



UNIVERSITY OF DURHAM
PUBLICATIONS

THE *RAZOS DE TROBAR* OF RAIMON VIDAL AND ASSOCIATED TEXTS

EDITED BY
J. H. MARSHALL

Raimon Vidal, *Razos de trobar*
Terramagnino da Pisa, *Doctrina d'Acort*
Jofre de Foixà, *Regles de trobar*
Doctrina de compondre dictats
Two anonymous treatises from
MS. Ripoll 129

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INTRODUCTION

I. THE MANUSCRIPTS

THE texts published here are found in the following MSS.:¹

B. Florence, Bibl. Laurenziana, xli. 42. Early fourteenth century; it is the work of four scribes, the first three Italian, the fourth possibly French. Parchment, 93 ff., constituted as follows:

- ff. 1-38 (first hand), three gatherings of five double leaves and one of four; f. 38^v has the catchword *La francha captenensa*, which does not correspond to f. 39^r. Anthology of Provençal lyrics.
- ff. 39-54 (second hand), two gatherings of four double leaves. Ff. 52^v, 53^{r-v}, 54^r blank; f. 54^v ruled but without text. Collection of *vidas* and *razos*, beginning in the middle of a *razo* to a poem of Gaucelm Faidit.²
- ff. 55-83^v, col. 1 (first hand). Ff. 55-66 comprise a gathering of six double leaves, containing a collection of *coblas*; part of f. 66^r and all of f. 66^v are ruled but without text. Ff. 67-84 constitute two gatherings of four and five double leaves and contain the *Donatz Proensals* (ff. 67^r-77^v), an anonymous Provençal-Italian glossary³ (ff. 78^r-79^r), and the *Razos de trobar* (ff. 79^v-83^v, col. 1). At the end of the *Razos* the scribe

¹ For earlier descriptions of the MSS. see the introductions to the editions mentioned below (p. xi, n. 2, and pp. xiv-xvi); *PC*, pp. xx (*P* = our *B*), xxiv-xxv (*a* = our *C*), xxxv (*p* = our *E*), and the references given there; Brunel, *Bibliographie des manuscrits littéraires en ancien provençal*, nos. 32 (*R*), 37 (*H*), 45 (*H'*), 290 (*B*), 305 (*C*), 308 (*L*), 332 (*E*); C. F. Bühler, 'Another Provençal Manuscript in the Pierpont Morgan Library', *Speculum*, xxv, 1950, pp. 245-6 (*L*); *Mostra di codici romanzzi delle biblioteche fiorentine*, Florence, 1957, pp. 68-9 (*B*) and 170-1 (*C*); J. Massó Torrents, 'Bibliografia dels antics poetes catalans', *Anuari de l'Institut d'Estudis Catalans*, v, 1913-14, pp. 1-276: pp. 260-2 (*β* = our *H*), 262-3 (*γ* = our *H'*), and 264 (*ι* = our *R*); Id., *Repertori de l'antiga literatura catalana*, vol. i (*La Poesia*), Barcelona, 1932, pp. 75-7. My descriptions and transcriptions of *B* and *C* are based on direct consultation of the MSS. For *H*, *L*, and *R* my transcriptions derive from microfilm and my descriptions from those of earlier scholars.

² See Favati, p. 245.

³ Published by Stengel, pp. 88-91, and by A. Castellani in *Lebendiges Mittelalter, Festgabe für Wolfgang Stammer*, Freiburg, 1958, pp. 1-43.

gives his name: 'Petrus Berzoli de Eugebio fecit hoc opus.' (Ff. 1-83^v constitute the Provençal *chansonnier* P.)

ff. 83^v, col. 2, to 84^v (third hand): under the title *Tractatus de bonitate et malitia mulierum*, the French text generally known as *Le Blasme des femmes*.¹ This was copied in the blank portion at the end of the gathering.

ff. 85-92 (fourth hand). A gathering of four double leaves, containing the *Livre des Moralitez*.² At the end the scribe gives the date 1310; but this does not constitute evidence for dating the first three hands which copied the MS.

f. 93 is a blank fly-leaf.

We are concerned here only with the work of the first scribe. The page measures 268 × 193 mm. and contains 43 lines (dry-point horizontal and vertical ruling is visible). The written portion measures 198 × 136 mm.; the text is copied in two columns per page, except for ff. 71^r-79^r inclusive, where the page is divided into three columns. In the text of the *Razos de trobar* the ornamented initial letters at the beginnings of paragraphs are alternately blue and red, the red initials being touched with gold up to and including f. 80^r. The text of the *Razos* contains a certain number of corrections made by the scribe (noted in the variants) but none by a second hand and no marginalia.

C. Florence, Bibl. Riccardiana, 2814. Late sixteenth century. Paper, 172 ff. Parts 1 and 2 (ff. 1-132) constitute the Provençal *chansonnier* a; that is, they are part of the copy, made in 1589 by Jacques Teissier of Tarascon for Piero di Simon del Nero, of the lost thirteenth-century anthology of Bernart Amoros. Part 3 consists of 40 ff., with an old numbering from 1 to 40 and a modern numbering from 133 to 172. This portion would seem to consist of five gatherings of four double leaves, but there are no catchwords. It contains:

ff. 1-15^r (= 133-147^r), the *Donatz Proensals*;

ff. 15^v-28^v (= 147^v-160^v), the *Razos de trobar*;

ff. 28^v-40 (= 160^v-172), some *vidas*, preceded by a copy of Bernart Amoros's preface and followed by a table of contents.

¹ See Långfors, *Les Incipit des poèmes français*, pp. 325-6.

² See Bossuat, *Manuel bibliographique de la littérature française du moyen âge*, nos. 2653-5.

All are the work of a single copyist (different from the scribe of Parts 1 and 2), whom Stengel (p. ix) would identify with the author of the signature 'Antonio martelino' on f. 89; this identification seems to me questionable. The page measures 235 × 170 mm., the written portion being of variable dimensions (approximately 200-10 × 115-25 mm.) and containing 20 to 24 lines of text, without ruling and without coloured initials or ornamentation. The ink has faded to light brown. Ff. 15^v-19^v (= 147^v-151^v) contain, as does the earlier part of the *Donatz Proensals*, underlinings and corrections made in a blacker ink than the rest of the text. The hand is identical with that which wrote, at the top of f. 18^v (= 150^v), the words *qui manca uedi insu la coperta*;¹ Stengel (p. x) recognized here the hand of Piero del Nero. For these corrections and for those made by the scribe himself, see p. 145 n. 1.

H. Barcelona, Bibl. Central, 239. End of fourteenth century, Catalan. The MS. contains 185 ff. with a contemporary numbering from 1 to 184; there is an unnumbered leaf after f. 45. It consists of 184 ff. of paper in gatherings of eight double leaves, followed by a single parchment sheet (f. 184). The MS. contains nine treatises on grammar and poetics, the first eight copied by one scribe and the ninth by another. The contents² are as follows:

ff. 1^r-11^r, the *Mirall de trobar* of Berenguer de Noya;

ff. 12^r-23^r, the *Regles de trobar* of Jofre de Foixà;

ff. 24^r-29^r, the *Razos de trobar* of Raimon Vidal;

ff. 29^r-31^r, the *Doctrina de compondre dictats*;

ff. 32^r-56^r, the *Compendi* of Joan de Castellnou;

ff. 56^v-63^v, the *Doctrina d'Acort* of Terramagnino da Pisa;

ff. 64^r-81^v, the *Doctrinal de trobar* of Raimon de Cornet, together with the *Glosari* on the same text by Joan de Castellnou;

ff. 82^r-157^v, *Las Flors del Gay Saber*, the verse redaction of the *Leys d'Amors*;

¹ See Appendix I, *Razos* CL 91, var.

² For four of the five texts not published in the present volume, see Berenguer de Noya, *Mirall de trobar*, ed. P. Palumbo, Palermo, 1955; *Deux Manuscrits provençaux*, ed. J.-B. Noulet and C. Chabaneau, Montpellier and Paris, 1888 (pp. 199-239 contain a text of the *Doctrinal de trobar* and *Glosari*, based on H¹); *Las Flors del Gay Saber*, ed. J. Anglade, Barcelona, 1926; *Diccionari de Rims* de Jaume March, ed. A. Grieria, Barcelona, 1921. The *Compendi* is still unpublished. For photographic reproductions of parts of MS. H see HLC i. 121, 179, 195, 529, 531, 549 (ff. 24^r, 12^r, 1^r, 82^r, 113^r, 182^v respectively) and the dust-jacket of Ruffinatto (f. 56^v).

ff. 160^r–184^v, the *Diccionari de Rims* of Jacme March.

Ff. 11^v, 23^v, 31^v, and 158^r–159^v are blank. The page measures 284 × 208 mm. and is divided into two columns, except in the *Diccionari*, where four, five, or even six columns are used. With the exception of the *Doctrina de compoundre dictats*, which begins in the middle of a column,¹ each text begins on a new page. The *Doctrinal de trobar* and the *Diccionari de Rims* both begin on the first leaf of a gathering. This latter text, copied by a second scribe on paper differing in quality and watermark² from the earlier part of the MS., must have been added at a rather later date.

The MS. was supposed, in the latter half of the nineteenth century, to have been lost or destroyed. It was rediscovered in Madrid in 1911.

L. New York, Pierpont Morgan Library, 831 (formerly in the library of Sir Horace Landau, Florence). End of thirteenth or beginning of fourteenth century, Italian. Parchment, 17 ff., unnumbered. The MS. is defective at the beginning. It consists of a gathering of six double leaves and an incomplete gathering of four double leaves (f. 16 is geminate with f. 17, while the leaves geminate with ff. 13–15 have been removed). The number IIIJ, in the bottom right-hand corner of f. 12^v, suggests that at least two gatherings are lacking at the beginning of the MS. The lower half of f. 16^v and the whole of f. 17 are blank. The page measures 320 × 235 mm. and contains 35 lines. The contents of the MS. are as follows:

- f. 1^r, the end of a rhyming dictionary, otherwise unknown;³
- ff. 1^r–7^r, the *Razos de trobar*;
- ff. 7^r–16^v, the *Donatz Proensals*, incomplete at the end.

