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NOTE E DISCUSSIONI

COMBINING ROMANCE PHILOLOGY AND MUSICOLOGY THROUGH A NEW INTERDISCIPLINARY APPROACH: THE ERC ADVANCED GRANT PROJECT ARSNOVA

«European Ars Nova. Multilingual Poetry and Polyphonic Song in the Late Middle Ages» (ArsNova) is a five-year research project started on 1st January 2019.¹ Based at the University of Florence, Department of Literature and Philosophy, it involves other prestigious institutions: the Department of Musicology and Cultural Heritage of the University of Pavia, the Ezio Franceschini Foundation, and the CNR-Opera del Vocabolario Italiano. This primarily text-centred project will study for the first time the entire *corpus* (over 1200 texts) of fourteenth- and early fifteenth-century poetry in Latin, Italian and French set to music by Ars Nova polyphonists. The dual literary and musical nature of this multilingual *corpus* calls for an interdisciplinary and intercultural scientific approach, which constitutes the project's strongest innovative potential.

Dante Alighieri in Italy and, one century later, Eustache Deschamps in France conceived and defined poetry as music in itself, as a text with its own proportional harmony – *cantus* for Dante and *musique naturele* for Deschamps. Both authors specify that each poem is structured so that it can be set to music (*sonus, nota, melos, oda* according to Dante; *musique artificiele* according to Deschamps). For this reason, the idea – albeit trivialized with respect to its original formulation – that lyric poetry might be intended for reading and not for singing, supported by current historiography, might sound surprising. Supposedly, such a divorce between music and poetry would have taken place in Italy in the first decades of the thirteenth century,² and in France towards the end of the

1. The project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (Grant Agreement n° 786379).



2. A. RONCAGLIA, *Sul «divorzio tra musica e poesia» nel Duecento italiano*, in *L'Arts Nova italiana del Trecento iv*. Atti del 3° Congresso internazionale, sul tema *La musica al tempo di Boccaccio e i suoi rapporti con la letteratura*, Siena-Certaldo, 19-22 luglio 1975, a cura di A. ZIINO, Certaldo, Centro di Studi sull'Arts Nova italiana del Trecento, 1978, pp. 365-97; ID., *Per il 750° Anniversario della Scuola poetica siciliana*, in «Atti dell'Accademia Nazionale dei Lincei. Rendiconti. Classe di Scienze morali, storiche e filologiche», 38 1983, fasc. 7-12 pp. 321-33.

fourteenth century.³ Such a chronological shift has yet to be fully explained, and it would be appropriate to reconsider the issue.

Needless to say, in order to speak of divorce it is necessary to admit that there was a marriage in the first place, and that the poems of the earliest authors of vernacular poetry – the troubadours – were born from it. Moreover, it is necessary to admit that the troubadours composed poetry and music at the same time, in a single creative act. Finally, these assumptions imply that such a marriage had a limited duration.

As a matter of fact, the nature of the relationship between music and words in medieval lyric poetry is more complex. Rather than speaking of marriage and divorce, we should consider that this relationship was of a less binding nature and was never officially brought to an end: even before the formation of a vernacular repertoire both forms of expression coexisted autonomously, and their relationship was determined by the authors' skills, the cultural contexts, the artistic functions and uses, the type and the statute of the poetic and musical languages adopted. From the very beginning, the writing of the poetic text normally preceded the composition of the music, whereas the opposite procedure occurred only in certain, exceptional genres. Generally speaking, the musical setting has its own artistic value, but it also plays the role of exalting and enhancing the lyrics. Dante writes that 'every *stantia* is harmonized to receive a certain type of *oda*';⁴ Deschamps states that 'the *chansons natureles* are embellished by the melody and the tenors, tripla and contratenors of the *musique artificiele*'.⁵

At the turn of the fourteenth century, Romance lyric poetry met polyphony. Adam de la Halle, who probably studied at the University of Paris and was certainly in Italy at the service of Charles of Anjou in the 1280s, composed three-voice music for his motets (no longer written in Latin but in French), as well as

3. R. DRAGONETTI, «La poesie... ceste musique naturele». *Essai d'exégèse d'un passage de l'Art de Dictier d'Eustache Deschamps*, in *Fin du Moyen Âge et Renaissance. Mélanges de philologie française offerts à Robert Guiette*, éd. par G. DE POERCK et al., Anvers, De Nederlandsche Boekhandel, 1961, pp. 49-64: «La profession de foi d'Eustache Deschamps dans l'autonomie du poème marque une double rupture: d'abord avec toute la tradition lyrique antérieure, en France, où le chant résultait d'une synthèse entre la parole et la mélodie, ensuite, avec la conception boétienne de la musique» (p. 64).

4. DANTE ALIGHIERI, *De vulgari eloquentia*, a cura di M. TAVONI, in ID., *Opere*, ed. dir. da M. SANTAGATA, vol. 1. *Rime, Vita nova, De vulgari eloquentia*, a cura di C. GIUNTA, G. GORNI e M. TAVONI, Milano, Mondadori, 2010, pp. 1065-547, II 10 2: «omnis stantia ad quandam odam recipendam armonizata est» (pp. 1490-91).

5. EUSTACHE DESCHAMPS, *L'Art de dictier*, éd. par J.-F. KOSTA-THÉFAINE, Clermont-Ferrand, Éditions Paleo, 2010, p. 34: «Et semblablement les chansons natureles sont delectables et embellies par la melodie et les teneurs, trebles et contreteneurs du chant de la musique artificiele».

for his rondeaux, adopting the system of *musica mensurabilis*, which assigned a specific length value to each sound. In the early decades of the fourteenth century, mensural notation was further developed. Both binary and ternary divisions were now admitted, and the possibility to represent a wider scale of rhythmic values was also accepted. A new notational system was thus introduced in response to the need to write a music that was melodically and rhythmically more complex, and such a complexity was in turn reinforced by the new possibilities of notation. Although the term “Ars Nova” originally referred to this new system of notation, it is conventionally used today as a label for one of the highest artistic expressions of medieval culture: the sophisticated sacred and secular polyphony mainly composed in France and Italy during the fourteenth and early-fifteenth centuries.

1. THE RELATIONSHIP BETWEEN POETRY AND MUSIC, AND THE INTERCULTURAL DIALOGUE BETWEEN FRANCE AND ITALY

The complexity of Ars Nova polyphony, with its melodic ornamentation and its elaborate rhythmic solutions, can be an obstacle to the proper comprehension of the lyrics. In fact, when listening to an Ars Nova setting of an unknown poetic text, it is not always possible to fully perceive the meaning of the words. In the polytextual motet, in which each voice sings a different text simultaneously, the unintelligibility of the lyrics reaches its peak.⁶ This form of coexistence between poetry and music, in which the latter seems to predominate over the former, has led scholars to believe that words are to be regarded as subordinate to the music, and, consequently, that the poems set to music by Ars Nova polyphonists constitute a secondary and negligible repertoire instead of being the formal and thematic foundations of the musical composition.

Giosue Carducci's studies, although pioneering in many ways, had the negative effect of marginalising Italian fourteenth-century sung poetry with respect to the rest of the coeval lyric repertoire.⁷ The idea of a poetic production for entertainment that is functional to music (“poetry for music” or “musical poetry”) and that is literally and figuratively anonymous emerged from such studies, and it is still alive. With regard to the French repertory – Machaut being the

6. A. ZAYARUZNAYA, *Intelligibility Redux: Motets and the Modern Medieval Sound*, in «MTO. A Journal of the Society for Music Theory», xxiii 2017, pp. 1-22.

7. G. CARDUCCI, *Musica e poesia nel mondo elegante italiano del secolo XIV*, in «Nuova Antologia», xiv 1870, pp. 463-82; *ibid.*, xv 1870, pp. 5-30; *Id.*, *Cantilene e ballate, strambotti e madrigali nei secoli XIII e XIV*, Pisa, Nistri, 1871; *Id.*, *Cacce in rima dei secoli XIV e XV*, per nozze Morpurgo-Franchetti, Bologna, Zanichelli, 1896.

only exception – the marginal position of poetry set to music is attested by the limited number of studies that have been devoted to it, and by the fact that it is impossible to read such texts without recurring to the musical editions, where poetry is underlaid beneath the notated melody.

Recent studies on philological, linguistic, historical and literary aspects of the Ars Nova poetry, however, have shown that the current historical-critical evaluation of the repertoire is inadequate. These investigations have highlighted the syntactic and lexical complexity of the texts, revealing the widespread use of a refined symbolic and allegorical language, as well as an elegant pursuit of technical virtuosity. Far from being second-rate poetry, the texts set to music often display a precious language that points towards the rhetorical category of *obscuritas*.⁸ This tendency to hermeticism is due first of all to the choice of *brevitas*, a choice coerced also by the complexity of the music.⁹ Paraphrasing what Dante writes about the *stantia* of the *cantio*, we can say that every poetic text structured according to the formal genres of the Ars Nova is harmonized to receive a complex music.

This is the starting point of the ArsNova project: re-evaluating and interpreting the poetic repertoire of the Ars Nova, while trying to understand what becomes of poetry when it is involved in the complex architecture of polyphonic music – that is, to examine the relationship between these two types of music: the music of the words and the music of the notes.

We can associate the rhetorical strategies of *obscuritas* with Augustine's allegorical interpretation of the Bible, which dominated the understanding of eschatology during the Middle Ages.¹⁰ This interpretation further develops Saint Paul's concept of *speculum in aenigmate*, according to which the images created by the human mind and described by human words are respectively 'mirror and enigma': they imperfectly reflect the mystery of transcendence, which can only be understood partially and through a great effort of analysis and meditation. It can be said that numerous Ars Nova texts are part of the fourteenth-century poetic production that follows the hermetic tradition (*trobar clus*) already culti-

8. M.S. LANNUTTI, *Polifonie verbali in un madrigale araldico trilingue attribuito e attribuibile a Petrarca: 'La fiera testa che d'uman si ciba'*, in *Musica e poesia nel Trecento italiano. Verso una nuova edizione critica dell'Ars nova*, a cura di A. CALVIA e M.S. LANNUTTI, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2015, pp. 45-92, at pp. 46, 59-60.

