

Supplementary Material for

***Lettera amorosa***  
**Musical Love-Letters in Early Modern Italy**

by

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## Appendix 1: Love Letters in Madrigal Books

- 'Foglio, de' miei pensieri'* (Marino; *La lira II, mad. CV*)<sup>182</sup>  
 Radesca, Enrico, *Canzonette IV* (1610); a2  
 D'India, Sigismondo, *II a5* (1611)  
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- 'In queste bianche carte'* (Marino; *La lira II, mad. CVIII*)  
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 Marini, Biagio, *Madrigali e symfonie* (1618); a1
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 Scialla, Alessandro, *I a5* (1610)  
 Dal Pozzo, Vincenzo, *IV a5* (1612)  
 Calestani, Vincenzo, *Madrigali e arie a1–2* (1617); a1
- 'Misero e pur convien, occhi crudeli'*  
 Vitali, Filippo, *Concerto: I* (1629); a1
- 'O carta avventurosa'*  
 Freddi, Amadio, *II a5* (1614)  
 Saracini, Claudio, *Musiche III* (1620); a1
- 'Questa candida carta'*  
 Valentini, Giovanni, *V a3–6* (1625); a3
- 'Queste carte ch'io sparsi'*  
 Tarditi, Orazio, *Madrigali II a2–4* (1633); a1
- 'Queste dogliose stille'* (Marino; *La lira II, mad. CVII*)  
 Colombi, Giovanni Bernardo, *I a5* (1603)  
 Negri, Marc'Antonio, *Affetti amorosi II* (1611); a1  
 Banchieri, Adriano, *Vivezze di Flora* (1622); a5  
 Ceresini, Giovanni, *Madrigali concertati* (1627); a2  
 Graziani, Bonifacio, *Florido concerto di madrigali* (1653); a3
- 'Scrivete là dentro a quei' fogli eterni'*  
 Ferrari, Benedetto, *Musiche varie II* (1637); a1
- 'Se i languidi miei sguardi'* (Achillini; *L'amorosa ambasciatrice, 1612*)  
 Monteverdi, Claudio, *Concerto: VII* (1619); a1  
 Locatello, Giovanni Battista, *I a2–7* (1628); a6
- 'Torna dunque, deh torna'* (Marino; *Lettere*)  
 D'India, *Musiche IV* (1621); a1
- 'Vanne, carta felice'* (Marino; *La lira II, mad. CVI*)  
 Cossa, Basilio, *I a3* (1617)

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<sup>182</sup> This list is by no means exhaustive but rather as a reference for the pieces of music mentioned here. See RePIM: [Repertorio della Poesia Italiana in Musica, 1500–1700](#).

*'Vanne, diletto foglio'*

Facchi, Agostino, *Madrigali a 2-5* (1625); a1

*'Vanne, o carta amorosa'* (*Preli; Idilli, e rime, 1614*)

Valentini, Giovanni, *Musiche a2* (1622)

Frescobaldi, Girolamo, *Arie II a1-3* (1630); a1

## Appendix 2: Texts and Translations in Section 2

### 2.1. Ovid, *Heroides* VII, 182–96

Adspicias utinam, quae sit scribentis imago!  
 scribimus, et gremio Troieus ensis adest,  
 perque genas lacrimae strictum labuntur in ensem,  
 qui iam pro lacrimis sanguine tinctus erit.  
 Quam bene conveniunt fato tua munera nostro!  
 instruis inpensa nostra sepulcra brevi.  
 Nec mea nunc primum feriuntur pectora telo;  
 ille locus saevi vulnus amoris habet.  
 Anna soror, soror Anna, meae male conscia culpae,  
 iam dabis in cineres ultima dona meos.  
 nec consumpta rogis inscribar Elissa Sychaei,  
 hoc tantum in tumuli marmore carmen erit:

PRAEBUIT AENEAS ET CAUSAM MORTIS ET ENSEM;  
 IPSA SUA DIDO CONCIDIT USA MANU.

Could you but see now the face of her who writes these words!  
 I write, and the Trojan's blade is ready in my lap.  
 Over my cheeks the tears roll, and fall upon the drawn steel—  
 which soon shall be stained with blood instead of tears.  
 How fitting is your gift in my hour of fate!  
 You furnish forth my death at a cost but slight.  
 Nor does my heart now for the first time feel a weapon's thrust;  
 it already bears the wound of love.  
 Anna my sister, my sister Anna, wretched sharer in the knowledge  
 of my fault, soon shall you give to my ashes the last boon.  
 Nor when I have been consumed upon the pyre, shall my  
 inscription read: Elissa, wife of Sychaeus, let this brief epitaph be  
 read on the marble of my tomb:

FROM AENEAS CAME THE CAUSE OF HER DEATH, AND FROM HIM THE  
 BLADE; FROM THE HAND OF DIDO HERSELF CAME THE STROKE BY  
 WHICH SHE FELL.<sup>183</sup>

### 2.2. Antonio Tebaldeo, 'Non expectò già mai cum tal desio'

Non expectò già mai cum tal desio  
 servo la libertà, né nave porto,  
 cum quale ho il tuo ritorno expectato io,

sperando a tanti mal' trovar conforto.  
 Passato è il tempo, e non ti veggio anchora:  
 dovresti pur venir, se non sei morto.

Ahimè, crudel, chi te sforzava allora,  
 quando scrivesti a me: 'Soporta, expetta!  
 Expetta, ch'io verrò senza dimora!'<sup>184</sup>

Never has a slave waited for his liberty,  
 a ship for its port, with such desire  
 as I have waited for your return,

hoping in vain to find comfort.  
 Time has passed, and I still do not see you:  
 you should surely come, if you are not dead.

