

5.Poglavlje: primjeri (slike i tabele):

str.1 V-1 Wilson sl.1

str.2,3 V-2 Wilson tabela 3.6.

str.4 V-3 Wilson tabela 3.2.

str.5 V-4 Wilson sl. 7.1

Vidi u Dodatku/ Liste V-5 *cantori ad lyram*

str.6 V-6 Wilson tabela 4.1

str.7 V-7 Wilson tabela 4.2

str.8 V-8 Wilson sl. 6.2

str.9,10 V-9 Wilson tabela 6.3-1

str.11 V-10 Wilson sl. E2.1

str.12 V-11 Wilson tabela 7.2

str.13 V-12 Wilson tabela 6.1

str.14 V-13 Wilson tabela 5.1

str.15 V-14 Wilson tabela 5.2

str.16 V-15 Wilson sl. 7.1 detalj

str.17 V-16 Wilson sl. 6.1



Badia

SAN MARTINO

Table 3.6 Civic *canterini* in Perugia, ca. 1385–1493

Name	Dates	Designation	Content
Ercolano di Gilio da Perugia	1385	<i>pulsando instrumenta musica et alia faciendo</i>	<i>cantilenas</i>
Angelo Muti	1395		
Lando da Perugia	1395		
Giovanni di Marco da Perugia	1400–01	<i>cantarinum seu citarizantem</i>	
Giovanni di Porta Sant'Angelo (Perugia)	1400	<i>in cantilenas suavibus et melifluis expertum</i>	
Antonio di Marco da Perugia	1401		
Jacopo di Filippo da Siena	1407–10	<i>copiosissimo et in ejus arte peritissimo</i>	<i>cantilenis</i>
Matteo di Angelo da Città di Castello	1431–32	<i>cantarino palatio</i>	
Niccolò cieco d'Arezzo (de Florentia)	1432–33	<i>canterinus, citerista rimator et rimarum inventor, citarista et cantore rimarum</i>	<i>multiplicium ystoriarum</i>
Santem Pascutii	?–1456	<i>cantarinum</i>	
Francesco di Enrico da Firenze	1456–76	<i>cantarinum cum viola, cantarinum palatii, quitarrista, seu violinista et cantarinum</i>	<i>recitat gesta per antiquos Romanos et alias pulcherimas istoria et fabulas; ystorias antiquas et modernas; docens optima exempla antiquorum romanorum et aliorum multorum</i>

V-2 Wilson tabela 1-2

Bernardo da Firenze	1477	<i>cantarinum palatii</i>	
Angelo Maria da Lucca	1478	<i>cantarino...doctus et expertus</i>	<i>optima exempla antiquorum romanarum, etc.</i>
Francesco di Simone da Perugia	1479	<i>cantarinum palatii, novo cantarino...in dicta arte cantandi practicus et expertus</i>	
Mariano da Firenze	1480-81	<i>cantarinus...ad sonandum et cantandum</i>	
Angelo da Siena	1481	<i>cantarinum dicti palatii, cantarino per Cameram Apostolicam</i>	
Francesco de Florentia	1483	<i>cantarino</i>	
Angelo Maria da Lucca	1483-84	<i>cantarinus palatii, [per] cantare improviso</i>	<i>cantilenas Romanorum antiquorum aut alis notabiles</i>
Andrea di Angelo da Firenze	1484-93	<i>novo cantarino, citaristam seu cantarinum palatii, cantarino palatii tam per canmeram apolostolicam quam per comune perusii</i>	

*The Canterino and the Arte della Memoria***Table 3.2** Memory treatises in *canterino* anthologies

I. Niccolò cieco/Michele del Giogante

A. Florence, Biblioteca Riccardiana 2734 (copyist: Michele, et al., 1445)

B. Florence, Biblioteca Nazionale, Mgl. VI.115 (copyist: ?, before 1475)

II. Michele del Giogante

Florence, Biblioteca Riccardiana 1159 (copyist: Michele Grezzi, Michele del Giogante, et al., early XV)

III. Filippo Scarlatti

A. Florence, Biblioteca Medicea Laurenziana, Acquisti e Doni 759 (copyist: Filippo Scarlatti, ca. 1467–81)

B. Florence, Biblioteca Nazionale, II.IX.137 (copyist: Filippo Benci, XV)



Figure 7.1 Raphael, *Parnassus* (Stanza della Segnatura, Palazzi Pontifici, Vatican City, ca. 1510–11).

