor benche sia muto	c	7
V	Che senca gran promesse <u>amar</u> se vede	X	11
R	Chi vole <u>amar</u> ame cum vera fede	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 4b

V Unica

VI This text provides an injunction to the lover to love with true faith, for nothing is better than the perfect love. It continues to state that there is nothing more wicked than deceiving the loved one who believes he is perfectly loved.

MAN. 48

Madrigal

Johannes Ciconia

S1	Cacando un giorno vidi una cervetta	A	11
	Candida tutta piena di chostume	B	11
	Che'l cor me aperse e par che me consume	B	11
S2	E ley seguendo per farne vendetta	A	11
	Tosto mi sparve si ch'io non la vidi	(5)C	11
	Cridando signor mio perche me sfidi	C	11
Ri	Alor si volse a la mia voce indegna	D	11
	Ivi se strinse et ivi fe' soa insegna	D	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1c

V Unica

VI The character of the poem describes a day of hunting when he saw a little stag that so captivated his heart he could not bear to harm it. He called out to his signor who turned, saw the stag and killed it.

MAN. 49

Ballata

R	Gli <u>atti</u> col dançar Frances ch'inançi passa	X	12
	M'an si transfix'el cor c'ognun per ti lassa	X	12
1M	Tutto <u>el</u> mio dilecto si e di ti mirar	A	12
	E ti pur m'ascondi la toa vagha luce	B	12
2M	De dolçe mia donna non me voler donar	(5)A?	12
	Tanto gran pena ch'a morte me conduce	B	12
V	Per <u>toa</u> crudelta la vita me se fuçe	B?	12
	Se non consoli <u>un</u> pocho l'anima lassa	X	12
R	Gli <u>atti</u> col dançar Frances ch'inançi passa	X	12
	M'an si transfix'el cor c'ognun per ti lassa	X(10)	12

I

II The "A" rhymes of lines 3 and 5 are not exact but probably close enough to present a rhyme for the ear. Similarly the "B" rhymes of lines 6 and 7 differ slightly without presenting a break in the pattern.

III The syllable count is regular but presented in the unusual twelve syllable metre.

IV Ballata : Type 1a

V Unica

VI The poem opens with the image of Franceschina gesturing in her dance and passing before the lover. His heart, like that of everyone who sees her is lost to her. He pleads with her to spare a little consolation for his lost soul so that he may be saved from a sorrowing death.

VII The poem is clearly dedicated to Franceschina whose name is hidden in the first line. The capital "F" is provided in the manuscript.

MAN. 50

Madrigal

Johannes Ciconia

S1	Una panthera <u>in</u> compagnia de Marte	A	11
	Candido Jove d'un sereno <u>adorno</u>	B	11
	Constante <u>e</u> l'arm'e chi la guarda <u>intorno</u>	B	11
S2	Questa governa la cita luchana	C	11
	Con soa dolceça <u>el</u> cielo <u>dispensa</u> e dona (5)D	D	11
	Secondo <u>el</u> meritar iusta corona	D	11
Ri	Dando <u>a</u> ciaschun mortal che ne sia degno	E	11
	Triumpho gloria <u>e</u> parte <u>in</u> questo regno	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI A panther accompanied by Mars and Jove adorns the clear sky. Constant is the arm and the guard. This one governs the city of Lucca. With her sweetness the heavens she dispenses and gives according to merit the rightful crown. Giving to each mortal that is worthy of it, triumph, glory and a part in this reign.

VII That this madrigal refers to Lucca is not in doubt since "la cita luchana" is referred to in line 4. Further evidence is seen in the strongly developed image of the panther, the animal emblem of the town, and the evocation of Mars, the legendary founder of the town (line 1).

The search for archival documentation to support the theory that the panther featured on the coat of arms of Lucca however is fruitless. It seems that the official stemma was and is the Balzana or split shield of argent on gueules (Mori 1951:560). When this was established is again not clear, although it features strongly in the archival documents associated with the restructuring of the government of the comune of Lucca following the "liberation" by Emperor Charles IV of 1369 (Tommasi Documenti 1847 (1969):31-36).

Although the panther did not feature on the official coat of arms for the people of Lucca, it seems to have been and still is the colloquial image for the town. Although the early history of the development of this image does not appear to be documented, it was in current use earlier than mid-fourteenth century. "Mugghiando va il Leon per la foresta", a sonnet by Pietro de' Faytinelli, dated 1341 (Faytinelli 1874

(1968):63) seems to be one of the earliest written sources that refers to Lucca as the panther. The sonnet is an allegorical work that refers to a collection of Italian towns by their animal symbols: Florence the lion, Arezzo the horse, Pistoia the bear, Pisa the hare, Sienna the wolf and Lucca the panther (Faytinelli 1874 (1968):94).

There appear to be two main theories concerning the dating of this work. The first is that of Clercx who dates it loosely between 1358 and 1372 (Clercx 1955:50) and more specifically between 1367 and 1372 (Clercx 1960:I 89). It is certain that Ciconia visited Lucca at some time between 1358 and 1367 in the retinue of Cardinal Albornoz although there is no record of an extended stay in that city. There is also no record of Ciconia's activities between the death of Albornoz (1367) and his return to Liege (1372) and it is entirely possible that Ciconia pursued a mildly itinerant life-style, travelling slowly through Italy and staying at one place after another on his way north. Lucca may have been one of those places.

The second theory concerning the dating of this work is put forward by Pirrotta who sees this madrigal as written in honour of Paolo Guinigi, signore of Lucca from 1400 to 1430 (Pirrotta & LiGotti 1951:125). If this is the case then the madrigal can be dated between 1402, the proposed year of Ciconia's return to Italy (Clercx 1960:I 41) and 1411, the year of his death (Clercx 1960:I 49).

Although Pirrotta establishes that the panther became the symbol of Paolo Guinigi (Pirrotta & LiGotti 1951:125), the tone of the madrigal, particularly in the ritornello, makes it unlikely that the work was written in honour of him. Clercx's interpretation of the text seems more acceptable. It is the panther that guards and governs the city of Lucca and dispenses the rightful crown. This, Clercx suggests, is a passing reference to the first half of the fourteenth century, when the government of Lucca passed from comune to emperor, king, neighbouring signori and allied towns (Clercx 1960:I 89).

The morale of the city must have been at its lowest ebb when Emperor Charles IV sold Lucca its liberty at the cost of 100,000 florins (Meek 1978:29). The next few years in the history of Lucca were ones of increasing optimism. The new constitution drawn up between 1369 and 1372 reflects a strong democratic intention "Dando a ciaschun mortal che ne sia degno / Triumpho gloria e parte in questo regno". This democratic spirit was crushed by Paolo Guinigi. "There were no Anziani, General Councils, or Councils of Thirty-Six between 1400 and 1430. Paolo Guinigi ruled the city alone." (Meek 1978:343).

In accord with Clercx, the suggestion is made, that this madrigal was composed by Ciconia sometime after the imperial liberation of 1369 and before Ciconia's return to Liege in 1372.

The relationship between Ciconia's "Una panthera" and Landini's "Per la 'nfluenza" suggested by both Clercx (1960:I 84) and Ghisi (1942:22) is intriguing. Although it is not clear what historical event provoked Landini's madrigal, and scholars have proposed from the election of Pope Urban VI through to the skirmishes associated with the Great Schism, Fischer's suggestion that the work belongs stylistically to the 1360s rather than the 1370s (Fischer 1966:42) seems most convincing. It could then be seen as appropriate source material from which Ciconia, the northerner, developed a textual and musical homage to the acclaimed Florentine master.

L(e) <sup>1</sup> ray au soleyl qui dret som kar meyne	A	10
En soy bracant la douce tortorelle	B	10
La quel compang non onques renouvelle	B	10
A bon droyt sembla que <u>en</u> toy perfett regne <sup>2</sup>	A	10

- I
1. This letter is missing in the text but clearly required.
  2. Below the setting of the given text appears the following latin rubric:

Dum tria percurris quatuor val(et)<sup>a</sup>  
Tertius unum subque diapaso(n)<sup>b</sup>  
Sed facit alba moras<sup>c</sup>

- a. Margin trimming. Word ending added to satisfy sense requirements.
- b. Margin trimming. Final letter added to satisfy sense requirements.
- c. This translates:

While three running notes have the value of four, the third (part has the value of) one and below the octave, but make the white (notes) rests.

II A symmetrical rhyme scheme.

III Regular ten syllable lines

IV Canon

V Unica

VI The beam of the sun who drives his chariot directly, embraces to himself the sweet turtledove whose beloved always rejuvenates and seems to you, with good reason, perfect to reign.

VII This text evokes the symbol of a dove bearing in its beak the device "a bon droyt" surrounded by the rays of the sun. This insegna was the personal sign of Giangaleazzo Visconti of Milan (Cognasso 1972:220). This emblem was derived from the alliance between the house of Valois and that of the Visconti, effected by the marriage of Isabel, daughter of Jean II le Bon of Valois, with the eleven year old Giangaleazzo Visconti in 1360. The symbol of the turtledove and probably the device "a bon droyt" were attached to Isabel (Thibault 1970:140). It was apparently Petrarch who developed the conceit of surrounding the Valois emblem in that long standing secondary Visconti symbol, the rays of the sun (Cognasso 1972:220).

Although Isabel died in 1371, Giangaleazzo continued to use the device throughout his career, possibly in an attempt to temper the fearsome family emblem of the serpent swallowing a bloody child.

The gentle turtledove features in many surviving miniatures and quite predominantly in the miniature depicting the coronation of Giangaleazzo in 1395 (Thibault 1970:133).

The device was also the subject of the long Canzone morale fatta per la divisa del Conte di Virtù in which Francesco di Vannozzo, probably leaning heavily on Petrarch's original concept, interprets the device (Thibault 1970:142). This work has been dated ca. 1389 and is one of the last works of Vannozzo. Possibly composed as a companion work is his Cantilena pro comite virtutum which extolls the virtues of the Conte di Virtù as victor over the Carrarese in 1388 (Tartaro 1971:551)

It would seem that Ciconia's canon serves the same purpose as the two Vannozzo works. Clearly it evokes the device of Giangaleazzo in all its essentials and the first line with its reference to the beam of sun directing his chariot may be a passing reference to the Visconti's defeat of the Carrarese whose primary symbol is that of the cart.