9. A. CALVIA-M.S. LANNUTTI, *Mono- e pluristrofismo nelle ballate italiane intonate: stil novo, ars nova e tradizione manoscritta*, in *Philologie et musicologie. Des sources à l'interprétation poético-musicale (XII^e-XVI^e siècle)*, Actes du Colloque de Rome, 18-20 juin 2015, éd. par C. CHAILLOU-AMADIEU, O. FLOQUET et M. GRIMALDI, Paris, Garnier, 2019, pp. 189-214.

10. F. VAN FLETEREN, «*Per speculum et in aenigmate*»: 1 Corinthians 13:12 in the Writings of St. Augustine, in «*Augustinian Studies*», xxiii 1992, pp. 69-102.

vated by the first troubadours,¹¹ which anticipates the importance that the ‘riddle culture’ will acquire in Renaissance poetry and music.¹²

Obscure poetry was steeped in biblical, patristic and literary allusions that the cultural elite of that period could decipher much better than today’s readers. Petrarch’s *Canzoniere* contains examples of obscure poetry that have been studied, decoded, and interpreted in the most important commented editions.¹³ The canzone-frottola *Mai non vo’ piú cantar com’io soleva* (*Canzoniere* num. 105), with which Petrarch intends to represent a man’s imperfect and mysterious confrontation, *per speculum in aenigmate*, with transcendence, constitutes an extreme case of *obscuritas*. The obscurity of this text is such that the whole poem seems to be a nonsense, but its meaning, a synthesis of the ideology behind the *Canzoniere*, can be unveiled by a thick network of allusions to other texts – especially to Guittone d’Arezzo and Dante Alighieri. Through the reconstruction of the intertextual background of the poem, it is possible to understand how the typical language of the courtly *chanson de change* actually expressed the need for an inner conversion of the individual.¹⁴

The four madrigals of Petrarch’s *Canzoniere* – one of which was set to music by Jacopo da Bologna and is therefore part of the Ars Nova repertoire – also reveal numerous symbolic, moral and theological elements. Such madrigals were traditionally regarded as texts of secondary interest in the *Canzoniere*’s macrotextual organisation, namely as texts unsuitable for the expression of the *Canzoniere*’s overall ideology. As a matter of fact, however, these short poems are shadowy and dense pictures of the bewilderment, the struggles and the misun-

11. M. ZINK, *Plurilingualism, Hermeticism, and Love in Medieval Poetics*, in «Comparative Literature Studies», xxxii 1995, pp. 112-30; G. DULONG-A. SULTAN, *Nouvelles lectures des “chansons notées” dans le Codex Chantilly*, in *A Late Medieval Songbook and Its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, ms. 564)*, ed. by Y. PLUMLEY and A. STONE, Tours, Centre d’Études Supérieures de la Renaissance, 2009, pp. 93-114, at pp. 99-100; M.S. LANNUTTI, «*Figurae nominis et sententiae*». *Identità dell’autore e del dedicatario nella lirica italiana del Due-Trecento*, in *L’espressione dell’identità nella lirica romanza, tra testo e musica. Atti del Convegno internazionale di Pavia, 19-20 maggio 2015*, a cura di F. SAVIOTTI e G. MASCHERPA, Pavia, Pavia Univ. Press, 2016, pp. 25-47, at p. 31.

12. K. SCHILTZ, *Music and Riddle Culture in the Renaissance*, Cambridge-New York, Cambridge Univ. Press, 2015.

13. FRANCESCO PETRARCA, *Canzoniere*, a cura di M. SANTAGATA, Milano, Mondadori, 2004²; ID., *Canzoniere. Rerum vulgarij fragmenta*, a cura di R. BETTARINI, 2 voll., Torino, Einaudi, 2005.

14. M.S. LANNUTTI, *Per l’interpretazione della canzone 105 di Petrarca*, in *Culture, livelli di cultura e ambienti nel Medioevo occidentale*. VII Convegno triennale della Società Italiana di Filologia Romanza (SIFR), Bologna, 5-8 ottobre 2009, a cura di A. FASSÒ et al., Roma, Aracne, 2012, pp. 603-53; EAD., «*Ama chi l’ama*». *Petrarca interprete di Guittone*, in *Guittone morale. Tradizione e interpretazione*. Atti del Convegno di Roma, 28-29 novembre 2016, a cura di L. GERI et al., Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2019, pp. 327-56.

derstandings of human life that the protagonist of the *Canzoniere* must face in order to achieve self-awareness and become a better man.¹⁵

The study of intertextual references in the *Ars Nova* repertoire has also revealed the existence of a dialogue between the Italian and French *Artes Novae*, that has not yet been studied and still calls for a comprehensive evaluation. Maria Caraci Vela has observed that the opening of the bilingual Italian-French ballata *Souffrir m'estuet et plus non puis durer*, set to music in Florence by Paolo da Firenze, quotes the text incipit of Filippotto da Caserta's ballade *En attendant, souffrir m'estuet grief payne* and the musical opening of the anonymous rondeau *Esperance qui en mon cuer s'enbat*.¹⁶

The above examples show how, for the modern reader, the identification of intertextual allusions is the key to understanding the meaning of certain poetic texts that would otherwise be inaccessible, and to bringing to light a network of intercultural relationships that has remained undetected for centuries. All these considerations open several new perspectives of study, giving rise to some initial questions. What is the role of intertextuality in the deciphering of the *Ars Nova* poetical language? What is the nature of the intertextual dialogue between the different literary and musical traditions involved? Does *Ars Nova* poetry have a language of its own, influenced by its musical destination? To what extent is this language hermetic and allusive? Does the recourse to *obscuritas* play an ideological role? How did the listeners of the time perceive polyphonic music? To what extent was the poetic text comprehensible during the performance? How can the perception and comprehensibility of poetry change from one musical work to another? In which cases can listening to an *Ars Nova* composition be considered a metaphor for the confrontation of man with the unknowable, a way of bringing oneself closer to the unintelligible mystery of transcendence?

It is known that the *Ars Nova* repertoire assimilates the musical heritage of the past and sublimates it by means of a more sophisticated language.¹⁷ The French *magister artium* Johannes de Muris (c. 1290-1350), who supported the new and more complex *Ars Nova* notational system, writes in his *Notitia artis musicae* that music is no longer to be regarded as *ancilla theologiae*, but rather as *artificium*, as an artistic creation that is molded by the composer's technique and skill. The ternary division of note values is thus no longer perfect as a figure of divinity, but as a convention in itself.¹⁸

15. M.S. LANNUTTI, «*Laureta novata*». L'«*alieniloquium*» nei madrigali dei *Rerum vulgarium fragmenta*», in «*Giornale storico della letteratura italiana*», CXCII 2015, pp. 172-208 e 321-60.

16. M. CARACI VELA, *Le intonazioni polifoniche de 'La fiera testa che d'uman si ciba': problemi di contestualizzazione e di esegesi*, in CALVIA-LANNUTTI, *Musica e poesia*, cit., pp. 93-141, at pp. 137-38.

17. R. STROHM, *The Rise of European Music, 1380-1500*, Cambridge, Cambridge Univ. Press, 1996, pp. 2-3.

18. C. PANTI, *I concetti di materia, forma e ordine nel pensiero teorico musicale medievale e contempo-*

This new point of view, one that considers music not only an *ars*, a scientific discipline, but an *artificium* (and it is no accident that Deschamps speaks of *musique artificiele*), shows the influence of philosophical doctrines that exalt, in a pre-humanistic way, the role of the individual in the cognitive and creative process.¹⁹ Under the aegis of such philosophical postulates, a new “individual” music in which the idea of authorship was increasingly present emerged during the fourteenth century.²⁰

The unprecedented expansion of musical authoriality is one of the reasons why Ars Nova anthologies, often organized in distinct composer sections, indicate composer names in the rubrics, with no reference to poets. In this regard, Ars Nova anthologies are different from *trouvère* and *troubadour* songbooks with music, where each song (poetry and music) is assigned to a poet. Thus, the author assumes the role of poet-musician, a role with a mythical aura, if we think of figures such as Orpheus or King David the harper.

This feature of the Ars Nova manuscript tradition leads to the problem of authorship in unattributed poetic texts that are only preserved in music collections.²¹ Whereas some musicians may also have been the authors of the texts they set to music (e.g. Philippe de Vitry, Francesco Landini, and undoubtedly Guillaume de Machaut), it is also possible that anonymous texts were written by poets working in the same circles. Franco Sacchetti indicates in his autograph songbook the names of the composers setting his texts to music. In two cases, the ballatas *Mai non serò contento* and *Innamorato primo*, the name is that of Sacchetti himself, although the music has not survived. Without this invaluable testimony, Sacchetti’s poems lacking a literary tradition would have been left unattributed; at the same time, the autograph reveals to us that Sacchetti had musical skills.²²

On the other hand, some anonymous texts contain internal elements that

raneo, in «Doctor virtualis. Rivista online di storia della filosofia medievale», x 2010, pp. 125-55, at pp. 139-41.

19. D.E. TANAY, *The Transition from the Ars Antiqua to the Ars Nova: Evolution or Revolution?*, in «Musica Disciplina», XLVI 1997, pp. 79-105; EAD., *Noting Music, Marking Culture: The Intellectual Context of Rhythmic Notation, 1250-1400*, Holzgerlingen, Hänssler-Verlag, 1999; C. PANTI, *Filosofia della musica. Tarda Antichità e Medioevo*, Roma, Carocci, 2008, pp. 262-67.