Table 4.1 Lorenzo de' Medici: early literary works

Title	Date	Genre	Meter
<i>Corinto</i>	1464–65	pastoral <i>capitolo</i>	<i>terza rima</i>
<i>Nencia da Barberino</i>	ca. 1468	pastoral <i>cantare</i>	<i>ottava rima</i>
<i>Simposio</i>	ca. 1469–72	<i>capitolo</i> (<i>Commedia</i> parody)	<i>terza rima</i>
<i>Uccellagione di starne</i>	by 1473	<i>cantare</i>	<i>ottava rima</i>

Table 4.2 Musical and poetic structure of Poliziano's *Orfeo*

Lines	Verse Type	Language	Delivery	Function	Character
I. Bucolic					
1-16 (16)	ottave	Italian	recited	prologue	Mercury/Shepherd
17-53 (38)	terza rima	Italian	recited	dialogue	Mopsus/Thyrsis
54-84 (31)	balata	Italian	solo song	bucolic love song	Aristaeus
85-124 (40)	ottave	Italian	recited	dialogue	Mopsus/Thyrsis/ Aristaeus
126-137 (12)	frottola	Italian	recited	dialogue	Aristaeus (chasing Eurydice)
138-189 (52)	sapphic ode	Latin	solo song <i>ad lyram</i>	panegyric	Orpheus
II. Heroic (Underworld)					
190-197 (8)	ottave	Italian	recited	dialogue	Shepherd
198-229 (32)	ottave	Italian	solo song <i>ad lyram</i>	lament	Orpheus
230-245 (16)	ottave	Italian	recited	dialogue	Plutō/Minos
246-285 (40)	strambotti	Italian	solo song <i>ad lyram</i>	prayer	Orpheus
286-301 (16)	ottave	Italian	recited	dialogue	Pluto/Proserpone
302-305 (4)	distichs	Latin	solo song <i>ad lyram</i>	victory song	Orpheus
306-321 (16)	irregular	Italian	recited	dialogue	Orpheus/Eurydice
322-353 (32)	strambotti	Italian	solo song <i>ad lyram</i>	lament	Orpheus
III. Bacchic					
354-369 (16)	ottave	Italian	recited	dialogue	Bacchantes
370-401 (31)	carnival song	Italian	choral song	bacchanale	Bacchantes

CARITEO

La voce del
figli al figo
do rallo del
canto

Man do e de si a an do iui uo & e e

e e fe en to iui uo e fen ro La doglia che

Anor mi fa viuer sempre in tormento
Ne mi vuol uiuio na. mi vuol fare

Quanto piu piango tanto piu contento
Di lachryme mi pisco e di marie

Godi crudel chio mi lamento & ploro
I more a me chio more a me chio more

Figure 6.2 Anon. musical setting of a *strambotto* by Benedetto Gareth, *Amando e desiando*, from *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto*. *Libro secondo*. Francisci Bossinensis Opus (Fossombrone: Petrucci, 1511) c11v. Milan, Biblioteca Nazionale Braidense, A.P.XVI.40.