Having made conquest of Padua, on the 26th November 1388, Giangaleazzo ordered that in all his vassal cities, three days should be dedicated to celebrate with solemn processions and other appropriate festivities, the great event (Cognasso 1972:289). Le ray au soleyl may have been designed to function at these festivities. In any case, it can reasonably be dated between late 1388 and mid 1390 when Francesco Novello da Carrara returned victorious to Padua.

Although Ciconia was nominally in Liege at this time (1372-1401), he was in close contact with Paduan affairs through his communication with Francesco Zabarella, a professor at the University of Padua (Clercx 1955:51). It is also possible that he briefly visited Padua, since there are several periods during his residency at Liège when he appears to be absent (Clercx 1960:I 27). If Ciconia had been in Padua at some stage between 1388 and 1390 he may well have felt it politic to compose a learned encomium to the reigning Paduan family.

R	Chi nel servir anticho me conduce	X	11
	Splendor celeste par ch'en ley reluce	X	11
1M	Lucidi raggi manda piu che'l sole	A	11
	C'ogn'altra stella col suo lume <u>a</u> smorta	B	11
2M	Parmi <u>el</u> smarrito cuor da me che vole	(5)A	11
	Subito <u>ratto a</u> la sua <u>vista acorta</u>	B	11
V	Posto rimango ne l'estrema porta	B	11
	Per seguitar con fede tanta luce	X	11
R	Chi nel servir anticho me conduce	X	11
	Splendor celeste par ch'en ley reluce	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI The serious tone of this text suggests possible heraldic references.  
A detailed translation is warranted here.

"He who served the ancients leads me. The heavenly brilliance is alight again, transmitting beams more brilliant than the sun's, such that the light of every star is dim by comparison. In my confused heart is the wish to stand before this great leader. I wait at the final door in order to follow such a light with faith."



S1	Per quella strada lactëa del cielo	A	11
	Da belle stelle <u>ov'e'l</u> seren fermato	B	11
	Vedeva un <u>carro</u> andar tutto <u>abrasato</u>	B	11
S2	Coperto <u>a</u> drappi rossi de fin oro	C	11
	Tendea <u>el</u> timon verso <u>ancoli</u> cantando	(5)D	11
	El charro triumphal vien su montando	D	11
Ri	De verdi lauri corone menava	E	11
	Che d'alegrecca <u>el</u> mondo verdecava	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI A blazing chariot courses across the Milky Way of the star filled heavens.

The triumphal chariot covered with red drapes with gold threads climbs towards a band of singing angels.

He bears a crown of green laurels that the world turns green with cheerfulness.

VII There is some scholarly dispute as to the dedication of this text. Pirrotta and LiGotti, noting the concentration on the image of the "charro", and the hidden name "Ilauri" (De verdi lauri), suggest that the text points to Ilaria del Carretto, the wife of Paolo Güinigi, signor of Lucca (LiGotti 1950:136). Clercx disputes this, finding Francesco il Vecchio da Carrara a more appropriate dedicatee for this madrigal (Clercx 1960:I 136). She bases her argument on two main points. The first of these is that the "carro tutto abrasato" is too dominant in this text for it to be anything other than directed towards the Carraresi. Her second point rests on the connection between the older Paduan signor and the illustrious poet, Francesco Petrarch.

The image of a blazing chariot coursing through the starry heavens strongly suggests the language of Petrarch's Triumphs, and in particular his Triumphus cupidinis. Further, the line "De verdi lauri corone menava" of the ritornello evokes the image of the green laurel that was one of the literary obsessions of Petrarch. This literary homage to the famous poet, combined with the image of the triumphal chariot makes it clear that the madrigal

is directed towards the signor who collected the writings of Petrarch and provided protection for him during the last years of his life (Clercx 1960:I 84)

Is it possible that Petrarch himself wrote this text? If so it could possibly be dated between 1368, the year when he moved permanently within the environs of Padua and 1374, the year of his death (Haar 1980:581). The probability of Petrarchan authorship is however slim. It is more likely that the Petrarchan language and imagery evident in this text is the result of a minor poet, or Ciconia himself, using what had already become the standard ceremonial style. It should be remembered that the Triumph of Love was written by Petrarch in the early 1340s (Bernardo 1974:193) and was quickly absorbed into the public domain.

Since the attribution of the madrigal to Johannes Ciconia is not in doubt and certain biographical facts have been clearly established for this composer (Clercx 1960:I passim), the approximate dating of this work should not be a problem. It must fall within his first period in Italy (1358-1372) (Clercx 1960:I 23) or his later return to Padua during the last years of his life (1402-1411) (Clercx 1960:I 41, 49). Since for the reasons outlined above, it is likely that this text was designed for Francesco il Vecchio rather than Francesco il Novello da Carrara, the earlier period is preferred to the later.

The tone of the text with its direct and indirect allusions to triumph, suggests that it was written to celebrate a Carrarese victory. Within the period 1358-1372, there were a number of minor skirmishes, most of which were decided in favour of the Carrarese (Simioni 1968:516-520). This madrigal could have been designed for any one of them, though no particular event seems to warrant it over any other.

One event which unfortunately falls between Ciconia's two Italian tours, evokes both the ancient triumphal style so beloved of Petrarch and is an event for which the madrigal Per quella strada could appropriately have been written. The following passage from Simioni outlines the essential details of the triumphal entry of the Carraresi into Padua after the successful conclusion of the Battle of Castegnaro (12th March, 1387) against the Scaligeri:

Francesco il Vecchio mosse incontro al figliuolo la mattina del 15 marzo e lo abbracciò all porta della città... poi il corteo, come un antico trionfo, entro in Padova tra il suono degli strumenti, "che parìa che l'aire risonasse" mentre si spiegavano al vento le bandiere dei capitani vincitori, lo stendardo del Comune con la croce vermiglia e quelli col bue d'oro in campo azzurro del Novello e col carro rosso in campo bianco della famiglia carrarese. Tutta Padova, coi gonfaloni delle Arti, era raccolta in Prato delle Valle e il grido "Carro, carro" si levo così possente da quella moltitudine "che parìa che'l mondo dovesse pericolare"

(Simioni 1968:652-653)

Though not resident in Italy at this time, is it possible that Ciconia had made a short visit which happened to coincide with this happy event?

MAN. 54

Ballata

Johannes Ciconia

R	Poy che morir mi convien per <u>to</u> amore	X	11
	Lassote donna <u>el</u> mio dolente chore	X	11
1M	Ay lasso me con <u>pianti</u> e con sospiri	A	11
	Sera mia vita <u>ormay</u> e con dolore	X	11
2M	Ayme <u>i'</u> moro (...)	(5)A?	11?
	(...) fenir d' <u>ore</u> in hore <sup>1</sup>	X	11?
V	Merçe per dio o caro mio thesore	X	11
	Abi pieta de mi to servitore	X	11
R	Poy che morir mi convien per <u>to</u> amore	X	11
	Lassote donna <u>el</u> mio dolente chore	(10)X	11

- I 1. The end of line 5 and the beginning of line 6 are illegible.  
A phrase of seven syllables is required to complete line 5 and one of five syllables to complete line 6.
- II Assuming an "A" rhyme for line 5, the rhyme scheme is regular though unusual in its concentration on the "X" rhyme of the ripresa.
- III Assuming that lines 5 and 6 were originally of eleven syllables length, the syllable count is regular.
- IV Ballata : Type 1a<sup>3</sup>
- V Unica
- VI A disappointed lover sees nought but death ahead for himself and plans to leave his aching heart to the lady. Should he survive, his only recourse would be to serve the beloved piously.

MAN. 55

Ballata

R	Piangono l' <u>ochi</u> e l'alma mia suspira	X	11
	Per una donna che'l mio cor desira	X	11
1M	Con grave doglia piango'l mio dolore	A	11
	Che piu non avevo consolamento	B	11
2M	Per sta zudea che m'a ferito <u>el</u> core	(5)A	11
	Et pieta non a del mio grave tormento	B	11
V	O spechio e luce e'l mio contento	B	11
	Volgi i bel <u>ochi</u> e verso mi te gira	X	11
R	Piangono l' <u>ochi</u> e l'alma mia suspira	X	11
	Per una donna che'l mio cor desira	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI A disappointed lover weeps and sighs for the lady of his desire. After describing his pains he makes one more plea, that the lady turn her beautiful eyes upon him.



A	Ay las quant ie pans le biaute de m'amour	X	11
	Et d'autre part de pite au li n'est mye	Y	11
B	Je quier la mort et ne cur de ma vie	Y	11
	Et pour c'est m(...) <sup>1</sup> vis souvent cangie colour	X	11?
a	Avant languiray de d(...) <sup>2</sup> et de tristour	(5)X	11?
	Que d'au(...) <sup>3</sup> onques l'amour me li(...) <sup>4</sup>	Y?	11?
A	Ay las quant ie pans le biaute de m'amour	X	11
	Et d'autre part de pite au li n'est mye	Y	11
a	Adonch que feray ma metres(...) <sup>5</sup> d'onour	X	11?
	Quar i'ay de painne (...) <sup>6</sup> plus que ne die	(10)Y	11?
b	A vous me rent qui en bo(...) <sup>7</sup>	Y?	11?
	E mort ou merci vous qi (...) <sup>8</sup> tout iour <sup>9</sup>	X	11?
A	Ay las quant ie pans le biaute de m'amour	X	11
	Et d'autre part de pite au li n'est mye	Y	11
B	Je quier la mort et ne cur de ma vie	(15)Y	11
	Et pour c'est m(...) <sup>1</sup> vis souvent cangie colour	X	11?

- I
1. Margin trimming. The letters missing may have constituted "mon".
  2. Margin trimming. The letters missing may have constituted "dueil".
  3. Margin trimming. A phrase probably comprising three syllables is missing.
  4. Margin trimming. To provide the "Y" rhyme an "e" should be added to produce "lie".
  5. Margin trimming. The letters missing may have constituted "metresse".
  6. Margin trimming. A two syllable word is missing.
  7. Margin trimming. A phrase probably comprising four syllables is missing.
  8. Margin trimming. A two syllable word is missing.
  9. Lines 9,10,11 and 12 are presented in the manuscript in the order 11,12,9,10. Clearly they have been presented in reverse order. The editorial re-ordering maintains the expected rondeau rhyme scheme.

