A. Examples in Text:

Chapter 6:

VI-1 Wilson fig.1 Piazza San Martino

VI-2 Wilson Table 3.2. Memory treatises in *canterino*
Anthologies and
3.3. Niccolò cieco d'Arezzo memory treatise

VI-3 Wilson Table 5.1 Humanist educators treatises
and sources

VI-4 Wilson Table 5.2 Figures from *Laus Musicae*

VI-5 Wilson Table 6.1 *Canterini* at the Ferrara court

VI-6 B.Castiglione, *Il Cortegiano*, frontpage.

VI-7 Raphael's portrait of B. Castiglione

VI-8 Tizian's portrait of Isabella d'Este

VI-9 Wilson fig.7.0 *Singing to the Lyre in
Renaissance Italy, book cover*

VI-10 Wilson fig.7.1b Raphael, *Parnassus,*
 Stanza della Segnatura, Vatican

VI-11 Wilson Table 16.1-1 and 16.1-2 Provisional list
of humanist improvvisatori

VI-12 Wilson Table 4.2 Musical and poetic structure
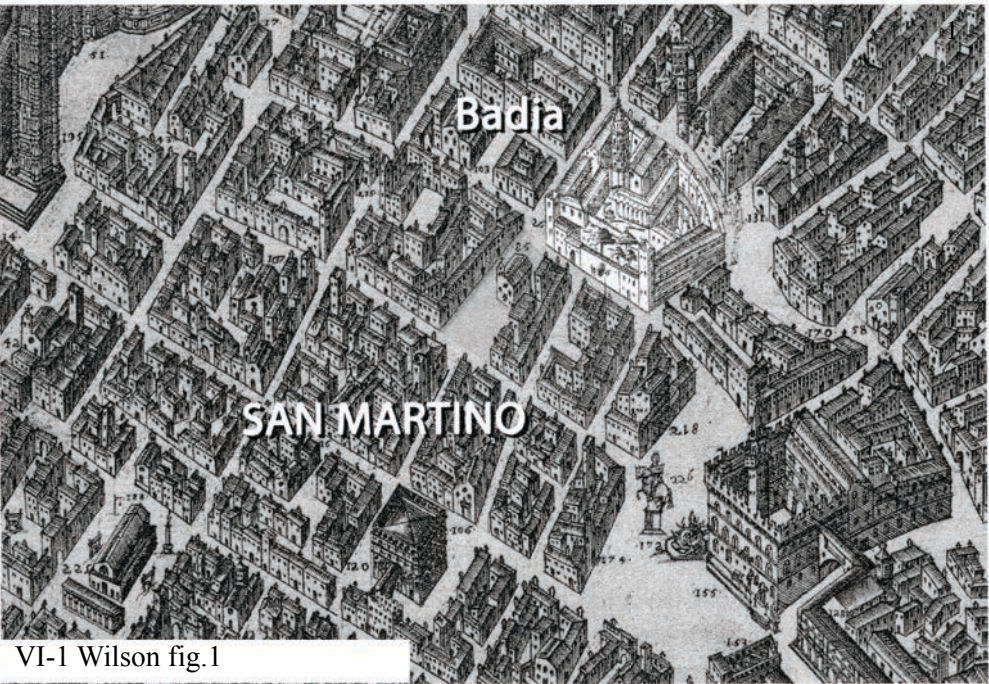of Poliziano's *Orfeo*

VI-13 Wilson fig. 6.1, Bernardo Accolti, *L'Unico Aretino*

VI-14 Wilson fig.6.2 Anonimous: Music on the text by
Benedetto Gareth, *Il Cariteo*

VI-15 Wilson Table 6.3-1 and 6.3-2

VI-16 Wilson Table 7.2 Serafino Aquilano travels

VI-17 Wilson fig. E2.1 Unkown *canterino* or
Cantore ad Lyram with his lira da braccio