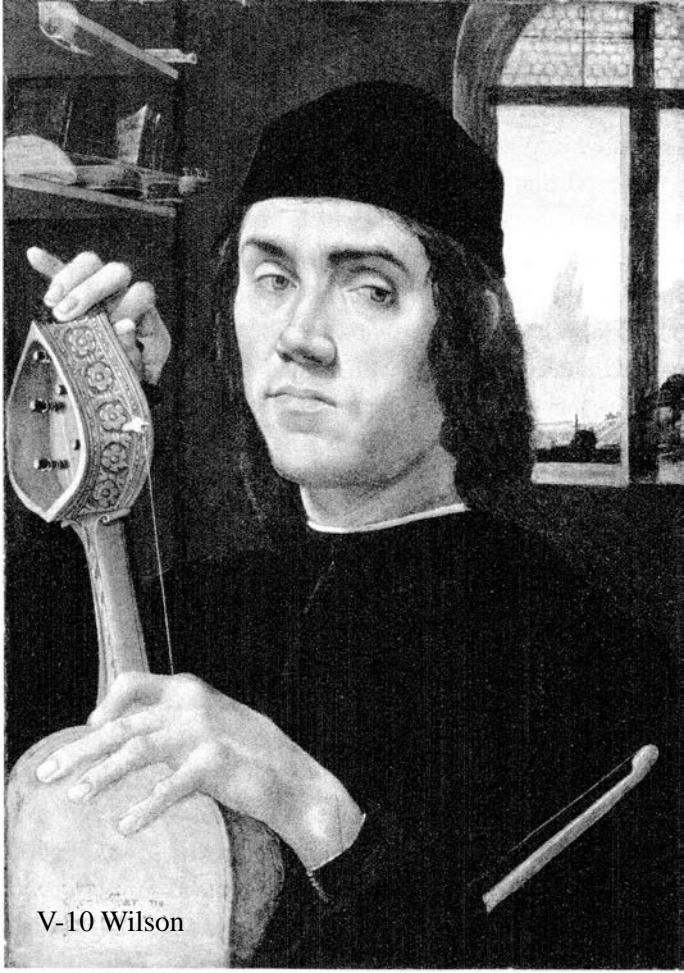
Table 6.3 Sannazaro, *Arcadia*: verse structure of the eclogues¹⁵⁷

I.	Selvaggio, Ergasto		
	1-60	<i>terza rima (sdrucchioli)</i>	(Selvaggio sings)
	61-90	<i>frottola (11-syll. lines + rima al mezzo)</i>	
	91-106	<i>terza rima (sdrucchioli)</i>	
II.	Montano (De Jennaro), Uranio (Pontano)		
	1-18	<i>terza rima (piani)</i>	(1ff. Montano sings)
	19-38	<i>frottola (11-syll. lines, rima al mezzo)</i>	
	39-56	<i>terza rima (sdrucchioli)</i>	
	57-80	<i>terza rima (sdrucchioli; 11 + 7 [frottola])</i>	
	81-100	5-line stanzas (11 + 7)	(81-116 song contest Montano vs. Uranio = sompogna vs. <i>lira</i>)
	101-132	madrigals (11 + 7)	
	133-148	<i>terza rima (sdrucchioli + piani)</i>	
III.	Galicio		
	1-81	<i>canzone</i>	(Galicio solo song, Eugenio acc. on <i>sompogna</i>)
IV.	Logisto, Elpino		
	1-75	<i>sestina doppia</i>	(song contest)
V.	Ergasto		
	1-68	<i>canzone</i>	(lament for Androgeo = Sannazaro's father)
VI.	Serrano, Opico		
	1-139	<i>terza rima (sdrucchioli)</i>	(song contest)
VII.	Sincero, "shepherd of Naples" (Sannazaro)		
	1-39	<i>sestina</i>	(song with lyre)
VIII.	Eugenio, Clonico		
	1-151	<i>terza rima (sdrucchioli)</i>	(Eugenius sings)
IX.	Ofelia, Elenco, Montano		
	1-54	<i>terza rima (sdrucchioli)</i>	(song contest: Ofelia leads)
	55-151	<i>terza rima (piani)</i>	(song contest: Elenco leads)
X.	Selvaggio, Fronimo		
	1-78	<i>terza rima (sdrucchioli)</i>	(Selvaggio sings on prescribed topic, Fronimo responds)

¹⁵⁷ Italicized poetic forms in the middle column indicate verses Sannazaro designated for singing.