Alas, cruel one, who forced you then,  
 when you wrote to me: 'Endure it! Expect!  
 Expect that I will come without delay!'

### 2.3. Giambattista Marino, 'Le note, ove son chiusi i miei tormenti'

*Cantatrice de' versi dell' autore*  
 Le note, ove son chiusi i miei tormenti,  
 legge Maddona, e loda;  
 indi l'accoglie, e snoda  
 in sì soavi accenti,  
 che l'alma avien che goda  
 dolci in sì dolce bocca i suoi lamenti.  
 Crudel, non è pietate  
 questa, ma crudeltate:  
 ami, e canti il mio canto,  
 perché contien sospir', tratta di pianto.<sup>185</sup>

*Singer of the verses of the author*  
 The notes, where my torments are enclosed,  
 my Lady reads, and praises;  
 then does she receive, and unleash them  
 in such sweet accents,  
 that my soul comes to enjoy  
 its sweet laments in so sweet a mouth.  
 Cruel one, it is not pity  
 this, but cruelty:  
 you love, and sing my song,  
 because it contains sighs, a heaving of weeping.

<sup>183</sup> Ovid, *Heroides* VII, 182–96, trans. Showerman, pp. 96–9.

<sup>184</sup> Antonio Tebaldeo, *Rime*, eds. Basile and Marchand (Modena: Edizioni Panini, 1989), ii, 1, pp. 425–39.

<sup>185</sup> Marino, *La lira* (1614), II, mad. 3, p. 240.

## 2.4. Giambattista Marino, 'Vanne, carta felice'

Vanne, carta felice,  
 e là, dove ne vai  
 queste al mio vivo Sol note dirai:  
 'Donna, degli occhi tuoi  
 miro sicura i rai,  
 però che de l'umor degli occhi suoi  
 più che d'inchiostro assai,  
 in guisa tutta il tuo fedel mi sparse,  
 che'l vivo ardor de'suoi sospir' non m'arse'.<sup>186</sup>

Go, happy paper,  
 and there, where you go,  
 you will say these notes to my living sun:  
 'Lady, from your eyes  
 I safely admire the rays,  
 although the liquid from his eyes,  
 much more than by ink,  
 is the guise of all your faithfulness shed onto me,  
 so that the living fire of his sighs does not burn me'.

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<sup>186</sup> Marino, *La lira (1614)*, II, mad. 116, p. 314.

### Appendix 3: Texts and Translations in Section 3

#### 3.1. Riccardo Bacchelli, ‘Sulla “Lettera amorosa” di Achillini e Monteverdi’

<p>Io bolognese e bolognese lui  L’Achillini; poeti, e io migliore:  ma la fortuna che qual vuole e a cui  impartisce arbitrario il suo favore,  A musicar la ‘Lettera Amorosa’  elesse tale un Claudio cremonese  che di sé irradia il nome e la speciosa  poetica del Claudio bolognese.  Che se al poeta il musico pur chiede  una d’affetti concordia simpatico  in rimembranza ancor d’idee platoniche,  convenienza di numero e di piede  gli ci vuole anzitutto, e Claudio e Claudio  in musica innestò tanto sublime  concetti e melodie, accordi e rime,  che li riunì, quei due, a comun gaudio  d’uditori, immortale. Ed il poeta  nacque davvero sotto buon pianeta:  basta a sua gloria l’ombra non che il lume,  quando il suo verso un tal musico assume.  Con questo, il nome dell’autor del verso  gran tempo e forse per sempre era perso,  quando in dotto consesso si dà il caso  che l’indovini a lume io di naso.<sup>187</sup></p>	<p>I Bolognese, and Bolognese is he,  Achillini; poets, and I superior:  but fortune, who does as she pleases and  imparts arbitrarily her favour,  elected a Cremonese Claudio  to set to music the ‘Lettera Amorosa’  from whom illuminates the name and the striking  poetics of the Bolognese Claudio.  If a musician should ask of a poet  a pleasant harmony of affections  in remembrance of Platonic ideas,  expedience of number and feet  they need above all else, both Claudio and Claudio  in music link such sublime  conceits and melodies, chords and verses,  that it reunites them, those two, to the mutual joy  of listeners, immortal. And the poet  is truly born under a favourable planet:  sufficient for his glory is the shadow as well as the light,  when such a musician takes up his verses.  With this, the name of the author of the verses,  for a long time and perhaps forever was lost,  when by erudition the chance arose  that I guessed it by intuition, following my nose.</p>
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#### 3.2. Claudio Monteverdi, *Lettera amorosa* (text by Claudio Achillini)

<p>Se i languidi miei sguardi,<sup>188</sup>  se i sospiri interrotti,  se le tronche parole  non han sin’hor<sup>189</sup> potuto,  5 o bell’idolo mio,  farvi delle mie fiamme intera fede,  leggete queste note,  credete a questa carta,  a questa carta in cui  10 sotto forma d’inchiostro il cor stillai.</p>	<p>If my languid glances,  if my interrupted sighs,  if my halting words  have not thus far been able,  o my lovely idol,  to tell you of my faithful ardour;  read these words,  believe this letter,  this letter, in which,  under the guise of ink, I distilled my heart.</p>
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<sup>187</sup> Riccardo Bacchelli, *Versi e rime* (Vicenza: Mondadori, 1972), ii, pp. 109–10. See also Bacchelli, ‘Sulla *lettera amorosa* di Claudio Achillini e di Claudio Monteverdi’, *Forum italicum* 6, no. 1 (1972): 111–12. In the latter source the final line of the poem is given as ‘che l’indovini io a lume di naso’.

