

Borghi Cedrini, Luciana and Walter Meliga, eds.
“Intavulare”: Tavole di canzonieri romanzi, directed by
Anna Ferrari. I, *Canzonieri provenzali*, vol. 14. Florence,
Biblioteca Riccardiana a, aII (2814); Modena, Biblioteca
Estense Universitaria a¹ (Campori γ.N.8.4: 11–13)
(*Canzoniere di Bernart Amoros*). Modena: Mucchi, 2020.
321 pp. + 8 color ill. ISBN: 978-88-7000-649-0. €35

Created and directed by Anna Ferrari, the project *Intavulare* has published thirteen volumes on eighteen Occitan songbooks, five volumes on eight French *chansonniers*, and one volume dedicated to an Italian *canzoniere*.¹ As stated in the original preface by Aurelio Roncaglia, the project’s name is inspired by Renaissance humanists who compiled tables of medieval codices that often circulated separately from their sources ([2001] 2020, v–vi). These *tavole umanistiche* informed scholars on the presence of texts and authors contained in a manuscript, though they did not identify *where* these texts could be found specifically or their placement in relation to other texts in the codex (Ferrari 2020, viii). The title *Intavulare* is a nod to these tables, to the *tavole antiche* that often accompanied medieval songbooks (Ferrari 2020, vii), and to the multiple tables in the *tavole di studio* employed by modern scholars and especially Gustav Gröber (Ferrari 2020, viii). For scholars of Gröber’s generation, these tables, in conjunction with diplomatic editions of individual manuscripts, facilitated a comparative analysis of textual variants and a global understanding of the relationships between different songbooks, without the need to examine in person the many manuscripts of the Occitan lyric tradition in libraries across Europe. Indeed, even with great advances in our modern infrastructure for travel (planes, high-speed trains, affordable cars, etc.), it is still only with great effort, resources, and time that a scholar can study a songbook such as *N*

¹ A list of these volumes can be found in the introduction to the volume under review (Borghi Cedrini and Meliga 2020, x–xi). Perhaps to be added to this list is the volume dedicated to songbook *D*, which is marked as “pre-print 2016” (xi), but has not yet been published. For other volumes in preparation on Occitan, French, and Galician-Portuguese songbooks projected in 2012, but absent from the list contained in the present volume, see Ferrari 2012, x–xii.

in the Morgan library in New York and then go to the Biblioteca Riccardiana in Florence, for example, to study the contents and structure of *canzoniere a*. Even then, to gain a full view of the sixteenth-century copy of Bernart Amoros's medieval songbook that is lost to us today, that same scholar would have to travel on to Modena to study the second section of that same manuscript.²

The volumes of *Intavulare* thus have the purpose of bridging these great distances and putting a systematic presentation of the contents of major songbooks at the fingertips of scholars worldwide. In her introduction to the series, Ferrari explains that the volumes of *Intavulare* provide an X-ray of the medieval songbooks; the ultimate goal is to arrive at a CAT scan or, eventually, an MRI (Ferrari 2020, viii).³ The bones of these manuscripts, as it were, can be found in the tables of each volume. In each book, there are: 1) an index of the texts contained in the manuscript(s) studied, in order of appearance; 2) an index of the troubadours contained in the manuscript(s), in order of appearance; 3) an index of authors' names, organized alphabetically; and 4) an index of the *incipit* of each text, organized alphabetically. In volumes "tabulating" songbooks that contain *vidas* and *razos*, these are indexed in their own fifth section at the end.

I confine my remarks in the remainder of this review to this latest installment, edited by Luciana Borghi Cedrini and Walter Meliga, that focuses on the sixteenth-century copy of the lost songbook of Bernart Amoros (*a* + *aII* + *a'*). In relation to the other installments of the series, this volume boasts a number of welcome innovations. While the other books in the *Intavulare* series have facsimiles in black and white of some parts of the manuscripts

² My choice of manuscripts is purposeful. Neither mss *a* nor *N* are fully digitized and available online. Therefore, in order to examine them, scholars must still travel to New York or Florence. Ms. *a'*, on the other hand, is available for free digital download on the Biblioteca Estense's website. See Wells 2020 for a complete list (along with links) of digitized Occitan manuscripts available for consultation online.

³ Although the cited passage appeared in her introduction to the first volume published by Mucchi (Ferrari 2001, ix–xv), Ferrari has updated her introduction for the present volume. Because there are a number of important changes, even when I cite portions of the introduction that were present in the initial version, I do so from the updated 2020 introduction.

studied, this volume boasts eight high-quality photographs in color. The enhanced reproduction makes reading these images far easier — and these reproductions are all the more precious, since *a* has not yet been digitized.

