

Dante Alighieri and The Age of Humanism (1540-1630):  
Italian Music of the 16<sup>th</sup> Century

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If Francesco Petrarch (1304-1374) provided the wool to knit the vast catalogue of madrigals composed during the sixteenth century, then surely Dante Alighieri (1265-1321) provided the thread. It is widely agreed upon that during the sixteenth century no other poet had his verses set to music more often than Petrarch, whose poetry was “predestined for the polyphonic madrigal of the sixteenth century.”<sup>1</sup> During that same time period, Dante was seen as the lesser of the two poets, but many now feel the opposite is true. By examining the influence of Dante on Petrarch, and through the study and analysis of sixteenth century madrigal settings of Dante’s poetry, composed by Luca Marenzio, Luzzasco Luzzaschi, Vincenzo Galilei, and Jacob Arcadelt, as well as investigating Dante’s influence on Claudio Monteverdi’s *Orfeo* and Alessandro Striggio’s libretto, it becomes clear that the influence of Dante Alighieri runs beneath the surface of the age of Humanism.

Considered by many as *the* poetic master of the fourteenth century, Dante was, during the sixteenth century, “completely overshadowed by the later and lesser poet (Francesco) Petrarch who is his very antithesis.”<sup>2</sup> Dante and Petrarch, both Tuscans, along with Dante’s “first great promoter and apologist”<sup>3</sup> and fellow Tuscan, Giovanni

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<sup>1</sup> Alfred Einstein, *The Italian Madrigal* (Princeton, New Jersey: Princeton University Press, 1949), 190.

<sup>2</sup> *Ibid.*, 201.

<sup>3</sup> Richard Lansing, ed., *The Dante Encyclopedia* (New York: Garland Publishing, 2000), 109.

Boccaccio (1313-1375), are all credited with establishing the Tuscan dialect as the basis for standard Italian.<sup>4</sup>

Boccaccio is generally noted as being the writer who was most influenced by Dante and who worked hardest to establish Dante's reputation. Boccaccio was Dante's first biographer, and is also responsible for saving and copying many of his works, such as Dante's Latin *Eclogues* and Latin *Epistles*, which would have otherwise been lost. Most notably, he is credited with publishing the first collection of Dante's vernacular verse which included his *Vita Nuova*, *Commedia*, and fifteen canzoni as well as a preface written by Boccaccio himself entitled *Trattatello in laude di Dante*. Boccaccio even went so far as to send his friend and contemporary, Petrarch, a copy of the *Commedia*, after noticing in 1351 that the great poet had no copy.<sup>5</sup> In correspondence between the two poets, Petrarch explains his dislike for Dante, although scholars have found evidence attesting to Dante's influence on Petrarch, as we shall later discover.<sup>6</sup>

The Petrarchan movement of the sixteenth century was primarily the responsibility of Cardinal Pietro Bembo (1470-1547) who edited Petrarch's poems in 1501. Bembo pointed out the existence of *piacevolezza* (pleasing) and *gravita* (severe) qualities in Petrarch's poetry, as well as a variety of feelings in which the sounds of words often mirrored the imagery and mood of the text. Madrigalists became aware of these values, and sought to set them sonically, leading to Petrarch's popularity among composers of the sixteenth century. Petrarch's sonnets, above all, were favored because of their formula which offered a progressive context. The first eight lines (*ottava*) often

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<sup>4</sup> Gerald Abraham, ed., *The New Oxford History of Music, vol. 4, The Age of Humanism 1540-1630* (London: Oxford University Press, 1968), 37.

<sup>5</sup> Richard Lansing, ed., *The Dante Encyclopedia*, 110-112.