<sup>188</sup> The punctuation given here comes largely from the printed sources of Achillini’s poems; Monteverdi’s partbooks (1619 C and Bc; 1623) are rarely consistent in this regard. Christophe Georis gives a detailed account of the textual variations of this text as well as a French translation; the notes below add to the mix Romano’s version of the text; see Christophe Georis, *Monteverdi ‘letterato’ ou les metamorphoses du texte*, (Paris: Honoré Champion, 2013), pp. 562–9.

<sup>189</sup> The *Opera omnia* published by the Fondazione Claudio Monteverdi (2008 ed. De Chiara) has ‘fin’ although as Georis rightly points out, it is a long ‘s’ in the 1619 print. The meaning of ‘fin’ and ‘sin’ are however interchangeable, and the effect is only on pronunciation; see Georis, *Monteverdi ‘letterato’*, p. 563.

<p>Qui sotto<sup>190</sup> scorgerete quell'interni pensieri che con passi d'amore scorron l'anima mia; 15 anzi avvampar vedrete come in sua propria sfera, nelle vostre bellezze il foco mio. Non è già parte in voi che con forza invisibile d'amore 20 tutto a sé non mi tragga. Altro già non son io che di vostra beltà preda e trofeo. <i>fermata</i></p>	<p>Here below you will see those inner thoughts which with steps of love flow through my soul; rather you will see the fire within me ignite in your beauty, as if in its own sphere. There is now no part of you which, with the invisible force of love, does not draw me into itself. I am now naught but prey and trophy to your beauty.</p>
<p>A voi mi volgo, o chiome, cari miei lacci d'oro; 25 deh, come mai potea<sup>191</sup> scampar sicuro se come lacci l'anima legaste, come oro la compraste? Voi pur, voi dunque sète della mia libertà catena e prezzo.<sup>192</sup> 30 Stami miei preziosi,<sup>193</sup> bionde fila divine, con voi l'eterna Parca<sup>194</sup> sopra 'l fuso fatal mia vita torce;<sup>195</sup> <i>fermata</i></p>	<p>I turn to you, o tresses, my beloved golden bonds; ah, how could I ever escape safely if as with bonds you have bound my soul, bought it as with gold? You, it is surely you then who are the chain and price of my liberty. My precious golden threads, divine blond filament, with you the eternal Fate spins my life on her fateful spindle.</p>
<p>voi, voi, capelli d'oro, 35 voi pur sète di lei, che è tutta il foco mio,<sup>196</sup> raggi e faville; ma, se faville sète, ond'avien che ad ogn'ora<sup>197</sup> contro l'uso del foco in giù scendete?<sup>198</sup> 40 Ah, ch'a voi per salir scender conviene, ché la magior<sup>199</sup> celeste ove aspirate, o sfera de gli ardori, o paradiso,<sup>200</sup> è posta in quel bel viso! <i>fermata</i></p>	<p>You, you, hair of gold, you are also hers who is entirely my fire, rays and sparks; but, if you are sparks, how is it that unlike fire you constantly descend? Ah, for you descending is more appropriate than ascending, for the celestial home to which you aspire, o sphere of ardours, o paradise, is to be found around that lovely face.</p>
<p>Cara mia selva d'oro, 45 ricchissimi capelli, in voi quel labirinto Amor intesse<sup>201</sup> ond'uscir non saprà l'anima mia. Tronchi pur morte i rami del prezioso bosco</p>	<p>My beloved forest of gold, richest of tresses, in you Cupid has woven that labyrinth whence my soul will never know how to escape. Let death cut short the branches of the precious wood</p>

<sup>190</sup> Most sources, including the autograph manuscript, have 'tutti' instead of 'sotto'; the only version that matches Monteverdi's 'sotto' is Romano's *Seconda raccolta* (1620 [1618]).

<sup>191</sup> The 1612 prints (A) read 'potea mai' while Romano (R) has 'potrò'.

<sup>192</sup> Both A and R have Monteverdi's 'catena' while the autograph manuscript and 1632 *Poesie* (P) have 'catene'.

<sup>193</sup> A: 'miei preziosi stami'.

<sup>194</sup> R: 'l'industrie Parca'.

<sup>195</sup> R: 'guso' instead of 'fuso' and 'atroce' instead of 'torce' (A has 'attorce').

<sup>196</sup> R: 'che tutta è foco mio'.

<sup>197</sup> 1612: 'ch d'ogn'ora'.

<sup>198</sup> R: 'contra'.

<sup>199</sup> All other versions of the text have 'magion' (i.e., 'magione'). Gallico hints that this is a mistake; See Gallico, 'La lettera amorosa' di Monteverdi', pp. 288–89.

<sup>200</sup> The word 'paradiso' is censored in the 1612 prints.

<sup>201</sup> R: 'intere'.

