The Troubadours to Ausiàs March
Heritage of the Biblioteca de Catalunya

Escrits i memòria ; 4
The Troubadors to Ausiàs March
Heritage of the Biblioteca de Catalunya
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**Bibliography**

General Bibliography

Studies on Catalan Troubadour Poetry up to March

Selection of Editions (and Collections of Documents related to Poetry)

Online Resources

Anna Alberni
Credits

Escrits i memòria ; 4

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Chapter 1

Foreword

Eugènia Serra Aranda
Foreword

The Biblioteca de Catalunya’s new electronic book: The Troubadours to Ausiàs March: Heritage of the Biblioteca de Catalunya — volume four in the collection Escrits i memòria — allows us the opportunity to discover the origin of the Catalan lyric tradition and returns us to the era of such figures as Guillem de Berguedà, Cerverí de Girona, Jordi de Sant Jordi and Ausiàs March, the poet who marked a turning point in Catalan literary history, a bridge between the troubadour tradition, where music and verse were intrinsically linked together, and modern poetry, intended to be read in silence.
The Troubadours to Ausiàs March brings us closer to the heritage preserved by the BC and describes some of the most precious jewels of the collection, among them the Cançoner Gil and the Cançoner Vega-Aguiló. These chansonniers, part of the library’s collection almost since its foundation, preserve, in addition to their cultural value, interesting stories and anecdotes linked to their acquisition and their individual features.

For example, the Cançoner Gil — taking its name from its former owner, the bibliographer Pablo Gil y Gil — entered the BC in 1911, four years after the foundation of the Biblioteca. It is especially interesting for revealing how, at a particular moment in time, a society acts to preserve its written memory. Around 1909, the Cançoner Gil was on sale with a distinctly possible destination of the Bibliothèque nationale in France. The question of money was already then a decisive factor. The Institut d’Estudis Catalans (IEC) (Institute of Catalan Studies), on which the Biblioteca de Catalunya depended, couldn’t cover the approximate cost of 20 000 pesetas to avoid...
this treasure leaving Catalonia on its way to France, for which reason it launched a successful campaign to raise funds among various Catalan and foreign patrons, thus enabling the *Cançoner Gil* (also known as *Cançoner de Cerverí de Girona*) to remain in Catalonia. The ten sponsors who made this possible were: Isidre Bonsoms, Pere Grau Maristany, Eduard Sevilla, the Marquis de Maury, Josep Mansana, Jacint Serra, Manuel Girona, Hug Herberg, Teresa Ametller and Archer Milton Huntington. The matter of this acquisition is well-documented in the minutes of the Institute of Catalan Studies (IEC), subsequent interviews with members of the Institute and items published in the newspaper *El poble català* in 1910.

The *Cançoner Vega-Aguiló*, received in 1908 as part of the purchase of the Aguiló library — known by the names of its previous owners: first Josep de Vega and then Marià Aguiló —, could not be read in its totality until the mid-twentieth century as some of the initial lines of text on the pages had “disappeared” due to humidity. In the 1950s, thanks to the use of ultraviolet
rays, new light was shed on the whole text. The pioneering studies of Martí de Riquer, subsequently augmented by other researchers such as this book’s author, Anna Alberni, allows this fact to be understood in detail.

The collections of the Biblioteca de Catalunya outlined in this volume help us to examine anew our cultural, philological and literary history. The Troubadours to Ausiàs March, with its inclusion of references, links and bibliography, also enables further research and discovery of poetry written in Catalonia between the 11th and 15th centuries.

I wish to express my gratitude to the experts who have lent their valuable knowledge to confer quality and rigour to this work. To Anna Alberni, author of the texts and interviews, and to Miriam Cabré, Antoni Rossell, Victoria Cirlot, Josep Pujol and Jesús R. Velasco. I must also highlight the task of coordination undertaken by Núria Altarriba and the collaboration of Jaume Clarà and Aitor Quiney from the Biblioteca de Catalunya team.
Finally, I would also like to thank the institutions that have provided us with images and have generously allowed the use of their facilities for recordings: the Museu Nacional d’Art de Catalunya, the Parker Library, Corpus Christi College, the Library of the Royal Site of San Lorenzo de El Escorial, the Universitat Pompeu Fabra and the Ministry of Culture, Government of Catalonia.

Eugènia Serra Aranda
Director, Biblioteca de Catalunya
Chapter 2
The Troubadours to Ausiàs March: a Synthesis
Anna Alberni
Modern poetry begins in the 12th century with the first *cansos* of the troubadours. The great innovation of these songs was that they were sung in the vernacular and written by authors with a known identity. Troubadour poetry revolves around love as a stimulus for intellectual, moral and social perfection.
Poem of Raimbaut de Vaqueiras addressed to his lady, in which he complains of having waged war on love “in the very way a noble vassal wages war on an evil suzerain”: *Eissament ai guerrejat ab amor* (I have waged war on love in the very way).

Barcelona, BC, ms. 146, f. 37r

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This system of values was expressed through a series of highly-formalised concepts, the most prominent of which is the ideal of *cortezia* or ‘courtly love’. Within this shared frame of reference, troubadour poetry addresses a great variety of themes: criticism or praise of the policies of the powerful, incitement to take part in wars and crusades (*sirventes, crusade song*), metapoetic and moral contemplation, reflection on traditions, debate (*tenso*) and the funeral lament (*planh*).
falses tante ualez mars pòsus uvel mars auer. jen tem pedre tan uo
uvel ençez.

Tor e jouen eles belas farsos. donel gent cois densfarnmen norrvu
нос нашат пчес q es pels prouq effit. e pme se si maçutra sos. q nemos
ранs nemamo: nos plagues tomils depes au rub nos coneq de bourn
ipusco de prueq. q pauiz o sar e prueq:

Els canals rausmens emæs. el sinamoz el sobre bon aqes. q a nos
pre medouria ualez.

Habitz nostreb del coes cortes. el gran burtat el sin prq qu nos es fur
gent mon raunt sobrez merlos ualeqes,caz es dourat del uie ric pêr uez.

Kiambaut de uagiexas

Tresi ar garreivat ab amor. don firc uas fayr gaçèrab i
mal fernoq. q tòl sàen atorq p qá garrefa. eme uonq o
guèra pron oltre pel seu cobra: el uen uas mæe e seu ar tut
Music was an integral component of the art of composition (art de trobar). In fact, for medieval poets and joglars (performers) melody and what today we call metrical structure or versification converged in a single term: so (melody). Nevertheless, the musical text was subject to a series of contingencies affecting its transmission. One outstanding testimony of the inseparable character of text and music in troubadour poetry is the twelfth-century manuscript of Sant Joan de les Abadesses (ms. 3871), in which we can read four compositions accompanied by musical notation, the earliest associated with non-religious texts that has been preserved in Catalonia.
Medieval Catalan poetry was born under the sign of the troubadour *canso*, which began its dissemination throughout the territories of southern France, Italy and the Iberian Peninsula during the second half of the 12th century and has since enjoyed an overwhelming influence on Western literature and culture up to the present day.
Troubadours (period between Ramon Berenguer IV and Alfonso II). 11th-13th cent.