<sup>6</sup> *Ibid.*, 685.

described a situation or conflict which was resolved by the last six lines (*sestina*) of the sonnet.<sup>7</sup>

Bembo, the man partly responsible for Petrarch's fame, was also responsible for Dante's obscurity. In his *Prose della vulgar lingua* (1525), Bembo accuses Dante of writing *voce rozze e disonorate*, or rough and unconventional phrases, "of which Dante has been guilty in his urge to express things which cannot possibly be expressed in a pleasing manner."<sup>8</sup> For these reasons "Dante's poetry was, to musicians, as good as dead until the last third of the century."<sup>9</sup> While Petrarch's poems were set to music hundreds of times by sixteenth century madrigalists, Dante's were set only a mere nineteen, fifteen of which span a forty-nine year period from 1555 to 1604. The dearth of settings suggests that composers viewed setting Dantean verse as an extreme challenge. Although various sources claim to document all the known settings of Dantean verse (including, but not limited to the *Commedia*), none of them are complete. By cross-referencing these sources, I have compiled this complete list attached as Table 1.

If the sonnet was the favored poetic genre among sixteenth century composers, it is no surprise that Dante was set so infrequently. Dante wrote fewer sonnets than Petrarch, and instead is known primarily as the writer of the *Commedia* ('Divine Comedy') and of canzoni (It. "songs"). These canzoni comprise the remainder of his literary accomplishments found in his *Vita Nuova* ('New Life'), *rime petrose*, and his *Convivio* ('Banquet'). Although Petrarch never admitted the aforementioned influence of

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<sup>7</sup> Donald J. Grout and Claude V. Palisca, *A History of Western Music* (New York: W.W. Norton & Company, 1960), 185 (page citations are to the Sixth edition).

<sup>8</sup> Alfred Einstein, *The Italian Madrigal*, 202.

<sup>9</sup> *Ibid*, 201.

Dante,<sup>10</sup> evidence of this influence is clearly found in one of Petrarch's own canzoni (*Canzoniere* 70) entitled *Lasso me, ch'i' non so in qual parte pieghi*. It is within the last line of this canzone that Petrarch quotes the first line of one of Dante's *rime petrose* canzoni entitled *Cosi nel mio parlar voglio esser aspro*.<sup>11</sup> Petrarch's *Canzoniere* 70 would later be set to music by madrigalist Jacob Arcadelt (?1507-1568) in his *Terzo Libro de i Madriali* (1539) and counter-reformation composer Giovanni Pierluigi da Palestrina (?1525-1594) in his *Il Primo Libro di Madrigali a quarto voci* (1555)<sup>12</sup>, while Dante's *Cosi nel mio* would be set by an anonymous composer ca. 1520 and by the madrigal virtuoso Luca Marenzio (1553-1599) in his *Il Nono Libro de Madrigali a cinque voci* (1599).<sup>13</sup>

The text of Dante's canzone is as follows:

<p><i>Cosi nel mio parlar voglio esser aspro come ne gl'atti questa bella pietra, la qual ogn'hor impetra maggior durezza e piu natura cruda, e veste sua persona d'un diaspro tal che per lui e perche ella s'arretra, non esce di faretra saetta che giamai la colga ignuda. Et ella ancide e non val c'huom si chiuda ne si dilungchi da I colpi mortali che, come havesser ali, giungon' altrui e spezzan ciascun' arme perch'io non so da lei ne poss'aitarme.</i></p>	<p><i>So harsh in my discourses would I be as in her bearing is this lovely stone, which grows more like a stone through cruelty and coldness every hour; she vests her in an adamant, and be it this or that she draweth back too soon; ne'er was from quiver flown the dart that caught her naked in its power. But she can slay and men in armour cower as vainly as they fend her deadly slings, they as if they had wings, swoop upon folk and cleave each suit of mail; Wherefore my wit and pow'r nothing avail.</i></p>
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Of these four madrigal settings of Dante's canzone *Cosi nel mio parlar voglio esser aspro*, Marenzio's is the most important while Palestrina's is the least important as

<sup>10</sup> Richard Lansing, ed., *The Dante Encyclopedia*, 110-112.

<sup>11</sup> Alfred Einstein, *The Italian Madrigal*, 202.

