LITERATURE: MEDIEVAL PERIOD

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1. Research Tools and Reference Works

Narpan: Espai de Literatura i Cultura Medieval, <www.narpan.net>, offers an updated bibliographic list of medieval Occitan literature for 2012. Veronica Fraser and Laura D’Agnolo, ‘Bibliography of Occitan Literature for 2010: Middle Ages to 1500’, Tensò, 27:122–38. Nancy Washer, ‘Occitan Discography for 2010, with additions to 2009’, Tensò, 27:204–13. The Repertorio informatizzato dell’antica letteratura trovadorica e occitanica, <www.rialto.unina.it>, has added new editions of crusade songs by Linda Paterson (Austorc de Segret BEdT 41.1; Calegà Panzan 107.1; Cerverí de Girona 434a.20; Austorc d’Aorlhac 40.1; Guilhem de Mur 226.2; Bertolomeo Zorzi 74.11; Bertran d’Alamano 76.8; Ricaut Bonomel ‘Templier’ 439.1; Olivier lo Templier 312.1; Gauzeran de Saint-Didier 168.1; Guilhem d’Autpol 206.2, 206.4), Linda Paterson and Ruth Harvey (Granet 189.5), and Giuseppe Tavani (folquet de Lunel 154.1); the website also incorporates a digital edition of the novas in MS Didot by Paolo Di Luca. Patrice Ulh, Anti-doxa, paradoxes et contre-textes: études occitanes, L’Harmattan, 2010, 212 pp., re-edits several psychoanalytical studies on a large range of troubadour subjects, with additions and corrections. Giuseppe Noto, Francesco Redi provenzalista, Alessandria, Orso, 188 pp., focuses on Redi’s troubadour culture (1626–1697) by analysing his printed works and exploring the sources available to him. Vicenç Beltran Pepió and Tomàs Martínez Romero, ‘El projecte Corpus dels trobadors, de la unió acadèmica internacional, gestionat per l’Institut d’Estudis Catalans’, ER, 34:475–81, present this project, describe the structure of the website <trobadors.iec.cat>, and announce its publication programme. Lucia Lazzerini, Silva portentosa. Enigmi, intertestualità sommerse, significati occulti nella letteratura romanza dalle origini al Cinquecento, Modena, Mucchi, 2010, 715 pp., gathers a collection of articles, some already published, resulting in a wide-ranging interpretation of the med. Romance literatures and their intertextual and cultural connexions with a Middle Latin and clerical background (the focus being on the earliest texts, the allegorical interpretation of troubadour love poetry, the relationship between Arthurian narrative and the troubadours, and the politic implications of Jaufre and Flamenca).

2. Editions and Textual Criticism

Editions. Fabrizio Cigni, Il trovatore N’At de Mons, Pisa, Pacini, 207 pp., makes At de Mons’s corpus easily available in a critical annotated new edition with Italian translation, offering linguistic and rhetorical analyses, as well as MS descriptions and notes on the indirect transmission. Francesca Sanguineti, Il trovatore Albertet, Modena, Mucchi, 430 pp., takes the whole of the manuscript witnesses into account in her new critical annotated edition with Italian translation and puts emphasis on Albertet’s biographical data and intertextual references. Aimeric de Peguilhan, Poésie, ed. Antonella Negri, Rome, Carocci, is an anthological edition, with translation and notes, which privilege two contrasted aspects: jongleuresque poems and highly courtly pieces on love madness. Linda Paterson, ‘Calegà Panzan Ar es sazos c’om si deu
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alegrar (BdT 107.1), LT, 5, edits this well-informed sirventes and studies its historical background, and her 'Austorc de Segret, [No s]ai qui-m so tan suy [des]conoyssens (BdT 41.1), ib., edits this propagandistic devinalh, dealing with Charles of Anjou's role on the defeat of his brother's second crusade, and identifies 'Haenric' as Henry of Almain, son of Richard of Cornwall. Paolo Di Luca, 'Blacasset, Se-l más d'amor m'auzi ni m'es noisens (BdT 96.10a) — Pujol, Dieus es amors e verais salvamens (BdT 386.2) — Alaisina ~ Carenza, Na Carenza al bel cors avenenc (BdT 12.1 = 108.1)', ib., edits these three pieces, concerned with the condition of young women, and discusses the feminine authorship of the tenso on virginity. Roberto Rea, 'Il descort di Aimeric de Belenoi S'a midons plazia (BdT 9, 20)', CrT, 15.2:9–40, is a new edition, annotated and commented. Francisco Javier Oroz Arizcuren, 'Amich ez amit: dos motz ab divers sens?', CrT, 15.2:263–88, proposes to edit amit 'amice, liturgical vestment', and metonymically 'cleric', in the last line of PC 434a.34.

