

A Concordance to *Filostrato*

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0. Introduction

There are two purposes to this paper. The first is to describe my concordance to *Filostrato*⁽¹⁾. The second is to suggest how it could be improved.

1. Significance of my concordance

Several large volume concordances to famous works of English Literature have been published one after another in recent years. One of them which is worthy of mention is the concordance to the complete works of Chaucer⁽²⁾. Although concordances to major works of English Literature are common, few exist for works in other languages. Boccaccio's poem, *Filostrato*, which I deal with in this paper is a minor work and a concordance to it does not exist, although Chaucer's *Troilus and Criseyde* is based upon it. Hence, I determined to make a concordance to *Filostrato* in order to make comparing the two works easier for medievalists. The value of the concordance lies in providing scholars of Middle English a useful tool.

2. Text

The concordance to *Filostrato* is based upon the following text.

Giovanni, Boccaccio. *Caccia di Diana • Filostrato*, a cura di Vittore Branca. Milano: Arnoldo Mondadori Editore S.p.A., 1990.

Since a concordance must be as exact as possible, I used other texts to ensure that my concordance would be as reliable as possible. They are:

Giovanni, Boccaccio. *Filostrato*, a cura di Luigi Surdich. Milano: Gruppo Ugo Mursia Editore, 1990.

Giovanni, Boccaccio. *Opere in Versi • Corbaccio • Trattatello in Laude di Dante • Prose Latine • Epistole*, a cura di Pier Giorgio Ricci. Milano • Napoli: Riccardo Ricciardi Editore,

1965.

Giovanni, Boccaccio. *Tutte le Opere di Giovanni Boccaccio*, a cura di Vittore Branca. Volume Second. Milano: Arnold Mondadori, 1964.

3. Computer and programming language

The hardware used in compiling the concordance was an NEC PC-9821Xn. The software was Microsoft® Word Version 6.0. The programming languages were C Language and gawk. The original data, which was inputted with the use of KOA-TechnoMate 3, was reconstructed with the program written in C Language and gawk and then, Microsoft® Word was used to print out the data⁽³⁾.

4. Format of concordance and list word

Concordances have two kinds of formats. One is KWOC (Key Word out of Context). The other is KWIC (Key Word in Context).⁽⁴⁾ The present concordance uses a KWIC format because it can present readers with the words in some context. In addition, the concordance gives the word frequency in parenthesis.

How to index words in *Filostrato* is a difficult task because Italian, in general, has many more conjugations and inflections than English. Concordances used to avoid listing functional words such as prepositions or articles. In *Filostrato*, there are many elisions such as 'l, all'alta and so forth. Thus, the preface of *A Concordance to Decameron* states as follows.⁽⁵⁾ This concordance was compiled without the aid of a computer.

Sono stati esclusi dalla schedatura:

- *essere e avere* non sostantivi;
- *chi; quale;*
- articoli;
- *mio, tuo, suo, nostro, vostro;*
- *che* relativo e *che* congiunzione;
- *io, tu, me, te, me, ti, voi, ci, vi, ne;*
- *di, a, da, in, con, su, per,* e preposizioni articolate;
- *e; ma; se; o;*
- *non, nè.*
- Alcuni pronomi personali (ad esempio: *il, la lo, gli, le*) e aggettivi e pronomi dimostrativi.

Filostrato has a proem and nine parts. Each part starts with a brief summary. A few brief remarks which are related to the development of the story are provided between the stanzas. Whether to include the words in brief summaries and remarks was problematic.

All the things considered, the present concordance exhaustively lists every word which appear in stanzas, proem, and the other parts because it would be considered incomplete if they were not included. Elisions are counted as single words. The basic principle in deciding which words to include was to respect results which the computer produced.

Lemmatizing words and homographs were problematic, too. It is possible to list plural nouns in their singular form and past forms of verbs in their infinitive. It is desirable to list homographs as different words. In this concordance, however, if the spelling of each word is different, the words are listed as one independent word. Even if the spelling of different words is the same, the words are included in one group. Hence, “cosa” and “cose” are listed separately and the pronoun “che” and the conjunction “che” are both listed as che.