- II Given the re-ordering of lines 9 to 12, and the assumption of "Y" rhymes for lines 6 and 11, the rhyme pattern is regular.

III It would appear that the basic line length is of eleven syllables. This assumption is based on the length of the first three lines which are the only complete lines in the text. Eleven syllable lines in the rondeau is out of the ordinary since the expected line length is of ten syllables.

IV Rondeau : Type 1d

V Unica

VI The lover contemplates the beauty of his love and laments that she is fickle. He asks for death or mercy as he is suffering more pain than he can bear.





R	Tal sotto l'acqua pescha	x	7
	Et crede ch'i' nol veça <sup>1</sup>	y	7
	Ch'i glie toro la rete el pesce e l'escha	X	11
1M	I' son chiamato matto	a	7
	Perch'io fo vista pur di non vedere	(5)B	11
2M	Ma io mi staro guatto	a	7
	Che may alchun non se pente per tacere	B	12
V	O dica al suo piacere	b	7
	Chi me tien cucuveça	y	7
	Ch'io tempo aspetto et armo la betrescha <sup>2</sup>	(10)X	11
R	Tal sotto l'acqua pescha	x	7
	Et crede ch'i' nol veça	y	7
	Ch'i glie toro la rete el pesce e l'escha	X	11

I 1. The first two lines are presented in the manuscript as one line with no text cadence strokes. This is consistent in both Cantus and Tenor settings of the lines. A further complicating element is introduced in the Tenor part where an elision dot strongly suggests line continuation. The line as it appears in the Tenor is:

"Tal sotto l'acqua pescha et crede ch'i' nol veça"

However, for reasons of rhyme and scansion and given the supporting evidence of clear line division in the parallel passage in the volta (lines 8 and 9), the editorial division has been made. (See V below).

2. This line is presented in the manuscript with text cadence strokes marked at the halfway point, after "aspetto". To maintain rhyme and scansion patterns and to follow the model of the parallel line in the ripresa (line 3), the final line of the volta is here presented as one complete line (See V below).

II Rhyme regular

III Line 7 is irregular having twelve syllables. An alteration of the word order suggested by the concordance (See V below), can offer a solution here. One satisfactory restructuring of the line produces:

"Che alchun non se pente mai per tacere"

IV Ballata : Type 3c

- V The concordance I-F187 f.86v throws further light on the issues discussed under I 1. and 2. and III.  
In accord with the Mancini version of this text the concordance presents the first line of the ballata as  
"Tal sotto l'acqua pesca et crede ch'i' nol vegia".  
The final line of the volta as seen in I-F187 f.86v conflicts with that found in Mancini and is presented thus:  
"Ch'i tempo aspetto et armo la bertesca".  
Line 7 in the concordance presents a less problematic word order to that seen in Mancini:  
"C'alcun non si pente mai per tacere".
- VI This text begins with a piscatorial image including fishing nets, fish and bait, and concludes with the instruction to the poet that he should behave like an owl and when the time is right, man the scaffolding.



<u>MAN. 61</u>	Ballata	Andrea Stefani	
R	I' senti' matutino	x	7
	Sonar dopo le squille	y	7
	Et po' ben piu di mille	y	7
	Galli cantar matino	x	7
1M	Po dopo questi tanti	(5)a	7
	<u>Cani</u> abayare'n frotta	b	7
	Et pocho stando <u>allotta</u>	b	7
	Udi' un trombettino	x	7
2M	Io ascoltando questo	c	7
	Senti' <u>gli</u> altri stomenti	(10)d	7
	Che piu di centoventi	d	7
	Parien col tamborino <sup>1</sup>	x	7
V	Et pocho stant'ancora	e	7
	Udi' si ben cantare	f	7
	E drieto po' sonare	(15)f	7
	Trombett'e'l naccharino	x	7
R	I' senti' matutino	x	7
	Sonar dopo le squille	y	7
	Et po' ben piu di mille	y	7
	Galli cantar matino	(20)x	7

I 1. The manuscript provides an incipit of the ripresa here. This suggests either:

- 1) an unusual permutation of ballata form, or
- 2) scribal error

The second alternative is assumed here.

II An unusual feature of the rhyme scheme is the constant recurrence of the first rhyme of the ripresa. This "x" rhyme appears in the final line of each section. Although the restatement of a ripresa rhyme in the last line of the volta is one of the standard features of the ballata, it is most unusual to find it restated in the piedi.

III Syllable count regular

IV Ballata : Type 8a

V Unica

VI The rich sound panorama of a morning in a North Italian town is presented in this text. The morning is heralded by the bells and shortly followed by the singing of a rooster choir. A little later the peace is shattered by the howling of dogs, through which can be heard trumpets, tambourines and other instruments. Later again the morning rings with singing and the sounding of trumpets and nackers.

S1	Imperiale sedendo fra piu stelle	A	11
	Dal ciel descèse <u>un</u> charro d'onor degno	B	11
	Sotto <u>un</u> signor d'ogn'altro via benegno	B	11
S2	Le rote soe guidavan quattro done	C	11
	Iustitia <u>e</u> temperantia con fortecca	(5)D	11
	Et am prudentia con cotanta <u>altecca</u>	D	11
Ri	Nel meco <u>un</u> saracin con l'ale d'oro	E	11
	Tene'l fabricator del so theso	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V The concordances F-Pn6771 f. 22v-23, F-Pn568 f. 47v-48, I-MOe5.24 f. 29v-30 and I-F187 f. 109v-110 offer a wide range of orthographic variety but nothing that significantly alters the text given above.

VI The imperial one sitting amongst the stars, descends from heaven in a chariot of worthy honour, to a signor more benignant than any other.  
Its wheels bear four gifts: justice and temperance with strength and also prudence of great depth.  
In the bust of a saracen with golden wings is held the maker of his coins.

VII The work was clearly written in honour of a member of the Paduan Carrarese family, since two heraldic devices of this family are evoked in the text. The first of these is the primary symbol of the powerful Paduan family and is the device of the four-wheeled cart viewed from above (Rietstap 1904-33:II pl. xxx) ("un charro d'onor degno", "Le rote soe guidavan quattro done"). The second Carrarese device is developed in the ritornello and is that of "une tête d'homme de carnation, posée de profil, avant des oreilles d'âne d'or, les épaules habillées de gueules" (Rietstap 1904-33:I 378) ("Nel meco un saracin con l'ale d'oro"). Both of these devices are typical of the Carrarese family and not peculiar to any one member of it. Given the period in question however, it could refer to either Francesco da Carrara or his son Francesco Novello da Carrara.

The ritornello as a whole presents a numismatic image which could refer to coins which bear the saracen device on the obverse and a Carrarese head on the face of the coin. Three coins fitting this description have been found (Petrobelli 1968:96-97). One can be dated to the reign of Francesco il Vecchio and the other

two are undated, though probably originate during the reign of Francesco il Novello. Again this reference is typical of the Carrarese but specific to neither il Vecchio or il Novello.

Petrobelli sways the balance in the direction of Francesco il Novello by a study of sphragistics (Petrobelli 1968:98). However, the link between coins and seals would have to be more clearly established before this evidence could be used as a dating tool. It does perhaps indicate that the use of the saracen device was more characteristic of il Novello than il Vecchio.

Goldine directs her evidence towards Francesco il Vecchio basing the argument largely on the attribution of authorship of the text to Giovanni da Ravenna (Goldine 1962:151). Petrobelli refutes this attribution (Petrobelli 1968:95-96) and indeed nowhere else is da Ravenna awarded authorship of this work.

An interpretation of the text suggests that it was composed to celebrate the occasion on which a member of the Carrarese family was endowed with an imperial honour. Once again distinguishing between Francesco il Vecchio and Francesco il Novello is problematic for both of them carried imperial honours at certain stages during their respective signoriats. Francesco il Vecchio was named Imperial vicar of Padua possibly by Emperor Charles IV himself, during his triumphal Italian tour of 1355 (Goldine 1962:151). Francesco il Novello was named captain general of the Italian Imperial army by Emperor Robert of Bavaria late in 1401 (Petrobelli 1968:99).

One further piece of evidence would seem to suggest that the work was composed for the later date. Imperiale sedendo is cited in Simone Prudenzani's Liber Saporette as being performed on the second evening of entertainments:

Questo fo in su le feste di Natale,  
Benche giuoco de dadi nulla v'era,  
Ma risa et festa di milglor manera,  
Piu da dilette che dir nisciun male

Una arpa fo adducta assai reale  
Ove Solaco fe' La dolce cera  
Uccel de Dio con Aquila altera  
Verde buschetto et puoi Imperiale.

(Debenedetti 1913:104)

The Liber Saporette has been dated at ca. 1417 (Debenedetti 1922:33). Prudenzani's familiar reference to this work suggests that the madrigal was publicly known at this time. It seems unlikely that a work written much before 1400 would have remained in the public eye for over twenty years. Given this and the suggested period of Bartolino's composing maturity 1365-1405 (Fischer 1980c:226) it is proposed that Imperiale sedendo was written for Francesco il Novello da Carrara and thus can be dated in the second half of 1401.

MAN. 63

Ballata

R	A tanti homini tanti volere	X	11
	Di' quel che tu voy io voyo tacere	X	11
1M	Amor perfect <u>o</u> e lialmente servire	A	11
	Ven cognoscud <u>a</u> e volentier premia	B	11
2M	Ogni cosa ven mese <u> </u> fin al morire	(5)A	11
	Per sovegnire <u> </u> un al bisogno <u> </u> en via	B	11
V	El n'e mestier che chi <u> </u> ama una fia	B	11
	Tosto son prest <u>i</u> ad ogne bon piacere	X	11
R	A tanti homini tanti volere	X	11
	Di' quel che tu voy io voyo tacere	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI A gentle text with a moral which promotes restraint, loyal service and infinite dedication. The text concludes with the homily that he who would love one person need not attempt to please everyone equally.



MAN. 64

Ballata

R	O chuur del corpo mio perche me fay	X	11
	Senca chason morire <u>ad</u> si gran torto	Y	11
	Ch'io so di chiaro <u>quando</u> m'averay morto	Y	11
	Che mille volte te ne pentiray	X	11
1M	Et sospirando piu volte diray	(5)X	11
	Ay lassa me ch'io non li die' conforto	Y	11

I

II It is unfortunate that the second mutation and volta of this text are missing, for it appears to develop an interesting structure with respect to the concentration on only two rhymes, namely those of the ripresa.

