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**DAL CHIOSTRO ALLA CORTE.
POESIA PER MUSICA TRA MEDIOEVO E RINASCIMENTO**

ABSTRACT (English)

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The research project, with the suggestive title *Dal chiostro alla corte. Poesia per musica tra Medioevo e Rinascimento*, was born in a size perfect fit with a Ph.D. in Italian Studies in its historical and geographical components and, in particular, the interference specifications. Two are, in fact, the disciplines that come together in this work: poetry and music. Two disciplines that have always seen the interweaving of their historical-artistic individual, in the manner and in various forms. Here, then, the first unfolding of a historical dimension that analyzes precisely these locations: the distant, but seminal, greek civilization, Greek and Roman civilizations to the Renaissance, through the manifold experiences of the Latin Middle Ages and the emerging European culture, in which the classical matrix, permeated by the new Christian spirit, meets that of the peoples called "barbarians". Alongside this historical dimension is implicit the flank of a geographical dimension, since the axis of research moves chronologically, from Greece to Italy Roman and Christian, and therefore, the clergy of France, first, and troubadours then followed by a further shift geographically - and, of course, historic - from Provence to Italy Two-fourteenth century, without forgetting a small jump in the Germany of Minnesänger. A historical and geographical trail that ends in Renaissance Italy where, with the experiments of Monteverdi, poetry and music is coming to specific routes that lead to experimental music, on the one hand, and the lyric poetry - which will involve a language "third party" the theater - on the other.

Of course, the path moves thus far outlined the general framework of Italian Studies, taking as a necessary point of reference to poetry and, especially, poetry to music and its evolution through the centuries in question, in his fundamental shift from the cloisters southern France (*chanson*), and the Renaissance courts (madrigal). The choice of these two sites is related to the setting of the research methodology: the cloister is the place for conservation of classical and Christian culture over the centuries "dark" barbarian wars, the storage area, but also a harbinger of new developments, as happen in the era of Charlemagne and in the centuries immediately following. The court, meanwhile, is the first place of birth and development of new forms of poetry to music, from the Provençal poets, come up to the above experiments Monteverdi, in the light and, now, modern Renaissance courts. It follows that the methodological approach is the one to follow the processes of

preservation - and, therefore, the cloister - and development - and, therefore, the court - the poem to music. It must be said that the two processes, conservation and development, often tend to overlap and coincide, if you mean the preservation sedimentation of experience and culture (and not mere accumulation of manuscripts and books) as a germination and development of this sedimentation. Whereby if the medieval cloister is surely place of sedimentation, is necessarily also the place of germination; the same way the Renaissance courts, the development of those medieval which arise in the middle, are the preservation of that which has been, and the development of what which will be the future poetry for music.

The work is structured in four chapters full-bodied, has centered mainly on the centuries from the thirteenth to the sixteenth, however, the project opens with a reference, fast and purely historical, the relationship that the two had in the classical disciplines, covering a quick and concise excursion into Greek and Roman culture, as an essential moment of launch. The first chapter, in its initial part, has a broadly introductory, while the second part focuses on the relationship between Gregorian chant and secular monody and lyric poetry on troubadour who will form the basis of modern European poetry. Poetry to music, the troubadour, who was born within the Christian chant, although not belonging to the ecclesiastical world, giving birth to a form of poetry judged by Dante Alighieri in the *De vulgari eloquentia* as one of the most "excellent": *canzone*, poetic-musical genre that you fully identify with what will become the troubadour tradition, to be codified by Dante himself, and take on a dimension of its own, and chiefly literary, in Italian lyric poetry.

Chapter 2 is devoted entirely to the thirteenth century and the transformations that the European and Italian poetry lives in that century. Central moments of the chapter are represented by the Sicilian School and the transition from monody to polyphony. The poets of the court of Frederick II would, indeed, the responsibility of having separate first, poetry with music, in the wake of the troubadours of Provence, to the point of talking about a real "divorce" between the two disciplines. Divorce unsuccessful or only partially successful, as the poem to music will continue to be written and composed even in the heyday polyphonic, which closes the opening of the chapter.