50	e da la fragil carne scuota pur lo mio spirito, che tra fronde sì belle, anco recise <sup>202</sup> rimarrò prigioniero, fatto gelida polve ed ombra ignuda.	and from my fragile flesh shake free my spirit, that, amongst such lovely fronds, though cut, I will yet remain a prisoner, turned into icy dust and bare shadow.
55	Dolcissimi legami, belle mie piogge d'oro, qualor sciolte cadete da quelle ricche nubi onde <sup>203</sup> raccolte sète,	Sweetest bonds, my beautiful rain of gold, when loosed you fall from those rich clouds where you are held collected
60	e cadendo formate preziose procelle onde con onde d'or bagnando andate scogli di latte e rivi d'alabastro, <sup>204</sup> more subitamente	and, falling, create precious storms whence, with waves of gold bathing the milky reefs and alabaster shores, my heart instantly dies,
65	o miracolo eterno d'amoroso desio, fra sì belle tempeste arso il cor mio. <i>fermata</i> <sup>205</sup>	o eternal miracle of amorous desire, burnt amongst such lovely tempests.
	... <sup>206</sup>	...
	Ma già l'hora m'invita, o de gli affetti miei nunzia fedele, cara carta amorosa, che dalla penna ti dividi/a omai. <sup>207</sup>	But now the hour beckons me, o faithful messenger of my affections, dear love letter, to divide you now from my pen.
192	Vanne, e s'Amor e 'l Cielo <sup>208</sup> cortese ti concede che de' begli occhi non t'accenda il raggio, ricovra entro <sup>209</sup> il bel seno: chi sa che tu non giunga	Go, and if Cupid and kind heaven grant you <sup>211</sup> not to catch fire from the ray of her lovely eyes, nestle yourself within her breast: who knows that you may reach
197	da sì felice loco <sup>210</sup> per sentieri di neve a un cor di foco?	so happy a place, through snowy paths, to a heart of fire?

<sup>202</sup> R: 'reciso'.

<sup>203</sup> 1612: 'ove'.

<sup>204</sup> Georis points out that literary context (the waves of gold are the hair and the alabaster shores are the skin of the beloved's head) suggests this means 'banks' or 'shores' and should read 'rive' instead of 'rivi' (streams, brooks, creeks); see Georis, *Monteverdi 'letterato'*, p. 566, 55n.

<sup>205</sup> This fermata is only present in the Canto partbook of the 1619 Seventh Book (not in the Bc partbook or the 1623 reprint). A: 'anco'; P: 'mia'.

<sup>206</sup> Monteverdi cuts verses here that vary in length according to the source: A: 119 verses; R: 113 verses; P: 63 verses

<sup>207</sup> Monteverdi's 1619 Seventh Book is the only version that has 'ti dividi', as opposed to 'ti divida' which appears in every version of Achillini's text. The version of the *lettera* in Monteverdi's 1623 print alongside the lament of Arianna has 'ti divida', which makes more grammatical sense as a singular subjunctive (as the above translation reflects). Malipiero retained Monteverdi's text as is (in the same way that he retained Monteverdi's 'magior' in verse 41). The critical edition of 2008 (ed. De Chiara) changes the text according to Achillini's original, as 'ti divida'.

<sup>208</sup> R: 'e s'avvien ch'amore'. The verse number here matches *L'amorosa ambascatrice*, 1612; in R this is verse 184 and in P 135.

<sup>209</sup> 1632: 'in quel bel sen'.

<sup>210</sup> R: 189; P: 140.

<sup>211</sup> Note the informal address, second person singular ('ti concede').

3.3. Claudio Monteverdi, *Partenza amorosa* (text by Ottavio Rinuccini)

5	Se pur destina e vòle <sup>212</sup> il Cielo, almo mio sole, ch'in tenebre mi viva: ascolta, alma mia diva, ciò <sup>213</sup> che potrà ridire fra cotanto martire di sconcolato amante lingua fredda e tremante. <i>fermata</i>	If indeed heaven decrees and wishes it so, my life-giving sun, that I should live in shadows, listen, my dear goddess, to what the cold and trembling tongue of a disconsolate lover may say again amongst such great suffering.
10	O del cor luce <sup>214</sup> e speme, odi le voci estreme: <sup>215</sup> Odile, e dal bel seno, una lagrima almeno bagni la viva neve. Rimira, ah, come leve per l'eterno cammino s'affretta, e già vicino splende l'infausto giorno che dal bel ciglio <sup>216</sup> adorno mi condurrà lontano. <i>fermata</i>	O light and hope of my heart, hear <sup>246</sup> these final words: hear them, and let at least one tear bathe the bright snow of the lovely breast. Contemplate, ah, how lightly it rushes down its eternal path, and already close shines the unhappy day that from your adorned eyes will lead me far away.
20	Deh, con più lenta mano sferza i destrieri ardenti, Febo, se a' tuoi lamenti trecchie <sup>217</sup> dorate e bionde tornin l'amate fronde. <i>fermata</i>	Ah, with a slower hand, Phoebus, whip the ardent steeds, if at you lament the fair and golden plaits [of Daphne] turn into beloved laurel.
25	O pensier vani e folli che spero, ohimè, che volli? <sup>218</sup> <i>fermata</i>  Già, già battendo l'ale <sup>219</sup> giunge <sup>220</sup> l'ora fatale dell'aspra dipartita! <sup>221</sup> <i>fermata</i>	O vain and foolish thoughts! What do I hope, alas, what did I want?  Now, already beating its wings arrives the fatal hour of my bitter departure!
30	Vita de la mia vita, a te non dico a Dio: <i>fermata</i>	Life of my life I shall not say farewell to you,

<sup>212</sup> There are numerous typographical inconsistencies between the three partbooks with 'Se pur destina e vòle': the tenor and BC partbooks in the 1619 Seventh Book, and the 1623 print alongside the lament of Arianna and the *lettera amorosa*. The 1623 version appears to be based upon the BC partbook of the 1619 print. Because none of the printed sources have punctuation I have relied on the manuscript source—Florence BNCF, Magl. VII 902 ff. 99<sup>v</sup>–100<sup>r</sup>—and marked significant differences with Monteverdi's print sources in the footnotes. Monteverdi has 'vol'il Cielo' according to the enjambment of these lines. Magl. VII 902 has 'vuole'. See Georis, *Monteverdi 'letterato'*, pp. 568–75.