20. L. FINSCHER, *Die “Entstehung des Komponisten”*: Zum Problem *Komponisten-Individualität und Individualstil in der Musik des 14. Jahrhunderts*, in «International Review of the Aesthetics and Sociology of Music», VI 1994, pp. 29-45.

21. Y. PLUMLEY, *Crossing Borderlines: Points of Contact between the Late-Fourteenth Century Song and Lyric Repertories*, in «Acta musicologica», LXXVI 2004, pp. 201-21, at pp. 208-12; D. CHECCHI, *I versi della musica: il problema dell'autorialità letteraria nel repertorio dell'«Ars nova» italiana*, in CALVIA-LANNUTTI, *Musica e poesia*, cit., pp. 19-43.

22. NICOLÒ DEL PREPOSTO, *Opera completa. Edizione critica commentata dei testi intonati e delle musiche*, a cura di A. CALVIA, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2017, p. XXXIX.

make it possible to formulate convincing hypotheses of attribution, for example specific poetical images and stylistic features that can be considered typical of an author, or heraldic allusions, riddles, wordplays and letter games like acrostics that help unveil the dedicatee's name.²³ Further important questions emerge from all these observations. Is the figure of the "poet-musician" still alive in the fourteenth- and early fifteenth-century cultural system? If so, to what extent? How many of the poetic texts were written by the composers themselves? In which way did poets and musicians collaborate?

2. LOVE POETRY OR POLITICAL POETRY?

The oldest compositions in the style of *Ars Nova* are the motets interpolated in the *Roman de Fauvel*, that offers, as we know, a pitiless portrait of the French society of Philip the Fair's time and of his right-hand man, Engueran de Marigny, through a complex network of allegories. After the death of Philip the Fair, by order of Louis X, Marigny was tried and sentenced to exile, then tried again, sentenced to death and hanged in 1315.

The text of the three-voice motet *Tribum/Quoniam/Merito hec patimur*, which invokes the theme of exile, probably alludes to Marigny's first conviction. The piece has been ascribed to Philippe de Vitry, one of the first theoreticians of the *Ars Nova*, who became bishop of Meaux in 1351. A set of quotations gives the motet a deep significance. The first one is a couplet taken from the *Ylias* by Joseph of Exeter (Joseph Iscanus), written towards the end of the twelfth century, that concludes the text of the *triplum* sung by the upper voice.²⁴ The second one is another couplet taken from Ovid's Letters from Pontus,²⁵ placed at the end of the *motetus* sung by the middle voice. The third one is the liturgical *tenor* assigned to the bottom voice, which constitutes the incipit of the Matins responsory sung on the third Sunday of Lent, *Merito hec patimur [quia peccavimus in fratrem nostrum videntes angustiam animae ejus dum deprecaretur nos et non audivimus]*. This responsory gives voice to the sons of Jacob, who deceived their brother Joseph and ended up paying the consequences. The people of Israel will soon leave their land to move to Egypt, finding salvation from famine thanks to Joseph.²⁶

23. LANNUTTI, *Polifonie verbali*, cit.; M. EPIFANI, *The Ballatas Dedicated to Sandra Set to Music by Francesco Landini*, in *Polyphonic Voices: Poetic and Musical Dialogues in the European Ars Nova*, ed. by A. ALBERNI, A. CALVIA, and M.S. LANNUTTI, Berlin, De Gruyter, in press.

24. «Post zephyros plus ledit hyems, post gaudia luctus: / unde nichil melius quam nil habuisse secundum!» (VI, vv. 804-5, JOSEPH ISCANUS, *Werke und Briefe*, hrsg. von L. GOMPE, Leiden-Köln, Brill, 1970, p. 205).

25. «Omnia sunt hominum tenui pendencia filo: / et subito casu, que valuer, ruunt» (OVIDIO, *Epistulae ex Ponto*, IV 3 35).

26. M. BENT, *Polyphony of Texts and Music in the Fourteenth-Century Motet: 'Tribum que non abhorruit / Quoniam secta latronum / Merito hec patimur' and its "quotations"*, in *Hearing the Motet:*

In the famous illuminated manuscript that preserves the interpolated version of the *Roman de Fauvel* (Paris, BnF, fr. 146) the motet acts as a counterpoint to the moment of the narration that describes the fountain of youth, antithetical to the baptismal font and placed in the palace's garden by the protagonist, the horse Fauvel, which impersonates vice, in opposition to the character of the wise prince. One of the most beautiful miniatures of the codex shows Fauvel and his family immersed in the fountain in order to ensure the long duration of the power he has usurped thanks to the blind will of Fortune.

The first compositions of Ars Nova, the motets included in the *Roman de Fauvel*, are therefore functional to political satire and manifest a militant vocation. Like Philippe de Vitry, many Ars Nova polyphonists were churchmen or monks working in the principal cultural centres of Europe, where music was a main component of courtly life (or Republican life in Florence), at the service of high prelates, lords and rulers who used music also as a means of propaganda.²⁷ The double miniature that opens the manuscript Paris, BnF, fr. 9221, in correspondence with the celebrated *Prologue*, portrays Guillaume de Machaut, a clergyman, receiving the gifts of Nature (*Scens, Rethorique and Musique*) and Love (*Dous Penser, Plaisance e Esperance*). In the first case, the scene is set inside a church, whereas in the second it is set inside a castle.²⁸ The miniature illustrates the link between sacred and secular culture in artistic creation, and between religious and lay institutions in social life: «for Machaut, poetry and music are not only the interface between Eros and Nature, but also between Eros, Nature, and God».²⁹ And yet, most of the poetic texts set to music follow the great tradition of Romance love poetry and have nothing to do, at least apparently, with morals or politics. But what kind of love do they express, exactly?

Between the eleventh and the twelfth century, Cistercian propaganda, and particularly that of Bernard of Clairvaux, played a key role in the spreading of the veneration of the Virgin Mary throughout Europe, and this had repercussions on secular poetry. In fact, the Marian cult may be one of the reasons for the idealisation of the image of the beloved lady in love poetry.³⁰ With regard to

Essays on the Motet of the Middle Ages and Renaissance. Proceedings of the Conference of St. Louis, 13-14 February 1994, ed. by D. PESCE, New York, Oxford Univ. Press, 1997, pp. 82-103.

27. É. ANHEIM, *La musique polyphonique à la cour des papes au XIV^e siècle. Une sociologie historique*, in *Le Moyen Âge vu d'ailleurs*, dir. E. MAGNANI (= «Bulletin du centre d'études médiévales d'Auxerre», II 2008), pp. 1-19.

28. J. CERQUIGLINI-TOULET, «*Un engin si subtil*»: *Guillaume de Machaut et l'écriture au XIV^e siècle*, Paris, Champion, 2001, p. 111.

29. S. HUOT, *Reliving the 'Roman de la Rose': Allegory and Irony in Machaut's Voir dit*, in *Chaucer's French Contemporaries: The Poetry/Poetics of Self and Tradition*, ed. by R. BARTON PALMER, New York, AMS, 1999, pp. 47-69, at p. 64.

30. See lastly B. SAOUMA, *Amour sacré, fin'amor: Bernard de Clairvaux et les troubadours*, Leuven, Peeters, 2016.

European fourteenth-century poetry, the influence of the Marian cult is noticeable in Petrarch's *Canzoniere*, where the process of spiritualisation of the love relationship reaches its highest expression, and it can also be seen in some of Machaut's secular works liable of a Marian or a Christian interpretation.³¹

The social status of Ars Nova polyphonists, as well as their links to ecclesiastical institutions, suggest that the concepts of secular love and sacred love (*caritas*) could coexist and overlap in the lyrics that they set to music. For instance, the analysis of the rondeau *Esperance qui en mon cuer s'enbat*, already mentioned for its intertextual implications, has revealed the influence of biblical and patristic texts.³² It is also worth noticing that the concepts of *poeta theologus* and *theologia poetica*, highly appreciated by the first generation of Italian humanists,³³ were already present in Petrarch's metapoetic thought (*Fam.*, x 4 1-2). This point of view leads to new research questions, central to the present project due to their broad critical and historiographical implications. How relevant is the idea of a superimposition of sacred and secular love within the Ars Nova poetry? And to what extent can this idea be expanded to the rest of the fourteenth- and early-fifteenth-century European love poetry?

According to the medieval astrological tradition, the planet Venus exercises a double influence (negative and positive) on individuals and on the civil society. When it inspires carnal love, it causes an individual to suffer and isolate himself from society. At the same time, it favours social harmony when it interacts with *caritas*, the theological virtue that guides wise rulers and leads them to pursue the common good. Lovers and rulers can only benefit from the positive effects of Venus through the exercise of *caritas*: the lover frees himself from suffering and isolation, and the ruler finds a way to act for the common good.³⁴

Dante takes this point of view into consideration when he conceives the ideological scheme of cantos VIII and IX of *Paradise*, both set in Venus' heaven, where the fair prince Charles Martel resides, together with the penitent lovers Cunizza da Romano and Folquet de Marselha, the converted troubadour who was elected bishop of Toulouse in 1205.³⁵ A similar background could also be an

31. See among others HUOT, art. cit.; E.E. LEACH, *Guillaume de Machaut: Secretary, Poet, Musician*, Leuven, Leuven Univ. Press, 2011, pp. 290-93.

32. M.S. LANNUTTI, «*En attendant*» «*Souffrir m'estuet*» «*Sus la fontayne*»: From Pavia to Florence and Rome, in ALBERNI-CALVIA-LANNUTTI, op. cit.

