



EUROPEAN ARS NOVA

Multilingual Poetry and Polyphonic
Song in the Late Middle Ages

Ideology and Methodology of the Project “European Ars Nova: Multilingual Poetry and Polyphonic Song in the Late Middle Ages”

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Ars Nova: some considerations

- ***The social status of Ars Nova polyphonists.***

They were directly associated with **religious institutions** and worked at the service of **high prelates, lords and rulers** □ Music as a means of **propaganda**.

- ***The transmission and reception of the Ars Nova repertoire.***

The most important part of the manuscript tradition is constituted by **multilingual musical anthologies**, where linguistic and genre differences corresponding to different cultural backgrounds coexist.

The project's research lines

1. How is the **relationship between poetry and music**, and how is the **dialogue between the different poetic and musical traditions** viewed in relation to each context of production?
2. How and to what extent is 14th-century poetry set to music an integral part of **political propaganda and diplomatic relations** of the European political class of the time?
3. Is there a connection between the **anthologies' multilingualism** and the perception of the Ars Nova as an essentially **European repertoire**?

The project's methodology

- **A comparative and interdisciplinary perspective.**
- The goal of this approach is to **overcome** disciplinary and geo-cultural **divisions** that are **extraneous to the Medieval mindset** :
 - the border between musical and literary studies;
 - the border between studies on Italian Ars Nova and studies on French Ars Nova.

The project's scientific goals

1. **Redefine the nature of the relationship between poetry and music** in the European cultural system of the 14th and early 15th centuries.
2. **Offer a new interpretation of the meaning and function of Ars Nova poetry** in its cultural and historical context.
3. **Generate a new methodological balance** between the project's two main fields of interest.

Problems

- Absence of basic resources and research instruments.
 - A complete and updated **catalogue of Ars Nova compositions** does not exist.
 - Not all **editions** are reliable, especially with regard to **poetic texts**.
 - The lack of **comprehensive studies or repertoires of poetic and musical formal structures** obstructs the analysis of word/music relationships.

The project's outcomes

- A database, called **ArsNova Database**, that shall become an **indispensable instrument and a methodological model** for future studies.

The database will be composed of **three different and interrelated sections**.

It will be partially based on projects promoted by the Fondazione Ezio Franceschini and the Opera del Vocabolario Italiano.

- A **website** to access the data contained in the database.

1st section: **CANT**

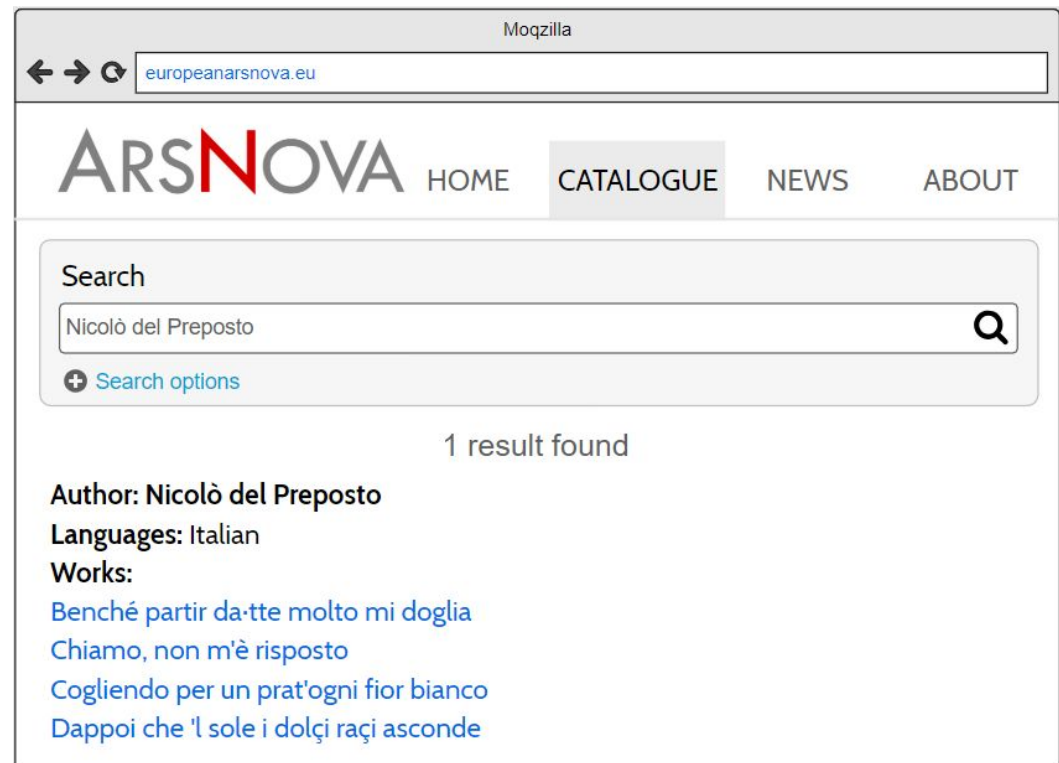
The Catalogue of Ars Nova Manuscripts, Authors and Texts

The catalogue will contain

- records of each composition;
- information about poetical and musical sources;
- bio-bibliographical data on poets and musicians;
- secondary literature.