5. Specimen of concordance

One page of the present concordance is given in the appendix of this paper.

“**Bastiti(1)**” is a list word and **(1)** reveals its word frequency. The number 2-8 (1) indicates that it appeared in the first line of the eighth stanza in Part 2. The number 8-D 8 (--) in “**battaglia**” indicates that it appeared before the eighth stanza in Part 8. The number 0-10 (--) in “**bel**” indicates that it appeared in the tenth line in the proem. The contexts cited are arranged according to the order of each stanzas.

6. Future improvement to be considered

After completing the concordance to *Filostrato* there are some things which I would do differently if I could do it again⁽⁶⁾.

First, I listed elisions as index words. I would now clarify what word the elisions are composed of and list them separately.

Second, I would deal with homographs differently. Ideally, they should be listed separately because their meanings are different. In order to do this, one must read the text more carefully and lemmatize homographs according to their meanings.

Third, I would not list the words in the brief summaries at the beginning of each part and words between stanzas. These summaries and remarks are peripheral to the body of the work.

Fourth, I would strive to provide additional context in this concordance. Some sentences provide sufficient information and others not enough. Therefore, irregular blanks appear. This

makes the concordance less aesthetically pleasing than it could have been.

7. Final remarks.

I hope that this concordance will be useful to those who desire to compare *Filostrato* and *Troilus and Criseyde*. Computer and software advances make it possible for scholars to compile concordances with relative ease providing one is willing to input the data. But one should bear in mind that a concordance is only a tool and that the important thing is to read and study texts with the use of dictionaries, grammars and concordances. No concordance is perfect. It is difficult to eliminate errors even with the recent advances in computer technology. In the end, there is no substitute for careful proofing.

Notes

- (1) This paper is based upon my research carried out with a Grant-in-Aid for Scientific Research (C) from the Ministry of Education, Science, Culture and Sports. The number is 07610464.
- (2) Akio, Oizumi. *A Complete Concordance to the Works of Geoffrey Chaucer*, edited by Akio Oizumi and programmed by Kunihiro Miki. 10 vols. Hildesheim·Zürich·New York, Olms-Weidmann, 1991.
- (3) Katsutoshi Nakamura, a Master's student of Toyohashi University of Technology, wrote the program and did the computer work for my research.
- (4) Toshio, Saito. *Eigoeibungaku kenkyu to computer*. Tokyo: Eichosya, 1992. 254.
- (5) Alfred, Barbina. *Concordanze del "Decameron"*, a cura di Alfred Barbina sotto la direzione di Umberto Bosco. 2 vols. Firenze: Giunti, 1969. VIII.
- (6) I owe much to this paper. Takao, Kuya. "Computer niyoru concordance (yogosakuin) hensyu nitsuite—Dentotekisyuho tonon hikakukosatusu nimotozoku computer no shinokoshita shigoto no saikento"—*Seinangakuin Daigaku Eigoeibungaku Ronshu* 21:1 (1980): 93-119.

Text

Giovanni Boccaccio. *Caccia di Diana • Filostrato*, a cura di Vittore Branca. Milano: Arnoldo Mondadori Editore S.p.A., 1990.

Giovanni, Boccaccio. *Filostrato*, a cura di Luigi Surdich. Milano: Gruppo Ugo Mursia Editore, 1990.

Giovanni, Boccaccio. *Opere in Versi • Corbaccio Trattatello in Laude di Dante Prose Latine • Epistole*, a cura di Pier Giorgio Ricci. Milano·Napoli: Riccardo Ricciardi Editore, 1965.

Giovanni, Boccaccio. *Tutte le Opere di Giovanni Boccaccio*, a cura di Vittore Branca.
Volume Second. Milano: Arnold Mondadori, 1964.

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Saito, Toshio. *Eigoeibungaku kenkyu to computer*. Tokyo: Eichosya, 1992.