<sup>12</sup> Luca Marenzio, *Il Nono Libro de Madrigali a cinque voci*, with a preface by Paolo Fabbri (Venetia, 1599; reprint, Milano: Edizioni Suvini Zerboni, 1999), XXXIII. (page citations are to the reprint edition).

<sup>13</sup> Alfred Einstein, *The Italian Madrigal*, 608.

he “chose a music little in harmony with Dante’s aggressive words,” and does nothing to draw attention to Dante’s prose.<sup>14</sup> Likewise, the setting by the anonymous composer, identified as possibly Bernardo Pisano (1490-1548), bears little importance to this discussion because, as madrigal scholar Alfred Einstein (1880-1952) notes, “the writing is crude and awkward, while Marenzio’s is polished” and “the espressivo style seems wholly lacking in the work.”<sup>15</sup> However, Arcadelt’s setting entitled *Vaghi pensier che cosi passo passo*, which begins at the third stanza of Petrarch’s *Canzoniere* 70, must not be overlooked. Arcadelt sets the Petrarch text in a declamatory homophonic style until the final measures of the madrigal in which the great line of Dante’s is quoted. It is here that Arcadelt switches to a “broad polyphonic treatment,” which sharply contrasts all the other lines of the stanza, and “recognizes the dignity of the great poet’s line.”<sup>16</sup> (See musical examples, attached.)

As mentioned, Marenzio’s setting of this canzone is the most notable because it sets the entire Dantean text, rather than using as the primary source Petrarch’s *Lasso me, ch’i’ non so in qual parte pieghi*, in which the first line of Dante’s canzone is quoted. Marenzio uses the canzone as a vehicle for chromatic and harmonic exploration and the setting contains “some of the harshest and boldest harmonic writing Marenzio ever penned.”<sup>17</sup> Marenzio also chose to set the text in two parts, observing the clear break between the eighth and ninth lines of the thirteen line canzone. The opening section of the *prima parte* seems to be centered around A, the general tonal center of the entire madrigal, but Marenzio makes use of both C natural and C sharp, interchanging the

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<sup>14</sup> Ibid., 202.

<sup>15</sup> Alfred Einstein, “Dante, On The Way To The Madrigal, trans. Arthur Mendel. *The Musical Quarterly* 35 (1939): 144.

<sup>16</sup> Alfred Einstein, *The Italian Madrigal*, 202.

<sup>17</sup> Alfred Einstein, “Dante, On The Way To The Madrigal,” trans. Arthur Mendel., 144.

frequently within the same measure as in mm.1-2, thus creating tonal ambiguity. Finally the piece reaches a cadence in mm. 22 on a D major chord, punctuating the end of the fifth line of text. It is interesting that the composer chose to cadence at this particular textural juncture, as the fifth line ending with the word *diaspro* (adamant) is not the end of a complete sentence. However, Marenzio observes the verses enjambment by cadencing at this point because the beginning of the next idea (*talc he per lui* – “and be it this or that”) runs into the end of this line. Following the cadence, the character of the madrigal changes as the rhythm becomes quicker and the texture becomes imitative and playful in mm. 22-27 until another clear cadence punctuates the end of the sixth line. A similar texture to the opening returns and the *prima parte* comes to an end on a rather deceptive harmonic progression of d minor to E major (the dominant of A).

The *seconda parte* of the madrigal progresses much like the *prima parte*. Marenzio uses chromaticism, momentary modulations (mm. 52 cadences on G major, mm. 59 cadences on C major, mm. 65 cadences on D major) and deceptive resolutions (mm. 61-62 cadences on e minor) to add to the tonal ambiguity, all the while hinting at the tonal center of A major (mm. 49 cadences on A major, mm. 55 & 57 seem to present a half cadence in a minor). While some of these cadences fall at the end of a line (mm. 52, 62, and 65), others interrupt lines in the middle (mm. 59). Finally the clearest cadence of the entire madrigal, a perfect authentic cadence, closes the piece in A major. (See musical examples, attached).