Manuscript Transmission. Maria Careri et al., Livres et écritures en français et en occitan au XIIe siècle: catalogue illustré, Rome, Viella, 2011, lviii + 278 pp., is a palaeographic and codicological survey of the 102 vernacular MSS produced in 12th-c. France, five of which are in Occ.: BL MS Harley 2928, St John Gospel (n. 38); P, Sorbonne MS 632, Codi (70); BnF MS latin 3548B, Lim. sermons (80/1 and 80/II); BnF MS latin 11312, pious texts (82). Miriam Cabré, 'La circolazione della lirica nella Catalogna medievale', Leonardi, Tradizione, 363–407, examines the Catalan lyric medieval manuscript tradition as a whole in a first attempt to offer a reasoned panorama and to define the problems still to be solved. Anna Alberni, 'L’última cançó dels trobadores a Catalunya: el cançoner “Vega-Aguiló” i la tradició manuscrita llenguadociana', Leonardi, Tradizione, 109–52, identifies a Languedociean occidental source (similar to MSS cRV and Mf) for the Catalan chansonnier VeAg. Luca Morlino, 'Un florilegio trobadorico recuperato', CN, 72.1–2:7–51, edits and comprehensively analyses an anthology of troubadour excerpta in a miscellaneous MS, taking codicological and ecdotic elements into account. Gerardo Pérez Barcala, 'Las notas de collatio en el cancionero M y los Libri Provincialium de Angelo Colocci', RLMed, 23, 2011:215–35, studies Colocci’s annotations and analyses his contacts with 16th-c. Petrarchism and contemporary intellectuals. Stefano Resconi, ‘Terza tradizione” o confluenza di tradizioni? Aimeric de Pegulhan nel canzoniere U’, Leonardi, Tradizione, 43–72, examines the consistency of the ‘third group’ in the troubadour textual tradition (MSS PSUc), especially the problematic position of MS U (illustrated with Aimeric de Pegulhan’s section). Mary Franklin-Brown, ‘Voice and Citation in the Chansonnier d’Urfé’, Tenso, 27:45–91, appraises the processes involved in reading chansonniers to conclude that MS R is a sequence of different types of citations. Stefano Resconi, ‘La canzone di Jordan Bonel S’ira d’amor tenges amic iauzen (BdT 273,1) e alcuni problemi nell’edizione critica dei testi trobadorici’, Perspectives médiévales, 34, <peme.revues.org/1434> is a methodological reflexion on editing the troubadours (characterized by few genuine errors and wide contamination), which proposes an integrated analysis of different kinds of textual innovations, with examples from Jordan Bonel’s previously unpublished song. Massimiliano De Conca, ‘Approcci linguistici per l’ecdotica occitana: il Lessico dei trovatori del periodo classico (LTC)’, SIFR 9, 299–320, presents the structure and methodological problems behind this project and offers some practical examples regarding Arnaut Daniel’s poetry. Paolo Squillaciotti, ‘Sulla contaminazione nella tradizione manoscritta trobadora: varianti alternative, doppie lezioni ed effetti sulla pratica editoriale’, Leonardi, Tradizione, 23–41, re-examines the notion of editio variorum in the poetry of Perdigon, Folquet de Marselha, Falquet de Romans, Arnaut de Maruelh, Elias Cairel, and Raimon Jordan, and proposes a method to deal with adiaphorus variants, illustrated with Folquet de Marselha’s MS tradition.