APPENDIX

bastiti (1)

2- 8(1) m'abbia la vita levata. // Bastiti questo, caro amico mio, /

battaglia (5)

4- 2(1) i Greci incontro, e con battaglia/ dura quel giorno
5- 2(3) al tristo petto / la gran battaglia la quale egli avea / con
8- 21(2) prima volta ch'i' esco alla battaglia ;/ questo disio tra li
8-D 8(--) da lui tratto nella battaglia a Diomede, nel quale
8-D 25(--) Troiolo di Diomede nella battaglia , diconsi villania e

battaglie (4)

1- 45(1) e 'l diletto. // L'aspre battaglie e gli stormi angosciosi,
7- 106(1) sapea quando. // E 'n più battaglie poi con gli avversari/
8- 25(7) contrario si dolea; / nelle battaglie Troiol sempre entrava, /
7-D 77(--) inanimato alle future battaglie , e a' fratelli manifesta

batteasi (1)

4- 87(4) e 'l bianco petto / spesso batteasi , chiamando la morte / che

battuta (1)

2- 48(4) / mi fosse mai, tu m'avessi battuta/ non che ripresa, si come

beata (3)

2- 43(8) tu seco, se savia sarai: / beata te se tu 'l conoscerai! //
2- 107(8) mia - dicendo - tu sarai / beata , in man di tal donna verrai.-
3- 49(8) essere a te io, mi terrei/ beata più che chieder non saprei.//

beatitudine (1)

0- 5(--) essere piccola parte della beatitudine dello amante, potere

beffati (1)

7- 2(7) stetter mezzo di passato, / beffati spesso dalla lor credenza,

beffe (1)

2- 38(5) moveva: / -Non ti far beffe di me, che gioiosa / d'ogni

begli (6)

1- 4(3) soggetto, / o vaga luce de' begli occhi in cui/ Amore ha posto
2- 86(4) sì l'anima tolta/ co' suoi begli occhi, che morire intendo /
4- 51(1) son di lei. // Da' suoi begli occhi mosser le faville / che
5- 62(2) bel guardo soave / de' più begli occhi che si vider mai, /
5- 63(8) trovandomi partuto / da quei begli occhi ov'io t'ho già veduto.
9- 6(6) doglioso, / poi che de' suoi begli occhi i raggi chiari / mi

bei (2)

3- 12(6) rivera / riveste d'erbe e di bei fior novelli, / così di nuova
3- 36(8) mi terrete, / occhi miei bei , nell'amorosa rete. -// Poi gli

bel (16)

0- 10(--) coll'aspetto del vostro bel viso gli occhi miei riponga
1- 39(8) gittasti, / che di costei 'l bel viso mi mostrasti. -// Non
1- 55(5) la sua vita assai, / volgi il bel viso oramai verso lui, / da
2- 35(7) / venir, se el potrà, e nel bel viso / cominciò forte a
2- 71(7) provvedersi: / costui è bel , gentil, savio ed accorto, /
2- 78(5) già dal casto petto / il bel viso di Troiolo cacciare; / per
3- 29(4) stata la stella / del tuo bel viso splendido e lucente; / e
3- 60(1) a' detti suoi:// - S'io ho, bel dolce amico, fatto cosa / che
3- 84(6) disiri / tratti del suo più bel che altro aspetto, / perciocché
4- 18(3) / casca ed appassa, e 'l bel color cangiato / pallido fassi,
5- 19(7) / la bocca, gli occhi e 'l bel viso basciava / della mia donna
5- 45(4) bocca gli stava, / e 'l suo bel viso e le parole ornate / nel
5- 62(1) // - La dolce vista e 'l bel guardo soave / de' più begli
6- 33(1) questo. // Egli era grande e bel della persona, / giovane fresco
7- 69(7) / ammenda, fuor vedere il tuo bel viso, / nel quale è sol tutto
8- 15(4) tengo effigiato / il tuo bel viso con noiosa doglia. / Oh,

bella (41)

1- 2(1) donna, se' la luce chiara e bella / per cui nel tenebroso mondo
1- 4(1) fornire. // Adunque, o bella donna, alla qual fui/ e sarò