Composers who looked to set text from Dante’s greatest literary masterpiece, the *Commedia* (‘Divine Comedy’) often settled on a verse from the third canto (*Quivi Sospiri*) of the *Inferno*, in which Dante describes the sounds he hears upon passing

through the gates of hell. These sounds, or “anti-music,” a term coined by Eduardo Sanguinetti, represent “a calculated difference between ‘soundscapes’...occupied almost exclusively by screams and lamentations, or...by a degraded human and demonic vocality in the inevitable register of crying and teeth grinding.”<sup>18</sup> Dante relates the soundscapes of hell in this passage:

*Quivi sospiri, pianti e alti guai  
risonavan per l'aere senza stele  
per ch'io al cominciar ne lagrimai.  
Diverse lingue, orribili favelle,  
parole di dolore, accenti d'ira  
voci alte e fioche, e suon di man con elle  
facevano un tumulto, il qual s'aggira  
sempre in quell'aura senza tempo tinta,  
come la rena quando turbo spira.*

*Here sighs and lamentations and loud cries  
were echoing across the starless air,  
so that, as soon as I set out, I wept.  
Strange utterances, horrible pronouncements,  
accents of anger, words of suffering,  
and voices shrill and hollow, and beating hands  
all went to make a tumult that will whirl  
forever through that turbid, timeless air,  
like sand that eddies when a whirlwind swirls.*

*(Inferno III, 22-30)*

Among all of Dante’s passages set by madrigalists, this was the most chosen, notably because of the many words (i.e. *sighs, lamentations, cries, echoing, utterances, accents, shrill, etc.*) that easily lend themselves to word painting and “madrigalisms.” The setting of this passage in the madrigal *Quivi Sospiri* (1576) by Luzzasco Luzzaschi (1545-1607) is one of note because it is the “only one to portray the intimate spirit of these verses: the horror and pity that Dante feels, and the seriousness and concentration of expression of the suffering souls.”<sup>19</sup> Musicologist Francesco Degrada (b. 1940) believes no composer comes as close to the original spirit of Dante’s poetry as Luzzaschi because “the music correlates faithfully with the expressive atmosphere of the poetry, offering a psychological picture of Dante’s stupor when confronted with the horror of the

<sup>18</sup> Eduardo Sanguinetti, “Infernal Acoustics: Sacred Song and Earthly Song,” *Lectura dantis: A Forum for Dante Research and Interpretation*, VI (1990): 69-70.

<sup>19</sup> Maria Ann Roglieri, *Dante and Music* (Burlington, Vermont: Ashgate Publishing Company, 2001), 160.

infernal vision.”<sup>20</sup> By examining the close relationship of the original text and its musical treatment, one uncovers not only the sonic mastery with which Luzzaschi expressed Dante’s verse but also the difference between the approaches of both Marenzio and Luzzaschi.

Luzzaschi’s *Quivi Sospiri* begins with a simple g-minor chord in mm.1, but the piece “transitions to a grave tone (and) abandoned melancholy.” Luzzaschi exploits the images presented by the text in a classic example of the sixteenth century madrigal technique of word painting. The word *sospiri* (sighing) is set with a “sigh” in the form of a downward motive in the opening measures. Tritones highlight the words “weeping” and “groans” in mm. 7-8 respectively. The text *risonavan per l’aere senza stele* (were echoing across the starless air) is set with a clever madrigalism beginning in mm. 10. While the top three voices and the bottom voice sound in homophony on an A major chord, the fourth voice cleverly echoes the same text and rhythm two counts later. A variation on the same technique is used again in mm. 14-17 when entrances on the same text and chord (D major) are staggered, resulting in echoing, imitative entries. The words *Diverse lingue* (strange utterances) are set in mm. 26-31 with imitative entries, mimicking the confusion Dante hears as the condemned souls utter in their own native language. The text *parole di dolore* (words of suffering) in mm. 36-40 is highlighted by a return to g minor and the sudden dynamic of piano, contrasting sharply with the previous section which ends on a C major chord at the dynamic of forte. The phrase beginning *accenti d’ira* (accents of anger) in mm. 45 is marked with the same quarter note rhythm in each voice and a crescendo, accenting the notes of the music and growing louder in anger until the dynamic level of forte is reached in mm. 49-50 on the text *voci*

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<sup>20</sup> Ibid, 161.