R. Barcelona, Archivo de la Corona de Aragón, Ripoll 129. The MS., which came originally from the monastery of Santa Maria de Ripoll,⁴ is a miscellany consisting mainly of fragmentary texts of Latin works, the most important of which is the *Palma*

¹ For the significance of this fact, as well as for the poem which immediately precedes this text, see below, pp. lxxv–lxxvi.

² On the watermarks, see Palumbo, ed. cit., p. vii n. 1.

³ See *Donatz*, pp. 371–3.

⁴ See R. Beer, *Die Handschriften des Klosters Santa Maria de Ripoll*, Vienna, 1908, ii. 112.

of St. Augustine. The section of the MS. which concerns us here is ff. 19–30 in the modern numbering: 12 ff. paper, copied in a single Catalan hand¹ and dating from the middle of the fourteenth century (after 1346).² The page measures 225 × 115 mm.; the top outside corner of each leaf is torn off, with consequent loss of a small portion of text. Ff. 19–30 form a whole originally independent of the rest of the MS. and incomplete at the beginning and end. The contents of this section are as follows:

- ff. 19^r–25^r, the *Regles de trobar*, incomplete at the beginning;
- ff. 25^v–26^r, a short anonymous treatise on the poetic genres;
- ff. 26^r–26^v, a short anonymous treatise on types of rhyme;
- ff. 27^r–30^v, an anthology of nineteen Catalan poems,³ the last of which is incomplete. (Nos. 16 and 18 are copies of the same poem.)

These five MSS. are the only ones which have textual authority. There exist in addition four *codices descripti*, listed below:

- E. Vatican, Barberini, lat. 3986. Seventeenth century, copied by F. Ubaldini. Paper, 85 ff. Ff. 34–85 contain the *Donatz Proensals* and the *Razos de trobar*.
- F. Florence, Bibl. Marucelliana, Trib. 2 Scaf. B vol. 17.
- G. Paris, Bibl. Nationale, lat. 7534. Eighteenth century, Italian.
- H'. Madrid, Bibl. Nacional, 13405. Eighteenth century, copied at Barcelona. Paper, 224 ff.

The first three of these are copies of B,⁴ the fourth is a copy of H and had textual authority as long as H was believed lost. In addition to these, Italian extracts from the *Donatz Proensals* and the *Razos de trobar*, made by Benedetto Varchi from MS. C, are contained in MS. Ashburnham 1812 of the Laurenziana.⁵

¹ A second hand, however, may have been responsible for two small additions to the second treatise (at 95 and 141–4). Rubió (p. 328 n. 1, p. 329 n. 2) judged that these were later additions made by the scribe himself.

² For the date see Riquer in *HLC* i. 509, 516.

³ For an attempt at a critical text of the anthology, see Rubió y Balaguer, pp. 347–76. See also Jeanroy, *HLF* xxxviii. 12–13, 23–7, and Riquer in *HLC* i. 509–18 (including, p. 515, a reproduction of f. 30^v).

⁴ See Stengel, p. xii.

⁵ See S. Debenedetti, *Gli Studi provenzali in Italia nel Cinquecento*, Turin, 1911, pp. 71–2; Biadene, pp. 400–2.

II. THE EDITIONS¹

THE *Razos de trobar* was first published, together with the *Donatz Proensals*, by F. Guessard in 1840, in a text based on MSS. *B* and *G*. Three years later, and apparently independently of Guessard,² Galvani published an edition of the *Razos* alone; this also is based on *B* but treats the readings of the MS. in a fashion so cavalier as almost to constitute a new redaction of the work, rather than an edition. Guessard's second edition of the *Donatz* and *Razos* appeared in 1858. The editor was now able to make use of MS. *C*, as well as *B* and *G*, and the text is noticeably more eclectic than that of the first edition. It is from the edition of 1858 that the universal use of the title *Razos de trobar* to denote Vidal's work apparently dates.

None of the editions so far mentioned has any real scientific value. As early as 1878 Stengel was aware of this and determined to make available the manuscript-readings of the two grammars. For the *Razos* he published in parallel columns the texts of *B* and *C*—the only two authoritative MSS. known when he began the preparation of his edition—in an accurate diplomatic transcription for *C*, a rather less accurate interpretative text for *B*. Before Stengel's edition appeared, however, the discovery of MS. *H'* had led Paul Meyer, in 1877, to publish a text of the *Razos* based solely on that MS. (or, more precisely, on a transcript of *H'* which had been made for him in Spain). Stengel was able to utilize the proofs of Meyer's publication in order to incorporate into the tangled thicket of the textual notes to his edition the readings of the newly discovered MS. Though Stengel's declared aim was not the preparation of a critical text, his notes identify many of the erroneous readings of the MSS. and propose a number of emendations. Further corrections were proposed by Bartsch in his review of Stengel's edition; earlier, in 1873, Tobler and Meyer had suggested a number of emendations to Guessard's second edition. MS. *L* was not known to any of these scholars; it remained unknown until 1885, when it was published in its entirety by L. Biadene in a diplomatic edition.

¹ For all the editions mentioned here see the Bibliography. For references to and extracts from the *Razos* dating from before 1840 see Stengel, pp. xiv–xvi.

² On the polemic between Guessard and Galvani concerning the latter's alleged plagiarism see Stengel, pp. xviii and 132.

Extracts from the *Razos* have appeared in various anthologies;¹ Appel's *Chrestomathie* stands alone among these in attempting to provide a very eclectic critical text of the opening section of the work on the basis of the published material (Stengel for *B* and *C*, Meyer for *H'*, Biadene for *L*).

The *Doctrina d'Acort* was first published by P. Meyer in 1879, in a text based on *H'*. Many small emendations were introduced by the editor—often for reasons of metre rather than sense—but all extensive corrections were relegated to footnotes. Further corrections were proposed by Tobler and by Chabaneau in their reviews of this edition. Monaci reprinted Meyer's edition of the *Acort* in 1888, incorporating some of the French editor's proposed corrections into the text. Zaccagnini's edition, which appeared in 1915, was also based on Meyer's original publication, though with the addition of a few new corrections and a number of misprints.

The publications so far mentioned all go back, more or less indirectly, to *H'*. The readings of *H* for the *Acort* were not published until the edition of Aldo Ruffinatto, which appeared in 1968. The latter is far from being the definitive text which might have been expected. In particular the frequent inaccuracies in the reading of the single MS., the partial regularization of scribal graphies, the editor's over-eagerness to emend—sometimes silently—for purely metrical reasons, coupled with a striking willingness to accept scribal misreadings in the text of the verse-quotations, combine to make the edition quite unreliable. In many respects it can hardly be judged superior to that of Paul Meyer.

It was again Meyer who was responsible for the first publication, in 1880, of the *Regles de trobar*; the edition formed part of his series of texts drawn from *H'*. This was reprinted in 1907 by Lluís Nicolau d'Olwer, with numerous alterations and corrections, as part of a study of Jofre de Foixà and his works. The Catalan portion of MS. *R* was published in 1911, in a quasi-diplomatic edition of no great accuracy, by J. Rubió y Balaguer. The first attempt at a critical edition of the *Regles* was made by E. Li Gotti

¹ Extracts were published by Monaci in *Testi romanzzi per uso delle scuole*, no. 30, Rome, 1913. The opening of the *Razos* according to MS. *L* appeared in the same scholar's *Testi antichi provenzali*, Rome, 1888, cols. 4–6. For a critical text of the first eight paragraphs see Appel, *Chrestomathie*, no. 123.

in 1952. Li Gotti made thorough use of MSS. *H* and *R*, but the size and scope of the series in which his edition appeared caused him to base his critical text predominantly on *H* and to relegate to his introduction the comparison of the main divergences of the two MSS. Thus *R*'s very numerous variants do not fully appear anywhere in the edition. It should be added that the reproduction of the text of *H* contains a good number of minor inaccuracies and a sprinkling of unnecessary emendations but leaves without correction or comment a number of readings which are manifestly meaningless.

Of the three short works which remain to be mentioned, the *Doctrina de compondre dictats* appeared in 1877, in Meyer's series of texts based on *H*. It has not been published subsequently. The two anonymous treatises from MS. *R* appeared in Rubió y Balaguer's publication of the Catalan portion of that MS., in 1911. These too have not been reprinted.

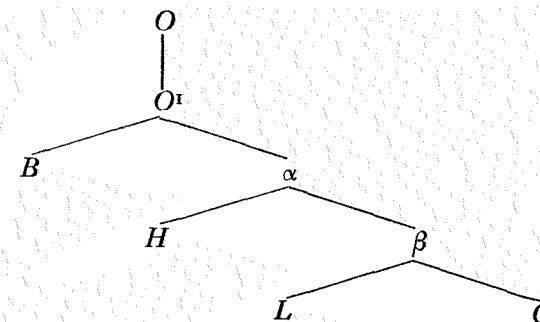
III. THE ESTABLISHMENT OF THE TEXTS

1. The Manuscripts of the *Razos de trobar*

THE relationship of the MSS. of the *Razos de trobar* has been investigated a number of times.¹ The examination which follows attempts to take account of two factors not always clearly presented in earlier investigations. Firstly, it is not legitimate to assume that the text which left the grammarian's pen was free from errors and inconsequences, especially inconsequences in the lists of examples. Secondly, the quotations from troubadour poems contained in the text represent an obvious source of possible contamination from outside the textual tradition of the *Razos* itself and can therefore not be used as straightforward evidence for MS. relationships; it is for this reason that the quotations are here examined separately from the rest of the work.