III Syllable count regular

IV Ballata : Type 2a<sup>2</sup>

V Unica

VI The lover blames his heart for great injury which drives him to his death. The poet concludes with a burden which runs to the form of "You'll be sorry when I'm dead".

MAN. 65

Ballata

R	Mille merçe o chara <u>mia</u> luce	X	11
	Aiuta l'anima mia che se destrucce	Y	12
1M	Amaramente ben me veço languire	A	12
	Centil madonna per vostra durecça	B	11
2M	Voria per vostre mano <u>omay</u> morire	(5)A	11
	A stare l'arme poy che vostra <u>altecça</u>	B	11
V	Non dice e' <u>mia</u> rason audire	A	11
	Et pur <u>ve adoro</u> et chiamove mia duce	X	11
R	Mille merçe o chara <u>mia</u> luce	X	11
	Aiuta l'anima mia che se destrucce	(10)Y	12

I

II Rhyme regular

III Line 2 is irregular, having twelve syllables. The normal reduction of "anima" to "alma" produces the expected eleven syllables, however the word "anima" is set syllabically.  
Line 3 is irregular, having twelve syllables. LiGotti suggests omitting the word "ben" (LiGotti 1950:141)

IV Ballata : Type 1a<sup>3</sup>

V Unica

VI The text presents the bitter song of a lover who loves a lady standing above him on the social ladder. (Is the lady the wife of his patron, "mia duce"?) He languishes for love and sees his only release in death at the hand of the lady.

MAN. 66

Rondeau

A	Je suy madame <u>en</u> departir	X	8
	Da vous tres belle <u>e</u> douch amya	Y	8
B	Adieu adieu tout ma via	Y	7
	Trestout ma ioye <u>e</u> mon plaisir	X	8
a	A vous ie las tout sans falir	(5)X	8
	Mon cuer ma arme <u>e</u> ma balia	Y	8
A	Je suy madame <u>en</u> departir	X	8
	Da vous tres belle <u>e</u> douch amya	Y	8
a	De retorner prendray desir	X	8
	N'aies a mal ma departia	(10)Y	8
b	Marsi per di <sup>o</sup> <u>ne</u> oblies mia	Y	8
	La ma gran paine <u>e</u> mon martir	X	8
A	Je suy madame <u>en</u> departir	X	8
	Da vous tres belle <u>e</u> douch amya	Y	8
B	Adieu adieu tout ma via	(15)Y	7
	Trestout ma ioye <u>e</u> mon plaisir	X	8

I

II Rhyme regular

III Syllable count produces a regular eight syllable line with the exception of line 3 with seven syllables. The addition of the feminine ending for "tout" to "toute" produces the expected eight syllables.

IV Rondeau : Type 1c

V Unica

VI The lover must perforce leave his sweet and beautiful beloved. Though he leaves, he leaves with her his heart. He prays to God that she will not forget him in his absence.

MAN. 67

Virelai

A        Merci merci noble creature<sup>1</sup>

I        1. This text is presented only in incipit with the contratenor.  
          The remaining text is missing.

II

III

IV

V        Unica

VI       Thank you noble creature

MAN. 68

Madrigal

S1	O pensieri <u>vani</u> o speranza fallace	A	11
	O mente ciecha o core che tardi	B	11
	Non t'acorgi del focho <u>in</u> che tu ardi	B	11
S2	El tempo <u>in</u> futuro may non s'aspecta	C	11
	Et tu vechio <u>in</u> utele ay fermecca	(5)D	11
	Et non t'avedi chi mort'e ta frecca	D	11
Ri	Ay lasso ben veço ogni mio male	E	11
	Valesse el pentir come non vale	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI The lover's hopes are dashed by the lady's lack of awareness of his burning ardour. The lover warns the lady that as she grows older, his warming love may grow cold. The lover bewails that his courtly restraint has not served him well.

MAN. 69

Ballata

R	De tristo mi topinello	x	8
	Che sum <u>cunto</u> <u>al</u> derean punto	y	8
	Che non mançaro piu d'unto	y	8
	Se non <u>pane</u> <u>et</u> rafanello	x	8
1M	El pan sera de mestura	(5)a	8
	Socco <u>e</u> negro como carbone	b	8
2M	Quella sera la mia pastura	a	9
	De mi povero compagn(one) <sup>1</sup>	b	8
V	Non posso mançar bochone	b	8
	Tanto <u>e</u> negro <u>e</u> rucinen(te) <sup>2</sup>	(10)c	8
	El me se ficca <u>infra</u> el dente	c	8
	Possa bevo d'un merello	x	8
R	De tristo mi topinello	x	8
	Che sum <u>cunto</u> <u>al</u> derean punto	y	8
	Che non mançaro piu d'unto	(15)y	8
	Se non <u>pane</u> <u>et</u> rafanello	x	8
1M	Non mançaro piu salciçça	d	8
	Ne de grassi caponcelli	e	8
2M	Nanci mançaro panicça	d	8
	Con de magri buratelli	(20)e	8
V	Ampo <u>avesse</u> <u>io</u> di tortelli	e	8
	Che mi poria ben passa(re) <sup>3</sup>	f	8
	Ma el me convira mançare	f	8
	De la fava a mo' de por(cello) <sup>4</sup>	x	9
R	De tristo mi topinello	(25)x	8
	Che sum <u>cunto</u> <u>al</u> derean punto	y	8
	Che non mançaro piu d'unto	y	8
	Se non <u>pane</u> <u>et</u> rafanello	x	8

- I
1. Margin trimming. Restoration follows rhyme pattern.
  2. Margin trimming. Restoration follows rhyme pattern.
  3. Margin trimming. Restoration follows rhyme pattern.
  4. Margin trimming. Restoration follows rhyme pattern. (Ligotti 1950: 143)

II Rhyme regular

III The line length of eight syllables is most unusual. It may have been used here to emphasise the popular tone of the text and to distinguish it from the courtly texts which are typical of the collection.

Line 7 is irregular presenting nine syllables. LiGotti suggests omitting the word "la" (LiGotti 1950:143).

Line 24 is irregular, also presenting nine syllables. LiGotti suggests omitting the first word of the line "De". (LiGotti 1950: 143)

IV Ballata : Type 2g

V Unica

VI The poet seems to be suffering from an alimentary complaint induced from overindulgence, for he eschews all greasy foods and designs for himself a penitential diet of black, gritty bread and radishes. After a long list of the foods he will eat no more, and further contemplation on his penitential diet, he eventually persuades himself that it would do no harm to attempt some pork and beans.

MAN. 70

Ballata

R	Spinato <u>intorno</u> al cor chome spinoso	X	11
	M'a una spina et tanto me punge	Y	11
	Prima deposta <u>a</u> prima <u>fine</u> et giunge	Y	11
	Ismemorato m'a quel fior gioyoso	X	11
1M	Le labre rosse so' d'un fior gentile <sup>1</sup>	(5)A	11
	E la bocha pichina de rosetta <sup>2</sup>	B	11
2M	El viso e'l sguardo <u>angelico</u> et humile	A	11
	Passato m'a lo cor d'una sayetta	B	11
V	O sexquitertia de maior perfecta	B	11
	Breve deliberate che sia mia	(10)C	11
	Quella che seco porta l'alma mia	C	11
	Che lo mio spirito <u>abia</u> un pocho riposo	X	11
R	Spinato <u>intorno</u> al cor chome spinoso	X	11
	M'a una spina et tanto me punge	Y	11
	Prima deposta <u>a</u> prima <u>fine</u> et giunge	(15)Y	11
	Ismemorato m'a quel fior gioyoso	X	11

- I
1. The end of this line presents a reference to the song "Un fior gentile" by Zachara da Teramo.
  2. Given the reference to a song found in line 5, it is probable that "rosetta" is a reference to a work of the same name by Zachara da Teramo.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2a

V Unica

VI The lover's heart has been pierced by the thorn of love. Continuing from this point the poet neatly develops the image of the rose and the thorn, comparing the beloved's red lips with the petals of a flower and her little mouth with the rosebud. Intertwined in the image is the clear reference to two works by Zachara da Teramo which also develop a rosebud image: "Un fior gentile" and "Rosetta" (MAN. 25 and MAN. 24 respectively).



Line 9 presents the enigmatic "O sexquitertia de maior perfecta", which does not bear translation but clearly has specific reference to the music setting at that point.

R	S'i'ti so' stato <u>e</u> vogl'esser fedele	X	11
	Perche non dric' <sub>5</sub> 'a piata le tuo vele	X	11
1M	Cruda selvagia donna bell'e vagha	A	11
	I' pur ti vincero di lungha prova	B	11
2M	E non fara tua durecca tal piagha	(5)A	11
	Ch'al servirte mie fe' non sia piu nova	B	11
V	La qual cercandò <u>altro</u> modo non truova	B	11
	Per farti ben piatosa di crudele	X	11
R	S'i'ti so' stato <u>e</u> vogl'esser fedele	X	11
	Perche non dric' <sub>5</sub> 'a piata le tuo vele	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Other versions of this work, found in I-Fn26 f.8, F-Pn568 f.89v, I-F187 f.142v and F-Pn6771 f.48v offer slight orthographic differences. I-Pu684 f.lv presents "merçede" in place of "crudele" in line 8 which not only reverses the meaning of this line but also distorts the overall rhyme scheme.

VI The lover describes his lady as cruel and savage, but vows to conquer her with "lungha prova". By his endeavours he plans to show her that there is no other way but his.