*alte* (shrill voices). The word *fioche* (hollow) in mm. 51-52 is harmonized with the hollow interval of a fourth as the dynamic level becomes subito piano to once again contrast with the previous section at forte. Finally, the last line of text set by Luzzaschi, *e suon di man con elle* (and beating hands), is set in forceful homophony at the forte dynamic level, mimicking the “beating of hands” described by Dante, and leading to a cadence on D major (the dominant of g minor). Luzzaschi delays the fermata in the tenor I voice by a half note in order to conclude the madrigal with “an effect of vibration of voices of the damned.”<sup>21</sup> (See musical examples, attached).

In setting the text of the third canto of the *Inferno*, Luzzaschi was primarily concerned with the musical potential of the prose, rather than its integrity, for one notices that Luzzaschi ends his madrigal on a line that contains no supporting verb (*e suon di man con elle* – and beating hands), which is found at the start of the next tercet (*facevano un tumulto* – made a tumult).<sup>22</sup> Where Marenzio used Dante’s verse as a device for harmonic and chromatic exploration, Luzzaschi saw the potential for Humanistic treatment of the text through direct expression using sonic devices that portrayed the images of the poem.

Claudio Monteverdi’s (1567-1643) opera *Orfeo* (1607) is quite possibly the most important and influential work of the early opera period. What is little known, however, is that within the libretto, music, and history of *Orfeo* exist many strong parallels to Dante Alighieri and his *Commedia*. These parallels exist on three levels: historical context, quotations/paraphrase of Dante’s original verse, and structural similarities to the *Commedia*.

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<sup>21</sup> Maria Ann Roglieri, *Dante and Music*, 160.

<sup>22</sup> Pierluigi Petrobelli, “On Dante and Italian Music: Three Moments,” *Cambridge Opera Journal* 2, no. 3 (1990), 222.

The city of Mantua, Italy had long been a center of Renaissance patronage by the time Alessandro Striggio II (1573–1630) wrote the libretto for *Orfeo* in the service of the Mantuan court, in 1607. His father, Alessandro Striggio I (?1536-1592), had been a composer of the Medici court in Florence, the city in which the younger Striggio had been educated during his father’s tenure. Prior to leaving Florence in 1584, the elder Striggio became the acquaintance of Vincenzo Galilei (c.1520s-1591), father of the famous scientist, and member of the *Camerata*, a circle of scholars who discussed literature, science, and the arts.<sup>23</sup>

At the time of the meeting, Galilei had already penned a setting of Dante’s *Lamento del Conte Ugolino* (1570), which has since been lost, from the thirty-third canto of the *Inferno* “in the search for an effective declamatory style.”<sup>24</sup> Galilei had also completed his *Dialogo della musica antica e della moderna* (Venice, 1581), one of the *Camerata*’s most important manifestos, in which he “defines the noblest, most important and principal quality of music as the expression of the concepts of the mind by means of words, and not, as present-day practical musicians say and believe, the consonance of the parts.”<sup>25</sup> Galilei must have valued a quality within Dante’s text of the *Inferno*’s thirty-third canto, or else he would not have chosen to set it for the *Camerata*. Because of these relationships, “there is no reason to question a connection between the author of the *Orfeo* libretto and the Florentine musical and cultural milieu which had shown such a clear interest in setting to music parts of the *Divine Comedy*.”<sup>26</sup> Moreover, the city of Mantua further connects *Orfeo* with the *Commedia*, for Mantua was the city in which the

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<sup>23</sup> Ibid., 223.

<sup>24</sup> Gerald Abraham, ed., *The New Oxford History of Music, vol. 4, The Age of Humanism 1540-1630*, 824.