¹ See Stengel, p. xxii; Biadene, pp. 337-44; Santangelo, *Dante e i trovatori provenzali*, 2nd ed., Catania, 1959, pp. 79-97; Avalle, *La Letteratura medievale in lingua d'oc nella sua tradizione manoscritta*, Turin, 1961, pp. 140-4. Santangelo alone reaches conclusions divergent from those expressed here. His views on the relationship of the *Razos* MSS. and the *Doctrina d'Acort* are examined in detail in Appendix II.

The following stemma best represents the MS. tradition of the *Razos de trobar*:



Demonstration of the existence of *O¹* is made difficult by the fact that only half the text is present in all four MSS. This difficulty is compounded by the fact that *α* and *β*, as we shall see, represent revisions of the text: evidently the process of revision may well have removed a number of the errors on which a clear and unambiguous proof of the existence of *O¹* could depend. The following four passages, however, are reasonably certain:

TABLE I

- 196 (*CL* 177) omission in *BCL*.
 274 (*CL* 257) *desenblanz* del *senblan B*, del *semblan CL*.
 281 (*CL* 264) omission of the nom. sg. form *bars* in *BCL*.
 293 (*CL* 276) *clerges B*, *clergues CL*. The original must necessarily have had *clercs* or *clergs*, cf. note.

In none of these four cases, unfortunately, is *H*'s testimony available.

Other passages which can be cited in support of the existence of *O¹* are in various respects less clear:

TABLE II

- 98 (*H* 99, *CL* 90) *o sostenon BH*, et *sostenon CL*. Error in *O¹* (subsequently corrected in *β*) is a possible explanation, though the error could be coincidental in *B* and *H*.
 105 (*H* 107-8, *CL* 100) *o [sic] cant a B*; *H* and *CL* attempted different rationalizations of this phrase, cf. below, Table IV. This would constitute a clear proof of error common to *BCHL* if we could be sure that *OPr.* syntax demanded the reading *e [tot] cant a*.

- 141 (*H* 144, *CL* 119) e de lurs entendemenz (o deluis e. *B*; llur *H*, lur *CL*; entendiment *H*, entendimen *CL*) *BCHL*; also 150 (*CL* 128) et de lurs entendemenz (luis *B*; o de lur entendimen *CL*) *BCL*. This phrase also cannot be certainly judged as erroneous, though one would expect some such expression as *segon lur e*.
- 292 (*CL* 275) nep[s] nepos *B*, nebotz *CL*. Scribal error in *O*¹ is a possible explanation.
- 335, 341 (*H* 162, 168, *CL* 310, 316) de la coniunctio] del coniunctiu *BH*. Is this curious form a relic of an error of *O*¹, corrected by β (and corrected by *B* also at 92-3 [*H* 93, *CL* 85] and 100 [*H* 101, *CL* 95], where *H* is alone in giving the incorrect form)?
- 377-8 (*H* 203-4, *CL* 347-8) the reference to *atrai* and *estrai* is perhaps misplaced in all four MSS., cf. note.
- 464-5 (*H* 290-1, *CL* 432-3) the whole sentence may well be an interpolation by *O*¹, cf. note.

The existence of α is indicated by some clear common errors of *CHL*:

TABLE III

- 22 (*H* 24, *CL* 20) meton lor entendiment *B*] menon *CHL*.
- 74 (*H* 75, *CL* 71) terras *B*] altrás *H*, autras *CL* (*CL* modify the context in such a way as to give a semblance of sense).
- 96-9 (*H* 97-100, *CL* 89-94) *CHL* erroneously divide in two the definition of the *adiectivas et substantivas*, cf. note to *Razos* 94-112.
- 325 (*H* 150, *CL* 303) the erroneous fem. forms *cestui* and *autrui* occur only in *CHL*, cf. note to *Razos* 323-7.
- 334-5 (*H* 162, *CL* 309) et (e *H*) en semblantz (semblan *C*, senblon *L*) *CHL*, om. *B*. Whether this phrase is considered as belonging with what follows or with what precedes, it is a highly suspect addition.
- 340 (*H* 167, *CL* 315) *CHL* agree in taking *maneira* as the end of a sentence and hence in modifying what precedes and what follows.
- 342 (*H* 169, *CL* 317) totz homs prim[s] po leu entendre *B*] totz hom (homz *L*) prim[s] (prim *C*) las deu ben esgardar (gardar *H*) *CHL*. The context, which speaks of the simplicity of the invariable parts of speech, indicates *B*'s reading as the only logical one.
- 366-7 (*H* 194, *CL* 337) car o dieis en prima persona on hom deu dire trac *B*, om. *CHL*. Haplography in α is the best explanation.
- 464-5 (*H* 290, *CL* 432) galisc per galesc et En Bernartz dieis *B*, om. *CHL*. Cf. note to *Razos* 464-5 for a justification of *B*'s reading.

Many cases in which the united reading of *CHL* (= α) is opposed to that of *B* merely involve individual errors of the latter;

these are not listed here, since they are sufficiently clear from the variants to the printed text of *B*. The opposition of α to *B* in other passages leads one to consider the possibility or probability of error in *B* in readings which, though they make sense and are therefore retained in the printed text, seem inferior to those of α . Cases of this kind are discussed in the notes.¹

The existence of β is demonstrated by the existence of common errors peculiar to *CL*. The majority of the numerous errors indicated by $\dagger$ in the printed text of *CL* (Appendix I) are of this kind, e.g. 13 (*CL* 12) l'uchazon (for *lo quart*), 25 (*CL* 22) contar (for *cantar*). Particularly striking are the misplacing of *CL* 211-13, which belongs after *CL* 160 (cf. *B* 178-80), and the lacuna after *CL* 115 (cf. *B* 125-37). Apart from differences of graphy and a few scribal omissions peculiar to *C* or to *L*, the texts of these two MSS. are virtually identical.

That both α and β introduced numerous innovations into the text of the *Razos* is very evident. Innovations of α are shown by the division *B-CHL*, those of β by the division *BH-CL*; passages in which both α and β innovate in different ways show the division *B-H-CL*. A selection of examples of these three types of passage is given below:

TABLE IV

(1) Innovation in α :

- 19 (*H* 19-20, *CL* 16-17) no'n deu om ren ostar ni mais metre *B*, negus homs (homz *L*) no'l deu tocar (tochar *L*) ne moure (ni mover *CL*) *CHL*.
- 60-1 (*H* 62-3, *CL* 56-7) non es naturals . . . mais acella *B*, no es tan natural . . . com aquella *H*, non es tant naturals . . . qom aquella *CL*.
- 73 (*H* 74, *CL* 70) retronxas *H*, retronias *L*, retromas *C*, om. *B*.
- 408 (*H* 235, *CL* 378) manera *B*, natura *CHL*.
- 465-6 (*H* 291-2, *CL* 433-4) Et crei ben qe sia terra on corron aitals paraolas per la natura de la terra *B*, Ez eu no crey que terra sia el mon hon hom diga aytals paraulas mas el comdat de Fores *H*, q'eu non cug qe sia terra el mond on hom diga aitals paraulas mas el contat de Fores *CL*.

(2) Innovation in β :

- 11 (*H* 12, *CL* 9-10) m'en deu rasonar *BH*, no m'en deu uchazonar *CL*.

¹ See notes to *Razos* 6, 11, 37, 112, 323-7, 344-8, 375, 426-9, 463-4.

- 112 (*H* 115, *CL* 107) ieu sui rics homs *B*, eu suy rich hom *H*, cavaliers sui, caval hai *CL*. On the motive for *CL*'s substitution of a new example at this point see note to *Razos* 94-112.
- 115, 117 (*H* 118, 120, *CL* 110, 111) *CL* give the examples *gais*, *blancs*, *gaia*, *blancha*, which *BH* omit.
- 116-17 (*H* 119-20, *CL* 110) et no las pot hom dir mas (dir mas *om. H*) ab substantiu masculin *BH*, *om. CL*. (At 118-19 the parallel phrase is omitted by *H* as well as by *CL*; both omissions are explicable by haplography.)
- CL* 137-40, 145 (cf. *B* 161-3, 165-6), β innovates in using the term *oblic*.
- 353-9, 379-85 (*H* 181-7, 205-11, *CL* 327-31, 349-53) the passages on the distinctions between *trai* and *trac* and between *cre* and *crei* are rewritten in *CL* in such a way as to conjugate the verbs in all three persons of the singular, although the point of the passage is simply to make a distinction involving the 1st and 3rd persons.
- 377 (*H* 203, *CL* 347) guiza *B*, guisa *H*, mainera *L*, maneira *C*.
CL 430, 441 (cf. *B* 463, *H* 289), β innovates in using the term *proenzal*.
- 469-73 (*H* 294-6, *CL* 435-48) the paragraph of conclusion, given by *BH*, is replaced in *CL* by a longer passage giving further quotations from troubadours.
- (3) Innovation in α and in β :
- 90-1 (*H* 91-2, *CL* 83-4) og partz son de qe totas las paraolas del mont si trason *B*, .viiij. partz son; e totas las paraulas del mon son de las unas d'aquestas .viiij. *H*, .viiij. partz son qi totas las paraulas del mond devison *CL*.
- 96-131 (*H* 97-133, *CL* 89-115): see note to *Razos* 94-112 for the rehandling of this passage by α and β .
- 105-6 (*H* 106-8, *CL* 99-100) o [*sic*] cant a o qe fa o qe suffre *B*, e totas las autras del mon qui demostron sustancia, en axi com qui desia canta o que fay o que sofre *H*, e totas las autras del mond qi demostron qals es la substantia qe canta o qe fai o qe sofre *L* (*C* is lacking). Erroneous interpretation of *cant a as canta* occurred in α , followed by a further revision, attempting to restore sense to the phrase, in β .
- 360 (*H* 188, *CL* 331) Pero *B*, On *H*, Mas *CL*.
- 417 (*H* 244, *CL* 385-6) E trairai vos en senblan *B*, E trac vos en semblan *H*, E trac vos en per guiren *CL*.