Table 6.3 (cont.)

	79-161	<i>frottola</i> (11-syll. lines + <i>rima al mezzo</i>)	(49-185 Caracciol sings = Giovan Francesco Caracciolo)
	162-204	<i>terza rima</i> (<i>sdrucchioli</i>)	
XI.	Ergasto (solo)		
	1-160	<i>terza rima</i> (<i>piani</i>)	(lament for Massilia = Sannazaro's mother)
XII.	Barcinio (Cariteo), Summonzio (Summonte), Meliseo (Pontano)		
	1-325	<i>terza rima</i> (<i>sdrucchioli</i>)	(lament for Filli = Adriana, wife of Pontano)



V-10 Wilson

Table 7.2 Serafino Aquilano: chronology and travels

Date	Place	Patrons/Hosts	Details
1466	Aquila		born to parents of minor nobility
1478	Potenza	Count Antonio de Guevara	studies music w/Guglielmo Guarnier as a court page
1481-84	Aquila		continues to refine singing of Petrarch's sonnets, canzoni, & <i>Trionfi</i>
1484-90	Rome	Ascanio Sforza, Paolo Cortesi	exposure to Tuscan poets and poetry via Cortese's Academy
ca. 1485-86	Naples		
1490	Milan	w/Ascanio, Ludovico il Moro	hears Cossa sing Cariteo's <i>strambotti</i>
ca. 1490-91	Naples		
1491-93	Rome	Ascanio Sforza	deepens ties to Cortese Academy, incl. Calmeta (and Colocci?)
1493-94	Naples	Prince Ferrandino	exposure to Pontano, Sannazaro
1494	Urbino	Elisabetta Gonzaga	encounters Tebaldeo and his poetry
1494-95	Mantua	Francesco Gonzaga	continues exposure to north It. poets incl. P. Sasso, N. da Correggio
1495-97	Milan	w/F. Gonzaga	assists in festivities for installation of Ludovico il Moro as duke
1497-98	Mantua (Venice)	Francesco Gonzaga	short trip to Venice in July
1498-99	Urbino (Genoa)	Guidobaldo da Montefeltro	
1500	Rome	Giovanni Borgia	10 August dies of <i>febbre terzana doppia</i> (quartan fever, or malaria)

Table 6.1 *Canterini* at the Ferrara court, ca. 1436–1543

Name	Dates	Designation
Niccolò Tedesco	1436–66	<i>cantarino, cantor et pulsator</i>
Branca da Firenze	1462	<i>sonare e cantare in giesta</i>
Giovanni da Verona	1465	<i>maestro delli mexi, cantava in proxa</i>
Malagise da Firenze	1466–72	<i>canta de giesta de le storie romane</i>
Giovanni orbo da Parma	1468–78	<i>dixe cose . . . de improvviso; maestro de soneti</i>
?Alessandro de Alemagna [+Antonio]	1470	<i>cantori e suonatori di viola</i>
Michele Spagnolo	1471	<i>cantò . . . a la ziciliana</i>
Francesco cieco da Ferrara	1489–1505/06	<i>canta de gesta in rima, che canta in lira</i>
Francesco d'Antonio cieco da Firenze	1470, 1475–81	<i>che dice in rima alo improvviso; chantadore di giesta</i>
Filippo Lapacino da Firenze	1479	<i>che dice in rima</i>
Ludovigo	1481	<i>canterino</i>
Sanazar Spagnolo (from Rome)	1506	<i>che dice a lo improvviso</i>
Niccolò d'Aristotele de' Rossi, 'Zoppino'	ca. 1509–?, 1521–26	<i>che canta in banco</i>
?Vincenzo di Polo Bighignol	ca. 1509ff	<i>canto in banco</i>
Cesare da Fano	1538	<i>che dice a lo improvviso</i>
Ippolito Ferrarese	1540s	
Giacomo da Goito	1541	<i>che dice a lo improvviso</i>
Mario Teluccini ('Il Bernia')	1543	<i>sonava la cetra e improvvisava</i>