<sup>25</sup> Ibid., 152.

<sup>26</sup> Pierluigi Petrobelli, “On Dante and Italian Music: Three Moments,” 224.

first edition of Dante's masterpiece was printed in 1472 and where Striggio composed the libretto for *Orfeo* in 1607. Finally, Mantua was also the city in which Luca Marenzio's *Il Nono Libro de Madrigali a cinque voci* was published in 1599, owing to Dante the text of its opening madrigal, *Così nel mio parlar voglio esser aspro*. Marenzio dedicated the book to Vincenzo Gonzaga, the prince under whose rule *Orfeo* was written and performed.<sup>27</sup>

Perhaps most well known are the quotations of Dante's *Commedia* that exist within Alessandro Striggio's (dates) libretto. The most famous is the inscription written on the Gates of Hell in both the Dantean and *Orfeo* underworlds:

*Lasciate ogni speranza, voi ch'entrate.*  
(Abandon every hope, who enter here)

(*Inferno III, 9.*)

It seems no accident that during one of the defining moments of early opera a direct quote from the *Commedia* is present. In fact "the entire scene of Orfeo's arrival in the underworld is heavily influenced by the third canto of *Inferno*," the same canto to which the verse set most often by sixteenth century madrigal composers (*Quivi Sospiri*) belongs.<sup>28</sup> Enhancing this idea further are the many paraphrases of Dantean verse that exist throughout the rest of the libretto. Those include La Speranza's line of:

*di porre il pie nella citta dolente*  
(to set foot into the woeful city)

which directly parallels the opening line of the influential third canto of Dante's *Inferno*:

*Per me si va nella citta dolente*  
(Through me the way into the woeful city).  
(*Inferno III, 1*)

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<sup>27</sup> Ibid.

<sup>28</sup> Ibid., 223.

Also included in this comparison are the lines in both texts which concern Charon, the boatman who transports souls across the river Acheron in his ferry.<sup>29</sup> In *Orfeo*, La Speranza describes Charon by saying:

*che trae gl'ignudi spirti a l'altra riva*  
(*I draw those to the other river.*)

This can be compared with the line spoken by Charon himself in the third canto of the *Inferno*:

*I' vegno per menarvi a l'altra riva*  
(*I come to lead you to the other shore*).<sup>30</sup>

(*Inferno III, 86*)

The structure of Dante's *Commedia* also influenced both Striggio's libretto and Monteverdi's setting of it. Most importantly is the parallel between both protagonist's guides in each story. In *Orfeo*, his guide is La Speranza (Hope), who most notably must leave his side at the gates of hell where the aforementioned line ("Abandon every hope, who enter here") is inscribed. This concept directly mirrors Dante's guide Virgil, who must leave him at the top of Mount Purgatory because he cannot venture into the realm of Paradise. "The same dismay which strikes Dante when Virgil disappears at the top of Mount Purgatory pervades the lament of Orfeo when La Speranza leaves him."<sup>31</sup>

The most striking similarity to Dante's *Commedia*, however, occurs in Orfeo's great aria "*Possente spirto, e formidabil nume*" which occurs in the middle of the third act of the opera, "the central part of this five-act 'favola in musica,'" making this aria

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<sup>29</sup> Dante Alighieri, *The Divine Comedy*, trans. Allen Mandelbaum, with an introduction by Eugenio Montale and notes by Peter Armour (New York: Alfred A. Knopf, 1995), 549.