The second and third of the passages cited under (3) clearly show the 'progressive' nature of the two stages of revision, β being based

on α but taking the process a stage further. The other examples show different and largely independent innovation in α and in β .¹ Both fundamental and trivial alterations were involved in these two successive processes of revision, of which the first was rather less far-reaching than the second. Though some innovations of α and β were evidently motivated by a desire to clarify real or imagined difficulties in the original or to make sense of a corrupt text, the majority have the air of quite gratuitous alterations.

Was it only in α and β that such innovations entered into the manuscript tradition of the *Razos*? Or can a similar process be detected in the text of *B*? There is no simple answer to this question. In principle, passages which show a division *B-CHL* could involve innovation in *B*, while those showing a division *B-H-CL* could involve independent innovation in *B* and in β . There is, however, no reason for accepting this explanation of the divergences mentioned in Table IV. There is no passage in which any fundamental innovation in *B* can be demonstrated. At the most, one can point to a few passages in which an attempt has been made by the copyist (or by one of his predecessors) to make sense of an already corrupt text.² But these deliberate alterations are very slight when set beside those found in *H* and in *CL*. They are less the result of intervention by a reviser than of the efforts of an alert but unimaginative copyist. MS. *B* stands out among the MSS. of the *Razos* precisely because it presents, despite numerous inaccuracies of detail, a text of the work which seems free from major rehandling.

2. The Verse-Quotations in the *Razos de trobar*

The troubadour quotations in the *Razos* pose textual problems peculiar to themselves. Several factors set them off from the rest of the text. The author—whether he quoted from memory, whether he consulted a written text or texts, whether he followed both these procedures—could himself be responsible for errors or innovations here. So, evidently, could *O*¹. But scribes—or,

¹ For longer passages of this kind, showing three independent redactions of the same material, cf. *Razos* 46-8 (*H* 47-9, *CL* 43-5), 405-7 (*H* 232-3, *CL* 374-6), 426-9 (*H* 250-5, *CL* 394-9).

² In addition to two cases already mentioned (*B* 37, 323-5; cf. p. xix n. 1), one may mention *B* 46 (addition of *senz*), 327 (addition of *plus*), 342 (addition of *et*), 431 (*aug* for *au* consequent upon the misreading of *usar* as *eu*).

more probably, readers—also had the possibility of correcting real or imagined errors in the quotations and of introducing innovations, by using material from outside the manuscript tradition of the *Razos* itself. Here, therefore, it is impossible to equate the concepts of a 'correct' reading and an 'original' reading.

The table below sets out the quotations¹ from troubadours which occur in the various MSS. of the *Razos*. These are referred to subsequently by the numbers assigned to them in the table, the letters a, b, c, etc., being used to refer to the relevant line of the quotation where necessary. The critical editions mentioned there are the source of the variants cited in the course of the textual examination which follows. Editions evidently vary considerably in the completeness of the variants which they give, and in a few cases some use has been made of material cited by Stengel in the notes to his edition of the *Razos*.

TABLE V

PC	Edition	B	Razos H	CL
1 364, 29 P. Vidal	Avalle xxviii. 1-3			148-50
2 70, 1 B. de Ventadour	Appel i. 33 (33-4 CL)	185		165-6
3 "	" 49	187		168
4 234, 7 G. de St.-Didier	Sakari vi. 1	189		170
5 "	" 50	191		172
6 242, 58 G. de Bornelh	Kolsen xxxiii. 45-6	193-4		174-5
7 unknown		197,		178,
		199-200		180-1
8 70, 6 B. de Ventadour	Appel vi. 41	[203]		184
9 80, 34 B. de Born	Stimming (1879)	205		186
	xxxiv. 41			
10 242, 45 G. de Bornelh	Kolsen xlvi. 41	207		188
11 70, 6 B. de Ventadour	Appel vi. 1 (1-2 CL)	210		191-2
12 155, 18 F. de Marseille	Stroński vii. 1			215
13 30, 23 A. de Mareuil	Johnston xxiii. 1	231		217
14 70, 25 B. de Ventadour	Appel xxv. 1-2	361	189-90	332-3
15 "	" 73-4	364-5	192-3	335-6
16 70, 7 B. de Ventadour	Appel vii. 1	362	190-1	333
17 "	" 41-3	368-70	196-8	338-40
18 242, 34 G. de Bornelh	Kolsen xxxiii. 1-3	386-7	213	355
19 "	" 49-57	388-96	215-23	356-64
20 366, 21 Peirol	Aston xv. 27-8	399-400	226-7	367-8
21 70, 43 B. de Ventadour	Appel xliii. 31	402	229	371
22 70, 41 B. de Ventadour	Appel xli. 28	404	231	373
23 155, 3 F. de Marseille	Stroński x. 1	412	238-9	380-1
24 "	" 25-6	413-14	240-1	382-3
25 364, 13 P. Vidal	Avalle xxxiii. 45-8 (45 H)	419-22	246	387-90

¹ The references to Peire d'Auvergne and *En Bernartz* (464-5, H 290-1, CL 432-3) are not included. For them see the relevant note.

PC	Edition	B	Razos H	CL
26 70, 12 B. de Ventadour	Appel xii. 1	456	om.	423-4
27 "	" 29-30	459-60	285-6	426-7
28 355, 6 P. Raimon de Tolosa	Cavaliere v. 1			435-6
29 "	" 15-16			437-8
30 "	" 46			442
31 167, 18 G. Faiddit	Mouzat lxii. 1			445
32 "	" 37-8			446-7

In all, then, lines are quoted from sixteen poems of eight known troubadours in the version of the *Razos* represented by *B*. In the *CL* version the number of poems is increased to twenty, the number of poets to ten. Several of the same poems are cited in other works of Raimon Vidal.¹ None of the poems is incorrectly attributed.

Any attempt to characterize Vidal's own contribution to the form of the quotations must rest on those individual features which are attested by *BCHL* (or by *BCL* where *H* is lacking) and which may therefore be attributed to *O*¹, and hence to Vidal himself, with a reasonable degree of probability.² Some of these features show a particularly close link with *chansonnier M* or with a group of *chansonniers* including *M*:

TABLE VI

- 6a part *ed.* (*ABDNT*)] fui *Razos BCL*, with *CD^cIKMQRSgUVa*.
 17b quer *ed.* (15 MSS.)] prec *Razos BCHL*, with *M*.
 19a Den, no men *ed.* (conjectural emendation)] De no eu *Razos B*, De no *H*, Den noen *L*, Seu noai *C*. One may most readily suppose that *De noen*, with *M* (against the various readings of *ABCDIKQRSgUVa*, all of which are corrupt), was the text for which Vidal was responsible. Correction would then have been attempted by *B* (*eu* for *en*), *H* (omission of *en*), β (*Den* for *De*, with *chansonniers ABCDIKQRSgVa*), and *C* (*S'eu no ai*).
 22 vius *ed.* (*ABDEGPSSg*)] *om.* *Razos BCHL*, with *CIKMNQRUWaf*.
 25b son *ed.* (*ADD^cHQRc*)] sos *Razos BCL*, with *CEIKM* (sons *IK*).
 25b ser *ed.* (*ADD^cHQc*)] serf *Razos B*, fers *C*, lacuna *L*. Conceivably *O*¹ read *fers*, with *CEIKMR* (servs *M*).
 25b que-l traic *ed.* (*ADD^cHIKQR*)] q'enriquit *Razos BCL*, with *CEMc*.
 25d De mort *ed.* (*ACDD^cEHIKQRc*)] A mort *Razos BCL*, with *M*.
 27b vas se atraire *ed.* (*ADGSa*)] a son (sos *H*) ops traire *Razos BCHL*, with *CD^cIKMNQV*.

¹ Five (nos. 2-3, 6, 13, 21, 23-4) in *So fo*, one (no. 18-19) in *Abrils*.

² No distinction can be made between idiosyncratic readings attributable to Vidal and erroneous readings attributable to error or innovation in *O*¹.

But other features show affinities which contradict this connection with *M*:

TABLE VII

- 2 estai *ed.* (*ABCDIKR*) s'escai *Razos B*, esc(h)ai *CL*, with *LQVααβ¹* (s'eschai *LQααβ¹*, eschai *V*). The reading *s'eschai* is attributable to Vidal, since the same reading is found in *β¹* (= *So fo*, 489-92).
- 9 Breton e Norman *ed.* (*CM*, the only *chansonniers* which have this stanza) Peitavin et Norman *Razos BCL*.
- 15 The poem is in *ABCDGLPRST* only, not in *M*.
- 27 *Razos BCL* identify the quotation as being from the fifth stanza of the poem; this is so in all *chansonniers* except *M* and *O*.
- 27a sui . . . [*sic*] *ed.* sui ueimais *Razos BCL*, with *NSV*. The other twelve MSS. (*ACDD^cGIKMOQRa*) show considerable divergences amongst themselves.
- 27b La cals *ed.* (*ACDGS*) Car una·m *Razos B*, Cascuna·m *CHL*, with *RV* (Cascunam). The other eight MSS. (*D^cIKMNOQa*) show considerable divergences amongst themselves.

It is clear, therefore, that Vidal derived some of his quotations from a MS. closely related to *M*—possibly Gröber's *v*, a source of *chansonniers M* and *V¹*—but that this MS. was not his sole source. The variants listed in Table VII, however, do not allow us to identify any extant MS. or group of MSS. as constituting a second source.