Another important addition to this installment is an updated introduction by series coordinator Anna Ferrari, where she discusses why, after roughly ten years of intense activity — eleven of the thirteen volumes of *Intavulare* published came out between 1998 and 2006 — there has been a *ralentissement* in the publication of monographs dedicated to the remaining songbooks. Ferrari calls attention to a cooling of interest for the indexes contained in the volumes of *Intavulare*, due to the proliferation of databases such as the *Bibliografia Elettronica dei Trovatori* of Stefano Asperti and the difficulty of finding

giovani studiosi (oggi urgentemente chiamati alla quantità e non alla formazione e alla qualità) disposti a impegnarsi nel lungo e difficile lavoro su manoscritti complessi e/o di difficoltosa consultazione diretta. (Ferrari 2020, xiii)

[young scholars (nowadays drawn urgently in the direction of quantity instead of training and quality) disposed to undertake the long and difficult work on manuscripts that are complex and/or difficult to consult in person.]

While explaining the benefits of databases and other tools available today to the digital humanist, Ferrari makes an impassioned defense of the printed format of *Intavulare* and the philological experience and care with which the scholars responsible for each volume study each manuscript. Raw data may abound on the web, but the analysis contained especially in the *Descrizione* section of each volume continues to make *Intavulare* as important a project as ever (2020, xiii).

After reading Borghi Cedrini's and Meliga's study of the lost songbook of Bernart Amoros, I find it difficult to disagree with

Ferrari. In my opinion, few songbooks were in more need of an *Intavulare* volume than this one.

Because of the specific challenges awaiting any scholar wishing to study this particular songbook, Borghi Cedrini's and Meliga's attentive and in-depth study is invaluable to Occitanists worldwide. I briefly summarize these challenges here, so that my description of the volume will be clearer. First, we no longer possess a medieval copy of Bernart Amoros's songbook (presumably compiled between the end of the thirteenth and the beginning of the fourteenth centuries [Borghi Cedrini and Meliga 2020, 34–35]). Second, we no longer possess the manuscript that was used to make the sixteenth-century copy. Borghi Cedrini and Meliga refer to this source manuscript as the *libro Strozzi*, because in another manuscript lost to us today, there was a loose leaf page containing the transcription of the famous *Premessa* of Bernart Amoros that states that the text constitutes the “Principio del libro di poeti provenzali, il cui originale è del Sr. Lione Strozzi” (Borghi Cedrini and Meliga 2020, 39). Third, two of the principal components of this sixteenth-century copy of this manuscript made by Jacques Teissier between 1588 and 1589 (41), *a* and *a'*, were, for reasons unknown, never bound together and therefore have distinct histories of ownership — the former is in Florence and the latter can be consulted in Modena (64). Fourth, we know (from a table compiled by Piero di Simone del Nero, the patron of Teissier's copy) that a significant number of poems present in the songbook of Bernart Amoros were left out of *a* + *a'* (this is the designation used by Borghi Cedrini and Meliga to refer to Teissier's copy of the Bernart Amoros songbook), since Piero already had access to versions of these texts in mss *F^a* and *c^b*, copies of songbook *F* and *c*, respectively (48). Contained in another manuscript in Florence (Biblioteca nazionale Palatino 1198), this table known as the *Tavola Palatina* contains a list of 116 texts that do not appear in *a* + *a'*,⁴ since Piero had access to these and other songs in the manuscripts that he calls the *libro Gaddi* (after its owner, Niccolò

⁴ In fact, the correct number is 115, since text number 64 can be found in *a* (Borghi Cedrini and Meliga 2020, 45).

Gaddi: c^b) and the *libro Adriani* (which again refers to its owner, Marcello Adriani: F).⁵

Following the tracks of the many books at the disposal of Piero del Nero (patron of $a + a^l$) and Jacques Teissier (copyist of $a + a^l$) is no simple task, especially keeping in mind that c^a (Piero's copy of c), c^b (Gaddi's copy of c), F (the *libro Adriani*) and F^a (the copy of F in Piero's possession) — as well as $a + a^l$, to say nothing of the *libro Strozzi* — are all in play. To further complicate matters, c^a , once in the possession of Edmund Stengel, has been lost.⁶ Therefore, reconstituting Bernart Amoros's songbook can be a dizzying affair. The network of sources, scholars, copies, and tables surrounding the songbook of Bernart Amoros is further complicated by the fact that *aII*, which contains the *Donatz proensals* and the *Razos de trobar*, another version of the preface of Bernart Amoros, 19 *vidas* (also contained in Teissier's copies), and a table of authors (with folio numbers) contained in “aquest libre” (Borghi Cedrini and Meliga 2020, 189), is a codicologically and paleographically distinct collection of prose texts compiled from Bernart Amoros's songbook that has been bound together with Teissier's copy, designated by a (92). While it is hardly surprising, then, that Borghi Cedrini and Meliga correct some of the most basic assumptions made heretofore by scholars of Bernart Amoros's songbook, it is nonetheless impressive that they do so with such lucidity and accuracy.

