

MUSIC IN SCHOOLS FROM THE MIDDLE AGES TO THE MODERN AGE

edited by Paola Dessì



Collection « Épitome musical »

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MUSIC IN SCHOOLS

FROM THE MIDDLE AGES TO THE MODERN AGE

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At School for Governance: Paolino da Venezia and Music

F. Alberto GALLO

Paolino da Venezia was an exact contemporary of Marchetto da Padova. Both lived between the end of the thirteenth and the first half of the fourteenth century. During their lives, they had many opportunities to meet: in Padua at the turn of the two centuries, then in Venice and finally at the court of Robert of Anjou. Whether or not he encountered Marchetto in person, Paolino did deal directly or indirectly with music in his works of political education.¹

De regimine rectoris is a treatise in the Venetian vernacular on the education of the ruler, written in 1313–1315 and dedicated, as is generally believed, to Marino Badoer, governor of Crete.² Right from the title, declares its dependence on Egidio Romano's *De regimine principis*, a widely read text which includes some mention of the prince's musical training.³ Like its model, Paolino's work is divided into three sections: governance of oneself, governance of the family and governance of public affairs. The first section mentions the advisability of taking time for leisure activities away from public engagements through entertainment such as social games (such as chess), hunting (with falcons or dogs) and music, to which the entire twenty-ninth chapter is dedicated. Therein, after briefly recalling the invention of music by Jubal according to the biblical story, the author speaks mainly of the invention of some musical instruments, i.e. cithara, lyre, piffero, trumpets, psaltery, again on the basis of biblical or patristic sources. He then considers "l'uso delli strumenti" (the use of the instruments), because

1. E. Fontana, "Paolino da Venezia, vescovo di Pozzuoli", in *Dizionario Biografico degli Italiani*, 81, 2014, pp. 84–87, <
2. Paolino da Venezia, *Trattato De regimine rectoris di fra Paolino minorita*, ed. by A. Mussafia, Tandler & C.-Vieusseux, Vienna-Florence 1868.
3. Egidio Romano, *Il Libro del governmento dei re e dei principi: secondo il codice BNCF 2.4.129*, ed. by F. Papi, 2 vols, ETS, Pisa 2016–2018. *De regimine principis* was also in the library of the Visconti family, cf. F. A. Gallo, *Musica nel castello: trovatori, libri, oratori nelle corti italiane dal XIII al XV secolo*, Il Mulino, Bologna 1992, pp. 59–84.

se l'omo li usa ad exercitar la devocion et a devina laude et ad honor de Dio ... ello è ben.
Se l'omo li usa ad altre entencion, per far lo corso o de altri plu vago e per delectarse plu en
vanitade, ello è mal.⁴

The chapter ends with a consideration of the prevalent non-ecclesiastical use of musical instruments: "tanto è trati li instrumenti a vanitade del mondo che quasi li organi soli è romasi alla glesia".⁵

Before trying to understand why this discussion of musical instruments is found in a work on the education of a ruler, it is useful to mention another work by Paolino on a similar subject, *De ludo scachorum*.⁶ This text too refers right from the title to a widely circulated treatise written at the end of the thirteenth century, *Liber de ludo scachorum* by Jacobus de Cessolis,⁷ which treats the game of chess as an allegory of a well-ordered state and which contains some musical references. According to Jacobus, the pawns of the game of chess represent the artisanal groups of the urban bourgeoisie. In particular, the pawn set in front of the queen represents the "medici et pigmentarii", that is, as the author explains, all those educated in the system of "artes liberales", hence also "musicians".⁸

Let us consider that Marchetto da Padova was in Verona in the first years of the fourteenth century and wrote accompanying music for two triplets of Dante's *Paradiso*, then just composed, thus inaugurating the form of the fourteenth-century madrigal.⁹ Shortly thereafter, Marchetto was in Padua where he composed a motet for the inauguration of the Scrovegni Chapel frescoed by Giotto.¹⁰ Later, Marchetto was in Venice where he composed a motet for the civic procession on Saint Stephen's Day celebrating the doge Francesco Dandolo.¹¹ Hence, we must realize that a new type of music was taking hold in Italy. No longer exclusively the vocal music of liturgical tradition, with which Paolino, even though a priest, did not concern

4. Paolino da Venezia, *Trattato De regimine rectoris*, p. 39: "if a man employs them to exercise devotion and divine praise and to honour God ... that is good. If a man uses them with other intentions, for a pageant or other entertainments and to amuse himself in self-absorption, that is bad".