<sup>213</sup> Magl. VII 902 (F): 'quanto'.

<sup>214</sup> F: 'vita'.

<sup>215</sup> In F lines 9 and 10 are reversed.

<sup>216</sup> 1623: 'ciglia'.

<sup>217</sup> F: 'chiome lucerne e bionde'.

<sup>218</sup> The fermata does not appear in the 1619 (T); F: 'Folle che spero, o chieggio? | misero ahi che vaneggio?'

<sup>219</sup> Both 1619 (T) and F have this line, 1619 (Bc) and 1623: 'già dibattendo l'ale'

<sup>220</sup> F: 'giunt' è l'ora fatale'.

<sup>221</sup> 1619 (T): 'del aspra mia partita'.

<sup>246</sup> Note that the address has change to the informal, second person singular.

<p>ché se l'alma, e 'l cor mio,<sup>222</sup>  se lascio ogni mio bene  e con la cara spene  35 resta ogni bel desio,  a me vo'dire a Dio.  A me, che triste e solo,  preda d'immortal duolo,  da me medesimo, lasso,  40 volgo<sup>223</sup> partendo il passo. <i>fermata</i></p> <p>Lumi,<sup>224</sup> voi che vedeste  della beltà celeste,  all'hor ch'arsi, e gelai,  splendor sì vaghi rai.<sup>225</sup>  45 A voi, tremante e muto,  a voi<sup>226</sup> dimando aiuto.  Ridite, occhi, ridite  con lagrime infinite,  ridite inanzi<sup>227</sup> a lei  50 gli affanni acerbi e rei,  ch'io non saprei ridire  di cotanto martire  né pur minima parte.<sup>228</sup> <i>fermata</i></p> <p>Solo dirò che parte  55 il più leale amante  che mai fermasse piante<sup>229</sup>  nell'amoroso regno;  che di laccio il più degno  incatenato visse  60 di quanti unqua n'ordisse  Amor per altra<sup>230</sup> etade.  Che per casta beltade  temprò<sup>231</sup> sì bei lamenti,  che 'l mar, la terra e i venti  65 ne sospiraro, e'l Cielo  di lagrimoso<sup>232</sup> velo,  pietoso a' suoi sospiri,  sparse gli almi zaffiri.<sup>233</sup>  E potrei dir ancora  70 ch'unqua non vide<sup>234</sup> Aurora  specchiarsi in mar sì bella,</p>	<p>for if [I abandon] my soul and my heart,  if I abandon everything,  and with dearest hope  remains my desire,  to myself I wish to say farewell.  To myself, sad and alone,  prey of everlasting woe,  and from myself, alas,  I turn my footsteps to depart.</p> <p>Lights, you who saw  such lovely rays shine,  of beauty celestial,  while I burned, and froze.  From you, trembling and silent,  from you, I beg aid.  Tell again, eyes, tell again,  with infinite tears,  tell before her again  of my anguish bitter and terrible,  for I would not know how to tell  not even the smallest part  of so great a suffering.</p> <p>All I shall say is that departs  the most faithful of lovers  who ever set foot  in the realm of love;  That he lived chained  by the most worthy bonds  that love, in any age,  could ever have woven.  That he, for chaste beauty,  tuned such beautiful laments,  that the sea, the earth, and the winds  sighed, and heaven,  with a tearful veil,  compassionate to his sighs,  scattered life-giving sapphire showers.  I could further say  that never was the dawn  nor was the star of love,</p>
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<sup>222</sup> In F this line reads 'che se' [sei] l'alma, e'l Cor mio', suggesting that, counter to Monteverdi's parsing, this line should belong to the previous one: 'Life of my life, I shall not say farewell to you, *who are* my soul and my heart'.

<sup>223</sup> 1619 (T): 'volga'.

<sup>224</sup> F: 'occhi'.

<sup>225</sup> F: 'dolci rai'.

<sup>226</sup> F: 'occhi domando aiuto'.

<sup>227</sup> F: 'avanti'.

<sup>228</sup> Fermata missing in 1619 (T).

<sup>229</sup> F: 'ch'unqua'.

<sup>230</sup> F: 'nulla'.

<sup>231</sup> F: 'sparse'.

<sup>232</sup> F: 'nubiloso'.

<sup>233</sup> F: verses 67 and 68 are reversed.

<sup>234</sup> F: 'viddi'.

né l'amorosa<sup>235</sup> stella  
 se non oscura, e vile,  
 appo<sup>236</sup> l'ardor gentile  
 75 delle stellanti<sup>237</sup> ciglia:  
 immortal meraviglia  
 in cui mirando, a volo  
 varco le nubi e il polo.<sup>238</sup> *fermata*

though not dark and empty,  
 seen reflected in the sea so beautifully  
 after the gentle ardour  
 of those starry eyes:  
 immortal marvel,  
 in which, gazing, I take flight  
 over the clouds and celestial pole.