Troubadours (period between James II and Alfonso IV). 14th cent.

Catalan poets (period between Peter IV and Alfonso V). 14th-15th cent.
much variation for over two centuries.

The Troubadours to Ausiàs March: a Synthesis. Introduction

thematic patterns that would be maintained without manuscript sources, the chansonniers; it is written in a

language that combines Occitan and Catalan features, The combined corpus of both has been transmitted via the same

14th- and 15th-century Catalan poets. The combined
towards a symbiotic reading of the troubadours and

The very evolution of the manuscript tradition leads us
This state of affairs changes with Ausiàs March (ca. 1397-1459) and the poets of his generation, who transform the troubadour legacy by grafting on new discursive elements alien to the code of courtly love (*fin’amors*). Without severing the thread of literary tradition, March’s unique poetic voice projects this new discourse towards modernity and is prevalent in both manuscripts and printed works until the second half of the 16th century.
Chapter 2

The Manuscript Tradition

Anna Alberni
The Manuscript Tradition

Medieval poetry has been preserved in loose leaves and sheets and, above all, in chansonniers. The latter are not merely miscellaneous compilations of lyric poetry, but also contain verse narratives and theory (rhetorical and grammatical treatises). Many chansonniers include prose texts narrating the biographies of troubadours (*vidas*) or set out brief commentaries of certain poems (*razos*), in an early form of literary criticism applied to vernacular compositions.
In this sense, the troubadour chansonniers can be seen as veritable encyclopaedias of poetic knowledge. Some of the most important chansonnier collections of troubadour poetry were copied in the fourteenth century between Occitania and Catalonia, in an area usually defined by the philological tradition as marginal in relation to the main centres of Occitan power. That said, analysis of these chansonniers as evidence of the poetry cultivated in the territories of the Crown of Aragon helps complete the picture of the textual tradition of many troubadours and, at the same time, explains the mechanisms (linguistic, political and cultural) that led to the formation of a Catalan lyric tradition with its own identity.
Chapter 2
The Troubadours to Ausiàs March: a Synthesis

The Poetic Language

Troubadour-derived poetry written in Catalonia made use of a linguistic form that has been described as ‘hybrid’, a half-way house between Occitan and Catalan, but which it is more accurate to consider, quite simply, as the language of poetry. The subsequent history of cleavages and revivals in the use of Catalan, together with the ordered vision of a theoretically more ‘pure’ model of the medieval language favoured by early-twentieth-century *noucentisme*, helps explain the tendency in Catalonia to read this poetic language as an ‘occitanised’ Catalan or as an Occitan *sui generis* progressively ‘absorbed’ by Catalan.
The Troubadours to Ausiàs March: a Synthesis. The Poetic Language
Now if we bear in mind the characteristics of textual transmission, the mixing of traits of both languages (Occitan and Catalan) proves to be a system of reconciliation between the *scriptra* of the copyists and that of the texts they are transcribing. On the other hand, hybridism, or better still, polymorphism is a feature of literary language throughout a large section of the medieval Romance-speaking area, 14th- and 15th-century Catalan poets being no exception. We might ask if this fidelity to the language of *trobar* as a distinct feature of a prestigious literary code is what determined the anchoring of Catalan poetry to the old troubadour models, or *vice versa*. Either way, consciousness of the cultural status of this linguistic option is evident in the grammatical literature, from Berenguer d’Anoia’s *Mirall de trobar* at the very start of the fourteenth century, to the *Torcimany* of Lluís d’Averçó, at the century’s end, which makes explicit the association between languages and literary genres (Catalan for prose, Occitan for poetry).
I make no use in the present work, for two reasons, of the languages the troubadours use in their works; the first because I am writing this book in prose and in prose writing there is no need to use the aforesaid languages, since they are prescribed only for use in rhythmical works; the other reason is that if I used any other language than Catalan, which is my native tongue, I might be seen as conceited, for as I am Catalan, I should use no other language but my own.
Chapter 2

The Lyric Form

Anna Alberni
Chapter 2
The Troubadours to Ausiàs March: a Synthesis

The Lyric Form

Catalan poetry between the troubadours and Ausiàs March is distinguished by a formal diversity exhibited, among the best poets such as Andreu Febrer (1374-1440/1444) and Jordi de Sant Jordi (d. 1424), without any explicit rupture in terms of theme or style, both still rooted in the troubadour tradition of fin’amor and the genre of its maximum expression, the canso.
And first you must know that a *canso* must speak pleasingly of love, and in your words you may put examples of other themes, but without cursing or praising anything but love. Furthermore, you must know that a *canso* needs and must have five stanzas; that said, you may use, for embellishing and perfecting the theme, six, seven, eight or nine, as many as you like best. And you may use one or two *tornadas*, whichever you please. And take note that as you begin to discourse on love in the same way you finish it well and follow it through. And give it a new melody as prettily as you can.
This formal diversity was achieved through selecting and adapting new genres and with the conscious manipulation of strophic and versification patterns borrowed from other lyric traditions. The adoption of these resources allowed poets to underscore a borrowing or frame a quotation with the use of emblematic styles of writing and modes of diction that would proceed to subtly transform troubadour-styled discourse and bring it closer to that of fourteenth-century French authors, following in the wake of the poetic and musical corpus of Guillaume de Machaut (ca. 1300-1377). The audience for this poetry, immersed in a cultural context in which the polyphonic music and songs with refrains of the *ars nova* were the order of the day, was able to recognize the allusions and, in many cases, identify their models, in all probability of earlier assimilation.
The anonymous compositions of the manuscript from Sant Joan de les Abadesses, copied on thirteenth-century notarial sheets, constitute the only testimony of secular troubadour poetry with musical notation preserved in Catalonia. They are evidence of an early reception of the metrical form known today as *dansa*, a genre constructed on the basis of a monorhymed tristich with refrain, which is found in various Romance-speaking regions. The language of these pieces is distinguished by a high degree of hybridization, while among its themes is foregrounded the erotic component, sometimes expressed in decidedly uninhibited tones.
Despite the scarcity of examples of poetry with musical notation, there are reasons for thinking that during the 14th century the principle of isostrophism (a song’s melody is repeated with each new stanza) still must have formed part of the horizon of expectation of poetry derived from the troubadours. This is the inference from Guilhem Molinier’s *Leys d’Amors*, the most important poetic and grammatical treatise of the fourteenth century (last edition 1350), linked to the foundation of the contest of the Consistory of the Gay Science in Toulouse, Languedoc (1323). Both the *Leys* and the Toulousain competitions carried significant weight in the imaginations of Catalan poets until well into the 16th century.