Table 5.1 Humanist educators: early treatises and sources

Author	Title/Source	Date	Dedicatee/Provenance
Pier Paolo Vergerio (1369–1444)	<i>De ingenuis moribus et liberalibus adulescentiae studiis liber</i>	ca. 1402–03	Ubertino Carrara (Padua)
Leonardo Bruni (1370–1444)	<i>De studiis et litteris</i>	ca. 1424	Battista Malatesta (Urbino)
Guarino da Verona (1370–1460)	[<i>Epistolario</i>]	[ca. 1429ff]	Este (Ferrara)
Vittorino da Feltre (1378–1446)	[Sassolo, Prendilacqua, Platina]	[ca. 1423ff]	Gonzaga (Mantua)
Maffeo Vegio (1407–58)	<i>De educatione liberorum et eorum claris moribus</i>	1444	(Rome)
Aeneas Silvius Piccolomini (1405–64)	<i>Tractatus de liberorum educatione</i>	1450	Ladislaus (Hungary)
Battista Guarini (1435–1513)	<i>De ordine docendi et studendi</i>	1459	Maffeo Gambara (Brescia)

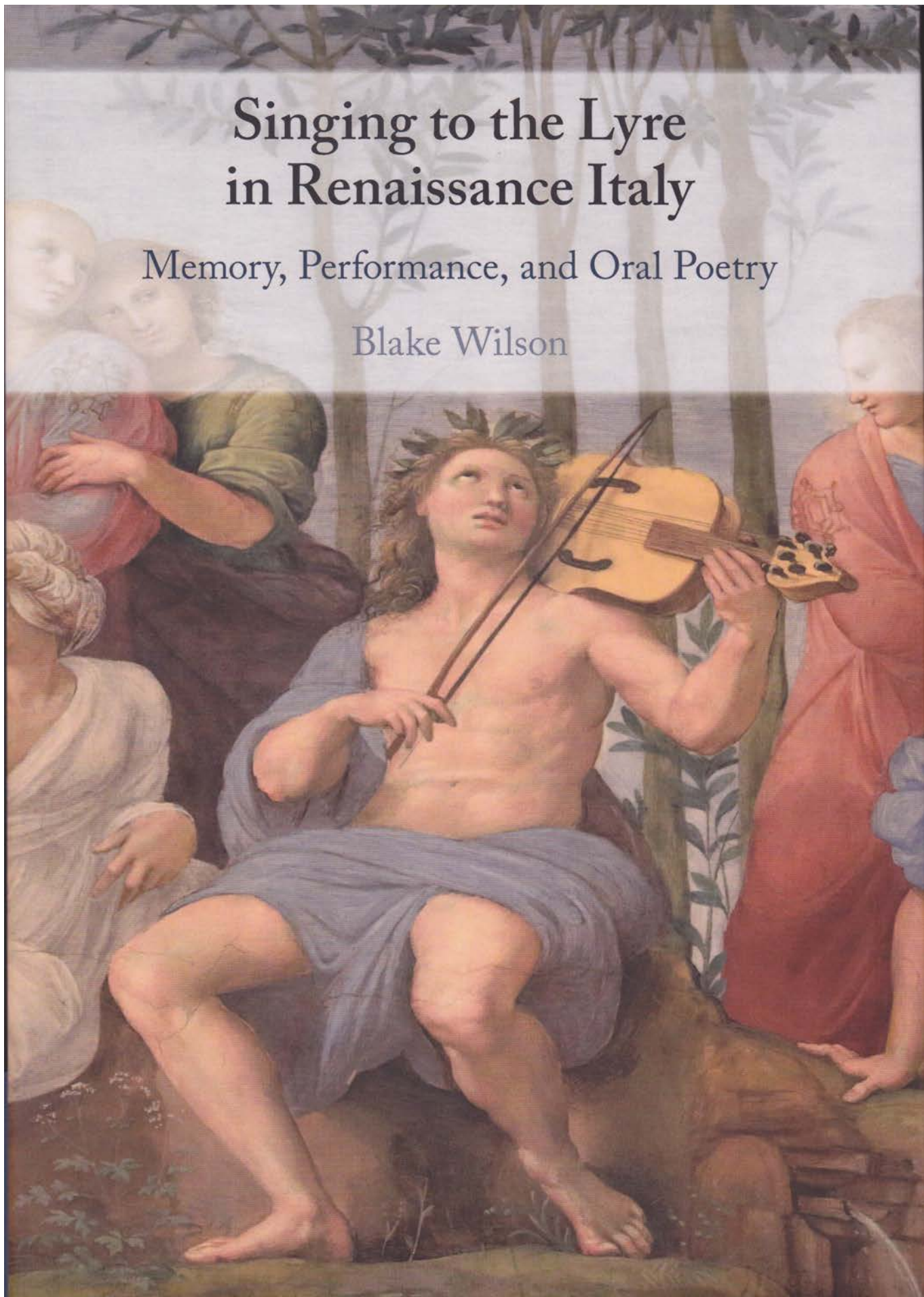
Table 5.2 Figures from *Laus Musicae* in humanist educational treatises