Ma deh, luci serene,  
 80 de le mie care pene  
 dolcissimo conforto,  
 chi scorgerammi in porto  
 per questo mar insano?<sup>239</sup>  
 se da voi m'allontano [?]  
 85 Ahi che la mia stanca nave  
 rimiro, e 'l cor ne pave,  
 fra turbini, e tempeste,  
 e del lume celeste  
 invan sospiro i rai,  
 90 stelle che tanto amai.  
 Ma qual timor mi punge?  
 Ove n'andrò sì lunge  
 ch'io perda il dolce lume?<sup>240</sup>  
 Qual monte mai, qual fiume,  
 95 qual mar farammi eclissi  
 che nel mio sol non fissi  
 il cor, l'alma e i pensieri;  
 se de quei raggi<sup>241</sup> alteri  
 per entro il cor<sup>242</sup> profondo  
 100 la luce e' l cor<sup>243</sup> ascondo [?]<sup>244</sup>  
 Partirà ben il piede,  
 Amor, prestami<sup>245</sup> fede,  
 per te l'alma mia diva  
 partirà sì, ma schiva  
 105 de la gravosa salma  
 farà volando l'Alma  
 dolcissimo soggiorno  
 al suo bel Ciel ritorno.

But, ah, serene lights,  
 of my dear sorrows  
 sweetest of comforts,  
 who will guide me to port  
 across this maddened sea  
 if I stray from you?  
 Ah, I contemplate my weary vessel  
 and my heart trembles,  
 amid gales and tempests,  
 in vain I sigh for  
 those rays of heavenly light,  
 the stars that I so loved.  
 Yet, what fear spurs me?  
 Where would I go, so far  
 that I lost the sweet light?  
 What mountain, what river,  
 what sea could ever eclipse me  
 so that my heart, my soul, my thoughts  
 would not be fixed on my sun;  
 as long as I hide the light and heart  
 of those lofty rays  
 deep within my heart?  
 I must now on foot depart;  
 Love, lend me faith:  
 for you<sup>247</sup> my divine spirit  
 shall depart, yes, but eluding  
 the onerous body  
 my soul will soar,  
 in sweetest sojourn,  
 as it returns to its lovely firmament.

<sup>235</sup> F: 'non luminosa'.

<sup>236</sup> 1619 (T): 'doppo'.

<sup>237</sup> 1619 (T): 'stillanti'.

<sup>238</sup> Fermata missing in 1619 (T).

<sup>239</sup> This question mark makes grammatical sense in this line, though Monteverdi's 1619 (T) put it in the next line.

<sup>240</sup> This question mark is not found in the sources but makes sense grammatically.

<sup>241</sup> F: 'lampi'.

<sup>242</sup> F: 'sen'.

<sup>243</sup> F: 'foco'.

<sup>244</sup> This is given as a question in 1619 (T).

<sup>245</sup> F: 'prestimi'.

<sup>247</sup> Second person singular.

## Appendix 4: Texts and Translations in Section 4

### 4.1. Giambattista Marino, *Lettera amorosa*, excerpts

a)

A te, che sola sei  
dolce salute sua, manda salute  
il più dolente e sconcolato core,  
che fosse mai dell' amoroso foco  
animato alimento,<sup>248</sup>  
che ti donò sé stesso:  
se in sé pur<sup>249</sup> di salute ha qualche avanzo,  
a te tutta la dona;  
se il più possiedi, ah, non sprezzar il meno:  
questo candido foglio,  
al bel candor della mia fede eguale,  
candido se non quanto  
l'ha sol macchiato il pianto,  
è foglio di colui  
che, tutto essendo tuo<sup>250</sup>, né parte havendo  
che propria sua (se non la carta) sia,  
a te la carta invia.

To you, who alone  
are his sweet wellbeing, sends greetings  
the most grieving and disconsolate heart,  
which has ever been in the fires of love  
fed and kept alive,  
that gives to you of itself:  
and if in health he should have some advance,  
he gives it entirely to you;  
if you possess its greater part, ah, do not scorn the lesser:  
this pure and candid folio,  
equal to the candour of my faith,  
pure if you do not count  
that it has been stained only by tears,  
it is the folio of him  
who, all of which being yours, nor any part having  
that is properly his (except this letter) may be,  
sends the paper to you.

b)

Et hor con false accuse  
tu, che tanto ti mostri  
instabile e sleale,  
me condannar<sup>251</sup> d'instabilitade ardisci?  
Incolpar me di slealtà presumi?  
Il mancarmi<sup>252</sup> di fede è grand'oltraggio,  
tormentandomi tanto assai m'offendi;  
ma sto per dir che più m'offendi assai,

And now with false accusations,  
you,<sup>254</sup> who have shown yourself  
changeful and disloyal,  
you dare to condemn me of the same?  
You presume to charge me of disloyalty?  
Such a lack of faith is a great offence,  
tormenting me just as much as you offend me in turn;  
but I must say that you offend me more, indeed,

<sup>248</sup> Marino, *Lettere*, p. 581. Guglielminetti's edition of Marino's *lettera* has some inconsistencies in relation to the printed sources containing the letter (1628 by Sarzina and 1673 by Baba); he gives 'dell' amoroso' as 'nell' amoroso' (which is not found in either print); he also unites two successive *settenari* in a way that does not make sense with the scansion: 'animato alimento che ti donò se stesso'. There are a few other corrections made by Guglielminetti in the passage which have been pointed out by Sacchi: the 1628 print has 'animate alimento' instead of 'animato alimento', as well as 'possedi' instead of 'possiedi'. See Guido Sacchi, 'Schede secentesche' *Studi secenteschi* 43 (2002): 313–55 (pp. 326–9).

<sup>249</sup> Guglielminetti gives 'se in pur di salute'; see Sacchi, p. 326.