VII Line 3 begins with the same words as the beginning of the first line of the canzona of Bartolomeo di Castel della Pieve:

Cruda selvaggia fugitiva fera

(Corsi 1970:222)

<u>MAN. 72</u>	Ballata	Andrea Stefani		
R	Con tucta gentilecca <sub>55</sub>	x		7
	Veço s'e ssi pulita <sub>5</sub>	y		7
	Dinanci m'e parita <sub>5</sub>	y		7
	Questa fanciulla con somma bellecca <sub>55</sub>	X		11
1M	Ell'a il capo biondo	(5)a		7
	Et d'oro li capelli	b		7
2M	Col bel viso giocondo	a		7
	E gl'occhi vaghi e belli	b		7
V	Isguardando con quelli	b		7
	A guisa di due stelle	(10)c		7
	C(ol)le <sup>1</sup> sue luci belle	c		7
	Piene d'amor(e) <sup>2</sup> con tucta dolcecca <sub>55</sub>	X		11
R	Con tucta gentilecca <sub>55</sub>	x		7
	Veço s'e ssi pulita <sub>5</sub>	y		7
	Dinanci m'e parita <sub>5</sub>	(15)y		7
	Questa fanciulla con somma bellecca <sub>55</sub>	X		11
1M	Ell'e onesta e pia	d		7
	E tutta gratiosa	e		7
2M	E piu c'altra giulia	d		7
	Lieta e amorosa	(20)e		7
V	Che solo in lei si posa	e		7
	Ogni virtu d'amore	f		7
	E d'un vivo colore	f		7
	E'l suo bel viso pien d'ogni'addornecca <sup>3</sup> <sub>55</sub>	X		11
R	Con tucta gentilecca <sub>55</sub>	(25)x		7
	Veço s'e ssi pulita <sub>5</sub>	y		7
	Dinanci m'e parita <sub>5</sub>	y		7
	Questa fanciulla con somma bellecca <sub>55</sub>	X		11

- I 1. Margin trimming. Replaced from I-Fn229 f.52v. See V below.  
2. Margin trimming. Replaced from I-Fn229 f.52v. See V below.  
3. At this point the scribe has appended the words "mancaci due stanze".
- II Rhyme regular
- III Syllable count regular
- IV Ballata : Type 2f.
- V Andrea Stefani's setting of this text is unique to Mancini, however I-Fn229 f.52v-53 offers a setting by Antoine Busnois of the first twelve lines.
- VI The lover describes the vision of loveliness of a young maid. She has the traditional traits of physical beauty, with "il capo biondo", "d'oro li capelli" and "occhi vaghi e belli" which are likened predictably enough with "due stelle". Her personality traits are such that:  
"Che solo in lei si posa  
Ogni virtu e d'amore".
- VII It is possible that the maiden's name was Giulia. (See line 19)

MAN. 73

Madrigal

Andrea Stefani

S1	Morte m'a sciolt'amor d'ogni tuo legge	A	11
	Quella ch'era mie donn'al ciel n'e ggita	B	11
	Lasciando trist'e llibera mie vita	B	11
S2	Ond'io dolce signor no spero mai	C	11
	Esser di donna fedel servidore	(5)D	11
	Ch'en <u>tera a</u> questa donna di valore	D	11
Ri	La qual nel paradis'or vive'n pace	E	11
	In quella gloria del signor verace	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI The death of the beloved has freed the lover from the laws of love which had prevented an open declaration during the beloved's lifetime. He is assured that the lady now dwells in paradise with the "signor verace".

MAN. 74

Ballata

Bonaiutus Chorsini pitor

R	S'avesse <u>força</u> o sdegno quant'amore	X	11
	Io non sare' fedele	y	7
	A tte donna crudele	y	7
	Ma libero sarebb'oggi'l mie core	X	11
1M	Se t'e caro'l mie male	(5)a	7
	Et dolce la mie pena	b	7
	I' son contento po' che a tte piace	C	11
2M	Dammi pur saver tale	a	7
	E <u>força</u> tanta e lena	b	7
	Ch'i' sostenga el cor che ssi disface	(10)C	11
V	Se da' belli <u>ochi</u> non triegua o pace	C	11
	Morte potrie bene <u>ella</u>	d	7
	Tormi <u>a</u> tte donna (bella) <sup>1</sup>	d	7
	Ma ira non ne sdegno ne furore <sup>2</sup>	X	11
R	S'avesse <u>força</u> o sdegno quant'amore	(15)X	11
	Io non sare' fedele	y	7
	A tte donna crudele	y	7
	Ma libero sarebb'oggi'l mie core	X	11

- I
1. Line ending missing. The addition of "bella" satisfies sense, rhyme and line length requirements.
  2. The manuscript presents a line correction here. The original line reads  
"Ma sdegno non ne ira ne furore".  
The word repositioning is clearly marked and appears to have been done by the same hand as the original line.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 9a

V Unica

VI The text deals with the plight of the lover who is treated unfairly by the "donna crudele". The lover makes his plea but is eventually resigned to his fate.

<u>MAN. 75</u>	Ballata	Paolo da Firenze	
R	La vaga luce che ffa <u>invidi'al</u> sole	X	11
	Quando si mostra d'avant' <u>agli ochi</u> miey	Y	12
	I' tremo di dolce <u>ca e</u> dic'omey	Y	11
1M	Ome oyme oyme vedi ch'i' moro	A	11
	Per quelle tre <u>ce</u> d'oro	(5)a	7
	Che m'annodaro'l cor ch'i' port'anciso	B	11
2M	Ne'n cio lysa ne chied'altro tesoro	A	11
	Che quell'alma c'adoro	a	7
	Discesa <u>in</u> terra par del paradiso	B	11
V	E quasi'l corpo dall'alm'e diviso	(10)B	11
	El che mi do <u>le</u> et non so s'i' vorrei	Y	11
	Sol per uscir di tanti <u>affanni</u> rey	Y	11
R	La vaga luce che ffa <u>invidi'al</u> sole	X	11
	Quando si mostra d'avant' <u>agli ochi</u> miey	Y	12
	I' tremo di dolce <u>ca e</u> dic'omey	(15)Y	11

I

II Rhyme regular

III Line 2 irregular with twelve syllables. See V below.

IV Ballata : Type 5a

V Concordance F-Pn568 f.71 presents for line 2  
"Quando si mostra avant'agli ochi miey" (11 syllables)

VI The text deals with the anguish of the jealous but probably undeclared lover, whose wounded heart is entangled in the golden tresses of the beloved. An image contrasting heaven and earth, soul and body is developed to describe the lover's anguish on separation from his love.

VII The suggestion has been made that this text deals with the lovers Nencio and Lisa whose names are hidden in line 7. (LiGotti 1950:147) For another view concerning these names see Corsi (1970:278). The first line seems to derive from that of the sonnet that has been attributed to Petrarch:

La vaga luce che conforta il viso

(Corsi 1970:278)



MAN. 76

Ballata

R	Tra speran <u>ça</u> e fortun <u>a</u> i pur m'agiro	X	11
	Et rimedio non trov'al mie martiro	X	11
1M	Et quanto piu mi sfor <u>ço</u> piu m'aretra	A	11
	Da se quel volto che mi pres'all'esca	B	11
2M	Di duo bell <u>i</u> ochi piu duri che petra	(5)A	11
	In che invano la mie len <u>ça</u> pesca	B	11
V	(Ma io non) <sup>1</sup> finiro per la tresca	B	10
	Del mio seguire per quel viso ch'i' miro	X	12
R	Tra speran <u>ça</u> e fortun <u>a</u> i pur m'agiro	X	11
	Et rimedio non trov'al mie martiro	(10)X	11

I 1. Illegible. Replaced from F-Pn568 f.130v

II Rhyme regular

III Lines 7 and 8 are irregular, having ten and twelve syllables respectively. See V below

IV Ballata : Type 1a

V Concordance F-Pn568 f.130v presents line 7 as  
 "Ma io non finiro pero la tresca" (11 syllables)  
 Concordance F-Pn568 f.130v presents line 8 as  
 "D'amor sequire pel viso ch'i' miro" (11 syllables)

VI The text deals with the standard material of the lover in pursuit. The traditional image of "two beautiful eyes, harder than stone", is framed within a piscatorial metaphor in which the lover fishes for the bait of "duo belli ochi".

TEXT CONTENT

Much of the verse contained in the Mancini Codex depends on the devices of symbol and allegory for its meaning. In the discussion which follows, the terms symbol and allegory are used with specific meaning. The symbol as used here, refers to a thing, either word or object, which is used passively to signify something else. For example, the flower, often a rose, is used to represent the lady. The allegory here, has the meaning of saying one thing to mean another, and results from developing an active symbol. Thus the description of the physical process of the hunt, provides an allegory of the spiritual pursuit of the loved one.

HERALDIC TEXTS

The group of works with heraldic texts demonstrate a highly specialised use of symbol. In these texts the symbol is not created by the poet, but already exists as the device which is itself symbolic or representative of the patron concerned. The use of these visual symbols represents an almost iconographic technique in verse. This distinctive trait was made possible by a pervasive tendency to think in allegorical terms.

The heraldic symbol is inevitably incorporated within encomiastic texts which, with only one exception, the single French text to develop heraldic imagery, take the form of the madrigal. This is significant for it illustrates the formal heirachy of text forms where the madrigal was reserved for the most serious texts which required a very careful distillation of thought, and the ballata, which though perhaps no less serious in many cases, could with the use of a recurring refrain, develop its main theme more expansively.

The single French heraldic text, Ciconia's canon, (Man. 51) demonstrates the simplest use of heraldic symbolism by devoting itself to a straightforward description of the device. Also descriptive is Bartolino's La

douce ciere (Man. 1), which however, enriches the symbol by providing interpretations of the significance of the device. Similarly rich in visual stimulus is Bartolino's Le aurate chiome (Man. 9), which uses heraldic reference in a subsidiary way. This madrigal is primarily concerned with describing the lady Chatharina, and uses the heraldic symbol of the knot (nodo) to contribute towards the creation of the complex image of the flower which operates as a symbol for the lady herself.

Direct use of an emblem is made in Ciconia's Una panthera (Man. 50). This is an unusual work in that it is an encomium, not of a patron, but of a town, Lucca. The panther, though perhaps not properly belonging to heraldry, is the symbol of the town and the text describes its powers as protector and governor.

The remaining three heraldic madrigals (Man. 34, Man. 53 and Man. 62) by Antonello da Caserta, Johannes Ciconia and Bartolino da Padova respectively, use heraldic symbolism in a similar way. All three works celebrate specific historical events and use heraldic references to concentrate attention on the patron for whom the encomium is intended. Del glorioso titolo (Man. 34), celebrates the ducal coronation of Giangaleazzo Visconti and focuses attention on him with reference to the sun (sol), a Visconti family emblem, and vertu, a reference to his former status as Count of Virtues. Per quella strada (Man. 53), celebrates a Paduan victory and honours the Carrarese family by referring to the emblem of the red chariot. This madrigal is strongly visually evocative and pictures the flaming chariot blazing across the Milky Way in its triumphal course. Also celebrating Carraresi honours and developing the image of the chariot is Imperiale sedendo (Man. 62). This work has less evocative impact than the preceding madrigal and takes the symbol beyond the visual level by attributing a cardinal virtue to each of the four wheels.