Each record will be **searchable**.

It will be designed on the model of the database ***Lirica Italiana della Origini (LIO)***, in progress at the **Ezio Franceschini Foundation**.



2nd section: **ANT**

The Ars Nova Corpus of Poetic and Musical Texts

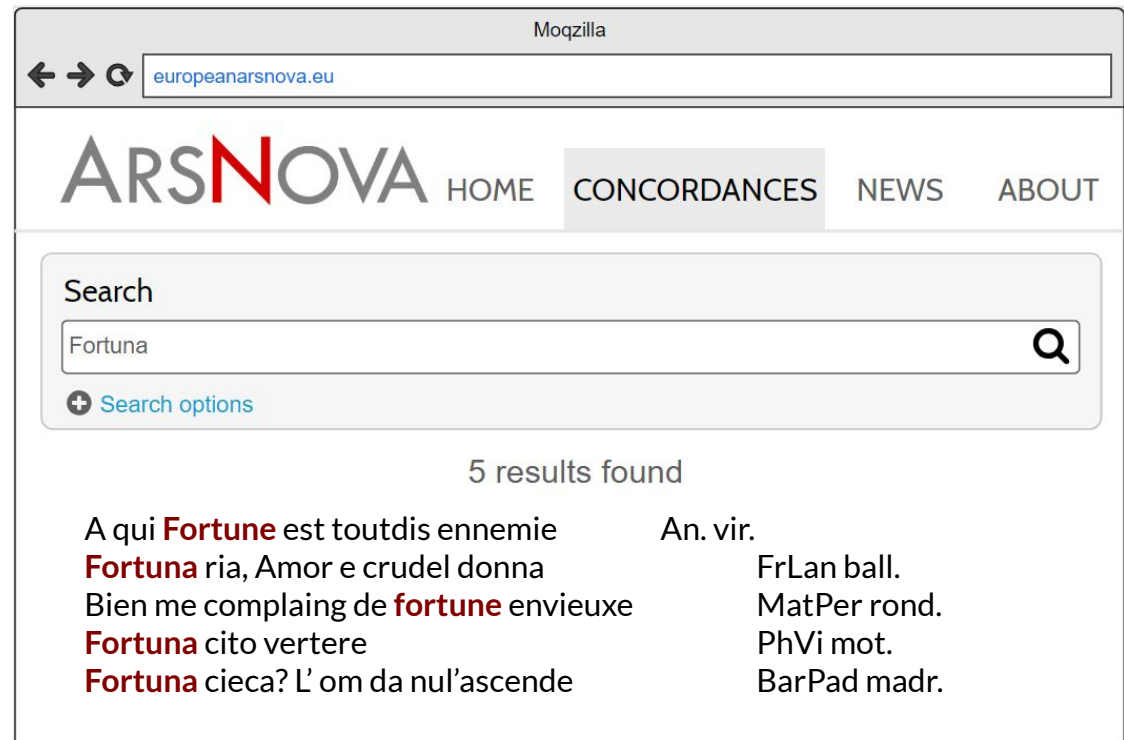
Corpus constituted by **poetic texts and musical compositions**, through a philological revision of old and recent editions and a comparison with the primary sources.

The screenshot shows the website interface for the European Ars Nova project. The browser address bar displays 'europeanarsnova.eu'. The site header includes the 'ARSNOVA' logo and navigation tabs: HOME, EDITION, NEWS, and ABOUT. A dropdown menu shows 'XIX. Mentre che 'l vago viso'. The main content area is divided into two columns. The left column contains the poetic text: 'Mentre che 'l vago viso, occhi dolenti mie', veder potete, deh riguardate lui, non pur piangete.' with a small 'a' in a circle next to 'lui'. The right column displays musical notation for two voices, C (Cantus) and T (Tenor), both in mensural notation. The lyrics are: '1.5. Men - tre che 'l va - go' and '4.E quan - do_a g[i]or - n[i]'. Below the text and music, there is a section for the 'a' (a) and 'B' (B) signs, showing 'a lui] lei B' and '1 T 1, ■ τ Lo'.

ANT (II)

Concordances

Concordances of word forms and lemmas in different languages (Italian, French and Latin), leveraging on the experience of **Opera del Vocabolario Italiano**, a founding member of DARIAH-IT.



Moqzilla

← → ↻ europeanarsnova.eu

ARSNova HOME CONCORDANCES NEWS ABOUT

Search

Fortuna 🔍

+ Search options

5 results found

A qui Fortune est toutdis ennemie	An. vir.
Fortuna ria, Amor e crudel donna	FrLan ball.
Bien me complaing de fortune envieuxe	MatPer rond.
Fortuna cito vertere	PhVi mot.
Fortuna cieca? L'om da nul'ascende	BarPad madr.