<sup>250</sup> The 1628 print by Sarzina has 'suo' instead of 'tuo', the latter being confirmed in the later 1673 print by Baba. Both Guglielminetti and Sacchi agree that 'tuo' is more likely here: 'you' (informal) is the beloved, and the letter, as the only token of the letter-writer which is at present still his, is nevertheless also sent to her. Although the sense seems very much to be 'essendo tuo' (and the 1628 print does contain multiple errors, as Sacchi points out), this is nevertheless a philological curiosity that, in light of this study, may in some contexts make us question whether the letter is a token of the writer or a reflection of the reader. See Sacchi, p. 329.

<sup>251</sup> Guglielminetti irregularly changes the scansion when he gives 'condannare' instead of 'condannar'; see Sacchi, p. 326.

<sup>252</sup> 'Mancar' in Guglielminetti, again obscuring the scansion of the hendecasyllabic line; see Sacchi, p. 326.

<sup>254</sup> Note the informal address, second person singular.

che con l'amare altrui,  
co 'l creder sol di me tanta viltade.<sup>253</sup>

with the belief that cowardice comes from me alone,  
than you do with thy love of another.

c)

Torna dunque, deh torna,  
dolce vaghezza mia, dolce sospiro,  
dolce mia speme e mio  
dolcissimo desio!  
Torna, deh torna homai,  
soavissimo un tempo,  
fior d'ogni mia delizia,  
fonte d'ogni mia gioia,  
gemma di questo seno,  
sole di queste luci,  
porto de' miei pensieri,  
polo de' miei desiri,  
anima de' miei sensi,  
cor degl'affetti miei,  
reina a cui son servo,  
dea cui idolatro,  
luce ov'aquila godo,<sup>255</sup>  
fiamma ond'ardo fenice,  
stella ch'infondi, e piovì  
il mio male, il mio bene, ...

Return then, ah return,  
my sweet desire, gentle sigh,  
my dearest hope  
and my sweetest desire!  
Return, ah return now,  
most pleasing at one time,  
flower of my every delight,  
source of my every joy,  
gem of this breast,  
sun of these lights,  
harbour of my thoughts,  
focus of my desires,  
soul of my senses,  
heart of my affections,  
queen to whom I am a servant,  
goddess that I worship,  
light I enjoy as does an eagle,  
flame from which I burn as does a phoenix,  
star that you inspire, and rain down  
my pain, my love, ...

d)

Torna, torna, e reintegra  
questa parte di me lacera e stanca;<sup>256</sup>  
e tu vedrai per prova  
se da bugiardo o da verace affetto  
quanto parlo è prodotto e quanto scrivo.

Return, return, and restore  
this part of me torn and tired;  
and you<sup>260</sup> will see as proof  
if from deceitful or truthful feeling  
it is made, what I say as much as what I write.

Se conosci te stessa,  
se l'infinita tua beltà conosci,  
e se conosci ch'io conosco ancora  
il tuo pregio, e il tuo merito,  
sconoscente ben sei  
a dubitar d'indubitabil fede.

If you know yourself,  
if you know the infinity of your own beauty,  
and if you know that I still know  
of your virtue, and your merit,  
you are still ungrateful  
to doubt an undoubtable faith.

...<sup>257</sup>

...

Eccomi pronta a terminar la vita,  
o, per cagion sì bella,  
bella morte, e beata!  
Occhi, s'è vostra legge e tanta sete

Here I am ready to end my life,  
o, for a reason so beautiful,  
beautiful death, and contented!  
Eyes, if it is your law and you thirst so

<sup>253</sup> Marino, *Lettere*, ed. Guglielminetti, p. 588.

<sup>255</sup> This is 'gode' in D'India's setting.

<sup>256</sup> Marino's text has 'manca'.

<sup>257</sup> D'India makes no cut to the text here: the setting continues straight through to the end of Marino's *lettera*, the final passage of which ('Eccomi pronta a terminar la vita') is given in translation.

<sup>260</sup> Note the informal address, second person singular.

del la mia<sup>258</sup> morte havete,  
 io vuo' morir, e morirò felice,  
 sol<sup>259</sup> per esser poi  
 lagrimato da voi.

for my death,  
 I want to die, and will die happy,  
 if only to be then  
 wept for by you.

#### 4.2. Filippo Vitali, 'Misero e pur convien, occhi crudeli' (text anonymous), excerpts

a)

Misero e pur convien, occhi crudeli,  
 che per vostra incostanza,  
 al varco giunto d'angosciosa morte,  
 in questa mesta carta,  
 del innocente cor fede vivace  
 io tenti, o fier tormento,  
 con estremi caratteri e mortali,  
 come detta il dolore,  
 scoprir l'aspro martir egro d'amore. *fermata*

Miserable and yet befitting, cruel eyes,  
 that because of your inconstancy,  
 at the passage to an anguished death,  
 on this miserable paper,  
 by the living faith of an innocent heart  
 I try, o proud torment,  
 with letters extreme and deathly,  
 as if spoken by pain,  
 to uncover the harsh afflicted torture of love.

O, Clorinda incostante,  
 questo vergato foglio  
 è di tua infedeltà misero esempio,  
 e del più fido amante  
 messaggero dolente,  
 lagrimoso oratore  
 ch'inviasse ad altrui alma costante. *fermata*

O, inconstant Clorinda,  
 this lined paper  
 is of your<sup>261</sup> infidelity a miserable example,  
 and of the most faithful lover  
 a sorrowful messenger,  
 a tearful orator  
 who sends to another his constant soul.

b)

Queste ch'in fiera guisa,  
 in lettere distinte,  
 macchie rimiri in questa carta asperse.  
 O, Clorinda incostante,  
 sono animate fede,  
 sono stille di sangue,  
 che con la penna ogn'hor versa il cor mio. *fermata*

These stains, which in noble guise,  
 in letters distinct,  
 you<sup>262</sup> again look upon, scattered onto this page.  
 O, inconstant Clorinda,  
 they are animated faith,  
 they are drops of blood,  
 which with my pen I continually pour out my heart.