VI-1 Wilson fig.1

B. Wilson: Table 3.2 Memory treatises in *canterino* anthologies

I.Niccolo 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)

Table 3.3 Niccolò cieco d'Arezzo/Michele del Giogante memory treatise

A.Places (Michele's house)	Images (to be placed above the "place")
1.The bench outside, & I call it the 1st place	a king
2.The door to the street	the sword
3.The large chest beside the door	the keys of the door
4.The closed off window above the chest	arms for defense
5.The corner by the window [end of 1st category]	the banner hanging there
6.The woodwork along the floor of that wall	a body shield
7.The door of the cellar	a lantern upon it
8.The console as you enter the underground cellar	a cockerel upon it
9.A funnel for filling casks next to the console	a barbary ape/old busybody upon it
10.The stair of the cellar [2nd category]	a fairy upon it
11.The bucket of olives on the landing of the stair	a mouse upon it
12.The basket of kitchen utensils hanging on the cellar wall	a charcoal burner upon it
13.Casks of vinegar on the right-hand side of the Cellar	a Jew upon them

14.The supply of oil in that place dug out above
the street   the bat upon it

15.The dark corner next to the cellar on the right
[3rd categ.] [etc., 85 more]   the idle man upon it

B. Images: The 8 Figures of Artificial Memory

1.*figura propria* (actual): to recall people or objects known first-hand

2.*figura immaginativa* (imaginative): to recall people or objects not known first-hand

3.*figura significativa* (significative): employs alliteration (e.g., "Blake" to recall St. Bernard)

4.*figura accientuale* (emphasized): break into meaningful syllables a strange word without associations

5.*figura artista* (skill/trade): images associated with what one does or how something is used

6.*figura famosa* (fame): use to recall objects or people according to fame or reputation (good or bad)

7.*figura volontaria* (action): to recall something according to what you would like to do to it, see happen to it

8.*figura condizione effettiva*: to recall a thing/person by attaching the opposite of the truth to it (e.g., a good man hanged)

B. Wilson: Table 5.1 Humanist educators: early treatises and sources

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

B. Wilson: 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		Plato's music teachers
Nero		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)

B. Wilson: Table 6.1 Canterini at the Ferrara court, ca. 1436 1543

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

IL CORTIGIANO

DEL CONTE BALDESSAR

Castiglione.

NOVAMENTE STAMPATO,

ET CON SOMMA DILIGENTIA

REVISTO CON LA SVA

TAVOLA DI NOVO

AGGIVNTA.

Con priuilegio.

ETERNA

DE LA MIA MORTE

VITA IVLIA.

SEMPRE

E DIMI

G

F

IN VINEGIA APPRESSO GABRIEL

GIOLITO DE FERRARI.

MDXLIX.

VI-6 B.Castiglione, Il Cortegiano, frontpage.