3rd section: **ANS**

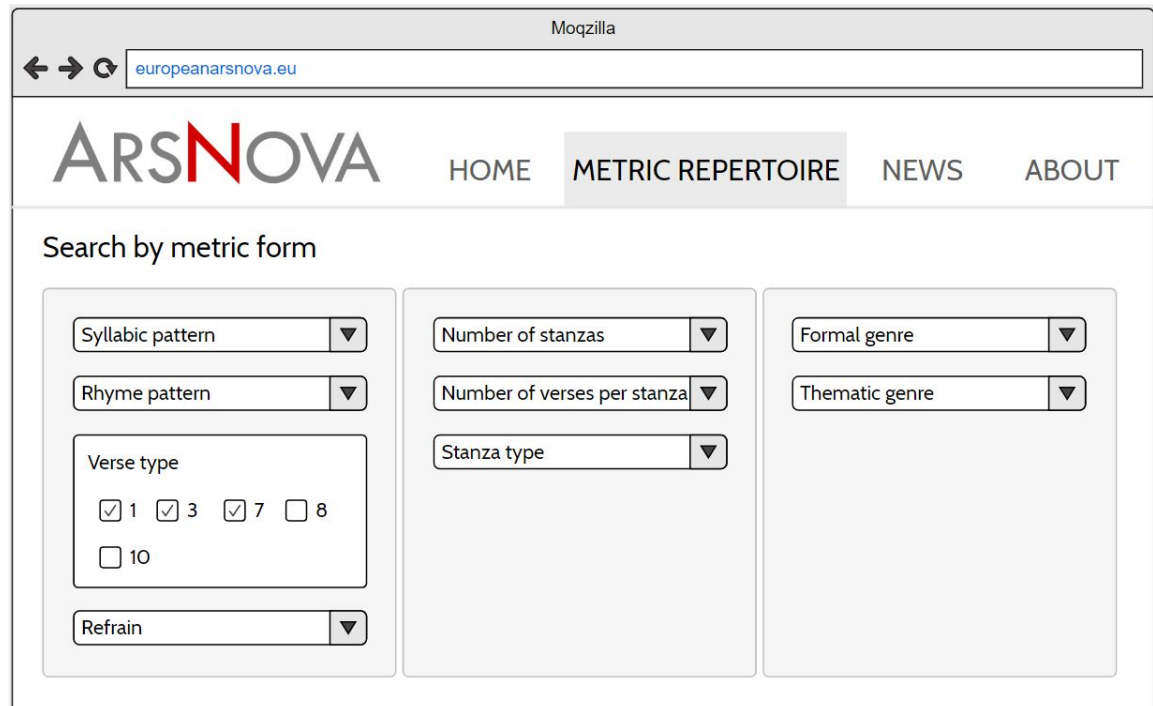
The Ars Nova Repertory of Metrical and Musical Structures

The repertory will reunite
information about poetic and musical formal features.

Poetic texts: criteria applied to the metrical repertoire of the ERC project ***The Last Song of the Troubadours***
(PI Anna Alberni).

Musical texts:

- filing criteria considered and defined *ex novo*;
- compositional features and schematic representation of the musical form.



The screenshot shows a web browser window with the URL europeanarsnova.eu. The website header features the 'ARSNOVA' logo and navigation links: HOME, METRIC REPERTOIRE (highlighted), NEWS, and ABOUT. Below the header is a 'Search by metric form' section with several dropdown menus and checkboxes:

- Syllabic pattern (dropdown)
- Rhyme pattern (dropdown)
- Verse type (checkboxes for 1, 3, 7, 8, 10)
- Refrain (dropdown)
- Number of stanzas (dropdown)
- Number of verses per stanza (dropdown)
- Stanza type (dropdown)
- Formal genre (dropdown)
- Thematic genre (dropdown)

The goals related to the database (CANT)

- Show which and how many **poetic texts are attributed to each poet or musician**, and which and how many poetic texts have a **literary manuscript tradition**.
- Determine the **authorship of the anonymous texts**, through comparative analyses of the series of poetic texts in musical and literary manuscripts.

The goals related to the database (ANT and ANS)

- **Identify intertextual links** between two or more texts, in order to **comprehend** their **meaning** and **recognise** the **connections** with the different poetic and musical traditions.
- Individualise the possible **moral and/or political meanings of a text** through intertextual readings, with the purpose of **understanding its functions within the ‘soft power’ strategies**.
- Show the impact of **secondary intertextuality**, as a result of reworkings, substitutions or mixtures that took place in the course of the manuscript tradition.

Further goals of the project (I)

- Create an **inventory of poetic texts with an explicit or implicit political or moral meaning**, in order to identify political figures, institutions, places and historical events alluded to in the texts.
- Implement the **European Ars Nova Atlas** (ATLAS), that will display the places relatable to specific compositions on a map of Europe, with chronological information.

Further goals of the project (II)

- **Study the linguistic traits of the texts**, in order to determine the linguistic identity of authors and copyists, to localise the anthologies and their sources and to evaluate the influence of the French Ars Nova on the Italian repertoire.
- **Test the suitability of reviewed texts for performers**, by recording some intertextually-related compositions of three representative Ars Nova polyphonists (Jacopo da Bologna, Francesco Landini, Zacara da Teramo). The audio files will be produced involving professional ensembles and then included in the ArsNova Database.

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