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A Comparative Study of
Il Filostrato and *Troilus and Criseyde*

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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 handlilng 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[1]." 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 consits of nine
parts. Troius 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[2]. 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 <u>Il Filostrato</u> [3] 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	oaoaoaii	41	oaoaoeaa
2	aoaoaooo	22	eaeaeaee	42	ooooooaa
3	aaaaaaee	23	aoaoaoji	43	aeaeaeii
4	ioioiooo	24	ioioioii	44	oeoeoeoo
5	aoaoaooo	25	iiiiiiee	45	ioioioee
6	eoeoeoee	26	oeoeoeaa	46	aaaaaaee
7	oeoeoeaa	27	aiaiaioo	47	ooooooee
8	aeaeaeaa	28	eoeoeooo	48	oeoeoeaa
9	ioioiooo	29	oioioiee	49	eoeoeoee
10	oeoeoeee	30	oeoeoeii	50	oeoeoeii
11	eeeeeeaa	31	oooooooo	51	ioioiooo
12	eaeaeaoo	32	aiaiaiee	52	ioioiooo
13	aoaoaoaa	33	oeoeoeoo	53	eieieioo
14	ioioioii	34	aaaaaaoo	54	oaoaoaoo
15	aeaeaeaa	35	oooooooo	55	iiiiiioo
16	aeaeaeoo	36	eeeeeeoo	56	oaoaoaoo
17	ieieieoo	37	eeeeeeaa	57	eieieooo
18	eieieiii	38	aiaiaiaa		
19	aaaaaaaa	39	eeeeeeii		
20	eoeoeoaa	40	eaeaeaee		

Parte Seconda

1	oooooooo	37	ooooooee	73	oeoeoeaa	109	eeeeeeee
2	aeaeaeaa	38	aaaaaaii	74	aoaoaooo	110	eoeoeooo
3	aaaaaaoo	39	aaaaaaoo	75	aoaoaoaa	111	eoeoeooo
4	eeeeeeaa	40	ieieieoo	76	aeaeaeoo	112	oaoaoaoo

5	eoeoeooo	41	aeaeaeoo	77	oeoeoeaa	113	ooooooaa
6	oeoeoeoo	42	oeoeoeaa	78	eoeoeoaa	114	eeeeeeaa
7	eoeoeoaa	43	oaoaoaii	79	oeoeoeoo	115	aeaeaeoo
8	oioioiaa	44	aeaeaeii	80	oaoaoaee	116	aeaeaeaa
9	ooooooee	45	ooooooii	81	eoeoeoaa	117	aaaaaaaa
10	oeoeoeoo	46	ooooooaa	82	aaaaaaoo	118	eoeoeooo
11	eoeoeoaa	47	aeaeaeoo	83	eaeaeaoo	119	eoeoeoaa
12	oeoeoeoo	48	oaoaoaii	84	aeaeaeaa	120	oaoaoaaa
13	ieieieaa	49	oaoaoaaa	85	aeaeaeij	121	eeeeeeaa
14	aiaiaioo	50	eieieioo	86	aoaoaoaa	122	aaaaaaee
15	oooooooo	51	eeeeeeii	87	ieieieaa	123	oeoeoeee
16	ooooooaa	52	oaoaoaii	88	eaeaeaoo	124	eeeeeeoo
17	iaiaiaoo	53	eeeeeeee	89	eoeoeooo	125	oioioiee
18	aaaaaaee	54	oeoeoeaa	90	eoeoeooo	126	eeeeeeaa
19	ooooooee	55	ooooooaa	91	iaiaiaoo	127	oioioioo
20	eeeeeeoo	56	eeeeeeoo	92	eeeeeeoo	128	oaoaoaoo
21	eoeoeoaa	57	eoeoeoaa	93	ieieieoo	129	oaoaoaee
22	aeaeaeee	58	aeaeaeii	94	eeeeeeoo	130	aoaoaoaa
23	aeaeaeee	59	aaaaaaaa	95	aoaoaoee	131	eeeeeeaa
24	oeoeoeoo	60	aoaoaoii	96	ooooooii	132	aaaaaaoo
25	eaeaeaaa	61	ooooooee	97	eoeoeoaa	133	eaeaeaoo
26	oeoeoeoo	62	eoeoeoaa	98	eieieiee	134	aiaiaiee
27	aaaaaaaa	63	ioioiooo	99	aoaoaoaa	135	aoaoaoee
28	oeoeoeii	64	aaaaaaaa	100	oaoaoaee	136	eeeeeeaa
29	oaoaoaii	65	ooooooaa	101	eeeeeeaa	137	oaoaoaee
30	eieieiii	66	oooooooo	102	ooooooii	138	aaaaaaii
31	aiaiaioo	67	eoeoeoee	103	ooooooee	139	oioioiee
32	eieieiaa	68	aaaaaaoo	104	aaaaaaee	140	ooooooaa
33	aoaoaooo	69	aaaaaaoo	105	ooooooee	141	aoaoaoee
34	eaeaeaaa	70	aeaeaeoo	106	eeeeeeaa	142	eaeaeaee
35	eieieioo	71	iiiiiioo	107	eaeaeaii	143	aoaoaooo
36	oioioioo	72	eoeoeoii	108	aeaeaeii		