Singing to the Lyre in Renaissance Italy

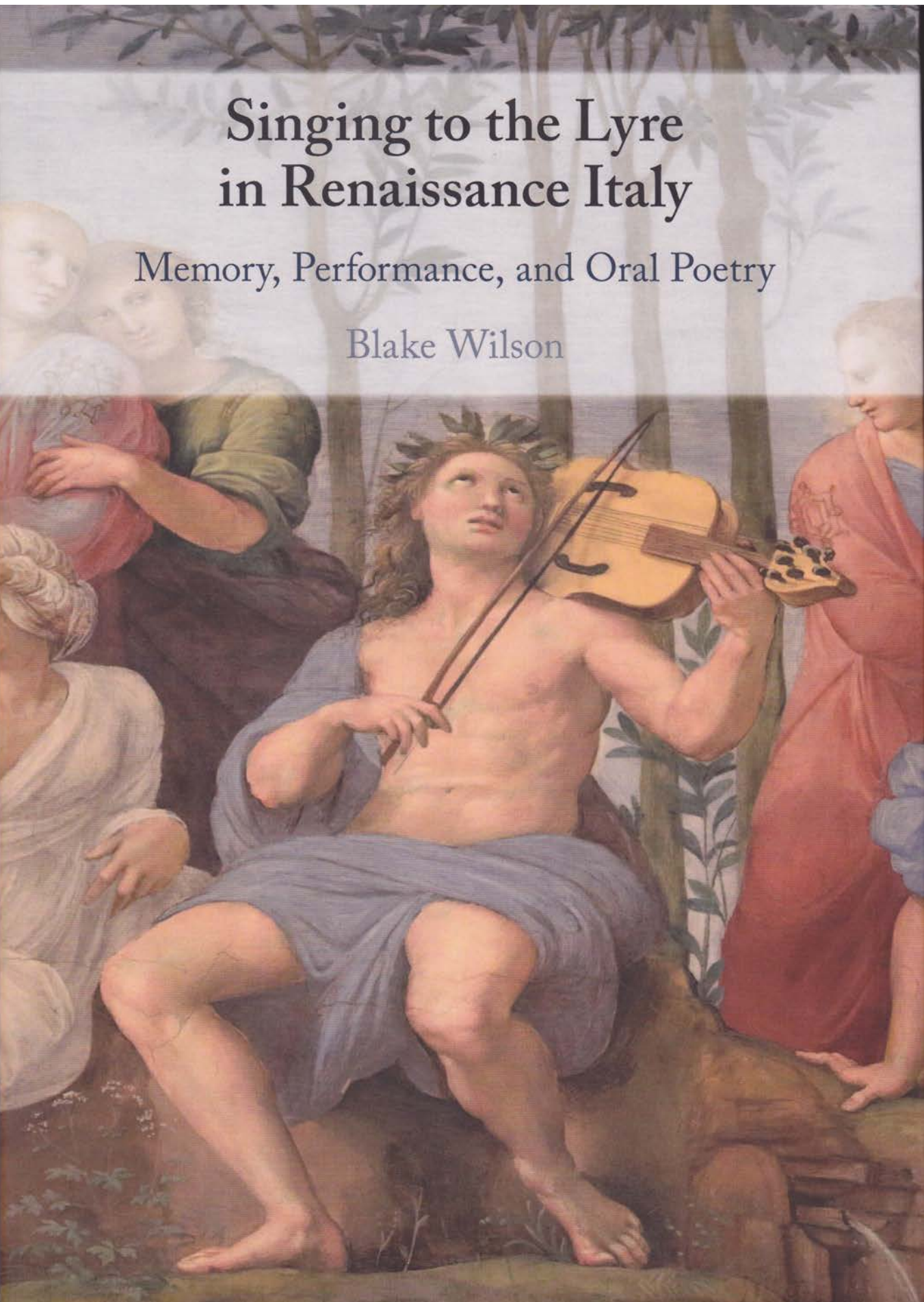## Memory, Performance, and Oral Poetry

Blake Wilson

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

Table 16.1 *Provisional list of humanist* improvvisatori, *ca. 1450–1518*

	Milan	Mantua	Ferrara	Naples	Rome	Other
I. Florentine						
A. Ficino and his correspondents						
Marsilio Ficino (1433–99)						
Sebastiano d'Antonio Foresi (1424–88)						
Cherubino di Bartolo Quarquagli					ca. 1469–77	
Antonio d'Agostino da S. Miniato (ca. 1433–?)						
Girolamo Benivieni (1453–1542) (see below)						Pisa, 1479
Baccio Ugolini (d. 1494) (see below)						
B. Lorenzo's circle						
Lorenzo de' Medici (1449–92)						
Baccio Ugolini (d. 1494)		1459, 1480		1488–93	1473	
Girolamo Benivieni (1453–1542)						
Angelo Poliziano (1454–94)		1480				
Il compare della viola [= *lo Spagnuolo?*]						
il Cardiere della viola						
Filippo Lapaccini (ca. 1450–ca. 1512)		1482–, 1491–1512			1474	
Bernardo Bellincioni (1452–92)	1485					
Piero di Lorenzo de' Medici (1472–1503)						