Miscellanea of treatises on troubadour grammar and rhetoric, copied end of 14th century.
Barcelona, BC, ms. 239, f. 82r >
In the text of the Leys there often rises to the surface an opposition between ‘old and new troubadours’. Yet rather than marking a formal rupture, the treatise seems to refer to a programme of renewal of the old troubadour poetry based on new themes and forms. Moral instruction and Marian praise are two of these new poetic values, visible across a whole range of fourteenth-century verse literature, which now tends to envisage poetry as a form of knowledge.

Andreu Febrer’s poem *Combas e valhs* (*Combes and valleys*) preserved in the Cançoner Vega-Aguiló. Barcelona, BC, ms. 7, f. 69rv >
So the new troubadours of the Leys are those who identify themselves as authors following the last generation of troubadours *strictu sensu*, their precursors being Guiraut Riquier (1254-1292) and Cerverí de Girona (ca.1259-ca. 1285): among them, Ramon de Cornet (fl. 1324-1341) and Joan de Castellnou represent a poetic tendency that, in Catalonia, leads to Fra Joan Basset (documented between 1424 and 1434), by way of the grave and noble precursor Pere March (1336/1337-1413).
The Troubadours to Ausiàs March: a Synthesis. The Lyric Form
Other poets such as Gilabert de Pròixida (d. 1405), Andreu Febrer (ca. 1375-ca. 1437) and Jordi de Sant Jordi (d. 1424), the three most typical lyric voices of the late 14th and early 15th centuries, reinvented love poetry by appropriating French and Italian models of form and diction for a profound reformulation of the courtly code. The continuity of the troubadour poetic tradition can be gleaned in the pages of the Cançoner Vega-Aguiló, copied in its entirety during the early years of the reign of Alfonso the Magnanimous.
The poetry of Ausiàs March might be described as a type of highly-personalized short-circuit between the ‘hard’ line of the first group (austere diction, conceptism, the doctrinal value of poetry) and the reinvention of ideas about love and desire initiated by the second, which March transforms with rhetorical and conceptual tools from other discursive traditions: among others, scholastic theology (with its great abundance of similes), the use of proverbs and maxims, rigorous psychological
analysis, moral philosophy and a rehabilitation of Ovidian commonplaces and the tragedies of Seneca. Ausiàs March’s poetry has been preserved in chansonniers from the second half of the fifteenth century, compiled in literary circles where the poet asserted himself as a ‘master of love’. In the sixteenth century, this authority resulted in March’s work being the object of five printed editions in quick succession (Valencia, 1539; Barcelona, 1543; Barcelona, 1545; Valladolid, 1555 and Barcelona, 1560).
Chapter 2
Poetry and the Court
Anna Alberni
Poetry and the Court

In the Middle Ages, as during other periods of history, lyric poetry had a public dimension as it was performed at the courts of kings and nobles. Within the Crown of Aragon, this courtly aspect of poetry is well-documented in the correspondence and book-keeping of the Catalano-Aragonese chancery since the times of the first count-kings.
It is thanks to this that we can appreciate the court’s role in the transmission of the poems and the music, their natural means of diffusion. The documents also inform us of the monarchy’s interest in assuming the management of the ‘cultural policy’ of poetry competitions. For example, we have information about a poetry contest held in Lleida in 1338, presided over by Peter the Ceremonious (1319-1387) who, the following year, bought a golden rose for rewarding a composition.
In 1393, John I (1350-1396) established a new poetry competition in Barcelona, which would be held annually at least until March 17, 1413, the year in which King Ferdinand I (1380-1416) confirmed the concessions granted to the Consistory of the Gay Science by his predecessors John I and Martin the Humane. This privilege is preserved in the initial pages of the *Cançoner d’obres enamorades* held by the Bibliothèque nationale de France (espagnol 225), a collection of poetry partly copied in ms. 10 of the BC.
Chapter 3
Interviews with Researchers
Anna Alberni
Chapter 3

Catalan Troubadour Poetry

Miriam Cabré
Chapter 3
Catalan Troubadour Poetry

Miriam Cabré
Reader in Romance Philology at the Universitat de Girona (UdG) and research member of the Institut de Llengua i Cultura Catalanes (Institute of Catalan Language and Culture). She has studied the work and figure of Cerverí de Girona, about whom she has published two monographs.
She is Codirector of *Cançoners DB*, a database of medieval Catalan poetry, and has particular responsibility for the *Cançoner Gil*, on which she is preparing a complete study with Sadurní Martí. She is currently directing the project: *El llegat trobadoresc en la construcció de la identitat europea: l’aportació de les corts catalanoaragoneses medievals* (Troubadour Heritage in the Construction of European Identity: the Contribution of the Medieval Catalano-Aragonese Courts). (Recercaixa 2015).

More information
Chapter 3
Troubadour Song

Antoni Rossell

Antoni Rossell is Reader of Romance Philology at the Universitat Autònoma de Barcelona (UAB) and Director of the Arxiu Occità (Institute of Medieval Studies). He is a member of the Centre interuniversitaire d'histoire et d'archéologie médiévales (CIHAM) at Lyon’s École normale supérieure. He is also on the editorial board of the journals IAÇÁ: Artes da Cena (Universidade Federal do Amapá, Brasil), Medievalia (UAB), Nuevas de Indias (Annual of the CEAC) and Roda da Fortuna: revista eletrônica sobre antiguidade e medievo.
He is a performer of medieval music and leader of C. Courtly Music Consort; he sings tenor and baritone, has produced various compositions and has also taken part in a variety of concerts of contemporary music. He has published numerous books, articles and recordings devoted principally to the poetry and music of the Middle Ages.

More information
Chapter 3
Troubadours and the Courtly Code
Victoria Cirlot
Chapter 3
Troubadours and the Courtly Code

Victoria Cirlot

Victoria Cirlot (Barcelona, 1955) is Professor of Romance Philology in the Faculty of Humanities of the Universitat Pompeu Fabra (UPF). She has published translations, articles and books on troubadour lyric and Arthurian Romance.
In the field of medieval mysticism she has studied Saint Hildegard alongside other mystical women writers. She has also worked on the phenomenon of visionaries in comparative studies of the Middle Ages and the twentieth century. She is director of the collection *El Árbol del Paraíso* (Ediciones Siruela).

