

## REVIEWS



BORGHI CEDRINI, LUCIANA, and WALTER MELIGA, eds. «INTAVULARE». *Tavole di canzonieri romanzi (serie coordinata da Anna Ferrari). I. Canzonieri provenzali, 14. Firenze, Biblioteca Riccardiana a, aII (2814), Modena, Biblioteca Estense Universitaria a<sup>1</sup> (Campori γ.N.8.4: 11–13) (Canzoniere di Bernart Amoros)*. Modena: Mucchi Editore, 2020. Pp. xiv, 321; Fig. 8.

Can the contents of a “lost” collection of troubadour poetry be accurately identified, tallied, and cataloged? The latest volume of the *Intavulare* series aims to carry out those three tasks on an elusive object: the missing anthology of lyrics assembled and copied onto parchment by Bernart Amoros, a cleric from Auvergne fluent in both Occitan and Latin.<sup>1</sup> He wrote his codex in the late 1200s or early 1300s, yet most of what has filtered down to the present was penned in the sixteenth century. The dossier’s centerpiece is a paper copy of Bernart’s anthology completed in 1589. The patron who commissioned the job was an erudite Florentine bibliophile, Piero di Simone del Nero. The 582 poems copied for him belonged to a now vanished exemplar, the “libro del Signor Lione Strozzi,” as Piero called it—hence, *Libro Strozzi* for short and *LS* as acronym.

Three checklists drawn up for Piero are also part of the dossier. One stands out in particular because it names 115 poems that were deliberately *not* transferred over from *LS*, since Piero possessed duplicates of them elsewhere. *Intavulare* I.14 allocates two thirds of its pages to seven tables (*indici*) that sort out and catalog *LS*’s poems according to their original order.

1. Latin works ascribed to Bernart Amoros are a collection of proverbs (*Liber proverbiorum vulgarium et sapientum*) and, with lesser certainty, a “mirror for priests” (*Speculum Sacerdotum*); see Paden 2010:61–64 and 72–75.

The dossier's components are valuable, yet their provenance is Early Modern rather than fourteenth-century: in fact, most of the documents were transcribed around two and a half centuries after Bernart wrote his work. That time gap poses a challenge: can we infer what Bernart's book was like even though we lack any vellum copy of it? Experts have long thought it feasible. In a "Descrizione" section that paves the way for their seven tables, Luciana Borghi Cedrini and Walter Meliga attentively review efforts deployed ever since the 1870s to pinpoint the contents of *LS* (pp. 27–120). In that opening section they also scrutinize every inch of the sixteenth-century documentary trail, canvassing tell-tale details and their implications.

The time-gap issue does not worry the editors unduly. They are able to retrieve practically all the poems collected by Bernart, thanks to a careful collation of information culled from separate documents—a point already advanced by William Paden in 2010. They track down and identify 697 of the 705 troubadour songs (*chanzos*) that, in his preamble, Bernart claimed to have copied (pp. 114–115).<sup>2</sup>

Yet only 582 poems were actually transcribed from *LS* into Piero's new *canzoniere*, and those 582 are now split up between two libraries. Probably after his death, Piero del Nero's custom-made anthology was cut apart. The sequence of lyrics was divided in two: the first part (containing 231 poems) wound up in the Biblioteca Riccardiana in Florence (as MS 2814, siglum: *a*) and the second part (351 poems) in the Biblioteca Estense in Modena (as Campori MS γ.N.8.4:11–13, siglum: *a*<sup>1</sup>). As an additional twist, the Florence volume acquired a group of prose texts that ought logically to come at the end of the Modena manuscript. In order to distinguish that gone-astray prose sequence from the preceding section of *a*, the editors refer to it as *aII*.<sup>3</sup>

The contents of *aII* are two treatises (one on poetics, the other on grammar),<sup>4</sup> nineteen *vidas* (troubadour biographies), and a list of the troubadours anthologized within *both* manuscripts (*a* + *a*<sup>1</sup>). Oddly enough, seven of the *vidas* transcribed in *aII* overlap *vidas* already copied in MS *a*, and a further ten overlap ones copied in MS *a*<sup>1</sup>. The list of troubadours, for its part, segues without interruption from those in *a* to those in *a*<sup>1</sup>.

The list of troubadours is the first of three sixteenth-century tables (*tavole antiche*) that play important roles in Bernart Amoros research. The second table, affixed to MS *a*<sup>1</sup>, signals how the making of *a* + *a*<sup>1</sup> involved transfers from the *LS* exemplar. The third table, dubbed *Tavola palatina*,

2. Paden reached a final tally of 696 poems (2010:67). The *Intavulare* editors revise his subtotals (by adding certain items and removing others), but in the end their total figure almost coincides with his.