	Milan	Mantua	Ferrara	Naples	Rome	Other
C. Other Florentine improvvisatori						
Leonardo da Vinci (1452–1519)	1482–					
Jacopo Corsi (d. 1493)	date unknown				1493	Venice
Aurelio Brandolini (1454–97)				1466–80	1480–89, 1497	Hungary, 1489; Verona
Bernardo Accolti, *L'Unico Aretino* (1458–1536)	date unknown	date unknown		date unknown	1489, 1494–	Urbino
Raffaele Brandolini (1465–1517)				1466–, 1493	1491–93, 1495–1517	Venice
Atalante Migliorotti (1466–1532)	1482/3				1513–17	Perugia, 1535
Francesco Cei (1471–1505)					1501–5	
II. Non-Florentine						
Pietrobono de Burzellis (ca. 1417–97)	1456	1482–84/6	1441–	1473	1471	Hungary, 1487–ca. 1489
Benedetto Gareth, *Il Cariteo* (ca. 1450–1515)				1468–1515	1501–3	
Pamfilo Sasso (1455–1527)						
Serafino Ciminelli "Aquilano" (1466–1500)	1490, 1495–97	1494–95, 1497		1478, 1493–94	1484, 1491–93, 1499–1500	Urbino, 1494, 1498–99; Venice; Genoa
Andrea Cossa [Coscia] (fl. ca. 1490–1520)	1491, 1518			?		

B. Wilson: 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 *ad lyram*	panegyric	Orpheus
II. Heroic (Underworld)					
190-197 (8)	ottave	Italian	recited	dialogue	Shepherd
198-229 (32)	ottave	Italian	solo song *ad lyram*	lament	Orpheus
230-245 (16)	ottave	Italian	recited	dialogue	Pluto/Minos
246-285 (40)	strambotti	Italian	solo song *ad lyram*	prayer	Orpheus
286-301 (16)	ottave	Italian	recited	dialogue	Pluto/Proserpone
302-305 (4)	distich s	Latin	solo song *ad lyram*	victory song	Orpheus
306-321 (16)	irregular	Italian	recited	dialogue	Orpheus/Eurydice
322-353 (32)	strambotti	Italian	solo song *ad lyram*	lament	Orpheus
III. Bacchic					
354-369 (16)	ottave	Italian	recited	dialogue	Bacchantes
370-401 (31)	carnival song	Italian	choral song	bacchanale	Bacchantes

VI-13 Wilson fig. 6.1

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 Nationale Braidense, A.P.XVI.40.

B. Wilson, Table 6.3 Sannazaro, *Arcadia*: verse structure of the eclogues[1]

I.Selvaggio, Ergasto
1-60	*terza rima* (*sdruccioli*)	(Selvaggio sings)
61-90	*frottola* (11 syll. lines + *rima al mezzo*)	
91-106	terza rima (*sdruccioli*)	

II.Montano (De Jennaro),
Uranio (Pontano)
1-18	*terza rima* (*piani*)	(1.ff. Montano sings)
19-38	*frottola* (11-syll. lines, *rima al mezzo*)	
39-56	*terza rima* (*sdruccioli*)	
57-80	*terza rima* (*sdruccioli*; 11 + 7 [*frottola*])	
81-100	5-line stanzas (11 + 7)	(81-116 song contest Montano vs. Uranio = sampogna vs. *lira*)
101-132	madrigals (11 +7)	
133-148	*terza rima* (*sdruccioli + piani*)	

III.Galicio
1-81	*canzone*	(Galicio solo song, Eugenio acc. on *sampogna*)

IV.Logisto, Elpino
1-75	*sestina doppia*	(song contest)

V.Ergasto
1-68	*canzone*	(lament for Androgeo = Sannazaro's father)