More information
Chapter 3

Ausíàs March: a New Poetic Diction
Josep Pujol
Josep Pujol

Josep Pujol is Reader in Medieval Catalan Literature at the Universitat Autònoma de Barcelona (UAB). He has published books and articles on medieval poetry, narrative and translation. He edited the critical edition of Jaume March’s *Obra poètica* (1993) and, with Francesc J. Gómez, the annotated anthology of Ausiàs March: *Per haver d’amor vida* (2008). In *La memòria literària de Joanot Martorell: models i escriptura en el “Tirant lo Blanc”* (2002) he revised previous research on the literary sources of *Tirant*. 
He has also edited the medieval Catalan translation of Ovid’s *Heroides* (forthcoming) and, with Lola Badia, that of Guillem de Conches’ *Dragmaticon Philosophiae* (1998). He wrote the entries for the section on medieval translators in the *Diccionari de la traducció catalana* (2011) and, alongside Lluís Cabré, is responsible for the database: *Translat: traduccions al català fins a 1500*.

More information
Chapter 4
Performances

BERENGUER DE PALOU
ARNAUT DANIEL

Antoni Rossell, transcription and performance
BERENGUER DE PALOU, 12th cent. *Aital dona cum ieu sai* (Such a lady as I know).
Paris, Bibliothèque nationale de France, ms. R, fr. 22543, f. ♫ 37c

Antoni Rossell: transcription and performance (fragment)

Edition:
ARNAUT DANIEL, late 12th cent. Lo ferm voler qu’al cor m’intra (The firm desire that enters my heart).
Milan, Biblioteca Ambrosiana, ms. G, R71 sup. f. 🎼 b

Antoni Rossell, transcription and performance (fragment)

Edition:
Chapter 4

Readings

Jesús R. Velasco
GIRAUT DE BORNEI, fl. 1162-1199
Reis glorios (alba) (Glorious king)

Reader: Jesús R. Velasco, Professor at Columbia University, New York

Edition:
GIRAUT DE BORNEI. Sämtliche Lieder des Trobadors
I. Glorious King of true light and clarity, great God, Lord, I beg you, please, give my friend your faithful care, whom I’ve not seen since night was falling, and soon day will be dawning.

II. Dear friend, are you sleeping or awake? Sleep no more, please, your slumber break, for in the east I see the great star rising that heralds day, how well I recognize it, and soon day will be dawning.
Dear friend, I am calling you by singing,
sleep no more, the songs of birds are ringing,
throughout the woods as they seek the day,
and I fear the jealous lord will catch you,
and soon day will be dawning.

Dear friend, look out the window
and regard the stars in the sky!
You know I’m your trusted messenger—
if you don’t move now you’ll be in danger,
and soon day will be dawning.

Dear friend, since last we parted ways
I’ve not slept, nor risen from my knees,
but prayed to God, Saint Mary’s son,
to return your loyal company to me,
and soon day will be dawning.

Dear friend, down out on the steps
you begged me to not sleep,
but stay in vigil from night until day.
Now neither I nor my songs please you,
and soon day will be dawning.
Chapter 4
Readings
Miriam Cabré
Cerverí de Girona, fl. 1259-1285

Si nuyll temps fuy pessius ne cossiros (If ever I was pensive or morose), v. 1-28

Reader: Miriam Cabré

Edition:
Cerverí, de Girona. Obras completas del trovador
I If ever I was pensive or morose when serving love or if I lost my mind, enduring torment, trials, hurt and pain, I was harmed by husbands and jealous liars, now I’m moved by joy, for I can’t be refused a graceful body, slender, supple, svelte where youth and true humility reside.

II If I dared tell which lady brings me joy, to whom I’m graceful, humble, true and loyal, who often says, with many heartfelt sighs and kisses: “Love, when I’m not with you I die of desire; when from me you retire I mercifully beg your swift return” I’d be restored and my plain words be true.

III Those envious slanderers will say that my words are all guile like a traitor’s; but if milady pardons me I won’t care, for every lover will then admit I’m right; I say when I go slow and soberly musing see her and her pleasing beauty she words her pleasantry with loving words.

IV I’d deem the king to be an awful bore if he called me from such sweet daily work or touched me, for ’tis my only pleasure; I’d die if my reverie I must forsake and say to those who ask “a penny for them, Cerverí: good company awaits us”, “Leave me be, Sir, I’m composing verses”.

< Barcelona, BC, ms. 146, f. 5v
Chapter 4
Readings
Anna Alberni
Andreu Febrer, ca. 1375- ca. 1437. Combas e valhs, puigs, muntanyes e colhs (Combes and valleys, peaks, mountains and hills), v. 1-16, 25-32, 41-44

Reader: Anna Alberni

Edició:
SL 849.9(082)Nos-12°
I
Combes and valleys, peaks, mountains and hills
I see already dressed in frost and snow,
forests and gardens all stripped of branches,
the air suffused in rainy winds and squalls,
the sea all white with foam and foul weather,
and with all the birds mute upon the earth,
from which in winter come no song or call;
but I’m warm when the others blow on the nail.

II
I love and serve — I’m nothing but a fool —
the best of the best, and I am hers;
if she told me from her love I were free
I’d move away no more than does a wolf from meat.
Instead I hope she and I together
will enjoy love’s joy so much, that lover
hers will I be called by all, if truth she tells,
and we’ll love each other just as flesh and nail.
IV For more suffused am I in joy than shrubs are not by acorns capped in short-lived days, when she pains me with the piquant hunger that makes me feel sweet mouthfuls of her love. But wistfully I view things from all sides; I’m so afraid I may have been forgotten, she writes to me with her fine white fingers no letter or paper touched by her nail.

VI Lover afar, in the meantime I’ve stolen from you something, don’t hold it against me, for I’ve taken from one of your fingers in secret the gay jewel from the nail.
AUSIÀS MARCH, ca. 1397-1459
Qui no és trist, de mos dictats
no cur (Pay my songs no heed
who isn’t sad)

Reader: Josep Pujol

Edició:
MARCH, Ausiàs. Poesies. A cura de Pere Bohigas; edició
revisada per Amadeu-J. Soberanas i Noemí Esplugàs;
157-158. (Els nostres clàssics. Col·lecció B; 19).
SL 849.9(082)Nos
I  Pay my songs no heed who isn’t sad
or who has never been at any time;
but he whose present is imbued with grief,
seek not some darkened place to lie in woe;
just read my words revealing tortured thoughts,
the artless dictums of a witless man,
and the reason spurring me to such pain
Love knows well, for she has been the cause.

II  You’ll find a quite appreciable part
of great delight inside the sad man’s thoughts,
and if the people saw me in great pain,
with great delight my soul then was attended.
When naturally Love inside me dwells,
such joy I feel I can’t be in the world,
and when I want to see her truth in depth
all jumbled up with grief she gives me joy.
III  The time is nigh to lead a hermit’s life
that I can better celebrate Love’s feast,
let no one suffer pain for my cruel life
since Love has sent me summons to her court.
And I, who love her solely for herself,
not turning down the gift she deigns to give,
it cheers me to surrender to her grief
and for all time to live engulfed in gloom.