Other features in the form of some of the quotations strongly suggest that Vidal sometimes quoted from memory:

TABLE VIII

- 9 Una ren sapchon e Breton e Norman *ed.* (= *M*; *C* omits the first *e*) Saber podon (Sabon *CL*) Peitavin e Norman *Razos BCL*. The fact that *Peitavi* occurs in the following line of the poem suggests inexact recollection of the passage by Vidal.
- 14a Luncan *ed.* (15 MSS.) Ara can (+ 1) *Razos B*, Er cant *H* (with *V*), Qan (— 1) *CL*. The readings of *B* and of *CL* are not paralleled in any *chansonnier*. It is probable here that Vidal's faulty memory was responsible for an original reading *Ara can* or *Ar can*.
- 18a m'aten *ed.* (13 MSS.) manten *Razos BHL*. The correct reading

¹ Cf. G. Gröber, 'Die Liedersammlungen der Troubadours', *Romanische Studien*, ii, 1877, pp. 337-670: pp. 601-3. Gröber himself (art. cit., pp. 646-7) tentatively pointed to *I*, another source of *chansonnier V*, as a principal source of the quotations in the *Razos*. Cf. also Avasse, *La Letteratura medievale in lingua d'oc nella sua tradizione manoscritta*, p. 128.

m'aten is given also by *Razos C*, where it must be the result of deliberate correction.

- 20a qu'a la mia fe *ed.* (17 MSS.)¹ a la mia fe *Razos BCL*.
- 25c Daire *ed.* (*ACDD^cEHIKMQRc*) Daires *Razos BCL*. This suggests a fundamental misunderstanding of this line and the following by Vidal, who probably construed the passage as *E·l rei[s] Daires feric / A mort cel qe·l noiric*.²

The hypothesis that Vidal sometimes quoted from memory receives some support from the fact that, of the quotations attributable to him (i.e. all except those peculiar to *CL*), all but no. 9 are from poems which were particularly widely diffused and are to be found in a large number of *chansonniers*.

Possible errors and innovations of *α* are identifiable in a few passages where the MSS. are divided *B-CHL*:

TABLE IX

- 16 luzir *ed.* (14 MSS.) luzer *Razos B* (with *LPQS*), luzir *CHL*.
- 19b Me vauc *ed.* (11 MSS.) Mi vauc *Razos B*, M'en vau *CHL* (with *RU*).
- 24a On trobaretz *ed.* (22 MSS.) On trobares *Razos B*, Qi (Que *H*) aura *CHL*, with no *chansonnier* (hypometric in *CL*, but *H* restores the syllable-count with *aytant* for *tan*).
- 27a sui . . . [*sic*] eschazutz *ed.* sui ueimais escazut[z] *Razos B* (with *V*), son hueimais esca(z)egutz *CHL*, with no *chansonnier* (hypermetric in *CL*, but *H* restores the syllable-count with *Als* for *A las*).

The last two passages are the only clear errors attributable to *α*: in quotations for which *H* is lacking, error in *CL* can as well be attributed to *β* as to *α*. For the quotations, as for the text of the *Razos*, the agreement of *CHL* (or of *CL* in the absence of *H*) also shows up individual errors of *B*, some certain and some probable.³

Errors and innovations of *β* include:

TABLE X

- 2 s'escai *B* (with *LQααβ¹*) escai *CL* (with *V*).

¹ All *chansonniers* except *C*, which has an individual reading, are united here. Note, however, that Stengel (note to 84, 21) correctly asserts that *chansonnier a* shares the *Razos* reading for this line.

² The attribution to Vidal of *qe·l* for the correct *q'el* is uncertain: *Razos L* is alone in reading *qil* (= *qi·l*), against all *chansonniers*, although the same misinterpretation is furnished by the *que* of *chansonniers E* and *c*.

³ Certain error in *B* in nos. 2, 3, 6a, 7a, 7b, 14b, 17b, 17c, 20a, 25a; probable error in *B* in nos. 6a (*le* for *la*), 11 (*Ar me* for *Ara·m* or *Era·m*), 14a (*Ara can*, hypermetric), 19a (*De no eu*), 27b (*Car una·m*, no doubt for *Cascuna·m*).

- 3 Bona dompna B] Domna (— 2) CL.
 3 vostre B (with *DGIKMQTα*)] 1 vostre CL (with *ABCLPR-SUVa*).
 6b cal B (with *QRTU*)] qals CL (with 12 MSS.).
 9 Saber podon B] Sabon (— 2) CL.
 13 Si·m B] Sun CL.
 14 Ara [*sic*] can B, Er cant H] Qan (— 1) CL.
 15a Escontra·l BH (with *GLPST*)] Encontra·l CL (with *ABCDR*).
 17c Contra la BH] Contra·l (— 1) CL.
 19a De BH (with *M*)] Den L (with *ABCDIKQRSgVa*).
 19g tal BH] cel(l) CL.
 20a am BH] ame C, ama L (+ 1).
 20b dan ges BH] da(mp)nages (+ 1) CL.
 22 A per pauc B (cf. *CMU*: Qua p. p.), E per pauch H (with no *chansonnier*)] Qe per pauc CL (with *IKNQRAF*).
 22 de ioi BH] de tot ioi (+ 1) CL.
 22 no·m BH] no mi (+ 1) CL.
 23 A BH (with most MSS.)] Ai CL (with *ABFPRa*).
 25c rei B (with *ACDD^cEHIKMQc*)] reis CL (with *R*). (Correction in CL was probably induced by the reading *Daires*, shared by *BCL*.)
 25c feric B] fenic CL.
 26 de la vas B (cf. *V*: de sai vas)] lai enves (enuer L) CL (with most MSS.).
 27b Car una·m B, Cascuna H] E c(h)ascuna·m (+ 1) CL.

Equally to be regarded as innovations of β are the instances where quotations or parts of quotations are added by CL alone: nos. 2 and 11, where CL add a second line to the quotation, and nos. 1, 12, and 28–32, quotations which are peculiar to CL. The text of these additions by β shows certain individual features:

TABLE XI

- 1c fuelh' *ed.* (with all 14 MSS.)] flor CL. CL's *flor* is an anticipation of the following line of the poem. Such an error suggests quotation from memory.
 29a gai[s] solaz *ed.*] sola(t)z (— 1) CL.
 29b no·l lais mostrar *ed.* (nom *Ic*; mostra *G*, mostran *K*)] mostran (— 2) CL. This and the previous variant clearly show imperfect memory.
 29b a cel *ed.* (acels *K*, aisel *c*)] a cels CL. It is precisely because of the reading *a cels* that the passage is quoted in the *Razos*: a scribal error thus provides the sole *raison d'être* of the quotation.

32a Aissi sai e cre *ed.* (with *ARVa*, similarly *CDE*)] Aissi qon ieu ve CL (with *M*).¹

These variants² lead one to suspect that the reviser who was responsible for the β version of the *Razos* sometimes quoted from memory and sometimes consulted a somewhat corrupt *chansonnier*. Nothing in Table X contradicts this hypothesis.

It should be mentioned, for the sake of completeness, that *C* on two occasions attempts to correct an inherited corruption,³ that a few individual peculiarities and innovations in *H* show an affinity with *chansonnier V*⁴ (like *H*, a Catalan MS.), and that a few minor variants in individual *Razos*-MSS. show coincidental agreements with individual *chansonniers*.⁵

The following general conclusions may be drawn:

1. Raimon Vidal probably quoted in part from memory, in part with consultation of a *chansonnier* close to *M* (perhaps *v*, a source of *M* and *V*).
2. *O*¹ may have introduced errors into the manuscript tradition at an early stage, but this cannot be demonstrated.
3. Both *B* and α introduced errors and innovations into the original text.
4. *H* made some attempt to correct the quotations by consultation of a MS. close to *chansonnier V* and shows evidence of a desire to restore the syllable-count where this was disturbed.
5. β introduced a number of new errors, many of which disturbed the syllable-count, and many innovations, which may

¹ *M* reads *vei* and in the following lines, against all other *chansonniers*, *mei* and *sei*. It is therefore possible to suspect that *M* was here contaminated with a MS. of the *Razos* derived from β .

² Some other variants in the quotations peculiar to CL may be mentioned here, for the sake of completeness: 2b avols gens *ed.*] avol gent *Razos* CL, with *IKQVa*; 11 saber *ed.* and *Razos* CL, against *ARV* (valor) and *C* (razo); 30 granz *ed.*] gran *Razos* CL, with *c*; 30 e *ed.* and *Razos* CL, against *c* (ni).

³ In 18a, *C* restores the correct reading *m'aten*, cf. above, p. xxiv; in 19a, *C*'s *Seu noai* is an attempt to restore sense in the corrupt *Den noen* of β , cf. above, p. xxiii.

⁴ 14a *Er cant*, with *V*; 19e *Mantenguda*, with *V*; 23 *tan* (. . .) *tant*, with *LNRVf*; 24b *Cant*, with *V* (can); 27b *sos ops*, with *CIKNV*.

⁵ *B* agrees with *U* (3 *cor* for *cors*), with *M* (5 *le* for *lo*), with *GQ* (5 *cal* *s'es* for *cal* *s'es*); *H* agrees with *IK* (19g *Vos* for *Vas*) and partially with *GL* (17c *feeldatz* for *foldatz*, cf. *foldatz* *GL*); *L* agrees with *IKLPQUa* (2b *mal* for *mals*), with *V* (5 *qal* *s'es* for *cal* *s'es*), with *R* (19b *menten* for *meten*), with *U* (21 *la* for *las*), with *Q* (23 *a* for *ab*), with *M* (26 *enver* for *enves*); *C* partially agrees with *INRU* (6a *la fanz* for *la famz*, cf. *lafans* *INRU*).

well have derived from consultation of one or more *chansonniers*. In addition, β extended two of the existing quotations and added a number of new ones; in the latter, quotation from memory is clear in certain readings.

6. *C* shows in two passages evidence of a desire to correct the text of β .

In that they confirm the existence of α and of β , these conclusions provide some support for the stemma proposed above (p. xvii), which is never contradicted by anything found in the manuscript readings for the quotations. In the latter, however, the relationships are somewhat blurred as a result of contamination with various *chansonniers*.