3. The *aII* siglum was devised in 1933 by Pillet and Carstens in their renowned *Bibliographie der Troubadours* (1933:xxiv-xxv).

4. Uc Faidit's *Donatz proensals* (poetics) and Raimon Vidal's *Razos de trobar* (grammar).

lists poems that the scribe of *a + a<sup>1</sup>* consciously skipped over while copying from his Bernart Amoros exemplar. This list of omitted poems was discovered in the very early 1900s within another Riccardian MS (Magl. Pal. 1198, siglum *c<sup>b</sup>*).

The three *tavole antiche* offer glimpses into how Piero del Nero oversaw the making of his *canzoniere*. He appears to have kept a close eye on the project, at times almost taking on the role of copy editor. To his scribe, Jacques Teissier of Tarascon, Piero assigned the basic task of transcribing the verse contents of the Bernart Amoros exemplar copy *LS*. But Teissier was not able to copy all the poems. Was his shaky command of Occitan an obstacle? Though he called himself “half French and half Provençal,” the young-sounding scribe was prone to grammatical misinterpretations, which Piero then had to correct. Be that as it may, Teissier eventually drew up the *Tavola palatina*’s list of 115 poems that he had skipped over (a diplomatic edition is provided in the *Intavulare* appendix).

Piero inserted check marks next to 38 items that would not require copying, since they duplicated poems present in two other books he owned: *Libro Gaddi* and *Libro Adriani*.<sup>5</sup> Piero’s copy of the *Libro Adriani* is extant (Florence, Bibl. Riccardiana MS 2981, siglum: *F<sup>a</sup>*) and a fragment of the *Libro Gaddi* subsists in MS *c<sup>b</sup>*, i.e., the same MS as for the *Tavola palatina*. The *tavola antica* affixed to MS *a<sup>1</sup>*, for its part, discloses which *Gaddi* and *Adriani* poems were duplicates of *LS*. Drawing on both those tables, *Intavulare*’s modern reconstitution of the *LS* contents shows, among other things, which *Gaddi* and *Adriani* poems were eventually copied by Teissier into *a + a<sup>1</sup>* and which he left out.

*Intavulare* signals each poem’s likely numerical order inside its now vanished exemplar, then in a separate column indicates its actual numerical order within either *a*, *a<sup>1</sup>*, or *aII* (“Indice Iter,” pp. 193–224). The largest of *Intavulare*’s seven tables sets aside both *aII* and *LS* so as to focus solely on *a + a<sup>1</sup>*. Next to each poem’s numerical order of appearance, five things are shown: the troubadour’s name, the poem’s opening line (incipit), the folio number inside either MS *a* or *a<sup>1</sup>*, the Pillet-Carstens bibliographical number, and a cross reference to a published édition (“Indice I,” pp. 133–185).<sup>6</sup> Regarding the other five tables, Indice I bis recapitulates the *LS* troubadours listed in *aII* (pp. 187–192). Indice II catalogs the number of poems and genres attributed to each successive troubadour (pp. 225–245). The three remaining tables reassemble data in alphabetical order: Indice III lines up the troubadours and outlines the generic distribution of their compositions (pp. 247–286); Indice IV summons together all the incipits

5. Brief information about the books’ former owners, Niccolò Gaddi (1537–1591) and Marcello Adriani il Giovane (1562–1604), appears on p. 47.

6. Concise *Vidas* are also included in the count and correlated to the Boutière-Schutz *Biographies*

(pp. 287–307); Indice V lists the *vidas* along with their manuscript locations (pp. 309–311).

This *Intavolare* volume is palpably the fruit of many years of assiduous research. A perceptive synthesis of recent findings informs the detailed description of documents within the opening section, and the seven analytic tables that follow bring into view many useful cross-references. The editors thus offer clarifying overviews of what is to be found in Piero del Nero's extant manuscripts. Yet the volume does not lend itself to easy reading: it is primarily intended for specialists, and even they will need to keep the indispensable Pillet-Carstens bibliography close at hand. It would, for instance, have been helpful to include an index of all manuscripts and their sigla. Let's not quibble, though. By sifting through a mountain of prior research and leaving no stone unturned, the editors have, with good success, carried out a many-sided inquiry into a maze of manuscript enigmas and intricate cross-connections. That's a solid achievement.

MICHEL-ANDRÉ BOSSY  
*Brown University*

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*Guiron le Courtois*, qui raconte l'histoire des ancêtres des héros de la Table Ronde, en particulier Meliadus, le père de Tristan, est l'une des constella-