IV  I cannot from my understanding glean
if it is true and a much finer thing
this profound sadness than all other joy,
for in its soul a joyful languor lies.
An ample part of my delight and joy
is that which every sad man brings along,
when grieving he is comforted by grief
more than if the whole world grieved for him.
To be reproached by many’s my concern
since so much do I live the life of grief,
But I who sees its glory all before me,
desire its pain whose promise is delight.
Without experience you cannot know,
the great delight that lies in just the yearning
of the one who is an honest lover
and loves himself in seeing such desire.

Lily among thorns, may God let you know
how, for you, I’m tossed from pillar to post;
with all my power and without her own
Love’s dressed me up infinitely potent.
AUSÍÀS MARCH, ca. 1397-1459
Lo jorn ha por de perdre sa claror (The day is afraid of losing its light)

Reader: Josep Pujol

Edition:

SL 849.9(082)Nos
The day is afraid of losing its light
when the night comes lengthening its shadows;
the beasts are few that hold their eyelids tight,
and the sick to deeper pain are exposed.
Criminals wish it would last the whole year
so their crimes will escape all detection,
but I, living peerless, in abjection
and doing no ill, wish all this would clear.

And yet worse I do than had I slaughtered
a thousand worthy men, with no mercy,
since all my ploys I use to betray me;
but think not that daylight will excuse me,
rather at night I rack my tortured mind
that with day betrayal comes to order;
no fear of death or life of confinement
will sap my strength for doing myself harm.

Full of wisdom, my understanding sees
how fittingly the trap of Love is set;
staying constant on the straight and narrow
I’ll reach my end if mercy won’t defend me.
Bookcase belonging to Marià Aguiló, treasurer of the most valuable items in what was the very earliest collection of the Biblioteca de Catalunya. This was composed initially of 101 manuscripts and 4186 books, highlights among which include five 14th- and 15th-century chansonniers. Along the frieze runs the legend: Remembra lo passat, ordona lo present, proveheix al esdevenidor (Remember the past, order the present, provide for the future).

Barcelona, Ministry of Culture, Government of Catalonia, Main Hall, inv. no 178072
Chapter 5

The Biblioteca de Catalunya Collection

Anna Alberni
Chapter 5
The Biblioteca de Catalunya Collection

The Biblioteca de Catalunya Collection
Anna Alberni

Poetry and Music Manuscripts

The Biblioteca de Catalunya houses some of the most important testimonies of troubadour and medieval Catalan poetry.
Cançoner Gil, [13--]. Barcelona, BC, ms. 146
This chapter will outline the manuscripts of the BC where troubadour texts have been preserved (Chansonniers), often copied beside pieces by anonymous authors and 14th- and 15th-century Catalan poets who took inspiration from the troubadour language and code. The sole musical testimony of 13th-century secular poetry forms a separate section (Music manuscript of Sant Joan de les Abadesses). This chapter also describes one of the main manuscript fragments containing poetic texts, preserved in the form of two sheets currently bound together in one small volume (Loose sheets), and the largest known collection of texts about grammatical and rhetorical precepts for the art of composition (Poetic precepts).
Del centre el feu es desprenia i creava una flama que arribava a la seva punta. La llum era un espectacle d'admiració. El foc es mouia lentament, formant una línia blava en el fons del tram mort on es trobava. El seu ritme era constant i regular, una dansa espontània amb la nit. En el seu caminament, el foc es trobava al rostre de la mort, com una bèstia fantasma que va per una via desierta. El seu espíritu es fusionava amb el terreny, una danza de mort i vida.

La seva presència era sobrenatural, una força que no se puc resistir. El foc es va estalviar cap al cel, formant un arco de llums que es desprendien a la distància. La seva mirada era el cos de la mort, un món que no se puc comprenir. El foc es va estendre cap al vent, una lluita sense final. Aquestes imatges eren la seva dansa, el seu ritme. El foc es va esparrimar cap al cos de la mort, una danza macabra que es repetia sense fin.
Ausiàs March’s corpus has been transmitted in fourteen manuscripts and five ancient editions. The BC holds three of these manuscripts – two miscellaneous 15th-century chansonniers and one 16th-century collection dedicated exclusively to March – as well as possessing copies of all the printed editions (Printed editions of the Ausiàs March corpus).
Chansonner nomenclature

The 15th-century chansonniers are usually identified with the sigla given to them by J. Massó i Torrents in his *Repertori de l’antiga literatura catalana. I. La poesia* (Barcelona: Alpha, 1932), in imitation of the classification of the Occitan troubadour chansonniers. Therefore, the most ancient Catalan chansonniers, in which troubadour poems can be read alongside the works of 14th- and 15th-century poets, have two related sets of sigla: that of the catalogues drawn up by Occitanists and that of Massó i Torrents.
However, the philological tradition has established a specific nomenclature for some manuscripts, such as the *Cançoner Gil* and the *Cançoner Vega-Aguiló*, which alludes to the names of the owners of the codices before they were acquired by the Biblioteca de Catalunya.

In the case of Ausiàs March, we should also add the sigla given to each of the testimonies by Amadeu Pagès in the first critical edition of the works of the great Valencian lyric poet, *Les obres d’Auzias March* (Barcelona: IEC, 1912-1914).
El fons de la Biblioteca de Catalunya. Manuscrits poètics i musicals
Chansonniers

The first collections of Catalan poetry, dating to the second half of the 14th century, show a typology characteristic of the troubadour chansonniers compiled in northern Italy and Occitania, as much in their meticulous execution on parchment as in their form and ordering of texts by author. As we reach the 15th century, the predominant form of the chansonnier changes to unornamented paper books, copied by a chancellery or notarial hand, with the poems transcribed in columns according to an editorial plan that responded to highly diverse stimuli.
The **Cançoner Gil**, also known by romance philologists as **Cançoner Sg** (A in the Massó i Torrents *Repertori*) and which can be dated to the final third of the 14th century, is the most opulent collection of troubadour poetry preserved in Catalonia. Transcribed on parchment, with illuminated initial letters and an impagination that attaches it to the older Occitan chansonniers, it comprises a long first section dedicated solely to the corpus of Cerverí de Girona followed by a selection of troubadour pieces by, among others, Giraut de Bornelh and Raimbaut de Vaqueiras. In continuation, one can read the works of Ramon de Cornet and Joan de Castellnou, copied in the same way as the troubadours, and an anthology of poems appreciated in the contests of the Consistory of the Gay Science at Toulouse.
Virulentes

lim·laron la ler·e qu·alo: en
nen uer un cablaus ses blasim·e labe

sim uolon mal car ·die ·rom na
The monumental character of the *Cançoner Gil* suggests it was produced in surroundings very close to the Catalan royal court, perhaps under the auspices of the Counts of Urgell. It stands out as evidence of the interest in troubadour poetry at the end of the fourteenth century at a time in which the Crown of Aragon was still an important centre of cultural diffusion within the Occitano-Catalan area.
Manuscript of the purchase agreement for the Cançoner Gil, 1908. Barcelona, BC, IV-1A, reg. 9808/1
The Cançoner Gil was acquired thanks to the financial contributions of ten patrons who enabled the raising of 20,000 pesetas requested by the widow of the Zaragoza professor, Pablo Gil y Gil. On 2 January 1911, it finally entered the Institut d’Estudis Catalans and then the Biblioteca de Catalunya. The commission for the binding in Mudejar style had been awarded to the workshop of Ramon Miquel i Planas.