3. The *Doctrina d'Acort* and the Manuscript Tradition of the *Razos de trobar*

Though the *Doctrina d'Acort* contains no mention of Raimon Vidal or of his grammar, it is perfectly clear that Terramagnino's work is a versified redaction of the *Razos de trobar*, sufficiently close to its model for one to determine which version of the *Razos* was known to the later grammarian. A number of errors and lacunae shared by the *Acort* and MSS. *CL* of the *Razos* clearly demonstrate that it was a version akin to the *CL* text of the *Razos*—probably the immediate common ancestor of *C* and *L*—which was used by Terramagnino. These errors and lacunae are listed below:¹

TABLE XII

- 98–100 qals es substansa / O que canta [conta MS.] o que fay / O que sofre [soste MS.] o con vay *Acort*, qals es la substantia qe canta o qe fai o qe sofre *Razos CL* 100. For the error in *CL* see above, p. xx.
- 122 the *Acort* has no trace of the passage omitted here by *Razos CL* (115, cf. *Razos B* 123–37, *H* 125–40).
- 134–6 the *Acort* reproduces *CL*'s erroneous readings concerning neuter adjectives (119–20, cf. *B* 142–3, *H* 144–5).
- 149–50 amar *Acort*, *Razos CL* 126 (cf. *B* 148: *mar*).
- 273 en es *Acort*, in -s *Razos CL* 202 (cf. *B* 219–20: *en -or . . . en -on*).
- 405–6 compaygnos, ges, totz, Peyros *Acort*, compagnos, Peiros (peires *C*), borges, ios (tos *C*) *Razos CL* 264–6 (cf. *B* 281–3: *compags*, *Peires*, *breses*, *Catz*).

¹ See also P. Meyer in *Rom.* viii. 182 and Ruffinatto, pp. 56–69.

A comparison between the *CL* version of the *Razos* (here printed as Appendix I) and the *Acort* reveals how closely the later grammarian adhered to his source. The grammatical exposition consists of the same material presented in the same order and, for the most part, with the same examples. But Terramagnino made a point of altering his source in various ways. With three exceptions, he chose new quotations from the troubadours (see pp. xxxiv–xxxv below). He invented new illustrative sentences and added prose paradigms to exemplify the declension of nouns, adjectives, and pronouns.¹ He slightly modified the order of exposition in three passages.² He omitted two connecting passages and several short passages of exposition, some of the latter probably so corrupt that Terramagnino could make no sense of them.³ In one passage a desire to substitute new exemplification of a rule led him into error.⁴ Elsewhere in the *Acort*, the lists of words cited as examples show a number of additions when compared with the *CL* version of the *Razos*⁵ and an equal number of omissions, all of which are sufficiently accounted for by the exigences of rhyme and scansion. In some other instances Terramagnino introduced deliberate modifications into the grammatical examples; these, which involve issues extending beyond a straightforward textual relationship, are noted below (see pp. lxxxvii–lxxxix), as are his few substantial additions to his source.

The opening and closing passages of the *Acort* show a rather looser relationship with the *Razos* than does the purely grammatical exposition. Terramagnino adapts from his model the defence

¹ For illustrative sentences see *Acort* 90–2, 142–3 (cf. *Razos CL* 107, 121–2). For prose paradigms see *Acort* 233a and passim (in all there are fifteen additions of this type).

² *Acort* 79–104 (cf. *Razos CL* 98–107) brings the exposition into line with the preceding passage. *Acort* 123–60 (cf. *Razos CL* 116–31, 148–52) brings together the observations on neuter adjectives. *Acort* 613–34 (cf. *Razos CL* 319–21) transfers the passage on the pr. ind. of *esser* to a different point in the treatment of the verb.

³ The connecting passages at *Razos CL* 86–8, 308–11 are omitted (cf. *Acort* 54, 496), as are four other short paragraphs (*Razos CL* 194–6, 210–13, 237–43, 410–12, cf. *Acort* 232, 281, 366, 726).

⁴ See note to *Acort* 322–3.

⁵ Additional examples: *Acort* 80 (*reys*, *baron*), 96 (*avinenz*, *temenz*), 110 (*larcs*, *francs*), 113 (*frança*), 241 (*gaya*, *isnella*), 275 (*colors*), 332–3 (*amayritz*, *trobayritz*), 369–70 (*temenz*, *avinenz*), 412 (*fellons*), 414a–b (*baros*, nom. sg. and voc. sg.), 431–2 (*trobayre*, *consirayre*, *amayre*), 442 (*mentidor*, *devinador*), 474 (*autres*), 480 (*ta*), 483–4 (*ta*, *cella*, *cesta*, *aquesta*), 486 (*tas*), 488 (*aquellas*), 503 (*finamen*, *finamenz*), 635 (*grazi*), 644 (*grazic*).

against the reproach of prolixity and the statement of the pre-eminence of the *parladura lemozina*,¹ but leaves aside all the wider matters discussed in Vidal's introductory paragraphs, including the definition of *lemosi*. He applies to the difficulties of the verb Vidal's words on the difficulty of the declensional system, just as he places in a rather different context his predecessor's observation on the priority of grammar over rhyme.² He combines a very approximate version of Vidal's precept concerning the need to observe both troubadour usage and the spoken language with the latter's observation that honest ignorance is no cause for shame.³ He reproduces his predecessor's remarks on consistency of subject-matter and on the avoidance of French words, but leaves aside all of the exemplification which gave these remarks their point.⁴ The dependence on the *Razos* is no less clear in these passages, but they show a far more restricted interest on Terramagnino's part in matters lying outside the sphere of strict grammar. To this aspect of the Italian theorist's use of the *Razos de trobar* we shall return later (p. lxxxix).

4. The Verse-Quotations in the *Doctrina d'Acort*

The passages quoted by Terramagnino from troubadour poems are listed below:

TABLE XIII

	PC	Edition	Attribution	Acort
1	389, 17 R. d'Orange	Pattison xvii. 1-2	d'Urenga Rembautz	141
2	3, 1 Ademar lo Negre	Kolsen (ZRP xxxix. 156), 5-8	En Giraudos le Ros	180-3
3			cell qui fes l' <i>Acort</i>	187-9
4	234, 6 G. de St.-Didier	Sakari v. 57-8	En Pons de Capdueill	192-3
5	364, 38 P. Vidal	Avalle xxxv. 8-9	En Peyre Vidals	196-7
6	(22a)		Andrianz del Palais	202-9
7	167, 62 G. Faidit	Mouzat lxiv. 53-4	Gauselm Fayditz	212-13
8	(448)		N'Ues	216-17
9	242, 5 G. de Bornelh	Kolsen ix. 74-6	En Girautz de Borneil	220-2
10	155, 1 F. de Marseille	Stroński ix. 10-11	Folquetz	225-6
11	364, 15 P. Vidal	Avalle xv. 1-3	Peyre Vidals	251-3
12	345, 2 P. G. de Tolosa	Appel (RLR xxxix. 181), 28-30	Fabres d'Uzes	255-7
13	70, 43 B. de Ventadour	Appel xliii. 25	En Bernart de Ventador	263
14	(22a)		En Andrianz	266-7
15	173, 3 G. de Puicibot	Shepard iii. 37-40	Gizbertz de Poisibot	284-7
16	70, 31 B. de Ventadour	Appel xxxi. 9-10	Bernatz de Ventador	291-2

¹ *Acort* 9-18, 27-32, cf. *Razos CL* 3-7, 69-72.

² *Acort* 523-8, 653-68, cf. *Razos CL* 210-11, 344-7.

³ *Acort* 685-716, cf. *Razos CL* 400-5, 32-9.

⁴ *Acort* 737-44, 753-6, cf. *Razos CL* 420-48.

	PC	Edition	Attribution	Acort
17	421, 2 R. de Barbezieux	Varvaro ii. 45	Reigals de Berbezil	295
18	155, 23 F. de Marseille	Stroński iii. 1-3	En Folquetz	297-9
19	"	" 13	(")	302
20	"	" 25-8	(")	303-6
21	30, 22 A. de Mareuil	Johnston viii. 1-2	Arnautz de Maroill	351-2
22	167, 22 G. Faidit	Mouzat l. 1	Gauselms Fayditz	354
23	421, 10 R. de Barbezieux	Varvaro ix. 1-2	Rigals	357-8
24	364, 39 P. Vidal	Avalle xliii. 17-19	Peyre Vidals	362-4
25	364, 22 P. Vidal	Avalle vii. 1-2	Peyre Vidals	536
26	"	" 32-3	(")	537-8
27	70, 43 B. de Ventadour	Appel xliii. 1	Bernatz de Ventador	547
28	"	" 33-4	(")	548-9
29	"	" 30-1	Bernatz de Ventador	560-1
30	242, 34 G. de Bornelh	Kolsen xxiii. 1	Girautz de Borneyll	566
31	"	" 54-7	(")	568-9
32	167, 12 G. Faidit	Mouzat xxxiii. 1-2	Ffolquetz de Marseyla	573-4
33	"	" 47-8	(")	577-8
34	167, 18 G. Faidit	Mouzat lxii. 37-8	(")	581-2
35	167, 51 G. Faidit	Mouzat vii. 27-8	(")	585-6
36	364, 2 P. Vidal	Avalle iii. 74-5	Peyre Vidals	591-2
37	392, 13 R. de Vaqueiras	Linskill xii. 1	En Rembautz d'Orenga	596
38	"	" 25	(")	598
39	"	" 28-9	(")	599-600
40	392, 26 A. de Belenoi (?)	Dumitrescu xix. 1	En Rembautz [sc. d'Orenga]	603
41	"	" 37-9	(")	604-6
42	370, 13 Perdigon	Chaytor iv. 8-9	Folquetz	627-8
43	155, 3 F. de Marseille	Stroński x. 25-7	En Ffolquetz	648-50

Most of the quotations are from troubadour poems preserved in a considerable number of MSS. But those from Andrian del Palais (nos. 6 and 14) and from an unidentified Uc (no. 8), as well as the self-quotation (no. 3), are from poems which do not occur elsewhere. No. 12 is found only in *D^a*, *D^c*, and (two stanzas only) *T*. The only *chansonnier* which contains all the quotations (other than nos. 3, 6, 8, and 14) is *D-D^a*. Do the quotations show, then, a special relationship with this (or with any other) *chansonnier*?