5. Ibid., p. 40: "instruments are used so much for the vanity of the world that it is almost only organs that remain for the church".

6. Paolino da Venezia, *Tractatus de ludo scachorum*, ed. by R. Pesce, Centro di Studi Medioevali e Rinascimentali E. A. Cicogna, Venice 2018.

7. Jacobus de Cessolis, *De ludo schacorum*, Centro studi Valle Imagna, Corna Imagna 2007.

8. Venice, Marciana Library, Ms Lat. Z, 399 (=1610), c. 12r.

9. F. A. Gallo, "Per un repertorio delle fonti perdute", *Schede musicali*, 3 (1982), pp. 289–296: 290. Id., "Dalla terzina dantesca al madrigale trecentesco. L'Ave Maria di Marchetto da Padova", in *Dante e la fabbrica della Commedia*, ed. by A. Cottignoli - D. Domini - G. Gruppioni, Longo, Ravenna 2008, pp. 135–138.

10. "Marchetus in Padua und die 'franco-venetische' Musik des frühen Trecento", *Archiv für Musikwissenschaft*, 31 (1974), pp. 42–56; Marchetto of Padua, "Ave regina celorum / Mater innocencie", in *Italian secular music*, ed. by K. von Fischer - F. A. Gallo, L'Oiseau-Lyre, Monaco 1976 (Polyphonic Music of the Fourteenth Century, 12), p. 203: no. 37; F. A. Gallo, *La polifonia nel Medioevo*, EdT, Turin 1991, pp. 62–64.

11. F. A. Gallo, "Da un codice italiano di mottetti del primo Trecento", *Quadrivium*, 9 (1968), pp. 25–44; Id., *La polifonia nel Medioevo*, pp. 64, 92.

himself at all, but rather a measured polyphonic music, addressed to civil society, an integral part of public ceremonies, and whose most obvious characteristic, even to the ears of laymen, was the ample use of all kinds of instruments.

In this view, the musical insertions in Paolino's works could indicate a perhaps still vague awareness of this new type of "political" music, which contributed to the development of virtue of the *civilitas* and about which the ruler should have some information.

A recently discovered literary source demonstrates this new image of music for political purposes.¹² It is located in the above-mentioned Scrovegni Chapel in Padua whose civil, as well as religious, value should be recalled here, since it was constructed "in honorem et bonum statum civitatis et communis Paduae".¹³ On the chapel's walls, Giotto frescoed the allegories of the Virtues and the Vices and an anonymous poet explained their meaning in Latin verses, below the paintings. Of IUSTICIA (Justice) it is said

Cuncta gaudent libertate
Ipsa si regnaverit;
agit cum iocunditate
quisque quod voluerit¹⁴

Among the many possible examples of the beneficial effects of a just rule, the following was chosen:

Cantatur et luditur.¹⁵

In those verses, the free exercise of music and dance was considered as an exemplary demonstration of the fact that the town was ruled with justice. A similar statement is implied by the Ambrogio Lorenzetti's fresco in Siena's Palazzo Pubblico, portraying maidens dancing in a circle in the square as an example of the effects of Good Government.

12. G. Ammannati, *Pinxit industria docte mentis. Le allegorie Cappella degli Scrovegni*, Edizioni della Normale, Pisa 2017.

13. Ibid., p. 11: "in honor and to benefit of the citizens and the town of Padua".

14. Ibid., p. 55, vv. 5–8: "Everything enjoys freedom under his rule; everybody happily performs the activities they prefer".

15. Ibid., v. 10: "They all sing and have fun".