More information on this item

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450  500  500

Register book of manuscripts of the Biblioteca de Catalunya with the entry for the Cançoner Gil
Cançoner Vega-Aguiló, ca. 1420-1430

Ms. 7 i 8  (= H = VeAg)
Full text at Memòria Digital de Catalunya

The Cançoner Vega-Aguiló (initialled H in Massó i Torrents’ Repertori) is a miscellaneous collection, on paper, which brings together a selection of troubadour-based poetry cultivated in the territories of the Crown of Aragon up to the first third of the 15th century. It was copied between 1420 and 1430 near the court of Barcelona during the early years of the House of Trastámara. The sole legacy of the work of some of the most important late-14th and early-15th century Catalan poets (Gilabert de Pròixida, Andreu Febrer, Melcior de Gualbes, Lluís Icart, Joan Basset), it also preserves various unica by Jordi de Sant Jordi, Gabriel Ferrús and Francesc de la Via. Moreover, the collection contains a large selection of troubadour and anonymous poems, dispersed between the sections for the principal Catalan authors, and an anthology of French poetry focused on the work of Oton de Granson.
The Cançoner Vega-Aguiló brings together much of the poetry written in the courts of John I and Martin I up until the early years of the reign of Alfonso the Magnanimous in a synthesis of ancients and moderns where the troubadours play the role of authorities who frame an entire poetic tradition and give it historical perspective.

Manuscript ms. 7-8 comes from the purchase of the Biblioteca Aguiló (Aguiló Library) enabled by the Institut d'Estudis Catalans in 1908.
First strophes of Ausiàs March’s poem *Molt he tardat en descobrir ma falta* (*I’ve waited long to discover my fault*).
Barcelona, BC, ms. 9, f. 14r

**Cançoner català, ca. 1475-1500**

**Ms. 9** (= L)

Full text at Memòria Digital de Catalunya

A fragmentary manuscript, on paper, copied in the third quarter of the 15th century, probably between 1460 and 1470. Decorated with large shaded initial letters, in just one ink, chansonnier L seems to have been an amateur copy. The binding of the leaves reflects neither the original ordering of the codex nor, in consequence, the editorial plan of the chansonnier. Despite this, it is possible to make out three sections to it: one dedicated to Joan Berenguer de Masdovelles, another of miscellanea (coinciding with a section of chansonnier J, espagnol 225), and an uninterrupted selection of works by Ausiàs March.
Unlike the Cançoner Vega Aguiló, the chansonniers of Catalan poetry from the second half of the 15th century dedicate major sections to Ausiàs March or compile his entire work as a monography: the appeal of Ausiàs March’s works dominated the courtly environments of this period as well as the notarial circles in contact with them.

Manuscript ms. 9 comes from the Biblioteca Aguiló.
Cançoner d'obres enamorades, 15th cent.

Ms. 10 (= K, copy de J = París BnF esp. 225)

Full text at Memòria Digital de Catalunya

Miscellaneous chansonnier copied on paper during the 1460s, probably in Barcelona. It compiles a large corpus of poems by Ausiàs March and a selection from the works of contemporary and later poets, amongst which a few older poems have been inserted. It is a rearranged copy of the Cançoner d'obres enamorades or Cançoner de París (BnF, espagnol 225, initialled J in Massó i Torrents’ Repertori), whose cultural context should be seen as the court of John II. As a codex descriptus or copy of an existing manuscript, chansonnier K reproduces much of the marginalia of its model. On the other hand, it does not copy either the index or the document about the Barcelonan Consistory of the Gay Science which begins Cançoner J.
The Cançoner de París and its copy, alongside Cançoner L and the Cançoner de l’Ateneu (Biblioteca de l’Ateneu Barcelonès, ms.1) together comprise essential pieces of evidence for reconstructing the manuscript transmission of Catalan poetry from the second half of the 15th century.

Manuscript ms. 10 comes from the collection of bibliophile and man of letters Marià Aguiló.
Cançoner dels Masdovelles, between 1438 and 1465?

Ms. 11 (= M)
Full text at Memòria Digital de Catalunya

A collection of lyric poetry compiled by Joan Berenguer de Masdovelles, noted poet in Barcelonan literary and courtly circles of the second half of the 15th century and author of most of the poems in the chansonnier. Manuscript 11 of the Biblioteca de Catalunya is a personal collection of a private nature, probably transcribed by the poet himself. This accords it a unique place within the manuscript tradition of medieval Catalan lyric: one of the very few preserved autograph chansonniers. The compilation took shape over a period of thirty years, from an initial phase begun with a degree of formal ambition to its transformation into a personal album with the oversights characteristic of such manuscripts.

This manuscript also comes from the Marià Aguiló library.
Many of the poems in the chansonnier are headed by long rubrics which explain their political or amorous circumstances, exceptional pieces of evidence for the poetic text’s surrounding context. Moreover, the manuscript reflects a consciousness of the movement from Occitan to Catalan as language of poetry: from 1438 and 1439 onwards, poems were clearly becoming ‘catalanized’, Joan Berenguer now translating into Catalan a *canso* written in Occitan (*llemosí*) by his uncle, Guillem de Masdovelles.
Ms. 2025  (= E = K de Pagès 1912-1916)

Full text at Memòria Digital de Catalunya

Manuscript on paper, copy completed in Barcelona on 24 April 1542 by Pere Vilasaló, priest to the Admiral of Naples, Ferran Folch de Cardona, Duke of Soma. This is the second of two chansonniers Vilasaló copied for the Admiral of Naples (the first is manuscript espagnol 479 in the Bibliothèque nationale de France, dated 9 May 1541 and initialled B by Pagès).
It contains 106 poems by March, fifteen fewer than the Paris manuscript transcribed a year earlier by the same copyist. This suggests that, rather than a new attempt to compile March’s complete works, the chansonnier E is to a great extent the copy of a specific exemplar. March’s editors agree in describing Pere Vilasaló as a pretty inaccurate copyist, who frequently omits lines or forgets to transcribe words and is fairly careless of metre, resulting in a text where many verses are not complete.