Queste sillabe immense,  
 questi punt'infiniti,  
 che sotto forma d'infelice inchiostro  
 si scorgono tremanti,  
 si leggono dolenti,  
 sono spirti mortali,  
 sono ardori crudeli  
 che dal più vivo e interno

These immeasurable syllables,  
 these infinite dots,  
 which in the form of unhappy ink  
 are seen trembling,  
 are read aching,  
 they are insufferable spirits,  
 they are pitiless passions  
 which from the deepest, innermost

<sup>258</sup> Guglielminetti's edition is missing the word 'mia' which does not appear in the 1628 print but is added in the later 1673.

<sup>259</sup> The scansion suggests that in the last two lines 'poi' and 'voi' ought to be two syllables; D'India's setting follows this, although his text reads 'solo' with two different pitches (instead of 'sol' which could take one) leading one to question whether 'poi' is one or two syllables. While the harmony does change under 'poi' from one syllable to the next, the voice remains on one pitch; the music seems here to complicate the versification.

<sup>261</sup> Note the informal address, second person singular.

<sup>262</sup> Second person singular.

delle viscere sue, manda il mio petto. *fermata*

part of their innards, sends my breast.

#### 4.3. Girolamo Frescobaldi, ‘Vanne, o carta amorosa’ (text by Girolamo Preti), excerpt

Vanne, o carta amorosa,  
vanne a colei, per cui tacendo io moro:

Go, o love letter,  
go to her for whom I die in silence:

...<sup>263</sup>

...

Deh, mia timida carta,  
ardisci, e spera, e priega:  
chiedi, chiedi a colei  
di mio amor, di mia fede  
pietà, ma non mercede.  
Non chieggi no, non chieggi,  
ch’a’ miei sospir sospiri,  
ch’al mio languir languisca:  
ah, crudo è ben quel core,  
ben è ’ndegno amatore,  
chi di veder desia  
l’amata Donna sospirar d’amore.  
Lungi, lungi da lei  
sien le pene amoroze:  
dolor, pianti, sospir, tutti sien miei:  
anzi (o nuovo stupor dell’amor mio)  
io non bramo, io non chieggi,  
che l’amor mio riami:  
che s’amore ha dolor, non vuò, che m’ami.  
Io bramo, io chieggi solo  
che ’l mio amor non sdegni,  
e voglia per mercè de’ miei dolori  
sol, ch’io l’ami, e l’adori.<sup>264</sup>

O my timid letter,  
you<sup>265</sup> burn, and hope, and pray:  
Ask her, ask her  
for pity towards my love and my faith  
but no recompense.  
I do not ask no, I do not ask,  
that you sigh for my sighing,  
nor languish for my languor:  
ah, truly cruel is that heart,  
unworthy is that lover  
who would wish to see  
his beloved woman sigh in love.  
Far, far from her  
be the pains love:  
may the sorrow, tears, sighs, all be mine:  
So that (o new stupor of my love)  
I do not desire, I do not ask,  
that my love should love me in return:  
for if love causes pain, I do not want her to love me.  
I desire, I ask only  
that she not disdain my love,  
and would allow me as recompense for my suffering  
only, to love and adore her.

#### 4.4. Benedetto Ferrari, ‘Scrivete là dentro a que’ fogli eterni’ (text anonymous)

Scrivete là dentro a que’ fogli eterni,  
sia carta il cielo e sillaba ogni stella,  
uno ch’ama quaggiù Lidia la bella  
non cura del destin leggi o governi.

Write there upon these eternal sheets of paper,  
may the page be the sky and each syllable every star,  
[that] one who, down here, loves the beautiful Lidia  
is not concerned with destiny, laws, or governments.

D’un alma regular gli affetti interni  
tenta ben sempr’invan sorte rubella,  
perché non sia d’amor serva ed ancella  
possono ben multiplicar gl’inferni.

To regulate the inner affections of a soul  
inimical destiny attempts always in vain,  
for if it is no servant and handmaid of love  
they may then well multiply the hell fires.

Questo d’amor dolcissimo tormento  
così adormenta il core innamorato  
ch’io fatto sasso altro flagel non sento.

This sweetest torment of love  
thus puts to sleep the enamoured heart  
so that I, petrified, do not feel any other scourge.

<sup>263</sup> Here, Frescobaldi cuts out forty-four lines of Preti’s text. The idyll is also significantly longer than the excerpt set to music; dozens of lines of text come after the place where Frescobaldi stopped at ‘sol, ch’io l’ami e l’adori’.

<sup>264</sup> The 1614 version of Preti’s text has a comma after ‘sol’ whereas the 1625 print does not; the nuance of the line changes slightly (i.e., he asks the lady to permit him to love her only as recompense for his suffering, or he asks her permission only to love and adore her).

<sup>265</sup> Second person singular.

S'armi d'orgolio alla mia morte il fato  
disperga tutta la mia polve il vento,  
ché s'hò Lidia cortese io son beato.

If fate should arm me with pride, to my death  
the wind may scatter all of my ashes,  
for if I have gracious Lidia, I am blessed.