A comparison of the readings given by the *Acort* with the variants furnished by the critical editions of the relevant troubadour texts, as well as an examination of the few quotations involving uncertain or erroneous attributions, show some kinship between the *Acort* and various extant *chansonniers*. The passages in question are tabulated below (the reading immediately after the square bracket is that of the *Acort*).

TABLE XIV

- 4 Attributed to Pons de Chapeuil, against all nine MSS. But in *D^a* alone this poem of Guilhem de Saint-Didier (no. 661) immediately follows a group of four poems of Pons de Chapeuil (nos. 657-60).
- 4a ja *ed.*] lo, with *C* (against *ADGIKRa*f).

- 7b deu a l'autre plazer *ed.*] zo deu l'autre voler, with *O* (although *O* apparently omits *zo*). All the other seventeen MSS. have *plazer* as the rhyme-word.
- 12 Attributed to Fabre d'Uzès, against *D^aD^c*. But in *T* two stanzas of this poem are given anonymously immediately after a poem of Pons Fabre d'Uzès (*PC* 376, 1).
- 17 drogomanz *ed.*] dorgumanz, with *I* (dorgomanz).
- 18b Mos chantars *ed.*] Mon chan (— 1), with *RT* (cf. also *G*: mos chanç).
- 21b la-i aurai *ed.*] l'haurai (— 1), with *NUc*.
- 23b dirai ne *ed.*] en diray, with *Ha¹*.
- 26a dolor *ed.*] dol, with *D*.
- 28b qu'e-lh o retrai *ed.*] qu'eu li retrai, with *U*.
- 29b dopt' e las *ed.*] autras en, with *CKNR* (autras ne *C*, autres en *KR*, autra *N*).
- 34b Que *ed.*] Que's, with *V*.
- 39b A mi *ed.*] D'amic, with *D^cS* (cf. also *a¹*: damics).
- 41a Molt *ed.*] Tan, with *ABCR*.
- 42b aquelh *ed.*] aquest, with *AB*.

The relationships shown by this material are tenuous and fluctuating. Even the indications of the two mis-attributions—which must derive from consultation of one or more *chansonniers*—point in different directions. And in all probability some of the agreements of the *Acort* with small groups of unauthoritative *chansonniers* are merely the result of coincidental innovation.

This view is supported by the fact that in a high proportion of cases the *Acort* shows an entirely individual reading, unparalleled in any of the extant *chansonniers*. These cases are tabulated below:

TABLE XV

- 9c Tal en que *ed.*] En cuy (— 1). *CSga* read *En que* and make up the missing syllable in various ways.
- 10b Que *ed.*] Quar.
- 15a Que *ed.*] Que's; 15b Es *ed.*] *om.* (— 1). Thus the *Acort* is alone in interpreting *dobla* as a verb.
- 20b Qu'ieu ai anc sempres *ed.*] Qu'ieu sempres ai [sempharai *MS.*] (— 1).
- 21b L'ai eu en joi *ed.*] Hay en amor.
- 26a et esmai *ed.*] e smai (— 1).
- 28a D'aisso's . . . femna *ed.*] D'ayso . . . femna's. *AIKOVa* omit the reflexive pronoun altogether.

- 29a Vas leis *ed.*] D'ayso.
- 31a assai *ed.*] ieu sai. *Q* has *e sai*.
- 33a no'n semblon me *ed.*] no'm semblon be.
- 33b cug *ed.*] pens.
- 39a rics faitz *ed.*] ric don.
- 40 Nulhs hom *ed.*] Hom nuls; non *ed.*] no'm.
- 41b Quan lunhar m'en ave *ed.*] Qu'ieu a pauc no'm recre. A majority of MSS. (*ABCDEIJKN²a*) reads *C'a* (Cab *AN²*) *pauc no m'en recre*.
- 42b Que'm rissida *ed.*] Qui me resid. At least two *chansonniers*, namely *A* (cf. Chaytor's variant) and *a¹* (cf. Bertoni, *Compl. Càmpori*, p. 16) show the subjunctive *resside*; and in fact a subjunctive form seems syntactically necessary.

These readings suggest that the author of the *Acort* relied for some quotations on a faulty memory, eked out in many cases by an approximate reconstitution of the text and, here and there (cf. nos. 41, 42), of the scansion. As already noted, some of the instances cited in Table XIV may also be the product of inexact recollection and imperfect reconstitution of the text, which happened to coincide with analogous rehandlings in the *chansonniers*.

We have seen (Table XIV) that two of Terramagnino's mis-attributions of troubadour texts derive from errors explicable as the result of careless use of a *chansonnier*. A third incorrect attribution may tentatively be explained in the same way. No. 2, attributed to Ademar lo Negre by *CDFIKT*, is assigned to *En Giraudos le Ros* by the *Acort* alone. In *D* the poem of Ademar (no. 376) is preceded, though not immediately, by a group ascribed to Guiraud lo Ros (nos. 368–70); in *F* also Ademar's poem (no. 125) follows, though not immediately, two pieces by Guiraud (nos. 120–1). Though the case is less clear than that of nos. 4 and 12 (see Table XIV), the most likely explanation is that Terramagnino here turned back two pages of a MS. when looking for the poet's name.

Three other mis-attributions may well be due to imperfect memory. No. 37, by Raimbaut de Vaqueiras, is attributed to *En Rembautz d'Orenga*, while no. 40, ascribed by a majority of MSS. to Raimbaut de Vaqueiras, is given to the same poet ('En Rembautz faillic encara', *Acort* 601). Confusion of the two Raimbauts is, of course, common in the *chansonniers*, none of which, however, attributes either of these two poems to Raimbaut d'Orange.

Again, no. 42, by Perdigon, is ascribed by the *Acort* alone to *Folquetz*: erroneous recollection seems the most likely explanation.

The remaining false attributions, which form a series, are of a different kind. Nos. 32-3, 34, and 35—quotations from three different poems of Gaucelm Faidit—are placed under the name of Folquet de Marseille ('Ffolquetz de Marseyla', 'en un autre sieu chantar', 'Encar en un autre son chan', *Acort* 571, 579, 583). It is unthinkable that Terramagnino made the same error of attribution three times for three different poems of Gaucelm Faidit, the more so as the second of the three was cited in the *Razos de trobar* (*CL* 446-7) with the correct attribution. It is much more likely that the MS. of the *Acort* itself suffers here from a lacuna—perhaps the result of a haplography in line 572—which has removed the passage containing both the quotation from F. de Marseille and the name of G. Faidit.

Four quotations in the *Acort* (from three poems) are shared with the *Razos de trobar*. Nos. 30-1, 34, and 43 correspond with *Razos* nos. 18-19, 32, and 24 respectively (see Table V above). *Razos* no. 32 is peculiar to MSS. *C* and *L*, the others occur in all four MSS. Two of these quotations are abbreviated by Terramagnino, namely no. 30 (ll. 1-3 in the *Razos*, l. 1 in the *Acort*) and no. 31 (ll. 49-57 in the *Razos*, ll. 54-7 in the *Acort*); but one, no. 43, is lengthened by one line (ll. 25-6 in the *Razos*, ll. 25-7 in the *Acort*). Nor is this the only indication of independence in Terramagnino's treatment of the quotations which he took over from Raimon Vidal. Although, as we have already shown, he used a MS. of the *Razos* very close to *CL*, he did not slavishly reproduce the errors of his source:

TABLE XVI

- 30 Manten *Razos* (*C* alone has *M'aten*, cf. pp. xxiv-xxv)] *M'aten Acort*, correctly.
 31b cel(l) *Razos CL*] tal *Acort*, correctly.
 34a qon ieu ve *Razos CL* (with *chansonnier M*)] sai e cre *Acort* (with *chansonniers ADERVa*). Thus what the *Razos* had cited as an example of *ve* for *vei* became in the *Acort* an example of *cre* for *crei*.
 43a Qi aura (— 1) *Razos CL*] On trobaretz *Acort*, correctly.

One must suppose, therefore, that Terramagnino used, concurrently with his copy of the *Razos de trobar*, a *chansonnier* in

which he checked the quotations given in his source. But this did not save him here—any more than in the quotations which he found for himself—from individual error (see Table XV, 31a) and from innovation shared, perhaps coincidentally, with a single *chansonnier* (see Table XIV, 34b).

The troubadour quotations in the *Doctrina d'Acort*, then, derive from the author's memory, from his consultation of one or more *chansonniers*, and from intelligent use of the *Razos de trobar* in a MS. close to *CL*. The first two of these sources were of greater importance than the third, for Terramagnino clearly aimed, in the quotations, at a display of erudition which should be as far as possible independent of Raimon Vidal in detail, even though he adhered very closely to his model when choosing the points at which he introduced them into his grammatical exposition.

5. The Manuscripts of the *Regles de trobar*¹

Although there are remarkably few clear common errors uniting MSS. *H* and *R* of the *Regles*, it is probable that their common source was an already corrupt copy of the original.

TABLE XVII

- H* 338-40, *R* 243-5 aquestz verb mostron (. . .) e puyz mostra la *H*, aquist verb mostren (. . .) e puyz lo mostra *R*. Clearly one of the verb-forms, most probably the second, is incorrect, cf. note.
H 470-1, *R* 364-5. The reference to *ley* ~ *leys* and *alor* ~ *alors* is probably misplaced in both MSS., cf. note.
H 474, 476, *R* 368, 369 -irse] ire *HR*; martirse] martirise *HR*. Common error is clear here; on the interpretation of the passage see note to 473-6.