VI.Serrano, Opico
1-139	*terza rima* (*sdruccioli*)	(song contest)

VII.Sincero, "shepherd of
Naples" (Sannazaro)
1-39	*sestina*	(song with lyre)

VIII.Eugenio, Clonico
1-151	*terza rima* (*sdruccioli*)	(Eugenius sings)

IX.Ofelia, Elenco, Montano
1-54	*terza rima* (*sdruccioli*)	(song cont.: Ofelia leads)
55-151	*terza rima* (*piani*)	(song cont.: Elenco leads)

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[1] Italicized poetic forms in the middle column indicate verses Sannazaro designated for singing
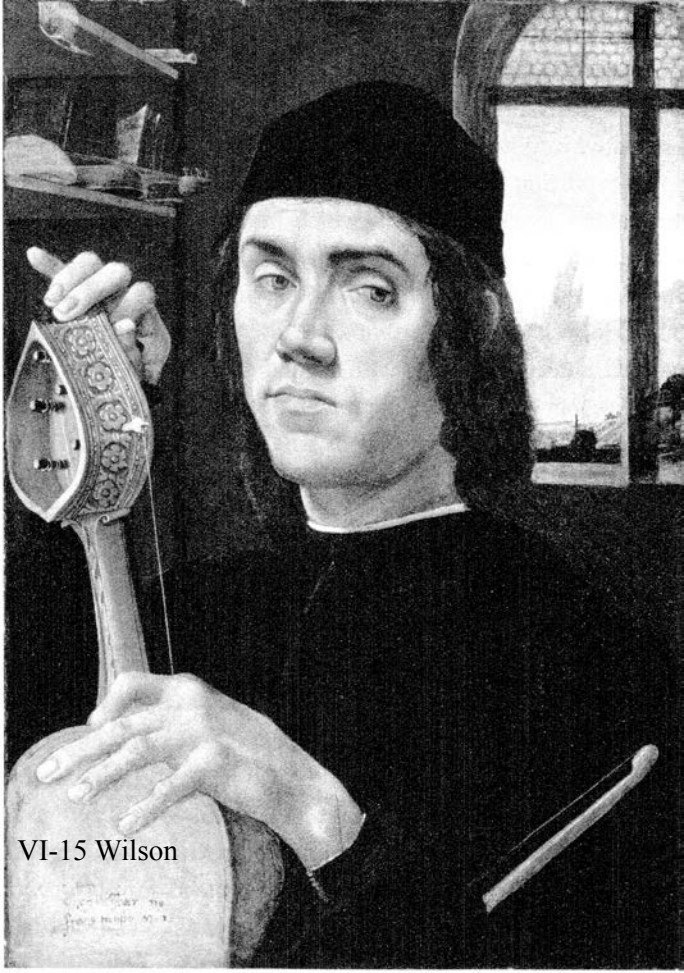
X.Selvaggio, Fronimo

1-78	*terza rima* (*sdruccioli*)	(Selvaggio sings on prescribed topic, Fronimo responds)
79-161	*frottola* (11-syll. lines, *rima al mezzo*)	(49 185 Caracciol sings Giovan Francesco Caracciolo)
162-204	*terza rima* (*sdruccioli*)	

XI Ergasto (solo)

1-160	*terza rima* (*piani*)	(lament for Massilia = Sannazaro's mother)

XII. Barcinio (Canteo),
Summonzio (Summonte),
Meliseo (Pontano)

1-325	*terza rima* (*sdruccioli*)	(lament for Filli = Adriana wife of Pontano)

B. 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, & Trionfi
1484-90	Rome	Ascanio Sforza,	exposure to Tuscan poets and poetry
ca. 1485-86	Naples	Paolo Cortesi	via Cortese's Academy
1490	Milan	w/Ascanio, Ludovico il Moro	hears Cossa sing Cariteo's strambotti
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 *febbre terzana doppia* (quartan fever, or malaria)

VI-15 Wilson