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'pter 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
Criseida, 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)

Nè 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 <u>Il Filostrato</u> 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 <u>Il Filostrato</u>.

Table I	Type \ Part	Parte Prima	Parte Second
	AAAAAABB	12	41
	ABABABBB	9	18
	ABABABAA	14	19
	ABABABCC	17	54
	AAAAAAAA	3	10
	ABABABCD	1	1
	ABABACBB	1	0
	Total	57	143

IV. Rhyme Scheme in <u>Troilus and Criseyde</u>

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 <u>Troilus and Criseyde</u>[4].

(1) AAAAABB Type
    And in hir hous she abood with swich meynee
    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 aventures fellen

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 doughter, 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 <u>Troilus</u> <u>and</u> <u>Criseyde</u> follows one of these five rhyme

schemes. Table II lilsts the total of each type in Book I and II.

Table II

Type \ Part	Book I	Book II
AAAAABB	7	5
ABABBBB	49	66
ABABBAA	37	60
ABABBCC	13	35
AAAAAAA	50	85
Total	156	251

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) AAAAABB Type in Chaucer corresponds to AAAAAABB Type in Boccaccio.
(3) ABABBBB Type in Chaucer corresponds to ABABABBB Type in Boccaccio.
(4) ABABBAA Type in Chaucer corresponds to ABABABAA Type in Boccaccio.
(5) ABABBCC Type in Chaucer corresponds to ABABABCC Type in Boccaccio.

(6) AAAAAAA Type in Chaucer corresponds to AAAAAAAA Type in Boccaccio.

(7) Chaucer preferred ABABBBB, ABABBAA and AAAAAAA Type.

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

1. Windeatt, B.A.(ed.), <u>Troilus</u> and <u>Criseyde</u>. (London & New York:
   Longman Group Limited, 1990). p.3.

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

3. The number of each stanza is based upon Griffin, N.E. and Myrick A.B.,
   <u>The</u> <u>Filostrato</u> <u>of</u> <u>Giovanni</u> <u>Boccaccio</u>. (New York: Octagon Books, 1978).

4. The number of each stanza is based upon Skeat, W.W (Ed.), <u>The</u> <u>Works</u> <u>of</u>
   <u>Geoffrey</u> <u>Chaucer</u>. (Oxford: Clarendon Press, 1972).

Text

Griffin, N.E. and Myrick A.B., <u>The</u> <u>Filostrato</u> <u>of</u> <u>Giovanni</u> <u>Boccaccio</u>.
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   1972).