This item entered the Biblioteca de Catalunya at the start of 1968 after an expensive purchase made at the London auction house Sotheby & Co.
Musical manuscript of Sant Joan de les Abadesses

Bifolio of a notary register containing documents related to Sant Joan de les Abadesses, Sant Feliu, etc., [between 1250 and 1300].

Ms. 3871
Full text at Memòria Digital de Catalunya

Flyleaves of a notarial register at Sant Joan de les Abadesses, on parchment, containing the sole preserved example in Catalonia of non-religious lyric poetry accompanied by musical notation. The first three poems and the transcription of the corresponding melodies, in Lorrain neumes showing traits from other traditions of musical notation, take up the whole verso of the first folio. In the fourth composition, copied on to the lower part of the recto of the second folio, the melody is confined to the refrain.
Three of the four Sant Joan pieces (S'anc vos ame, Ar lausetz, ... era·us preg) are dansas with responsorial strophic forms that were very widespread in the older French repertory, also influential on the Occitan lyric. The song Amors, merce, no sia! displays features of linguistic hybridity that combine with a noticeable openness to metrical experimentation.
The literary register of some of the pieces, such as *Ar lausetz*, a song intended to ridicule the licentious behaviour of a community of monks, is openly disinhibited. This facet, taken alongside the formal characteristics of the whole manuscript, suggests a transmission history outside the channels of the great chansonniers dedicated to the courtly love *canso*.
Loose sheets: the chansonnier Carreras

Factitious collection of poetic texts in Catalan, [13--]

Ms. 1744 (= G)
Full text at Memòria Digital de Catalunya

Small factitious codex composed of two paper sheets copied by different hands, probably in the second half of the 14th century. The first part contains the Questio entre lo vescomte de Rocaberti e mossen Jacme March sobre lo departiment de l’estiu i del yvern (Debate between viscount Rocaberti and mossen Jaume March on the difference between summer and winter), with a sentence pronounced by King Peter the Ceremonious, and the delicate anonymous planh spoken in a female voice: Ab lo cor trist envirollat d’esmai (With my sad heart enclosed by sorrow).
On the second sheet we can read the *Vers figurat* and *Escondit* by Llorenç Malloll. This is one of the first Catalan testimonies of poetry transcribed verse by verse and not in long lines as if it were prose, a feature that distances it from the kind of script typically used for poetry in older manuscripts, as for example the *Cançoneret de Ripoll* (ACA, ms. 129) or the Madrid fragment (*Mh* = Real Academia de la Historia, 9-24-6 / 4579).
Poetic precepts
Miscellany of troubadour treatises on grammar and rhetoric, 15th cent.

Ms. 239
Full text at Memòria Digital de Catalunya

Paper codex compiled near the end of the 14th century preserving a significant amount of the treatises on the art of *trobar* written between the early thirteenth century and the second half of the fourteenth. The collection, consistent in form, displays the textual typology of a book of poetics in the vernacular. It offers the reader texts from the *Razos de trobar* by Ramon Vidal de Besalú (early 13th cent.) to the *Llibre de concordances* by Jaume March (1371), added by a second hand at the end of the volume. Ms. 239 of the BC stands out for its exceptional status within the medieval romance-language panorama, since it is the only known collection of poetical and rhetorical treatises in a vernacular language.
Plazens plasers (BdT 461,193a) is the incipit of a dansa in decasyllabic lines composed of two coblas and a respos following the pattern of the monorhymed tristich with refrain. This little poem has been copied in long lines (in two columns), with no solution of continuity, between the Razos de trobar by Ramon Vidal de Besalú and the anonymous Doctrina de compondre dictats.
Printed Editions of Ausiàs March’s Corpus

Ausiàs March’s legacy took root with 16th-century manuscripts such as 2025 of the Biblioteca de Catalunya for the Admiral of Naples. However, it is with the printed word that his corpus achieved its maximum audience. The aura of poetic and moral authority March acquired in his lifetime and throughout the entirety of the 16th and 17th centuries explains this unprecedented diffusion. The ancient editions of his works, models of writing and emblems of a glorious national past for the authors of the Renaixença, have determined how March’s poetry has been read up until the modern age.

**Item holdings at the BC**

**Full text at Memòria Digital de Catalunya**

*Editio princeps*, in folio and Gothic script, dedicated to Ferdinand of Aragon, Duke of Calabria. It contains forty-six poems, not following the canonical order and translated into Spanish by Baltasar de Romaní (the oldest known translation).
Epistolade de don Baltasar de Romani
al excelsissimo señor el Duque
de Calabria.

Odos los hombres excelsissimo señor: de ellas saber naturalmente y los de mar y ingenio y mas virtuosos tienen mas dellos la sabiduría que los otros: ansí como los que tienen mayor conocimiento de las buenas letras son más amigos de la virtud. Demanera que los sabios son virtuosos y los otros no son verdaderamente sabios. Como lectores de aquel muy alto y muy poderoso sapientissimo Franco y valeroso rey don Alfonso de Aragon, habíbuelo de viva excelencia heredero delas Almas hijo de las virtudes de su padre los virtuosos: el qual después que triunfo dela larga y guerrera conquista de Nápolea, vacando los exercicios dela guerra: en sus gloria y poder primeros dias, no poco de su sabiduría quiso guiar la suyega y fuerzas dela sacratísima logia, por donde no solamente a sus vaquitos y criados dió exemplo a mas en las letras mas aun a los princípios sus descendientes, pero por su suelto y heredamiento de esem conde, se y contra este ejercicio. Pues hixiendo de tan cerca se la sangra en las enanías de su viva excelencia en ellas y en las otras singulares virtudes que runo le hazer mirarse no bauere tenido falsa de conocimiento en este caso si a su virtud servida como a verdadero su eflor de aquel esculpílos muy enderece mi obra suplicando que mas por su benignidad que por el gusto de mis versos se digno a ella. Pues como a la experiencia del mundo y mi edad me recuerde en los baros rechos de mi catálogo buscando algunos libros en el lecho y hallar entre los otros los llamados de Días Marco, canaller de Valencia, en foro limos in escritas y trabajando entender sus dificultades y tantas otras leyendo lo que daba pues la vida por sus metros que fue mudo a traducir y en la ciego castellana por su mismo uso. Si por este trabajo algunamente fallece o sea que vuestra excelencia a los sabios mide corregir mis faltas y a los emboidos que traduzgan las otras obras de Días Marco que aqui falcan, las seríllimas manos de vuestra excelencia be,.

