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<td>Nishimura, Masahito</td>
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A Comparative Study of
Il Filostrato and Troilus and Criseyde

Masahito NISHIMURA

I. Introduction

When Chaucer wrote "Troilus and Criseyde" he depended upon Boccaccio's work "Il Filostrato" and imitated it. W.A. Windeatt said, "Much has been written describing Chaucer's original handling of his sources, but the format of this edition is designed to enable the reader to re-live more closely for himself that distinctive creative process of poetic composition some six centuries ago, by which Chaucer uses Filostrato for the main line of much of his poem while extending, amending, fusing it with many other borrowings and allusions." Many papers have written about the Chaucer work, but few have been written about Boccaccio's Il Filostrato.

The primary purpose of this paper is to clarify the rhyme schemes of Il Filostrato by Giovani Boccaccio. A secondary purpose is to compare the rhyme schemes of Il Filostrato and Troilus and Criseyde. Il Filostrato consists of nine parts. Troilus and Criseyde has five parts. Here in this paper, I will focus on the first part and the second part of these books.

II. Procedure

I would like to explain how my analysis was done. I used an NEC PC-9801 and the program was written by a graduate student in computer science. The program is designed to identify the final letter of each line.
III. Rhyme Scheme

I have put all the stanzas in the first and the second part of II Pilostrato in order to discover any regularities in Boccaccio’s style. The final vowels of each line of each stanza are given below.

Parte Prima

1 eeeeeeoo 21 oaoaoaaii 41 oaoaoeaa
2 aaoaoaoo 22 eaeaeae 42 ooooaoaa
3 aaaaaae 23 aoaoaoji 43 aaeaeii
4 ioioiooo 24 ioioiooi 44 ooeoeoo
5 aoaoaooo 25 iiiiiie 45 ioioioee
6 eoeoeoe 26 oeoeoeaa 46 aaaaaee
7 oeoeoeaa 27 aiaiaioo 47 oooocoee
8 aeaeaeaa 28 eoeoeoo 48 ooeeoeaa
9 ioioiooo 29 oioioiee 49 eoeoeoe
10 eoeoeoe 30 oeoeoeii 50 oeoeoeii
11 eeeeeeaa 31 oooocooo 51 ioioiooo
12 eaeaeao 32 aiaeiee 52 ioioiooo
13 aoaoaoaa 33 oeoeoeoo 53 eieieioo
14 ioioioii 34 aaaaaoo 54 oaoaoao
15 aeaeaeaa 35 ooooooo 55 iiiiiioo
16 aeaeaeoo 36 eeeeeeoo 56 oaoaoao
17 ieieieoo 37 eeeeeeaa 57 eieieoo
18 ieieieii 38 aiaiaiaa
19 aaaaaaa 39 eeeeeeii
20 eoeoeoaa 40 eaeaeae

Parte Seconda

1 oooocooo 37 oooocoee 73 ooeoeoeaa 109 eeeeeeee
2 aeaeaeaa 38 aaaaaii 74 aoaoaooo 110 eeeoeoo
3 aaaaaao 39 aaaaaao 75 aoaoaoaa 111 eeeoeoo
4 eeeeeeaa 40 ieieieoo 76 aeaeaeoo 112 oaoaoao
At first glance it seems that Boccaccio used an irregular rhyme scheme. However, his rhyme scheme does have regularities. In fact, he used only the
following seven rhyme schemes.

(1) AAAAAABB Type
Per che volendo per la tua partita,
Più greve a me che morte e più noiosa,
Scriver qual fosse la dolente vita
Di Troilo, da poi che l’amorosa
Criseida da Troia sen fu gita,
E come pria gli fosse graziosa;
A te convienmi per grazia venire,
S’io vo’ptere la mia’mpresa fornire. (Parte Prima, 3)

(2) ABABABBB Type
Tu donna se’la luce chiara e bella,
Per cui nel tenebroso mondo accorto
Vivo; tu se’la tramontana stella
La qual’io seguo per venire al porto;
Ancora di salute tu se’quella
Che se’tutto il mio bene e’l mio conforto;
Tu mi se’Giove, tu mi sei Apollo,
Tu se’mia musa, io l’ho provato e sollo. (Parte Prima, 2)

(3) ABABABAA Type
E voi amanti prego che ascoltiate
Ciò che dirà l mio verso lagrimoso;
E se nel cuore avvien che voi sentiate
Destarsi alcuno spirito pietoso,
Per me vi prego ch’Amore preghiate,
Per cui siccome Troilo doglioso
Vivo lontan dal più dolce piacere,
Che a creatura mai fosse in calere. (Parte Prima, 6)

(4) ABABABCC Type
Erano a Troia i greci re d’intorno
Nell’armi forti, e giusta lor potere
Ciascuno ardito, fiero, prode, e adorno
Si dimostrava, e con le loro schiere
Ognor la stringean più di giorno in giorno,
Concordi tutti in un pari volere,
Di vendicar l’oltraggio e la rapina
Da Paris fatta d’Elena reina. (Parte Prima, 7)

(5) AAAAAAAA Type
Tra’quali fu di Calcas la figliuola
Criselda, la qual’era in bruna vesta,
La qual, quanto la rosa la viola
Di beltà vince, cotanto era questa
Più ch’altra donna bella, ed essa sola
Più ch’altra facea lieta la gran festa,
Stando nel tempio assai presso alla porta,
Negli atti altiera, piacente ed accorta. (Parte Prima, 19)

(6) Others (ABABABCD Type and ABABABCC Type)
Io provai già per la mia gran follia
Qual fosse questo maladetto fuoco.
E s’io dicessi che amor cortesia
Non mi facesse, ed allegrezza e giuoco
Non mi donasse, certo i’mentiria,
Ma tutto il bene insieme accolto, poco
Fu o niente, rispetto a’martirj,
Volendo amare, ed a’tristi sospiri. (Parte Prima, 23)

Ne del dì trapassava nessun’ora
Che mille volte seco non dicesse:
O chiara luce che’l cuor m’innamora,
O Criseida bella, iddio volesse,
Che’l tuo valor che ’l viso mi scolora
Per me alquanto a pietà ti movesse;
Null’altra fuor che tu lieto può farmi,
Tu sola se’colei che puoi atarmi. (Parte Prima, 43)
Every stanza of *Il Filostrato* exhibits one of these fixed rhyme schemes. The following table lists the total of each type in the First part and the Second part of *Il Filostrato*.