33. R.G. WITT, *Coluccio Salutati and the Conception of the Poeta Theologus in the Fourteenth Century*, in «*Renaissance Quarterly*», xxx 1977, pp. 538-63; ID., *The Poeta-Theologus from Mussato to Landino*, in «*The European Legacy. Toward New Paradigms*», xx 2015, pp. 450-61.

34. E.G. SCHREIBER, *Venus in the Medieval Mythographic Tradition*, in «*The Journal of English and Germanic Philology*», lxxiv 1975, pp. 519-35.

35. E. PETERS, *Human Diversity and Civil Society in 'Paradiso' VIII*, in «*Dante Studies*», cxc1 1991, pp. 51-70.

integral part of the ideology of Machaut's *Prise d'Alexandrie*, where Nature gives life to the protagonist, king Pierre of Cyprus, a lover and a wise ruler as well as a defender of Christianity, through the union of the planets Venus and Mars. The same doctrine can explain Petrarch's use of the language and topics of courtly love in the *Canzoniere's* political poems which are, in fact, included in the narration of a love story,³⁶ and, more importantly, it explains why, in Ars Nova love poetry, the language and topics of courtly love can express a political meaning, as in the case of the aforementioned rondeau *Esperance qui en mon cuer s'enbat*, which begins with the motto «Esperance», adopted by Louis of Bourbon in 1366 and by Charles VI afterwards.³⁷ We can say that in this kind of lyric poetry, the conventions of courtly love gain new life thanks to their overlap with political meanings.

This new and promising interpretative approach is bound to bear fruit within and beyond the Ars Nova corpus, and it finds a precedent in the political interpretation of the topic of distance in Brunetto Latini and other Italian authors of lyric poetry exiled after the battle of Montaperti in 1260.³⁸

In the fourteenth century, the exile *par excellence* is that of the Church, an exile that will lead to the Schism, resulting in a profound fracture and an equally profound transformation of the European political and cultural identity. A more complex idea of Christian Europe emerges, eventually replacing the original notion of *christianitas universalis*.³⁹ It seems compelling to interpret the previously mentioned motet by Philippe de Vitry also as a reference to the exile of the Church, given that exile is seen there as the painful consequence of moral

36. M.S. LANNUTTI, «Timor» e «fortitudo», «desiderium» e «temperantia» nei due primi madrigali del *Canzoniere petrarchesco*, in *Ragionar d'amore. Il lessico delle emozioni nella lirica medievale*. Atti del Convegno di Siena, 17-19 aprile 2013, a cura di A. DECARIA e L. LEONARDI, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2015, pp. 281-305, at pp. 301-2; LANNUTTI, «Ama chi t'ama», cit.

37. Y. PLUMLEY, *Citation and Allusion in the Late Ars nova: The Case of «Esperance» and the «En attendant» Songs*, in «Early Music History», xviii 1999, pp. 287-363, at pp. 346-52; EAD., *The Art of Grafted Song: Citation and Allusion in the Age of Machaut*, Oxford, Oxford Univ. Press, 2013, pp. 409-22.

38. See also M.S. LANNUTTI, *Per una preistoria dell'Ars Nova italiana: Dante e la poesia intonata, in Sulle tracce del Dante minore*, III. *Prospettive di ricerca per lo studio delle fonti dantesche*. Atti del Convegno di Bergamo, 25 maggio 2018, a cura di T. PERSICO, M. SIRTORI e R. VIEL, Bergamo, Secstante, 2019, pp. 45-64 (p. 50 n. 14 for the previous extensive bibliography on this topic).

39. A. PARAVICINI BAGLIANI, *Il papato medievale e il concetto di Europa*, in ID., *Il potere del papa. Corporeità, autorappresentazione, simboli*, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2009, pp. 293-313; ID., *Avignon, une autre Rome?*, in *Images and Words in Exile. Avignon and Italy during the First Half of the 14th Century*, [Proceedings of the international Conference, Florence-Avignon, 7-11 April 2011], ed. by E. BRILLI, L. FENELLI and G. WOLF, *ibid.*, 2015, pp. 241-57.

and social decline, but also as an inevitable and ultimately necessary solution. The interpolator of the *Roman de Fauvel* may have re-functionalised the motet by inserting it in the satirical romance.

Petrarch wrote his first political poem (*O aspectata in ciel beata et bella*, *Canzoniere* num. 28) while he was in Avignon. In this poem, addressed to an exponent of the Colonna family to persuade him to support Philip VI's crusade (1333), he introduced a parallelism between the exile of the Church and the lover's distance from Italy. Both the Church and the lover are being held in a foreign land by morally erroneous forces – respectively, the wrong politics and the wrong love. During those same years, the Avignonesse court was also frequented by Philippe de Vitry, who was a friend of Petrarch's. The importance of the personal link between these two leading figures of the European cultural life of the time is confirmed by the fact that the poetic texts of Vitry's motets circulated independently from the music in part of Petrarch's manuscript tradition.⁴⁰ It is also noteworthy that Vitry, like Petrarch, supported Philip VI's crusade in his allegorical poem *Le chapel des trois fleurs de lis*,⁴¹ and that both authors present the same arguments – a proof of their common ideology.

All of these elements led us to examine in depth the idea of an ideological system founded on the necessity of a rescue of the Church, shared by the major European intellectuals and artists of the time, including Ars Nova poets and musicians, independently from their role and from the environment where they operated and lived. From this perspective, other crucial questions at the core of this research line arise. Which and how many of the texts set to music by Ars Nova polyphonists make use of the language and topics of love poetry to express political and moral or theological contents? To what extent do these texts give voice to the need, shared across Europe, of a renewal of the Church? And to what extent can this interpretation be applied to the rest of coeval love poetry?

Many Ars Nova texts adopt, instead, the sophisticated and exclusive register of *obscuritas* to exalt or denigrate high-ranking figures, or to persuade them to undertake or abandon political initiatives. According to an interpretative approach that is fundamental to this project, it can be said that these texts present a political *obscuritas* or *subtilitas* that is in line with the teachings of the *specula principis* (such as the *Secretum secretorum*). By following such precepts, wise rulers could refine their intelligence through the exercise of *subtilitas*, in order to learn and preserve the secrets of power and good government.⁴²

40. A. WATHEY, *The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance*, in «Early Music History», XII 1993, pp. 119-50.

41. A. PIAGET, *Le Chapel des fleurs de lys, par Philippe de Vitri*, in «Romania», XXVII 1898, pp. 55-92.

42. W. EAMON, *Science and the Secrets of Nature. Books of Secrets in Medieval and Early Modern Culture*, Princeton, Princeton Univ. Press, 1996, pp. 799-803; S. RAPISARDA, *L'«obscuritas» al ser-*

The madrigal *La fiera testa* is a clear example of the political *obscuritas* or *subtilitas* that characterises a large part of Ars Nova poetry. This trilingual text in Italian, Latin, and French, attributed to Petrarch in a literary source, is pervaded by a complex network of intertextual references to Dante's *Commedia* and to Petrarch's *Canzoniere* and was set to music by Nicolò del Preposto and Bartolino da Padova, polyphonists active respectively in Florence and Padua. The poem, which describes the personal heraldic device of Bernabò Visconti, accusing him of fraud, is probably addressed to Lapo da Castiglionchio il Vecchio, as indicated by the recent discovery of a letter puzzle whereby the Latin form *Lapus* is spelled out three times.⁴³ Like Vitry, Lapo was a friend of Petrarch's, and he was also a leading member of the Guelphic faction in charge of the Florentine government, in a period in which Florence was attempting to contain Bernabò's expansionistic politics, supporting the return of the papal see to Rome. As a matter of fact, Lapo led the Florentine delegation that travelled to Avignon in the autumn of 1366 to persuade Urban V to move to Italy. All these elements strongly suggest that the madrigal was written in support of Florentine political strategies and objectives, also shared by Francesco da Carrara, lord of Padua.

In *La fiera testa*, the topic of the lover's grief, highlighted by the first words of the last verse (*Souffrir m'estuet* 'it is my fate to suffer'), is laden with a political meaning, as it hints at the difficulties and the suffering, often due to wrong choices, that a government leader must face and endure in order to guarantee social welfare. The issue of political engagement, which is of relevance in Petrarch's thought,⁴⁴ will become central in the so-called Florentine civic humanism. This movement will reach a European dimension thanks to figures such as Poggio Bracciolini, who served no fewer than seven popes as *scriptor litterarum apostolicarum*, attended both the Pisan and the Constance church councils, had personal musical interests and was in direct contact with musicians.⁴⁵

In the above-mentioned compositions *En attendant*, *souffrir m'estuet* and *Souffrir m'estuet et plus non puis durer*, that quote in their openings the last verse of *La fiera testa*, the intertextual allusions also evoke specific lyric traditions that are

vizio dei principi, in *Obscuritas. Retorica e poetica dell'oscuro*. Atti del xxviii Convegno universitario, Bressanone, 12-15 luglio 2001, a cura di G. LACHIN e F. ZAMBON, Trento, Editrice Università degli Studi di Trento, 2004, pp. 59-90, at pp. 73-78.