HISTORICAL TEXTS

Included here are texts that seem to mark in some way a specific event, but because they lack overt heraldic allusions are difficult to attach to a particular time or place.

Con dogliosi martire (Man. 39) by Antonello da Caserta, superficially expresses the poet's reaction to news of his patron's impending departure. Wider issues are at stake, however, when the text includes reference to "discontent Romagna" and "disconsolate Romagna". It is possible that the poet's patron was a powerful figure within the politics of Romagna, since his departure caused not just the poet's grief but also had some effect within quite a large slice of Northern Italy. Unfortunately, too little is known of the biography of Antonello da Caserta to either support or contest this proposal, although further research for trace of this composer in the courts of the Romagna region may prove illuminating.

Ciconia's Chi nel servir (Man. 52) has even less external referencing on which to make suggestions, but the formal and ceremonial nature of this mourning text suggests that the poet/composer was appealing to a wide audience. Considering the Petrarchan style of the opening four lines with the documented evidence which associates Ciconia with Padua, it is possible that this text marks the passing of Petrarch, who died in Arquà, near Padua in July 1374.

Zachara da Teramo's Plorans ploravi (Man. 28) seems to be almost intentionally enigmatic, and takes the general form of the embittered cry of a poet railing against the vicissitudes of Fortune. This leaves unexplained however, why the poet seeks solace "in ulnis patris" and whether the text was written on behalf of the poet or for "quel che per nome avea quel de Galicia". Again the scant biographical data available for Zachara da Teramo can provide no answer to these questions, but possibly research into the relations between Galicia, the North-West province of Spain and the Northern Italian courts may provide some clue.

Also enigmatic is Zachara's Deus deorum pluto (Man. 26) which expresses the poet's delight in revenge swiftly taken, by offering thanks to Pluto, king of the demons, Cebelles (Cerberus?), hound of hell, and Cacus, the fire-breathing monster. That this was not a petty or personal vendetta is suggested by the fact that the poet offers "nostro laudatio" rather than "mio laudatio" to Pluto, and thus represents himself as speaking for a group. Any further light on the significance of this text awaits additional biographical data for Zachara da Teramo, but should this eventuate, a search for the successful conclusion to a dispute between two competing families or towns, may have some relevance for this text.

#### CLASSICAL REFERENCES

Classical references do not abound in the Mancini Codex, but several poet/composers, possibly following the lead of Petrarch, who renewed an interest in classical studies, added to the erudition of their texts, by incorporating allusions to Greek or Roman deities.

Zachara da Teramo seemed particularly fond of this practice, and as has already been described, called on the powers of the Underworld - Pluto, Cebelles and Cacus - in constructing his gleeful Deus deorum pluto (Man. 26) (See above : Historical Texts). Powers of the upper ether are invoked in his double ballata, Je suy navvres/Gnaff'a le guagnele (Man. 31), which forms a lament for Florence, its ladies and the seven liberal arts. Chief among the deities invoked in the work is Chaliopé, the director of the Muses, who, though nominally patrons of all the liberal arts and sciences, seemed to concentrate their patronage around poetry and song and the related arts. Chaliopé herself, is the particular patron for epic poetry and in some sources is projected as the mother of Orpheus, that god with superhuman skill in music and song, and in other sources, the mother of Linus, the inventor of melody and rhythm. Hercules is invoked for his strength and Orpheus himself is called upon for his mastery of song. Narcissus who died of a surfeit

of reflection upon his own image is also included, and may have been invoked for his unsurpassed beauty, or perhaps as a sly dig at the renowned vanity of the Florentine ladies.

Ciconia's Una panthera (Man. 50) (See above : Heraldic Texts), makes passing mention of Mars, the legendary founder of the town of Lucca, who was revered as the God of war, and Jove or Jupiter, the primary Roman god, thought of as the protecting deity of the Italian race.

#### MOURNING TEXTS

Although death in the figurative sense is a common theme of the courtly love songs found within this collection, there are several texts which express the poet's grief on the death of the loved one. These texts range in style from the formal, in which the poet's personal reaction to the death is carefully controlled, to the abandoned cry of grief in which the poet designs the text entirely around his own mourning.

Ciconia's Chi nel servir (Man. 52) (See above : Historical Texts), provides a good example of the formal mourning text where the poet's only personal reaction is a certain "bewilderment of heart".

Also formally structured is Andrea Stefani's madrigal Morte m'a sciolt (Man. 73) which is a perfect example of the courtly mourning song. The first stanza explains that the poet has been freed from the restricting laws of love by the death of the lady which leaves his life sad and empty. In the second stanza, the poet points out to his patron, the lady's husband, that he, the poet, can no longer be the lady's faithful servant. The ritornello provides consolation for both lover and husband in the assurance that the lady now dwells "in quella gloria del signor verace".

Ciconia's La fiamma del to amor (Man. 22) has none of this restraint and uses stark contrast to focus attention on the depth of the poet's grief. The ballata opens with a depiction of the flame of the lady's love which sends the poet's spirits soaring on the breezes. These zephyrs are

rent with his stricken cry of grief on news of the lady's death. The bitter sound of his own sobbing recalls him to cling to the hope that "amor la morte vince".

Similarly abandoned is Con lagreme bagnandome (Man. 20), also by Ciconia, which, although apparently designed as a mourning song for his first patron, Cardinal Gilles d'Albornoz, has little of the ceremonial style expected of such a text. The poet plunges into his grief in the first line which pictures him with tears coursing down his face, tears constantly flowing whenever he thinks of the barrier now standing between him and his patron who will never return to this life. The poet rails against cruel death and despairing life that have taken from him, his source of the joy of living.

Dueil angousseux (Man. 2) composed by Christine de Pisan, as one of a series of texts written on the death of her husband, is not an abandoned text, but a carefully controlled description of a constant state of grief. Despair and anguish mark her days, as with heavy heart and exhausted body she continues to grieve with only her own death as the reward which will end her suffering.

#### COMIC TEXTS

Included under this heading are texts which have genuine amusement value which is enriched by the high contrast they provide within a collection which is predominantly a gathering of intense love songs.

I' senti' matutino (Man. 61) by Andrea Stefani presents the rich panorama of an early morning in a Northern Italian town. Although this in itself is perhaps not amusing, when interpreted through the ears of a disgruntled and exasperated would-be sleeper, achieves real comic status. The poet's sleep is shattered first by the dinning of bells announcing the first of the canonic hours. The crowing of more than a thousand roosters and the baying of an equal number of dogs then sets the cacophonous level of the dawn chorus

which is enriched with the sounds of trumpets and nackers and at least one hundred and twenty tambourines. The element of exaggeration underlines the comic aspect of this song, as does the stream of short verse lines which also supports the popular tone of the text.

Also assuming a popular tone through the use of short verse lines is the anonymous De tristo mi topinello (Man. 69) which describes in detail the results of over-indulgence. For reasons detailed in the first two lines, the poet resolves to turn his back on rich and greasy food and indulge in a penitential diet of black, gritty bread and radishes. The comic twist comes at the end of the ballata, when the dieter, wallowing in self-pity, surveys the nauseating list of proscribed foods and in desperation breaks his diet and finds solace in a plate of pork and beans.

Also dealing with food is Antonello da Caserta's De mia farina (Man. 35) which though not purely comic, is certainly not serious. It describes the poet's satisfaction in making his own lasagne, which, because he controls the creative process, can be produced either soft or stiff, as it suits him. Whether this food-making process forms an allegory of some other process is not clear.

Lubriciously allegorical however is Zachara da Teramo's Ciaramello (Man. 30) which is, in effect, a love song to a bagpipe. The poet indulges in crudely realistic forms of expression to evoke the beautiful form and charming responsiveness of his favourite instrument the bagpipe. The significance of this text is enriched by the understanding that during the Middle Ages, the bagpipe, for rather obvious reasons, was an instrument with which the male lover made melody. (Robertson 1967:128)

#### ONOMATOPOEIC TEXTS

Only two of the texts within this collection feature the use of onomatopoeia or word formation based on the imitation of natural sounds. In both works the onomatopoeic words used provide the name of the sound itself.



Amor ne tossa (Man. 27) by Zachara da Teramo uses the onomatopoeic words to provide the rhymes of much of the first strophe of the ballata and features the "qua, qua" of the quail, the "lu, lu" of the bagpipes, the "cra" of the cornet and the "cucu cu" of the cuckoo. As well as this sound nonsense there is a lovely piece of visual nonsense at the end of the work where the poet anxiously awaits the day when the ox with wings and feathers will rise in the sky, for that is surely the day when the poet's fortunes too will rise.

Concentrating entirely on onomatopoeia evoking bird song, is Johannes Vaillant's Par maintes fois (Man. 44) which presents a sound picture of a battle of the birds. The cuckoo offers his simple "cucu, cucu" and is countered with the "oci, oci" and "fy, fideli" of the nightingale, the "lire, lirelon" of the lark and the "ami, ami" of the tippet. The cardinal bird acted as adjudicator with the assistance of the starling and declared the cuckoo defeated in the battle and thus condemned to death.

#### MUSICAL REFERENCES

References to music and music-making are to be found in the texts in this collection. There are the bagpipes of Ciaramella (Man. 30) (See above : Comic Texts) and Amor ne tossa (Man. 27) (See above : Onomatopoeic Texts), and the trumpets, nackers and tambourines of I' senti' matutino (Man. 61) (See above : Comic Texts). At a higher level there is reference to a band of singing angels in Per quella strada (Man 53) (See above : Heraldic Texts). Reference to Orpheus as symbol of Music and Song is made in Je suy navvres/ Gnaff'ale guagnele (Man. 31) (See above : Classical References) and technical reference to musical proportions is found in Spinato intorno (Man. 70).

A little illumination on the issues of music performance and practice is found in the anonymous Vous soyés tres bien venus (Man. 42) which is a four part rondeau in which the contratenor and tenor are produced by the application of an ostinato technique to a three bar pes. The two upper

parts, cantus and triplum, provide a duet in which only the cantus bears the text. This text is a simple welcome offered by the poet/composer to his loyal and true friends, who have come to assist in the repeated singing of his song. Although it is tempting to read too much into this text, the fact that instruments are not mentioned may suggest that even untexted parts were to be performed vocally.