<sup>30</sup> Pierluigi Petrobelli, "On Dante and Italian music: Three moments," 223

<sup>31</sup> *Ibid.*

“the most important set piece of the entire score.”<sup>32</sup> At this moment, in which Orfeo must test himself and his art of music against death, the meter of Striggio’s libretto is *terza rima* or *terzina di endecasillabi* (the eleven syllable line tercet), the same meter as Dante’s entire *Commedia*. Consequently, Monteverdi sets this text by keeping its structural integrity intact. Rather than conforming the poetic line to the music in order to make logical sense, he arranges the music to fit the text. Monteverdi does so by composing duets between two instruments, who imitate each other and then play in parallel thirds, as interludes between each tercet. “It is surely no coincidence that, at the dramatic climax of his first opera, ...Monteverdi, ‘the creator of modern music’, turned to Dante, and to the structure of the *Divine Comedy*.”<sup>33</sup> In this way, “we can see beckoning the light of Dante’s poetry: the clearest indication of the line along which we must read and understand Monteverdi’s art.”<sup>34</sup>

Although Petrarch dominated the literary revival among madrigal composers of the sixteenth century, and although Pietro Bembo lashed out against Dante’s *voce rozze e disonorate*, or rough and unconventional phrases, Dante emerged as the more important figure. Perhaps time was the true test of greatness in this outcome, analogous to Johann Sebastian Bach’s emergence from his unpopularity during the “gallant” period. Whatever the case may be, it can be documented that the “indestructible and uncanny power of attraction in the *Divine Comedy*,” and consequently Dante’s other works, “never ceases to fascinate the representative spirits, even in the sixteenth century.”<sup>35</sup>

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<sup>32</sup> Ibid., 225.

<sup>33</sup> Ibid., 225-226.

<sup>34</sup> Ibid., 229

<sup>35</sup> Alfred Einstein, *The Italian Madrigal*, 201.

**Table 1: Known Settings of Dantean Verse pre-1750**

<b>Year</b>	<b>Composer</b>	<b>Title of Work</b>	<b>Excerpt Set</b>	<b>Type of Work</b>
Ca. 1320	Unknown	Unknown	Paradiso XXXIII 1 (Prayer of St. Bernard)	Unknown
Ca. 1500	Unknown	Amor de che convien pur ch'io mi doglia	<i>canzon</i>	Madrigal
Ca. 1520-25	Unknown	Cosi nel mio parlar voglio esser aspro	<i>canzon pietrosa</i>	Madrigal
1539	Jacob Arcadelt	Vaghi pensier che cosi passo passo (Petrarch, <i>Canzoniere</i> 70)	<i>Cosi nel mio parlar voglio esser aspro</i>	Madrigal
1555	Giovanni Palestrina	Vaghi pensier che cosi passo passo (Petrarch, <i>Canzoniere</i> 70)	<i>Cosi nel mio parlar voglio esser aspro</i>	Madrigal
1562	G.B. Montanaro	Unknown	Inferno I	Madrigal
1570	Vincenzo Galilei	Lamento del Conte Ugolino	Inferno XXXIII 4-75	Song
Unknown	Vincenzo Galilei	Cosi nel mio parlar voglio esser aspro	<i>canzon pietrosa</i>	Madrigal (monody)
1576	Luzzasco Luzzaschi	Quivi sospiri	Inferno III 22-30	Madrigal
1576	Giulio Renaldi	Quivi sospiri	Inferno III 22-30	Madrigal
1578	G.B. Mosto	Quivi sospiri	Inferno III 22-30	Madrigal
1580	Lambert Courtoys	Quivi sospiri	Inferno III 22-30	Madrigal
1581	Francesco Soriano	Quivi sospiri	Inferno III 22-30	Madrigal
1581	Domenico Micheli	Quivi sospiri	Inferno III 22-30	Madrigal
1584	Pietro Vinci	Quivi sospiri	Inferno III 22-30	Madrigal
1586	Lodovico Balbi	Stavvi Minos orribilmente e ringhia	Inferno V 4-12	Madrigal
1599	Luca Marenzio	Cosi nel mio parlar voglio esser aspro	<i>canzon pietrosa</i>	Madrigal
1604	Claudio Merulo	Virgine Madre, figlia del tuo figlio	Paradiso XXXIII 1 (Prayer of St. Bernard)	Madrigal
Unknown	Claudio Merulo	Unknown	Inferno XXX 22-7	Madrigal

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