43. LANNUTTI, *Polifonie verbali*, cit., pp. 57-83.

44. U. DOTTL, *Petrarca civile. Alle origini dell'intellettuale moderno*, Roma, Donzelli, 2001.

45. P. VITI, *Lumanesimo toscano nel primo Quattrocento*, in *Storia della letteratura italiana*, dir. E. MALATO, vol. III. *Il Quattrocento*, Roma, Salerno Editrice, 1996, pp. 211-94, at pp. 234-38; G. D'AGOSTINO, *Transitional Forms, Conservative Tendencies, Florentine Pride and Classical Echoes in the Italian Poetry Set to Music in the First Half of the 15th Century*, in «Studi musicali», n.s., VII 2016, pp. 287-369, at pp. 319-20.

functional in legitimising the different political positions expressed. *En attendant*, produced in a milieu of Avignonese obedience, was likely written in the occasion of Louis d'Anjou's campaign of 1382,⁴⁶ or perhaps later, during the long negotiation with France conducted by Niccolò Spinelli to obtain Charles VI's and Clement VII's endorsement of Gian Galeazzo Visconti's ambitious political expansion strategy (1392-1395).⁴⁷ The lover of *Souffrir m'estuet*, belonging to a Roman-obedient circle, should be instead identified with the Florentine Republic, which expresses its regret for the vain alliance with France against the Visconti stipulated in 1396. With regard to the lyric traditions, in line with the two different political positions, *En attendant* evokes a poem of the trouvère Thibaut de Champagne as well as some of Guillaume de Machaut's ballades (including his first ballade notée), whereas *Souffrir m'estuet* alludes to Dante's and Petrarch's poetry.⁴⁸ Two different generations of poets belonging to two different cultural traditions.

The enticing perspective outlined by texts such as *La fiera testa* or *En attendant*, *souffrir m'estuet* and *Souffrir m'estuet et plus non puis durer*, that reveal themselves as an actual instrument of political persuasion, involves further research questions that are vital to understand the relationship between the Ars Nova and political power, and that may also illuminate the potential political meaning of the rest of coeval lyric poetry from a critical and historiographical point of view. What role did Ars Nova compositions play in the "soft power" strategies exerted by the political elite in order to legitimise their leadership and moral authority? What kind of updating processes characterise the various poetical traditions within Ars Nova poetry? What role did these update strategies play in the symbolic language used to legitimate political positions and projects? Can these questions be extended to the rest of coeval love poetry?

3. MULTILINGUALISM IN THE MANUSCRIPT TRADITION AT THE END OF THE WESTERN SCHISM

The most important manuscript sources of the Ars Nova repertoire are anthologies copied in Italy or by Italian copyists between the end of the fourteenth and the beginning of the fifteenth century, when the highest secular and religious authorities attempted by all means to put an end to the Western Schism. Thus, Italy was the scenario in which the reception of the Ars Nova repertoire took place at the dawn of Humanism,⁴⁹ a repertoire in which linguis-

46. See PLUMLEY, *Citation and Allusion*, cit., pp. 353-54.

47. LANNUTTI, «*En attendant*», cit.

48. Ibid.

49. M. BENT, *Humanists and Music, Music and Humanities*, in *Tendenze e metodi nella ricerca mu-*

tic and genre differences corresponding to different cultural backgrounds coexisted by virtue of the common denominator of music. Therefore, we can see Ars Nova anthologies as a mirror of Europe, a continent that was striving to overcome the crisis of the Church, and to reach a new political and cultural equilibrium in the name of a renewed ideal of *christianitas*.

The third research line of the project aims to study the manuscript tradition “on the side of poetical texts”, i.e. to reconstruct the ideological orientation of Ars Nova musical anthologies by reading them as collections of poetry. Such effort goes beyond the material, codicological, and palaeographic aspects of the book-object and concentrates on the “meaning” of each editorial project, tracing their development in those manuscripts which reveal multi-layered processes of compilation. This will contribute to a general understanding of the reception of the European Ars Nova in the manuscript tradition at the turn of the fifteenth century.

The criteria used to determine the choice and the distribution of compositions in different languages and the updating processes of the repertoire will be put in relation to the complex political and cultural situation of Europe during the last years of the Schism. «Music is, after all, only the illuminated border in the book of history and should not be separated from the text».⁵⁰

Since the 1980s the research on the manuscript tradition of the oldest Romance lyric poetry has dedicated a broad space to the study of *chansonniers*: thirteenth-century anthologies with and without music are seen as protagonists of the cultural life of the time, as are the authors and the works that they preserve. They are regarded as books with an individual structural and material physiognomy and an individual historical meaning.⁵¹

Research on the Ars Nova manuscript tradition indicates that the typology of sources used by the surviving anthologies is similar to that defined by Gustav

sicologica. Atti del Convegno internazionale di Latina, 27-29 settembre 1990, a cura di R. Pozzi, Firenze, Olschki, 1995, pp. 29-38; EAD., *Continuity and Transformation of Repertory and Transmission in Early 15th-Century Italy: The Two Cultures*, in *Kontinuität und Transformation in der italienischen Vokalmusik zwischen Due- und Quattrocento*, [Jena, 1-3 Juli 2005], hrsg. von S. DIECKMANN, O. HUCK, S. ROTTER-BROMAN und A. SCOTTI, Hildesheim-Zürich-New York, Olms, 2007, pp. 225-46, at pp. 240-41.

50. R. STROHM, *European Politics and the Distribution of Music in the Early Fifteenth Century*, in «Early Music History», 1981, pp. 305-23, at p. 323.

51. *I canzonieri della lirica italiana delle Origini. Riproduzioni fotografiche*, vol. I. *Il canzoniere Vaticano (Vat. Lat. 3793)*, vol. II. *Il canzoniere Laurenziano (Laur. Redi 9)*, vol. III. *Il canzoniere Palatino (BNCF, Banco Rari 217)*, vol. IV. *Studi critici*, a cura di L. LEONARDI, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2001, vol. IV pp. VII-X; *Manuscripts and Medieval Song. Inscription, Performance, Context*, ed. by H. DEEMING and E.E. LEACH, Cambridge, Cambridge Univ. Press, 2015, pp. 1-8.

Gröber for the manuscript tradition of lyric poetry of the previous century: folios and fascicles; author's collections; collections of works by various poets.⁵² The retrospective intention behind such projects and the overall organisational principles are also similar: genre subdivision, groups sorted by author, chronological order.⁵³ For instance, some retrospective anthologies copied in North-Eastern France around 1250 place troubadour chansons side by side with trouvère chansons (Paris, BnF, fr. 20050; fr. 844 «Chansonnier du Roi»; fr. 12615; Bern, Burgerbibl., 389). This kind of multilingual editorial project can be regarded as an expression of the cultural politics of the French Crown, one that aimed at presenting the troubadour and trouvère repertoires in terms of a unitary French poetic and musical tradition.⁵⁴ The most interesting feature of these earlier songbooks, however, is that they use music as a common denominator for poetic texts that were written in different languages and moments in history, like almost all *Ars Nova* anthologies.

Studies on *Ars Nova* anthologies – with the exception of Machaut's manuscripts, which were organised by the author as collected works around the 1350s-1370s –⁵⁵ are mostly focused on codicological and palaeographic descriptions, sources, modes of compilation, contexts of origin and commissioners, discordant or dubious attributions, chronology, and on the hypothetical reconstructions of fragmentary sources. Conversely, there are no specific studies devoted to poetic texts. Occasional observations are found in introductions to facsimile editions, but in these introductions the analysis of poetic texts is of course never comprehensive and is instead used as a complement either to the composer's biography, or the chronology and the contextualisation of single pieces. On the other hand, there are a few articles that demonstrate the usefulness of research lines specifically devoted to poetical texts.⁵⁶

52. G. GRÖBER, *Die Liedersammlungen der Troubadours*, in «Romanische Forschungen», II 1877, pp. 337-670.

53. BENT, *Continuity and Transformation*, cit., pp. 230-31.

54. M.S. LANNUTTI, *Sulle raccolte miste della lirica galloromanza*, in *La tradizione della lirica nel medioevo romanzo. Problemi di filologia formale*. Atti del Convegno internazionale di Firenze-Siena, 12-14 novembre 2009, a cura di L. LEONARDI, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2011, pp. 153-78.

55. F. AVRIL, *Les manuscrits enluminés de Guillaume de Machaut*, in *Guillaume de Machaut: poète et compositeur*. Colloque-table ronde organisé par l'Université de Reims, 19-22 avril 1978, éd. par J. CHAILLEY et al., Paris, Klincksieck, 1982, pp. 117-33; S. HUOT, *From Song to Book: The Poetics of Writing in Old French Lyric and Narrative Poetry*, London, Cornell Univ. Press, 1987; L. EARP, *Machaut's Role in the Production of Manuscripts of His Works*, in «Journal of the American Musicological Society», XLIX 1989, pp. 461-503.

56. G. CAPOVILLA, *Materiali per la morfologia e la storia del madrigale antico, dal ms. Vaticano Rossi 215 al Novecento*, in «Metrica», III 1982, pp. 159-252; F. FACCHIN, *La recezione del Petrarca nella poesia musicale della sua epoca: alcuni esempi*, in «Quaderns d'Italià», XI 2006, pp. 359-80; DULONG-

For some of these anthologies scholars have formulated valuable hypotheses regarding their contexts of production, based on the analysis of the repertoire and of the phases of compilation. The preparation of the first layer of the Modena manuscript (Bibl. Estense e Universitaria, *a M 5 24*) was probably an initiative of Petros Philargos, the archbishop of Milan who was elected pope in 1409 with the name of Alexander V by the council of Pisa. It was possibly in Pisa that the collection was enriched with new repertoire. Studies on Italian Papal chapels during the Western Schism have linked the musical manuscripts to the itineraries of popes Gregory XII, Alexander V, and John XXIII throughout the peninsula.⁵⁷ It is possible that the Boverio codex (Torino, Bibl. Nazionale Universitaria, T III 2) contains a repertoire known and performed by John XXIII's chapel.⁵⁸ It has been suggested that the earliest layer of the Lucca codex (Lucca, Archivio di Stato, 184; Perugia, Bibl. Comunale Augusta, 3065) was prepared in Padua and that some new repertoire was added later in Pisa or in Bologna in the years of John XXIII's sojourn in the city.⁵⁹ In his chronicle of John XXIII's coronation (Bologna, 24 May 1410), Enguerrand de Monstrelet attests the presence of singers from papal and cardinal chapels who sang motets and virelais during the parade which accompanied the new pope through the streets of the city.⁶⁰

An atmosphere of convergence and international dialogue characterised these years, during which negotiations and councils, more or less successful, took place with the purpose of resolving the Schism, only brought to an end after the council of Constance – a very important event from both a cultural and a musical perspective.⁶¹ Such an international background explains the typical multilingualism of Italian anthologies, as well as the presence of French Ars Nova compositions in these collections. In some of the manuscripts, French compositions were added at a later stage, as in the case of the Panciatichi codex

SULTAN, art. cit.; LANNUTTI, *Polifonie verbali*, cit.; EAD., «*Figurae nominis et sententiae*», cit.; D'AGOSTINO, *Transitional Forms*, cit.