The Biblioteca de Catalunya houses two copies of this edition, originally held in the collections of Marià Aguiló and Bonsoms-Chacón.
In quarto and sponsored by Ferran Folch de Cardona, Admiral of Naples. First edition of the works of Ausiàs March conceived as a ‘complete works’, from which, to a greater or lesser extent, all subsequent editions derive. It contains 122 poems with lexical glosses, arranged in three sections: “Obres de amor” (“Poems of Love”) “Obres de mort” (“Poems of Death”) and “Obres morals” (“Moral Poems”). It was printed at the workshop of Carles Amorós, one of the most productive in Barcelona at this period.
The Biblioteca de Catalunya houses three copies of this edition, originally held in the collections of Marià Aguiló, Bonsoms-Chacón and Jaume Espona. They are considered particularly valuable for their completeness and the painstaking care taken in their production, each one with ornamented leather binding.
Les obres del valeros y extrenv caualler, vigil y elegantissim poeta Ausias March: nouament reuistes y estampades ab gran cura y diligencia: posades totes les declarasions dels vocables scurs molt largament en la taula.

Barcelona: Carles Amorós, 1545.

MARCH, Ausiàs. Les obres del valeros y extrenv caualler, vigil y elegantissim poeta Ausias March: nouament reuistes y estampades ab gran cura y diligencia: posades totes les declarasions dels vocables scurs molt largament en la taula.

Barcelona: Carles Amorós, 1545.

Item holdings at the BC

Full text at Memòria Digital de Catalunya

Corrected reprint of the 1543 edition, in octavo, also sponsored by Ferran Folch de Cardona, Admiral of Naples.

The two copies held in the BC come from the collections of Marià Aguiló and Isidre Bonsoms; the latter’s was acquired by the library in 1948, after the death of his widow Mercedes Chacón.

Item holdings at the BC
Full text at Memòria Digital de Catalunya

Edition under the care of Juan de Resa, chaplain to Philip II of Spain, including some changes arising from a revision of the text based on previous editions. Dedicated to Gonzalo Fernández de Córdoba, Duke of Sessa, it includes 124 poems and a glossary.

**Item holdings at the BC**
**Full text at Memòria Digital de Catalunya**

This edition includes 124 poems revised by Antic Roca and an extension of the glossary of the 1545 edition. With introductory poems by Pere Serafí and Francesc Calça. Edition dedicated to Ferran Folch de Cardona, Admiral of Naples.

The Biblioteca de Catalunya houses up to five copies of this edition, previously held in the collections of Marià Aguiló, Bonsoms-Chacón, Jaume Espona and Frederic Marès.

< 20th-century Renaissance-style binding in brown goatskin leather, attributable to Ermenegild Miralles i Anglès; copy from the bequest of Jaume Espona.
Las obras del excellentísimo poeta Ausiàs March, cavallero valenciano / traduzidas de lengua lemosina en castellano por el excelente poeta Jorge de Monte Mayor. Agora de nuevo corregido y emendado en esta segunda impresion.

Madrid: Francisco Sanchez, 1579.

Reprint of the Spanish translation by Jorge de Montemayor, printed in Valencia in 1560 and republished in 1562 and 1579.

The Biblioteca de Catalunya houses two copies of this 1579 edition, one of which comes from the Bonsoms-Chacón collection. This copy is bound in gilded leather with a supralibros of the Biblioteca de Salvá and ex-libris of Ricardo Heredia. These were all important bibliophiles.
Latin translation by Vicent Mariner based on the second Carles Amorós edition (Barcelona, 1545). It forms part of Mariner’s Opera omnia edition, published at Tournon, apud Ludovicum Pillhet, 1633, p. 497-856. Preceded by a preface and biography of Ausiàs March by the translator.
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Studies on Catalan Troubadour Poetry up to March
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Chapter 6

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Selection of Editions (and Collections of Documents related to Poetry)
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Selection of Editions (and Collections of Documents related to Poetry)


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ROCABERTÍ, vescomte de. *Qüestió entre lo vescomte de Rochabertí e mosèn Jacme March sobre lo departiment del estiu e del ivern*. (Plant). Vers figurat i Escondit fet per en Lorenz Mallol: (facsimil del manuscrit de Barcelona).


El Projecte

En la seva 82ena assemblea, la Union Académique Internationale encarregà a l'Institut d'Estudis Catalans la continuació del projecte Corpus des Troubadours, que havia estat fundat i dirigit per Ramon Aramon i Servís (co·laboració des del 1982 amb Aurelio Roncaglia) i, darrereament, pel prof. Alberto Vàrvaro. Fou el prof. A. Roncaglia qui convertí aquest projecte en un model per al conjunt dels estudis occitans.

Atès que l'obra dels trobadores és una de les peces bàsiques i fonamentals en la història de la cultura europea, es posava aleshores —i es posa encara— al nivell dels clàssics, l'objectiu inicial del projecte l'any 1982 va ser oferir una edició fiable del conjunt de la seva producció, dispersa en edicions individuals sovint de difícil accés. Això considerà que el nivell dels estudis i de les edicions disponibles en aquell moment no permetien aconseguir aquest objectiu; per això fou fundada la col·lecció "Corpus des Troubadours", per tal de dur a terme i de publicar després els treballs bàsics necessaris.

Evidentment, considerem que la cultura trobadoresca (i no només la seva lírica) és una peça fonamental del tarânta europeu, i que s'ha d'analitzar sempre amb una perspectiva rigorosa, universal i afortunadament, en aquests darrers cinquanta anys ha avançat molt la investigació en aquest camp. No cal destacar l'apropitant dels nostres coneixements sobre la tradició trobadoresca en general trobaran, en el futur, mateixa acollida que en l'època anterior i, efectivament, en aquesta nova fase, ja sota el patronatge i la gestió de l'Institut d'Estudis Catalans, hi continuarem amb la promoció i publicació d'estudis i d'edicions, amb el rigor i nivell que han distingit el nostre projecte des dels seus orígens.

També volem posar en primer lloc la importància dels trobadores en la història europea i fomentar el coneixement sobre el seu impacte i la seva recepció, també amb les perspectives dels estudis literaris actuals. Per això, un nou eix de les nostres recerques serà l'anàlisi de l'empremta trobadoresca sobre la tradició cultural europea, en una perspectiva històrica i a la cultura occitana.

En els nostres dies, els estudis occitans estan estesos per tot el món; malauradament, però, les edicions sovint molt antigues, sortiren sempre en tiratges limitats i no arribaren sinó a les biblioteques o centres d'interès per aquestes temes. Resulten, per tant, difícils de localitzar. El patrocini econòmic, els mitjans que la institució ha posat a disposició del projecte ens permeten d'afrontar aquest repte.

El temps transcurregut i el nivell d'excellència que han assolit els treballs d'occitanística, ens permeten d'afrontar el futur amb noves perspectives i, a més, amb noves eines. És per això que ha d'existir un ampli preparat per a reproduir, per als investigadors i els lectors interessats, els treballs escriptors dels quals puguem conèixer.
Chapter 6

Bibliography

Online Resources


The Troubadours to Ausiàs March
Heritage of the Biblioteca de Catalunya

Escrits i memòria: 4

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