In her presentation of the project of *Intavulare*, Ferrari describes the relationship between the *tavole umanistiche* and the manuscripts they describe as an “intreccio,” an intertwining or a tangle that often resembles the plot (another meaning for *intreccio*) of a detective novel (2020, vii). Nowhere does this become more

⁵ One major contribution of this study is the very well-explained and lucid identification of Piero di Simone del Nero's sources for his various *tavole* contained in Florence, Biblioteca nazionale, Palatino 1198 and a^l . Here we learn that Piero used the *libro Gaddi* (c^b), Gaddi's copy of c , and F^a , his own copy of the *libro Adriani* (F), to catalog the texts he already had access to and that were also present in the *libro Strozzi* (Borghi Cedrini and Meliga 2020, 44–50).

⁶ According to Borghi Cedrini and Meliga (2020, 38, n.24), the manuscript was destroyed in a fire in Leuven in 1940. Fortunately, Stengel published a diplomatic edition (although it leaves out important details) in 1899.

apparent than in the reconstitution of the phantom songbook of Bernart Amoros. The monumental sleuth work accomplished by the late Borghi Cedrini and Meliga in this volume is of crucial importance to any Occitanist wishing to untangle the knot of textual traces of Bernart's songbook that remain. The index of texts includes the contents of both *a* and *a'*, which is of crucial aid to the scholar trying to reconstitute the various pieces of Teissier's copy, while the invaluable *Indice dei componimenti di LS* (= *libro Strozzi*) helps the scholar imagine the original composition of Bernart Amoros's songbook by collating the index of texts contained in *a* + *a'* with the precious indications provided by the *Tavola Palatina* and the index contained in *aII*. To continue Ferrari's metaphor of the X-ray, the *Indice* of the *libro Strozzi* resembles the work of a paleontologist who has pieced together the various and scattered bones of a dinosaur fossil: it provides scholars with an X-ray of a dismembered book, a collection of dispersed bones that, when viewed in their current form, give a fragmentary view of a unity lost forevermore.

The diplomatic editions of the index of *aII* and the *Tavola Palatina*, as well as the edition of Bernart Amoros's preface (2020, 32–33), will be of great use to future scholars. While this preface was available in Zufferey (1987, 80–81) and in Borghi Cedrini and Meliga (2014, 1127–1128), its presence with these other materials will prove invaluable for future scholars of this lost songbook. My only minor critique is a practical observation that the volume would be helped by a short *dramatis personae* to help those unfamiliar with the manuscript: Antonio Martellino, Benedetto Varchi, Bernart Amoros, Jacques Teissier, Leone Strozzi, Marcello Adriani, Niccolò Gaddi, Piero del Nero — all of these figures are associated with various copies of diverse sources. This tangle can often leave even a scholar quite familiar with the manuscripts involved desirous of a short reference list to avoid confusion.

Borghi Cedrini's and Meliga's authoritative treatment of Bernart Amoros's songbook should sound a clarion call to Occitanists about the urgent need for further study of this witness — as well as others like it, such as *c*. The questions the editors raise about where Bernart Amoros compiled his collection, which texts he had access

to, and what this songbook implies about the troubadour culture at the turn of the thirteenth century (to say nothing about sixteenth-century humanist interest in that culture) in both the south of France and Italy should lead troubadour scholars — and especially those who focus on the *trovatori d'Italia* — to reassess many of their assumptions on these and other matters. I am now prompted to ask, for example, where he copied the *Donatz proensals* and how we can explain this manuscript's quantity of Genovese troubadour literature. In the meantime, Borghi Cedrini's and Meliga's work will become *the* reference on Bernart Amoros's songbook and will form much of the foundation for future scholarship.

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D = Modena, Biblioteca Estense Universitaria α. R. 4.4

F = Rome, Vatican Library Chigi L.IV.106

F^a = Florence, Biblioteca Riccardiana 2981

N = New York, Pierpont Morgan 819

a and *aII* = Florence Biblioteca Riccardiana 2814

a^l = Modena, Biblioteca Estense Universitaria, Campori γ.N.8.4:
 11–13

c = Florence, Biblioteca Laurenziana XC 26

c^a = Edmund Stengel, Private collection (destroyed in 1940)

c^b = Florence, Biblioteca Nazionale Palatino 1198

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