57. G. DI BACCO-J. NÁDAS, *The Papal Chapels and Italian Sources of Polyphony during the Great Schism*, in *Papal Music and Musicians in Late Medieval and Renaissance Rome*, [Washington, 1-3 April 1993], ed. by R. SHERR, Oxford-Washington, Clarendon Press-The Library of Congress, 1998, pp. 44-92; IID., *Zacara e i suoi colleghi italiani nella cappella papale*, in *Antonio Zacara da Teramo e il suo tempo*. Atti del Convegno internazionale di Teramo, 6-8 dicembre 2002, a cura di F. ZIMEI, Lucca, LIM, 2004, pp. 33-54.

58. A. ZIINO, *Il codice TIII.2*, Torino, Biblioteca Nazionale Universitaria. Studio introduttivo ed edizione in facsimile, Lucca, LIM, 1994.

59. J. NÁDAS-A. ZIINO, *Two Newly Discovered Leaves of the Lucca Codex*, in «Studi musicali», xxxiv 2005, pp. 3-23.

60. L. MARCHI, *Intorno all'origine del codice TIII.2 della Biblioteca Nazionale Universitaria di Torino*, in «Ricerca», xv 2003, pp. 7-37, at p. 33.

61. *Europäische Musikkultur im Kontext des Konstanzer Konzils*, hrsg. von S. MORENT, S. LEOPOLD und J. STEINHEUER, Stuttgart, Thorbeck, 2017.

(Firenze, BNC, Panciatichi 26). In other collections, such as the Boverio codex, French works were part of the original project. The inclusion of French compositions in anthologies copied in Italy could involve various forms of updating strategies. For instance, the Boverio manuscript transmits a version of Filippotto da Caserta's ballade *Par les bons Gedeon et Sanson delivre* celebrating pope Clement VII in which the word *pape* of the refrain – as reported in the Chantilly codex (Chantilly, Musée Condé, 564) and the Modena manuscript – is substituted with *antipape*.⁶²

From this perspective, the San Lorenzo palimpsest (Firenze, Archivio Capitolare di San Lorenzo, 2211) constitutes a very interesting case study. Containing 126 Italian, 80 French, and 10 Latin texts set to music, the palimpsest has been recently published in a facsimile edition using special photographic techniques that enabled the reading of many texts for the first time.⁶³ The retrospective and intercultural character of this manuscript is evident in its closing fascicles, where motets by Hubertus de Salinis (familiar of Alexander V) are transcribed together with earlier motets by Jacopo da Bologna and Philippe de Vitry.⁶⁴ All this leads to the first goal of this research line, that is to identify the reasons behind the inclusion of French compositions in anthologies copied in Italy, and to detect possible processes of adaptation.

Only two precious illustrated anthologies in the entire Ars Nova tradition lack the distinctive mixture of Italian and French compositions: the Chantilly codex, which excludes Italian texts, although the copyist was Italian,⁶⁵ and the Florentine Squarcialupi codex (Firenze, BML, Med. Pal. 87), in which French works are absent. The analysis of the drawings added to the Chantilly manuscript after its copying suggests a connection with the court of Boniface IX.⁶⁶ The Squarcialupi codex may have been prepared for John XXIII.⁶⁷ In fact, John XXIII

62. M. BENT, *Early Papal Motets*, in SHERR, op. cit., pp. 5-43, at p. 21; MARCHI, *Intorno all'origine del codice TIII.2*, cit., pp. 22 and 25.

63. A. JANKE-J. NÁDAS, *The San Lorenzo Palimpsest. Florence, Archivio del Capitolo di San Lorenzo Ms. 2211*, 2 vols., LUCCA, LIM, 2016, vol. I. *Introductory Study*; vol. II. *Multispectral Images*.

64. BENT, *Continuity and Transformation*, cit., pp. 225-27.

65. *Codex Chantilly. Bibliothèque du Château de Chantilly, 564: Introduction and Facsimile*, ed. by Y. PLUMLEY and A. STONE, Turnhout, Brepols, 2008, pp. 121-22.

66. F. MANZARI, *The International Context of Boniface IX's Court and the Marginal Drawings in the Chantilly Codex (Bibliothèque du Château, Ms. 564)*, in «Recercare», XXII 2010, pp. 11-33; EAD., *La ripresa della miniatura a Roma durante lo Scisma. Miniatori, copisti e calligrafi attivi tra fine Trecento e inizio Quattrocento*, in *Il codice miniato in Europa. Libri per la chiesa, per la città, per la corte*. Atti del Convegno di Padova, 2-4 dicembre 2010, a cura di G. MARIANI CANOVA e A. PERRICCIOLI SAGGESE, Padova, Il Poligrafo, 2014, pp. 401-24.

67. L. MARCHI, *La recezione fiorentina di Zacara da Teramo e il codice Squarcialupi*, in ZIMEI, op. cit., pp. 169-86.

spent the last years of his life in Florence and was strongly linked to Giovanni Bicci de' Medici, father of Cosimo, as demonstrated by the fact that Giovanni oversaw the construction of the magnificent tomb by Donatello and Michelozzo in the Florentine Baptistery of Saint John, where the pope was buried in 1419. The second specific goal of this research path consists thus in the analysis of the poetic texts preserved in the Chantilly and the Squarcialupi codices, in order to verify whether these two precious anthologies constituted a mirror of two contrasting “soft power” strategies implemented in Italy for the reunification of the Church: one exalting the French polyphonic tradition, and the other one celebrating the whole Italian tradition from its origins to the fifteenth century.

In addition to the musical manuscripts, Ars Nova poetry is also preserved in numerous literary sources. Gianluca D'Agostino, Lauren Jennings, and Davide Checchi offer an insight into the relationship between musical sources and literary sources regarding the Italian repertoire.⁶⁸ Jennings lists the 50 known literary manuscripts that contain Italian Ars Nova lyrics. Nevertheless, most of the research on the literary sources of Latin and French texts has yet to be carried out.⁶⁹ Therefore, the third and last goal of this research line consists in an analysis of the relationship between musical and literary sources in the whole Ars Nova manuscript tradition, with the purpose of defining the position of “poetry set to music” in the fourteenth- and early fifteenth-century European lyric production.

4. METHODOLOGY

The objectives explained above imply a real methodological challenge consisting in the adoption of a comparative and interdisciplinary perspective: “interdisciplinary” because the study of this *corpus* requires specific literary and

68. G. D'AGOSTINO, *La tradizione letteraria dei testi poetico-musicali del Trecento. Una revisione per dati e problemi: l'area toscana*, in «Col dolce suon che da te piove». *Studi su Francesco Landini e la musica del suo tempo, in memoria di Nino Pirrotta*, a cura di A. DELFINO e M.T. ROSA BAREZZANI, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 1999, pp. 389-428; ID., *La tradizione letteraria delle poesie musicali dell'Ars nova*, in *Problemi e metodi della filologia musicale: tre tavole rotonde*, a cura di S. CAMPAGNOLO, Lucca, LIM, 2001, pp. 389-428; L. JENNINGS, «Senza vestimenta». *The Literary Tradition of Trecento Song*, Farnham-Burlington, Ashgate, 2014; CHECCHI, *I versi della musica*, cit.

69. For studies and editions of French poetry collections, see N.H. WALLIS, *Anonymous French Verse*, London, University of London Press, 1929; A. VITALE BROVARONE, *Recueil de Galaneries (Torino, Archivio di Stato, J.b.IX.10)*, Montréal, Ceres, 1980; K.F. SEWRIGHT, *Poetic Anthologies of Fifteenth-Century France and Their Relationship to Collections of the French Secular Polyphonic Chanson*, PhD Thesis, Chapel Hill, 2008. The literary sources of Philippe de Vitry's Latin motets have been studied by A. WATHEY, *The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance*, in «Early Music History», XII 1993, pp. 119-50.

musicological skills; “comparative” because the songs of this repertoire belong to different linguistic and cultural traditions. Considering that a strict division currently separates musical from literary studies and that research on the Italian Ars Nova (i.e. composers active in Italy and compositions on Italian texts) is separated from that on the French Ars Nova, the project also aims to overcome nowadays disciplinary and geo-cultural divisions – extraneous to the medieval mindset –, fostering the emergence of a new methodological balance between the two main fields of interest, Romance Philology and Musicology.

In order to guarantee the quality and reliability of the results, it is necessary to deal with the absence of basic resources and research instruments. As a matter of fact, a complete and updated catalogue of Ars Nova compositions does not yet exist. Not all editions are reliable, especially as far as poetic texts are concerned. Furthermore, the lack of comprehensive studies or repertoires of poetic and musical formal structures is a significant obstacle for the analysis of the relationship between words and music.

With the purpose of bridging such gaps, the project is now implementing a database (Ars Nova Database) organised as Linked-Data that can be browsed through semantic queries. It is composed of three sections, i.e. a Catalogue of Ars Nova Manuscripts, Authors and Texts (CANT); an Ars Nova Corpus of Poetic and Musical Texts (ANT); an Ars Nova Repertory of Metrical and Musical Structures (ANS). As a guarantee of long-term sustainability, the Ars Nova Database will be hosted by the portal «MIRABILE. Digital Archive of Medieval Culture» (www.mirabileweb.it), shared by the International Society for the Study of the Middle Ages and the Ezio Franceschini Foundation, the latter involved in the project as partner institution.