Figure	Instrument	Attributes
Achilles and Chiron (via Homer)	Lyre	leisure from battle; civilized centaur Chiron taught him to play the lyre
Amphion of Thebes	Lyre	built walls of Thebes with music
Apollo	Lyre	presided over the muses, god of poetry and music, lyre as chief attribute
Arion (of Corinth)	Lyre	inventor of dithyramb; rescued by dolphins
Augustus (Emperor)		warrior/scholar who declaimed verse every day in camp
Cretans	Lyre	led into battle by lyre
David	Harp	calmed Saul with harp music
Demosthenes		master of oratory/eloquence
Gracchus		used music in his orations before Roman senate (Quintilian)
Iopas	Lyre	Carthaginian bard at Dido's court; sang of profound matters at banquet
Lacedaemonians (Spartans)	Aulos	won for having been drilled to musical measures of the aulos
Lycurgus		Spartan leader, brought Cretan musician Thaletas to create social order
Marsyas	Aulos	aulos-playing satyr who challenged Apollo and his lyre to a musical contest
Mercury (Hermes)	Lyre	inventor of lyre, which he presented to Apollo
Metellus of Agrigento and Draco Nero		Plato's music teachers over indulged passion for music (compared to Augustus)
Olympus (mythical)	Aulos	aulos player; connected to Marsyas
Olympus (real)	Aulos	family of musicians, father of aulos playing; inventor of enharmonic genus
Orpheus	Lyre	poetry, oratory/rhetoric, civilizing/magical force of poetry/music
Pan	Panpipes	In some accounts, substitute for Marsyas in competition with Apollo
Pythagoras		discovered mathematical basis of harmony
Socrates	Lyre	took up lyre in old age
Symonides (of Ceo)	Lyre	lyric poetry; art of memory; trained choruses and invented new choral forms; added a string to the lyre
Themistocles (leader)	Lyre	uneducated since he refused the lyre at a banquet
Timotheus of Thebes	Aulos	aulos player who inspired martial mood in Alexander
Timotheus of Miletus	Lyre	poet, singer, lyre-player at Macedonian court; often confused with above
Ulysses	Lyre	sang in banquet at court of Alcinous (Homer)

Singing to the Lyre in Renaissance Italy

Memory, Performance, and Oral Poetry

Blake Wilson





V-16 Wilson sl. 6.1