#### RELIGIOUS TEXT

Religious references are very scarce indeed in this collection and there seems to be only one text making clear reference to sacred matters. This work, the anonymous rondeau Ave vergene... (Man. 21) survives only in fragmentary form with the refrain, essential for the sense of the work, missing. From what remains however, it would seem that the text venerates the Holy Virgin Mary and refers to her as the queen of heaven who was saved from worldly sins through the graces of the angel Gabrielle.

#### MORALISING TEXTS

Included here are texts that have as their main burden, the teaching of a moral. The different approaches adopted by poet/composers with this aim in mind include, a critical appraisal of the changing values and attitudes of contemporary society, advice on how to cope with this changing society and finally, the suggested mode of conduct for the would-be courtly lover.

Falling into the first category are three works by Bartolino da Padova, Serva ciaschuno (Man. 3), Perche cangiato (Man. 8) and La sacrosancta karita (Man. 7). The first of these deplores the lack of love and faith in current society and sees this lack as the result of overbearing self-concern. The suggested antidote is to serve others only to the extent that you could honestly expect they would serve you. This provides a bitter twist to the "do unto others..." adage.

Perche cangiato (Man. 8) concentrates on a nostalgic desire for earlier days when true friendship existed. In a cruel reversal of expected behaviour, the poet suggests that a smiling face provides the sure sign of an enemy for this sweet appearance inevitably conceals bitter thoughts.

Also nostalgic is La sacrosancta karita (Man. 7) which regrets that no longer can the sacred charity of love be openly found. The reason for this, is that virtue, the source of perfect love, is no longer a part of human nature since it has been driven out by self-interest. The poet sees himself surrounded by those who reflect the loss of permanent values by changing their natures to suit prevailing attitudes.

Zachara da Teramo's Ad ogne vento (Man. 32), which falls within the second category of providing advice on how to cope with a changing society, proposes that the behaviour deplored in Bartolino's La sacrosancta karita (Man. 7), is in fact essential to survival. The poet constructs an autumnal image to bear his suggestion that the only way to cope with change is to follow it as a leaf responds to every new breeze. To resist change means running the risk of isolation, just as the leaf which resists the wind is blown to the ground.

Also within this category is Bartolino da Padova's Non chorrer troppo (Man. 11) which suggests the adage "more haste, less speed". The poet proposes that those who run too fast after their fortunes can be brought to the ground by a sudden halt, whereas those who proceed slowly and cautiously can often absorb a reversal of fortune to their advantage.

The anonymous Spesso fortuna (Man. 33), offers solace and advice to one who has fallen from fortune. The poet provides a litany of the reversals of fortune and resulting deprivations suffered "nella mia gioveneza" and indicates that the one thing he has learned is that however much you rail against Lady Fortune, nothing ever changes.

Ciconia's Chi volè amar (Man. 47) falls within the final category of moralising texts providing advice to the would-be courtly lover and propounds

that to achieve the perfect love, the lover must dedicate himself with true faith to the lady. He must expect no thanks or recognition for his pains. The poet adds, possibly as the fruit of bitter experience, that the major enemy of the perfect love is deceit.

The anonymous A tanti homini (Man. 63) also requires the lover to have infinite dedication and adds that further characteristics of the true lover are self-restraint and the ability to loyally serve the beloved. The text concludes with the statement that it is understood that he who would love one person perfectly cannot be expected to please everyone equally.

#### COURTLY LOVE TEXTS

##### LOVE AND THE CRUEL LADY

One of the aims of the courtly love ethic was the moral improvement, even ennobling on the lover. For the love experience to be truly ennobling there had to be some obstacle to overcome. In some situations the obstacle was a jealous husband. in others, social distance or physical separation provided the obstacle. In this particular group of texts however, the lady herself, the object of love, is the obstacle. Her cruelty to the lover for whatever reason, is seen in her obdurate stance against the lover's petitions. the lover's task is then to break down the lady's resistance and convince her to his way of thinking.

The common theme of these texts is the cruel lady who rejects the faithful lover and rewards him for his services with pain and suffering. Representative of this sort of text is Bartolino da Padova's Rechordete de mi (Man. 4) in which the lover begs the lady, "crudele e dura", to remember the "fed'e cortesia" with which he has pleaded his case before her. In describing his fidelity and courtesy, the poet stresses the two essential characteristics of the courtly lover and underlines that his desires are not base, but intended to honour her. The lady however, remains suspicious of his intentions.

The lover's pure desire to honour and respect the lady is also the main theme of Bartolino's Sempre donna (Man. 10). The lover reminds the lady of the longevity and restraint of his love and receives as reward only pain. He sees only a sorrowing death ahead and though the lady examine a thousand lovers, she will never find one to equal his purity of intention.

Antonio da Cividale's Merçi pour dieu (Man. 16) pays less attention to the lover's honourable intentions and more to the constant miseries caused by the lady's rejection of his petitions. This lover too sees death as the only release from his suffering since the lady holds his heart in thrall.

Piu chiar ch'el sol (Man. 37) by Antonello da Caserta is dedicated to Lucia who inflames the lover's heart. His desires burn day and night in an attempt to soften her "crudo e spietato" heart. He reasons with her that she would attain the highest station of perfection if she would allow her evident beauty and virtue to be found also in her heart where they could displace her cruelty and ruthlessness.

Johannes Fulginatus' Mercede o donna (Man. 45) presents a lover driven beyond reason with a heart constantly awash with tears and a soul dying for want of love and solace. The use of short verse lines emphasises the halting pathetic description of the lover's desperation which is brought to its pitch by the lover's realisation that the lady takes pleasure in her cruelty.

A similar realisation forms part of S'avesse forza (Man. 74) by Bonaiutus Chorsini pitor, although this lover turns it to his advantage. The text commences with the lover's assertion that if he had the strength he would give up his love for the lady but his heart, weakened by constant pain, can now follow no other path. He takes his only solace in the fact that his suffering affords some pleasure to the lady and since to please her is his only aim, he is content to play this role.

Characterised by determination is Landini's S'i' ti so' stato (Man. 71) in which the lover plans to conquer the "cruda selvagia donna bell'e vagma"

with "lungha prova". The lover reminds the lady of his long, faithful service to love and warns her that continued cruelty will only renew his fidelity.

Less optimistic is the anonymous Gli atti col dancar (Man. 49) in which the dancing Franceschina captivates the hearts of all who see her. The lover, one of her many admirers, feels himself to be the particular target of her cruelty, for all his joys and pleasures are concentrated within her. When she passes from his sight even his soul deserts him.

Of this particular group of texts, perhaps the most courtly in style is the anonymous Mille merce (Man. 65). The complicating obstacle of social distance between the lady and the lover is a theme of this work as is the recognition of the lady as feudal suzerain of the lover. Both these features are common themes of the courtly love verse of the earlier troubadour/trouvère tradition. The text embodies the lover's plea to the lady for aid to his faltering spirit which languishes in love and pain. He begs her to no longer hold him at a distance for his death will be the sure result. He concludes his petition by assuring her that his only wish is to adore her and to be able to call her his lord.

#### LOVE AND THE FLOWER

Flower imagery had a rich currency in the romance and verse of the Middle Ages. In the works of Dante the flower is used as a symbol with a wide variety of explicit and implicit meanings. The Commedia is particularly rich in flower imagery and one of the primary symbols is that of the yellow rose, the Celestial Rose which with its constantly unfolding petals presents in full bloom the symbol of the solution of the drama of life and death. (Flanders Dunbar 1961:3). At a less complex level the simple rose was the symbol of Christ or the Blessed Virgin Mary/Beatrice and even the pursuing lover, Dante himself.

In the more popular tradition, the flower generally represents the glory of the flesh, and the rose, particularly the gently folded rosebud, the object

of the lover's quest. This concept of the rose as a symbol for the beloved was enriched by the popular conceit that the roses of Venus were hedged about with thorns (Robertson 1967:96). A further interpretation of the thorn conceives of it as Cupid's dart of love which pierces the lover's heart, inflicting pain and suffering while binding him to his love, the rose. At another level the thorns are considered to be the means by which the honour of the rose is protected. As a general symbol the rose may also represent the abstraction of love itself, the qualities of patience, immutability and regeneration and the purification of martyrdom.

Several of these concepts are combined in the anonymous ballata, Spinato intorno al cor (Man. 70). The text commences with the uncompromising image of the hedgehog, which like the lady's heart, is surrounded by thorny barbs, one of which pierces the lover's soul. This image suggests to the poet, how like the rose is his lady, whose lips are soft and pink like the petals of the rose, whose mouth is dainty like the rosebud and whose humble and angelic appearance is like that of the modest rose. The poet then justifies his opening image by explaining that the barb that has pierced his heart like an arrow (saietta) is also the thorn of the rose. This text also incorporates clear reference to two other works contained in this collection (Man. 24 and Man. 25). Since both of these also develop flower imagery (See below), the full meaning of the text of Spinato intorno al cor is dependent on the interpretation of these other texts.

Madonna io me ramento (Man. 41) by Antonello da Caserta is addressed to the lady whose beauty reminds the poet of "quella frescha rose colorita". The floral image is extended by referring to the lady as a "persona fiorita" and although the thorny aspect of the rose receives no mention in this text, the rose as a symbol of martyrdom is incorporated in the final line.

Also comparative, but at the purely visual level is Bartolino da Padova's Le aurate chiome (Man. 9) in which the lady's coiffure is likened to that of a beautiful flower (See above : Heraldic Texts). The lover's heart is pierced by the protecting virtue of the flower, the thorn.

Two ballate by Zachara da Teramo, Rosetta che non cambi (Man. 24) and Un fior gentil (Man. 25), present love allegories around the symbol of the rose. In the first of these, Rosetta che non cambi, the rosebud is personified and praised for its immutability. Although other flowers wither and fade, the rose retains its fresh colour, inspiring the lover to maintain a similarly immutable passion. The beautiful flower of Un fior gentil inspires the poet in his verse-making with the promise of regeneration. After full bloom the rose drops and scatters its myriad petals leaving only the stalk as a reminder of past glories. Shortly however, the stalk bears forth that "dolce fructo" (the rosehip?) that none can resist. The text concludes with the sardonic reminder that however hard one searches in other gardens, such a flower will never be found.