The CANT aims to reconstruct the whole picture of the Ars Nova poetic and musical *corpus* and its manuscript tradition. The indicative chronological span ranges from 1309 (transfer of the Papal see to Avignon) to 1417 (resolution of the Western Schism), ideally involving all the authors who can be considered active as late as 1417 and all the anonymous compositions present in manuscripts that may have been copied by that year. The CANT does not include Machaut’s works, nor compositions on liturgical texts. The catalogue records have been built upon the model created for the project *Lirica italiana delle Origini*, directed by Lino Leonardi at the Ezio Franceschini Foundation. Each record comprehends all available information regarding sources (such as poetical and musical manuscripts) as well as data on authors (both poets and musicians) and secondary literature, including editions and studies.

The CANT represents the basis for the other two sections of the Ars Nova Databases, ANT and ANS. These two are also conceived as instruments of support for intertextual and architextual research, according to the definition of architextuality as a text’s relationship to formal and thematic categories, first

and foremost formal and thematic genres.⁷⁰ In the fields of literary and musical criticism, the concepts of interdiscursivity⁷¹ and physiological intertextuality⁷² have been used to define cases in which the presence of common textual elements is independent from the author's intentions, and rather motivated by shared cultural codes and backgrounds. Intertextuality in its proper sense – the most significant category for our project – is instead determined by a conscious allusive intention. A distinction can be made between two types of intentional and conscious intertextuality: primary intertextuality, which responds to the poet's and/or musician's will, and secondary intertextuality, which is a result of reworkings, substitutions or mixtures that took place in the course of the manuscript tradition, often with the purpose of establishing new links between texts in the same editorial project.⁷³

If we consider the medieval literature and music in their entirety, we notice that some of the most elevated and complex forms of intentional and conscious intertextuality are actually found in fourteenth-century poetry and polyphony.⁷⁴ Also for this reason, the study of intertextual references is of great importance in achieving the goals established in the three research lines of the project. The analysis of the data collected in the ANT and the ANS will be useful to identify and characterise intertextual links between two or more texts, understand their meaning and pinpoint possible connections with the various poetic and musical traditions; to single out the possible moral and/or political meanings of a text through intertextual readings, in order to understand its functions within the “soft power” strategies adopted by commissioners and patrons; to verify the impact of secondary intertextuality in the manuscript tradition, especially regarding the position of the texts in a manuscript's layout.

The ANT is constituted by two archives, separate but interconnected: one

70. G. GENETTE, *Introduction à l'architexte*, Paris, Le Seuil, 1979; ID., *Palimpsestes: la littérature au second degré*, *ibid.*, 1982.

71. C. SEGRE, *Intertestuale/Interdiscorsivo: appunti per una fenomenologia delle fonti*, in *La parola ritrovata. Fonti e analisi letteraria*, a cura di C. DI GIROLAMO e I. PACCAGNELLA, Palermo, Sellerio, 1982, pp. 15-28.

72. M. CARACI VELA, *Dall'arte allusiva all'intertestualità “fisiologica”: aspetti del processo compositivo in Zacara da Teramo*, in ZIMEI, *op. cit.*, pp. 187-211; EAD., *La filologia musicale. Istituzioni, storia, strumenti critici*, 3 vols., Lucca, LIM, 2005-2013, vol. II pp. 116-21.

73. M.S. LANNUTTI, *Intertestualità, imitazione metrica e melodia nella lirica romanza delle Origini*, in MR, XXXII 2008, pp. 3-28, reprint in CARACI VELA, *La filologia musicale*, *cit.*, vol. III pp. 175-200.

74. PLUMLEY, *The Art of Grafted Song*, *cit.*; M. CARACI VELA, *Per una nuova lettura del madrigale 'Aquila altera / Creatura gentile / Uccel di Dio' di Jacopo da Bologna*, in «Philomusica online», XIII 2014, pp. 1-57; EAD., *Le intonazioni polifoniche de 'La fiera testa che d'uman si ciba'*, *cit.*; A. CALVIA, *Presunte anomalie e intertestualità verbale e musicale nell'opera di Nicolò del Preposto*, in CALVIA-LANNUTTI, *Musica e poesia*, *cit.*, pp. 143-88; LANNUTTI, *Polifonie verbali*, *cit.*; EAD., «*Laureta novata*», *cit.*; EAD., «*En attendant*», *cit.*

for poetic texts, and one for musical compositions. The implementation of these two archives implies a philological revision of the existing editions through their comparison with the primary sources, according to specific criteria which have already been tested in some recently-published preparatory editions.⁷⁵ In addition, the project envisages the possibility of making concordances of word forms and lemmas available for query. Multilingual etymological links between equivalent Italian, Latin, and French lemmas will be established and redirected to a super-lemma – ideally the Latin etymology or the Latin lemma, when present in the *corpus*. For example, AMOR will be the super-lemma of lat. *amor*, fr. *amour*, it. *amore*. This will enable transversal queries that will generate textual concordances in more than one language. For concordances and lemmatisation, the project is using the software GATTO (<http://gattoweb.ovi.cnr.it>) developed and maintained by CNR-OVI, *Opera del Vocabolario Italiano*, a founding member of DARIAH-IT, also involved in the project as partner institution.

The revised editions of the poetic texts and music that will be available in the ANT will allow to address the problem of the listener's perception of Ars Nova poetic texts on a new and more solid basis. This problem is important also from the point of view of performance practice. Compositions by the most important Ars Nova composers who belong to different generations will be analysed during a workshop in which professional ensembles will be involved, also with the purpose of fostering opportunities of dialogue between researchers and performers. Thanks to this analysis, the suitability of the reviewed texts for performers will be put to the test.

Once the texts are checked for omissions and errors, which can compromise the original formal structure of a composition, it will be possible to create a reliable repertoire of metrical and musical structures (ANS), which will gather information regarding poetic and musical formal features for the first time, since musical formal features have almost always been excluded from existing repertoires of poetry set to music. The ANS fully expresses the principal methodological approach of the project. This approach privileges the analysis of a philologically reliable text in relation with its tradition, reception, and performance. The full comprehension of the text is the most important step in reconstructing the cultural system in which that text was created, performed, and enjoyed. Taking the centrality of the text as a starting point, all information deriving from the observation of the interaction between poetry and music will be considered indispensable in understanding the peculiarities of each compo-

75. NICOLÒ DEL PREPOSTO, *Opera completa*, ed. cit.; M. EPIFANI, *La caccia nell'Ars Nova italiana. Edizione critica commentata dei testi e delle intonazioni*, Firenze, Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2019.

sition concerning author, genre, context of production, manuscript tradition, and performance.

Almost every genre of fourteenth-century poetry set to music is characterised by the presence of a refrain. In texts à *refrain* the interaction between poetic and musical formal structures defines the genre's features and establishes analogies and differences between genres.⁷⁶ A good example is provided by the French virelai and the Italian ballata: both structures share the same kind of relationship between verbal and musical strophe, but they are different in their rhyme scheme and the shape of musical sections (e.g., presence or absence of *ouvert/dos* cadences).

Genres that do not use a refrain, namely the structurally similar motet, *chace* and *caccia*, are brought together by a particular variety and complexity of formal schemes, with fundamental repercussions on the relationship between poetry and music. For instance, in Zacara da Teramo's *caccia Caciando per gustar*, textual coherence and comprehensibility are guaranteed by the succession of the voices in the canonic structure of the music.⁷⁷

Evaluating the interaction between poetic and musical formal structures is also fundamental for the study of the articulation of musical space,⁷⁸ and to establish the level of experimentality of a given composition, i.e. how much a piece adheres to (or departs from) the genre's conventions: for instance, *durchkomponiert* or canonic musical settings of madrigals,⁷⁹ and structural formal variants of the ballata.⁸⁰

Each poetic text record of the ANS will contain the following data: syllabic and rhyme scheme, number of stanzas and verses per stanza, rhymes and technical rhymes, formal genre, thematic genre. The filing criteria of musical texts have been considered *ex novo*. Records will show the following compositional features: number of voices, *Textierung*, voice range, *finalis* (also of internal sections), key and accidentals, notational system, musical genre, compositional techniques (canon, non-canonic imitation, hocket, etc.). In addition, a sche-

76. M.S. LANNUTTI, *Per uno studio comparato delle forme con ritornello nella lirica romanza*, in *La lirica romanza del Medioevo. Storia, tradizioni, interpretazioni*. Atti del Convegno di Padova-Stra, 27 settembre-1° ottobre 2006, a cura di F. BRUGNOLO e F. GAMBINO, Padova, Unipress, 2009, pp. 337-62.

77. D. CHECCHI-M. EPIFANI, *Filologia e interpretazione. Un esercizio interdisciplinare su una chace e due cacce trecentesche*, in «Philomusica on-line», XIV 2015, pp. 25-124; EPIFANI, *La caccia nell'Ars Nova italiana*, cit., pp. CLIX-CLXVIII.

78. See among others E.E. LEACH, *Machaut's Ballades with Four Voices*, in «Plainsong and Medieval Music», x 2001, pp. 47-79, for the French repertory; M. MANGANI-D. SABAINO, *L'organizzazione dello spazio sonoro nell'opera di Nicolò del Preposto*, in CALVIA-LANNUTTI, *Musica e poesia*, cit., pp. 237-86, for the Italian repertory.

79. NICOLÒ DEL PREPOSTO, *Opera completa*, ed. cit., pp. LXV-LXVII.

80. D'AGOSTINO, *Transitional Forms*, cit., pp. 306-14.

matic representation of the musical form will be provided. The following data will be displayed: musical sections, presence of secondary conclusive cadences (*ouvert/clos*), cadence points that do not correspond to the text's verse structure, structural changes of *mensura*, section length, presence of unusual section repeats.