The "three crowns" of Italian poetry is the focus of the third chapter. That Dante's *Comedia* is a universe of sounds, as well as poetic as it is now certain, but it certainly is not that its author is far from the music and that, therefore, his poetry is born completely devoid of music, as witnessed by the other His works, like the *De vulgari eloquentia*, *Convivio* and the *Rime*. And if Dante often cited names of Provençal poets in his works, for Petrarch can, albeit with a fund of suggestion, even speak of "last troubadour", since the poet seemed to have a personal interest in music and probably Some poems included in his *Rerum Vulgarium Fragmenta* - think of madrigals - are born with musical accompaniment. Moreover, much poetry for music of the fourteenth century Petrarch presents an impression, imprint, which will consolidate up to make his views, always poetic and musical terms, in full Renaissance. Last of the triad is the Boccaccio, for which he proposed a similar argument to that of Petrarch, especially with regard to the early work. But about the third "crown" is an interesting relationship, evidenced in his most famous work, namely *Decameron*, with the popular dimension - that popular, in the worst sense of the term, is not at all - the songs, ballads and cantari that occupy many moments of the "ten days". In Chapter 3 is also space the *Ars nova*, ie polyphony that, arising from the thirteenth-century France, is soon radiated largely in medieval Europe and in Italy, where he gave life - or renewed direction polyphonic - three poetic forms particular: the madrigal, the ballad and hunting. The new climate, which did not fail to involve Petrarch and Boccaccio, was characterized by the cooperation that existed between poets and musicians of the time - when they were increasingly adopting a proper dignity - an event that generated a significant flowering of poetic and musical experiments.

"Century without poetry" has been defined as the fifteenth century, the topic of chapter four, along with the sixteenth century. Definition extensively revised and revised and, on the poetry to music, stripped of negative connotations that implicitly contains. Not "century without poetry," you must speak, then, about the fifteenth century, but a century of a "poetry as a variation," a period when, especially poetry to music suffers, in fact, the changes that are stimulated at least three directions: the Flemish polyphony, the popular dimension and humanism. The sixteenth century, then, is a dive in many experiments within the poetry and music, while seeing the

phenomenon of Petrarchism prevail, are enriched with new experiences, crossing the boundaries of the heroic epic poem and the poem and, therefore, confronted with the works of Ariosto and Tasso. Simultaneously, or nearly so, the music comes to an important point in its evolution by transferring its semantic-led poetic dimension instrumental in putting, so, from poetry, to the point that if the "divorce" you must speak, you must do reference to the sixteenth century and the founding of the Sicilian experience. But a real divorce between poetry and music does not happen even in the Renaissance - and perhaps never will - since this is the age of the unfolding of Willaert's madrigal, and Monteverdi. And with Monteverdi, author and composer who, reversing the structure of melodrama in order to promote the music to the words, closes at the end of the sixteenth century, the search path.

Dal chiostro alla corte is a complex task, which is always alive to the tendency to bring in a dimension of historical and conceptual organicity a series of specific research, sector, related to the two disciplines, both as a separate joint, as evidenced by the wide and varied bibliography, divided into categories appropriate editorial and / or bibliographical (books, essays, articles). The methodological approach is deliberately historical and, in its tendency to the organic, necessarily brief, given the magnitude of the argument, it is in any case, an approach aimed at providing new stimuli and ideas, as all research should be done, through the use of technical references, as the poetic meter and sometimes musical notation. Limited references, clearly, to the examples of poetry for music from time to time reported in the course of treatment that, in an attempt to be uniform - focusing increasingly on the literary aspects, so as not to leak out of the field of Italian Studies - focuses on few but significant examples, in order not to lose the diachronic dimension of the argument. In conclusion, it is the diachronic axis, in its linguistic sense of "becoming in time," the thin red line of this research project. A becoming in time of two seemingly distant languages and different, but that, in addition to presenting many points of contact innate (just think of the Greek *mousiké*, or just the rhythm that unites them), are characterized by their becoming common, If at certain times can appear uncertain, obscure, in others it is clear and bright. And the secret and the ultimate goal of this research was precisely to try to bring light into the shadows generated, often, lack, scarcity or inadequacy of the sources (especially if one

considers the transmission by oral, in particular the music of the early Middle Ages) but also, sometimes, from an ancient and equally obscure injury that has always wanted the predominance of one over the other discipline, hours of music on poetry, now on the music of poetry. This work allows the unfolding of the poetic rhythm melody music without creating blind spots that are not physiological tracing, at the same time, the scope for new ideas and new incentives for research.