<table>
<thead>
<tr>
<th>Type \ Part</th>
<th>Parte Prima</th>
<th>Parte Second</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAAAABB</td>
<td>12</td>
<td>41</td>
</tr>
<tr>
<td>ABABABB</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>ABABABAA</td>
<td>14</td>
<td>19</td>
</tr>
<tr>
<td>ABABABCC</td>
<td>17</td>
<td>54</td>
</tr>
<tr>
<td>AAAAAAAA</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>ABABABCD</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>ABABACBB</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>57</strong></td>
<td><strong>143</strong></td>
</tr>
</tbody>
</table>

IV. Rhyme Scheme in *Troilus and Criseyde*

In the same way as I did in Boccaccio’s work, I have investigated Chaucer’s rhyme schemes in Book I and Book II of *Troilus and Criseyde*.

(1) AAAAABB Type

And in hir hous she abood with swich meyne
As to hir honour nede was to holde;
And whyl she was dwellinge in that citee,
Kepte hir estat, and bothe of yonge and olde
Ful wel beloved, and wel men of hir tolde.
But whether that she children hadde or noon,
I rede it nought; therfore I lete it goon. (Book I, 19)

(2) ABABBBB Type

The double sorwe of Troilus to tellen,
That was the king Priamus sone of Troye,
In lovinge, how his aventure fell
Fro wo to wele, and after out of Ioye,
My purpos is, er that I parte fro ye.
Thesiphone, thou help me for tendyte
Thise woful vers, that wepen as I wryte!  (Book I, 1)

(3) ABABBAA Type
Now fil it so, that in the toun ther was
Dwellinge a lord of greet auctoritee,
A gret devyn that cleped was Calkas,
That in science so expert was, that he
Knew wel that Troye sholde destroyed be,
By answere of his god, that highte thus,
Daun Phebus or Apollo Delphicus.  (Book I, 10)

(4) ABABBCC Type
The noyse up roos, whan it was first aspyed,
Thorugh al the toun, and generally was spoken,
That Calkas traytor fled was, and allyed
With hem of Grece; and casten to be wroken
On him that falsly hadde his feith so broken;
And seyden, he and al his kin at ones
Ben worthy for to brennen, fel and bones.  (Book I, 13)

(5) AAAAAAA Type
Now hadde Calkas left, in this meschaunce,
Al unwist of this false and wikked dede,
His daughter, which that was in gret penaunce,
For of hir lyf she was ful sore in drede,
As she that niste what was best to rede;
For bothe a widowe was she, and allone
Of any freend, to whom she dorste hir mone.  (Book I, 14)

Each stanza of Troilus and Criseyde follows one of these five rhyme
schemes. Table II lists the total of each type in Book I and II.

<table>
<thead>
<tr>
<th>Type \ Part</th>
<th>Book I</th>
<th>Book II</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAAAAABB</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>ABABBBBB</td>
<td>49</td>
<td>66</td>
</tr>
<tr>
<td>ABABBA</td>
<td>37</td>
<td>60</td>
</tr>
<tr>
<td>ABABBCC</td>
<td>13</td>
<td>35</td>
</tr>
<tr>
<td>AAAAAAA</td>
<td>50</td>
<td>85</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>156</strong></td>
<td><strong>251</strong></td>
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V. Comparative Study

In this section, I am trying to make a comparative study between the two books based upon Table I and Table II.

Each of Boccaccio's stanzas consists of eight lines and each of Chaucer's is made up of seven lines. In Il Filostrato, the first part has 57 stanzas and the second part has 143 stanzas. In Troilus and Criseyde, Book I has 156 stanzas and Book II has 251 stanzas. Despite these differences, I can draw the following conclusions concerning the rhyme scheme by the comparison between Table I and Table II. Therefore, Chaucer imitated Boccaccio to make his own work.

1. Chaucer used rhyme schemes similar to those Boccaccio used. However, Chaucer changed Boccaccio's 8 lines into 7 lines. By deleting one line Chaucer had to alter Boccaccio's rhyme scheme slightly. For example, it seems reasonable to argue that Chaucer deleted the sixth line of Boccaccio's AAAAAABB rhyme scheme. Of course, it is possible to argue that he deleted one of the lines.

2. AAAAAABB Type in Chaucer corresponds to AAAAAABB Type in Boccaccio.
3. ABABBBBB Type in Chaucer corresponds to ABABABBBB Type in Boccaccio.
4. ABABBA Type in Chaucer corresponds to ABABABAA Type in Boccaccio.
5. ABABBCC Type in Chaucer corresponds to ABABABCC Type in Boccaccio.
VI. Conclusion

This paper has only dealt with the two parts of the works of the two authors, but it shows that Chaucer clearly imitated Boccaccio's techniques and innovated upon them. A future study will cover all parts of both works.

Notes
2. As to computer program, Mr. Yoshikazu Hisazume at Toyohashi University of Technology is very instrumental for me.

Text