The data collected in CANT will offer a wide perspective on authorship. This will help understand which and how many texts are attributed to each author, and which and how many texts have a literary manuscript tradition as well. Likewise, CANT data will enable a comparative analysis between the layout of poetic texts in musical and literary manuscripts, a fundamental feature for determining authorship.⁸¹

Since the poetic texts in our *corpus* will be fully searchable by word-forms and by lemmas and super-lemmas, it will be possible to find common elements inside or outside the same repertory in order to establish poetic and eventually musical intertextual links. These kinds of textual queries, together with the observation of the works' layout within each anthology, facilitates the study of poetic, musical, and musical-poetic cases of secondary intertextuality, enabling, for example, the identification of groups of texts that are linked to the same literary work. This is the case of Nicolò del Preposto's madrigals *It'a veder ciascun, per maraviglia* and *Vidi, com'a Amor piacque di mostrarmi*, connected to each other, and both quoting Boccaccio's *Filostrato*. In the Squarcialupi codex, the two compositions are separated by *Benché partir da te molto mi doglia*, a ballata that also alludes to the *Filostrato*.⁸² Collected data regarding poetic and musical formal structures will be useful to address the problem of the relationship between poetry and music, and to understand how the perception and comprehensibility of poetic texts during a polyphonic performance worked at the time. Architectural relationships will also emerge from the same data.⁸³ Recognition of intertextual and architextual relationships (both internal and external to the *Ars Nova corpus*) will help to identify musical and literary traditions and to verify the existence of a stratification of meanings (literary, moral, and political) within the texts.

Decoding the moral and political allusions in the *Ars Nova* poetic repertoire will lead to the creation of an inventory of poetic texts with an explicit or

81. CHECCHI, *I versi della musica*, cit.

82. A. CALVIA, *Un dittico visionario nella veste musicale di Nicolò del Preposto*, in «*Cara scientia mia, musica*». *Studi per Maria Caraci Vela*, a cura di A. ROMAGNOLI et al., Pisa, ETS, 2018, pp. 917-56; ID., *Musical and Poetic Cohesion in the Works of Nicolò del Preposto*, in ALBERNI-CALVIA-LANNUTTI, op. cit.

83. For architextual relationship in the so-called "biscia-cycle", see lastly D. CHECCHI, *The Grass Snake in Verona. On Madrigals Set to Music by Jacopo da Bologna and Giovanni da Cascia*, in ALBERNI-CALVIA-LANNUTTI, op. cit.

implicit moral or political meaning. This will enable the identification of the political figures, the institutions, the places and the historical events alluded to within the texts, and the reconstruction of the contexts of production and possible functions of the pieces as part of power legitimization strategies. The results of this task will be included in the Ars Nova Database through the realisation of a European Ars Nova Atlas (ATLAS). The ATLAS will display the places related to specific compositions on a map of Europe, with chronological information. It will be linked to the CANT, ANT and ANS, and it will contain historical-critical records that will synthesise the reasons why each composition is associated with a given place.

The possibility to obtain concordances by forms, lemmas and super-lemmas will facilitate the study of the linguistic characteristics of the poetic texts. This kind of research can be of great help in localising the anthologies and their sources and in determining the linguistic identity of authors and copyists. Certain linguistic features of the texts in the Chantilly codex have been regarded as Catalanisms.⁸⁴ Piccardisms might instead be regarded as a sign of the Northern provenance of certain authors and manuscript sources or as linguistic traits of the French literary *koine*.⁸⁵ On the other hand, the poetic language found in some Italian Ars Nova texts differs from the standard poetic *koine*, due to the presence of non-Tuscan traits that can be related to locations in medieval “Lombardy”, where the first Italian production and diffusion of the Ars Nova took place.⁸⁶ Other Italian texts show features of a linguistic expressionism that are

84. T. SCULLY, *French Songs in Aragon: The Place of Origin of the Chansonnier Chantilly, Musée Condé 564*, in *Courtly Literature: Culture and Context*. Selected Papers from the 5th Triennial Congress of the International Courtly Literature Society, Dalfsen, The Netherlands, 8-16 August, 1986, ed. by K. BUSBY and E. KOOPER, Amsterdam-Philadelphia, John Benjamins Publishing Company, 1990, pp. 509-21. Scully's interpretation has been questioned by M. GÓMEZ MUNTANÉ, *French Songs in Aragon de Terence Scully revisé*, in PLUMLEY-STONE, *A Late Medieval Songbook*, cit., pp. 245-62, but see now F. ZINELLI, *Il 'Roman de Cardenois', Guillaume de Machaut e Oton de Grandson tra Francia del sud e Catalogna*, in «Romania», CXXX 2012, pp. 294-354: «si noti comunque che dei tratti che si leggono in T. Scully [...] vanno tenuti in conto: la conservazione di -a (giudicata invece da Gómez come un possibile italianismo), le grafie *es, son* per la 3ª sing. e plur. di “essere”, la mancanza di *e* prostetica, la chiusura di *o* (tonico e atono) in *ou*, il mancato dittongamento di *ben, jorn* per *jour, ries* per *rien, despuys* per *depuis*, il titolo di cortesia *En*, la forma del nome *Alionor*» (pp. 351-52 n. 195).

85. DULONG-SULTAN, art. cit., p. 99; M.S. LANNUTTI, *I testi in francese nelle antologie dell'Ars Nova: primo approccio complessivo*, in *Innovazione linguistica e storia della tradizione. Casi di studio romanzi medievali*, a cura di D. BATTAGLIOLA, S. DE SANTIS e S. RESCONI, Milano, Mimesis, in press.

86. D. CHECCHI, *La lingua dei testi settentrionali dell'Ars nova italiana: koimè e tradizione manoscritta*, in *Atti del XXVIII Congresso internazionale di Linguistica e Filologia Romanza, Roma, 18-23 luglio 2016*, a cura di R. ANTONELLI, M. GLESSGEN e P. VIDESOTT, 2 vols., Strasbourg, Société de Linguistique Romane-Éditions de linguistique et de philologie, 2018, II pp. 1098-110.

yet to be defined and analysed. Zacara da Teramo's caccia *Caciando per gustar* is a striking example: the piece represents a busy and excited market scene set in the streets of Rome through the use of forms and vocabulary typical of Romanesco dialect.⁸⁷

Moreover, the methods and approaches adopted in studying the use of literary French outside France, regarded as a supralocal, transnational language, at the core of the project directed by Simon Gaunt,⁸⁸ can be usefully applied to the French texts set to music by the Italian polyphonists, as is the case in the madrigal *La douce cere*, set to music by Bartolino da Padova, that shows graphic and linguistic traits similar to those of Franco-Italian texts.⁸⁹

It is also important to evaluate the influence of the French Ars Nova on the Italian repertoire, shown by the use of Frenchified musical structures in Italian genres (e.g. the typically French *ouvert/clos* cadences found in madrigals and ballatas) and French notation in late anthologies instead of the properly Italian system found in the early Rossi codex (Ostiglia, Bibl. Musicale Greggiati, fragment s.s.; Città del Vaticano, BAV, Rossi 215), the first known anthology of secular polyphonic works (compiled after 1360).

The Ars Nova Database, which reflects the interdisciplinary and multilingual nature of the project, has great potential, and it can be expected to become an innovative instrument as well as a methodological model for all future studies on the poetry and music of the European Middle Ages; more importantly, the database will be the meeting point where all researchers will be able to share the partial results of their work.

As of today, the team consists of me as principal investigator, Chiara Martignano (Digital humanities, Univ. of Florence), Antonio Calvia, Michele Epifani and Daniele Sabaino (Musicology, Univ. of Pavia), Vittoria Brancato (Romance Philology, Univ. of Florence), Davide Checchi (Romance Philology, Univ. of Pavia), Elena Stefanelli (Romance Philology, Univ. of Florence), Maria Jennifer Falcone (Latin language and literature, Univ. of Pavia), Marco D'Agostino (Codicology and Palaeography, Univ. of Pavia), but in the coming months and years, it will be enlarged to include further young researchers, who will work at the University of Florence.

Our work can benefit from the contribution of an advisory board formed by medievalists active in the fields of Literature, Musicology, History, Philology, Linguistics and Digital Humanities, who participate in the seminars organised

87. CHECCHI-EPIFANI, art. cit., pp. 66-72.

88. «The Values of French Literature and Language in the European Middle Ages» (TVOF), ERC Advance Grant, 2016-2020.

89. M. EPIFANI-M.S. LANNUTTI, *La douce cere d'un fier animal. Edizione del testo verbale e del testo musicale*, in CALVIA-LANNUTTI, *Musica e poesia*, cit., pp. 307-42; LANNUTTI, *I testi in francese*, cit.

by the team to discuss methodological problems, examine partial results, and promote developments and improvements for the three research lines: Anna Alberni (Univ. of Barcelona), Johannes Bartuschat (Univ. of Zürich), Emiliano Degl'Innocenti (CNR-OVI, National Coordinator of DARIAH-IT), Lino Leonardi (Scuola Normale Superiore of Pisa-Ezio Franceschini Foundation), John Nádas (Univ. of North Carolina at Chapel Hill), Agostino Paravicini Bagliani (President of SISMEL), Yolanda Plumley (Univ. of Exeter), Anne Stone (City Univ. of New York), Peter Stotz (Univ. of Zürich), Fabio Zinelli (EPHE, Paris).

Through the synergy of our different skills and with the sustained commitment of the advisory board we will strive to promote a dialogue within the scientific community and to make a significant contribution to the understanding of medieval culture, in the awareness of its relevance for the formation of the European identity.

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