Floral imagery in Merçi pour dieu (Man. 16) by Antonio da Cividale (See above : Love and the Cruel Lady), is scant, but by stressing the thorny aspect of the rose it is appropriate that the cruel lady can also be the "belle flour nouvelle".

Bartolino da Padova's Zoya de novi odori (Man. 5) develops the use of the flower image in quite a different way. The lover woos the lady with the mingled scents of the red and white flowers with which he decorates the "alberga amore". The red flowers represent the lady's beauty and the white flowers, her virtue. Although the lover's courting is quite practically oriented, he maintains a certain courtly distance by addressing her as "segnoire".

#### LOVE AND THE FLAME

The flame with the associated characteristics of the light and heat of the fire and the burning result, is a common image in the texts of this collection. The symbol of the flame has an ambivalent nature in that it incorporates simultaneously the characteristics of physical destruction and spiritual regeneration. As a symbol for intense desire, it embodies both these



characteristics. Some of the complexity of the flame symbol can be seen in Dante's Commedia, where in the Inferno, the souls of the Evil Counsellors are wrapped in the damning flames of consciousness, in the Purgatorio, the lustful are punished by the consuming flame and in the Paradiso, certain of the blessed are incorporated within the flame of purity.

In the more popular tradition there were two basic groups of flame symbols. The first of these is the destructive and consuming fire as the figure for lecherous desire. This flame "burns more fiercely the more it is exercised" (Robertson 1967:492) and eventually completely destroys the lover. The second group of symbols surrounds the purifying flame of courtly love which, though it burns with no less heat than that of lecherous desire, does not consume, but provides the process of transformation through which the true lover is ennobled.

Typical of the courtly use of the flame symbol is the anonymous Non credo donna (Man. 58) in which the lover claims that once the "dolce fiamma" which lights his heart, is extinguished, it will never burn for another love. His love flames through time and space and the memory of the lady's face is branded on his spirit. Though burning with "fiero ardore", his one desire is to love and die in the service of the lady.

Piu chiar ch'el sol (Man. 37) by Antonello da Caserta combines the illuminating quality of the flame with that of its heat. The poem is dedicated to Lucia whose image is clearer than that of the sun in the lover's heart. The linking of the image of the sun and the name Lucia may have been suggested to the poet by the relationship of the name Lucia to "lux" meaning "light". But as well as giving light, both the sun and Lucia, give heat so that the lover's heart is "tutto sfiamicato" and "arde corno et nocte". Lucia offers no ease to the lover's suffering (See above : Love and the Cruel Lady).

Presenting a complexity of images related to the flame is Sol me trafige'l cor (Man. 29) by Zaccaria. The opening line presents the sun and a fine eagle

that together strike the heart of the lover. The linking of the sun, source of flame, and the eagle was reasonably common (See above : Man. 34, lines 4-5), since it was generally believed that the eagle was the only mortal creature that could gaze upon the sun with unshaded eyes. Consequently the eagle operated as a subsidiary symbol for the sun. The lover burns with desire to see the fine eagle once more. The next image presented is that of the diamond which is a symbol of the stars, reflected light, hardness and because of its rarity, nobility of spirit. Even for such a gift, the lover will not alter his allegiance to his lady. She, bearing the qualities of the sun, the eagle and the diamond, reflects a burning light upon the lover and thus wounds him. Even so the lover is undaunted and feels he must surely die if he can no longer see his beloved star, his Diana.

The figure of the burning ardours of the lover is quite common in the form in which it is found in Zoya de novi odori (Man. 5) by Bartolino da Padova (See above : Love and the Flower), in which the lover begs the lady to put an end to his burning ardour. The lady has the power to release the lover from the flame by answering his love, for this would be the sign that the flame had achieved its transforming purpose of changing the would-be lover into the worthy lover. In this work however, the lady does not exercise her power and leaves the lover to burn.

La fiamma del to amor (Man. 22) by Johannes Ciconia suggests in the opening lines that the flame of the lady's love has matched that of the lover and both their souls had attained a state of bliss. Unfortunately, the lady's death has extinguished the flame although the lover's desires still burn (See above : Mourning Texts).

#### LOVE AND THE HUNT

Hunting was one of the principal recreations of the nobility in trecento Italy and thus it is not surprising that reference to the hunt occurs in song texts of this time. In the mid to late fourteenth century, this involvement

with hunting is reflected in the caccia, a form which by musical and textual means attempted to evoke the physical process of the hunt. Neither the form nor the style of the caccia is found in the Mancini Codex, though references to the hunt are reasonably common. One of the reasons for this is that it is no longer the physical hunt but the hunt as an allegory that provides the continuing challenge to the poet/composer.

The physical process of the hunt was conducted on horseback with the assistance of packs of hounds. The main beasts pursued were the boar, wolf, bear and stag with the rabbit, hare, fox and doe serving as a lesser challenge. This actual hunt provided the model for two types of allegorical hunt. The first and most common of these was the hunt of Venus, in which the rabbit, fox and doe represented the lady, prey to the pursuing hunter. In the second allegory of the hunt, the bear, wolf and boar represented the vices which the hunter must overcome in the hunt of virtue.

Per un verde boschetto (Man. 6) by Bartolino da Padova presents a clear allegory of the hunt of Venus although the hunted creature takes a more aggressive part in the hunt than is usual. The hunter tracks the creature only to find it following him. The creature communicates that it does not find the hunt wearying for in the process, its prayers to be freed from a concealing skin may be answered.

Already denuded is the doe found in Caçando un giorno (Man. 48) by Johannes Ciconia. The hunter's heart is captured by the sight of the defenceless doe and in order to take his revenge, relentlessly pursues the fleeing creature. Eventually the hunter extends his pursuit with argument and the doe turns to him and makes her sign of submission.

The hunt of virtue is the allegorical aim of another of Ciconia's works, I cani sono fuora (Man. 46). The scene for the hunt is set, with the dogs restless and straining to start, the pits and traps set and the quarry, the wolf, primary foe to man and a long established Christian emblem for Satan, designated. The poet warns the hunter that he should guard

himself against the wolf for fear that he be sullied by the beast. The text concludes with the moral that there is only one path to virtue and the hunter is misled if he thinks he can follow two paths and achieve the same end.

Finally, the anonymous Ayme per tutto (Man. 56) contains a passing reference to the physical process of the hunt. The text overall offers an evaluation of current society and the poet pours scorn on those of his contemporaries who scurry "di la, di qua, come cani a le caccie".

### LOVE AND FISHING

Song texts which incorporate piscatorial imagery offer an interesting variant on the hunting theme, for the great angler is Love, the bait is the lady and the prey is the lover. The background against which these texts sound is very rich in symbolism. The water represents the birthplace and playground of Venus, goddess of Love, the nets and other fishing tools provide symbols of the ensnaring, entangling weapons of Aphrodite and the fish, the quarry, is a primary symbol of manhood.

Francesco Landini's Va pur amore (Man. 18) is addressed to Love which the poet instructs to do as she will with her nets of deceit, for the lover plans to find his ease in the ocean, seeking the liberty and peace which is the right of any other animal. This reference to finding a home in the sea may be an allusion to drowning which was, in literary terms, the most common death for disappointed lovers. The lover will never rise to a false bait again, for he is possessed by the ocean.

Tal sotto l'acqua (Man. 59) by Nicolo da Perugia may contain an allusion to cuckoldry or at least jealousy in its reference to another man netting the poet's pool. The opening image presents a man standing in the fishing pool, holding another man's net, line and bait. Others call him mad for being seen not to see, but though he is presently made a fool of, he will act when action is needed.

Finally, the anonymous Tra speranza e fortuna (Man. 76) presents a convolution of the basic image in that the lover is not the prey, but the unsuccessful angler, who attempts to lure not the fish, but the lure itself, those "duo belli ochi piu duri che petra" of the lady.

#### LOVE AND THE LADY

Although the lady is the object of admiration in the courtly love songs of this collection, the true subject in each of them is the lover and his reactions to the various attributes of the beloved. Consequently the lover emerges as a clearly defined character while the lady remains a distant and vague figure.

Her beauty is beyond question, though what that beauty constituted is not clear. She inevitably has a handsome, radiant face - "viso bello" (Man. 19), "polito viso" (Man. 41) - which on occasion has an angelic and modest aspect - "el viso e'l sguardo angelico et humile" (Man. 70) - dominated by bewitching eyes - "belli ochi" (Man. 74). Her lips are red and her mouth is small - "le labre rosse", "la bocha pichina" (Man. 70) - while her tresses are golden - "trece d'oro" (Man. 75), "le aurate chiome" (Man. 9). She is comely of shape - "licadra figura" (Man. 37), "gentil figura" (Man. 38) - and in general, every delight is concentrated in her person - "bel volto" (Man. 58), "dolce volto", "licadro e gratioso aspecto", "dolce volto pien d'ogni dilecto" (Man. 60). She is, in short, that "tres belle e douch amya" (Man. 66) to whom any lover would dedicate his suffering.

Many of these aggregate characteristics are found concentrated in the figure described in Andrea Stefani's Con tucta gentilecca (Man. 72). This ballata is unique in this collection in that it concentrates on the description of the beloved, rather than the reactions of the lover. It is significant however, that the object of description is not "mia donna", the lady, but simply a young girl, "questa fanciulla".

This young girl has every mark of beauty, with golden hair, a gay face

and charming eyes that can only be compared to two stars with their dazzling light full of love. She is honest and respectful with every grace of love, and so happy and loving that alone in her resides every virtue of love. Her complexion has a lively colour and her face is adorned with every sign of beauty.

#### LOVE FROM THE WOMAN'S POINT OF VIEW

There are two texts in this collection which present the courtly love situation from the woman's point of view. It is significant that these are also the only texts which deal with love in physical terms and reflect consummated love. It would seem that for the woman in love, the courtly love tradition was not merely a ritual to be indulged in, but a means of expressing a real passion.

The anonymous Mon bel amy corteus (Man. 14) is addressed to the lover who in true courtly style has served his probationary period of suffering for love. In order to end his suffering the lady gives her heart and begs that this gift will relieve him of his pains. Since she now risks her very life she hopes this love will last forever for she has found in him the perfect lover.

In Mon bel amy mon confort (Man. 15) the lady courts the lover and offers him her embraces if he will return her love. She cannot bear the thought of separation from her love for all her thoughts are for him and her every pleasure stems from him. His great beauty has melted her heart which now only wishes to love him completely.

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