There are, then, only two or three passages which show *H* and *R* agreeing on an erroneous reading.² Further reasons, however, lead us to postulate a common source between the original and the two extant MSS. In a few passages, though there is not common

¹ On this subject see also Li Gotti's edition, pp. 30-51.

² Little weight can be attached to *H* 321, *R* 228 (bonanatz *HR*), to *H* 597, *R* 480-1 (ayzir ayzire *H*, azir azire *R*), or to *H* 600, *R* 483 (pot *HR*): the first may well be acceptable, the second an author's error, the third a mere coincidence (for 321 and 597 cf. the relevant notes).

error, there is coincidence in error, in the sense that each MS. shows a different error in the same word or phrase. Granted that—as will be shown later—both *H* and *R*, far from being mechanical copies, are elaborated with some intelligence and a considerable degree of independence, it is hardly surprising that one or the other copyist—sometimes both—should have attempted to make sense of a dubious reading in the exemplar before him. The passages which show different errors at the same point in the text are listed below:

TABLE XVIII

- H* 166, *R* 82 Alongar apeyl eu *H*, Abreuiar apeli eu *R*. *H* makes sense but lacks the expected definition of *abreuiamen*, *R* does not make sense—since it attaches to *abreuiar* the definition of *alongamen*—but is probably closer to the corrupt common source, in which a haplography had removed one half of the two-fold definition. (*H*, in this hypothesis, would have corrected by substituting *alongar* for an apparently nonsensical *abreuiar*.)
- H* 294, *R* 203–4 ha vistz *H*, aunis *R*. The context demands a form of the verb *vencer*, cf. note.
- H* 558–9, *R* 447 Djñs saptar E pere ab besuesia *H*, de iij. *R*. The passage is corrupt in *H*, largely omitted by *R*.
- H* 646–7, *R* 519–21 E sapies que·l nom desus dit, ço es sabers [*sic*] *convers*, *esters*, fan llur femeni *enversa*, *conversa*, *esters* [*sic*], *estersa* *H*, E·l nom damont dit, so es saber en *-vers* [*altered from* *envers*], fa [*sic*] lo femeni en *-versa*: *convers*, *conversa*; *esters*, *estersa* *R*.

There are many more cases, however, in which the ingenuity of the scribes was sufficient to produce a text which makes reasonable sense, although it is evident that one version or the other was based on a misreading or resulted from a conscious desire to modify the text. In such cases both MSS. give possible readings, even though in any given instance one reading may seem inherently somewhat preferable to the other.

TABLE XIX

- H* 91, *R* 9 certament *H*, curosament *R*.
- H* 129, *R* 45 deuras *H*, deuries *R*.
- H* 151, *R* 67 Manian no·m uoyrion [= veyri' om] mes *H*, M'arma·n no viuria mes *R*.
- H* 159, *R* 75 d'altra mar [*sic*] *H*, d'otra tant *R*.

- H* 167, *R* 83 savis *H*, savays *R*.
- H* 176, *R* 92 Vianes *H*, Veneyssi *R*.
- H* 184, *R* 98 va, sus *H*, vassaus *R*.
- H* 186, *R* 100 son mes proençals que altres *H*, son meses per prohençals *R*.
- H* 218–21, *R* 130–3 les causes qui son nomenades e han sustancia (. . .), cove a far que aquestas coses *H*, les causes que son nomenades an substancia (. . .). E cove a far que aquestes causes *R*.
- H* 220, *R* 133 freners *H*, ferres *R*.
- H* 224–7, *R* 136–9 als nomens primers (. . .) lo nomen primer *H*, al[s] noms primerament (. . .) los noms propriament *R*.
- H* 247, *R* 158 cascu dels noms *H*, cascus nominatius *R*.
- H* 282, *R* 192 que en plural stan *H*, qui han plural e estan *R*.
- H* 283, *R* 193 pus son *H*, pus sion *R*.
- H* 284, *R* 193–4 s'alongon; cant li nom son plural e femeni *H*, s'alonguon can li noms son plural. Del femeni *R*.
- H* 292, *R* 202 vol apres son acusatiu *H*, vol apres si accusatiu *R*.
- H* 321, *R* 229 galiatz *H*, gulyares [*sic*] *R*.
- H* 325, *R* 232 fosson *H*, son *R*; auzit *H*, aysit *R*.
- H* 329, *R* 235 stare *H*, estera *R*.
- H* 373, 376, *R* 277, 279 ius *H*, ins *R*.
- H* 374–5, *R* 278 contra senyor *H*, contra sa honor *R*.
- H* 390, *R* 292 a l'amor *H*, ab honor *R*.
- H* 396, *R* 298 divizats *H*, devesit *R*.
- H* 406, *R* 308 ceyl, aquell *H*, çil, aquil *R*.
- H* 409, *R* 311 ceyla *H*, cilla *R*.
- H* 411, *R* 312 aycell *H*, ayçil *R*.
- H* 425, *R* 323–4 deu hom dir li teu, o li mieu, o li sieu *H*, pot hom dir li tey atressi con li teu, o li mey o li sey axi con li meu o li seu *R*.
- H* 434, *R* 333 merceyador, merceyayre *H*, merceneiador, mercenayre *R*.
- H* 444, *R* 342 en l'uns e els altres *H*, entre luy e·ls autres *R*.
- H* 464–5, *R* 359–60 aquest nom qui han (. . .) se podon, e en altre hora *H*, aquist nom han (. . .), tota hora se poden *R*.
- H* 478, *R* 371 pres *H*, apres *R*.
- H* 493, *R* 384 totz pausa·ls *H*, tos temps los pausa hom *R*.
- H* 534, *R* 423 tu cres *H*, tu creses *R*.
- H* 542–3, *R* 432 tant que venç per us *H*, tant que veyls us soven torna en natura *R*.
- H* 548–9, *R* 437–8 es us e confermamentz *H*, es us conformamens [= confermamens] *R*.
- H* 611–12, *R* 492–3 no es artz mellors de lengatge *H*, no es artz ni es de linguatie *R*.

This process of intelligent scribal modification is not to be regarded as one-sided: in any given passage it can as easily have been *H* as *R* which introduced a change. The process itself can be seen in operation only in certain privileged cases: firstly, where either *H* or *R* clearly shows an error resulting from conscious modification, not from unconscious misreading; secondly, where an internal inconsistency in one or other MS. shows up the result of (incomplete) rewriting; thirdly, where a scribal hesitation or self-correction actually reveals the process of revision (such hesitations occur only in *R*). These passages are tabulated below:

TABLE XX

(1) Erroneous modification in *H*.

H 357-8, *R* 262 E si tot s'es lo cas genitius s'abreugen si s'en trau aquella preposicio *de H*, e si es le cas genetius e s'abreuia *R*. Cf. note.

H 525-6, *R* 415-16 *amey*, *amest*, *amet*; es aquell verb qui en aquest loch fan en [sic] poden axi matex fenir en *-et H*, *amey*, *amest*, *ametx* o *amet*—car aquel verbs qui en aquel loch fenexen en *-etx* poden atressi fenir en *-et R*. *H* has 'corrected' by deletion of *ametx* and *-etx*, but without making the thoroughgoing omission which this alteration made necessary: hence the internal inconsequence in *H*.

H 608-9, *R* 490 per ço cor no son trobat en nom *H*, no per tal que no sion atrobat en nom *R*; *H* 611, *R* 492 per la raho desus dita *H*, *om. R*. Cf. note.

(2) Erroneous modification in *R*.

H 452-3, *R* 348-9 han atressi mudament plus que abreuïar o allongar *H*, han atressi mudamen que pusquen [sic] alonguar e abreuïar *R*. *R* has misinterpreted *pusquen* (i.e. *pus qu'en*) as a verb-form and modified the syntax accordingly.

(3) Internal inconsistency in *H* or in *R* (* marks the inconsistency).

H 167-9, *R* 83-4 bes (. . .) bes (. . .) be *H*, bos (. . .) bos (. . .) be* *R*.

H 371-2, *R* 275-6 Acusatiu [obl. sg.] (. . .) los* *H*, Accusatiu [obl. pl.] (. . .) los *R*.

H 443, *R* 340-1 totz nominatiu singulars [nom. pl.] (. . .) se pot* abreuïar *H*, tot nominatiu singular [nom. sg.] (. . .) se pot abreuïar *R*.

H 585-7, *R* 470-2 foc encendre (. . .) aquell entendre* *H*, fort entendre (. . .) aquels entendre *R*.

(For *H* 338-40, *R* 243-5, where the internal inconsistency is shared by both MSS., see above, Table XVII.)

(4) Scribal hesitation in *R*.

H 171, *R* 86 poreu ni sabrem *H*, (poreu *struck through*) sabrem *R*.
H 247, *R* 158 cascu dels noms *H*, cascus (dels *struck through*) nominatiu *R*.

H 350, *R* 255 als noms qui han *H*, al (*altered from* als) nom qui ha *R*.

H 413, *R* 314 eyllas (. . .) ceyllas *H*, eles (*altered from* çeles) *R*.

H 417, *R* 318 tenir *H*, tener (*altered from* tenir) *R*.

H 514, *R* 404 indicatiu *H*, indicatiu (*altered from* indicatiu) *R*.

H 529, *R* 419 tuyt li verb *H*, tot (*altered from* tuy) li verb *R*.

H 576, *R* 463 aquell aiudetx e aquell cavalcque *H*, aquels (*altered from* aquel) aiudets e aquels cavalc *R*.

As can be seen by the various cases just listed, a considerable process of conscious scribal modification occurred in *H* and in *R*. The examples so far adduced, however, represent only a small proportion of the discrepancies between the two MSS. of the *Regles*. For those innumerable instances in which the mode of expression in *R* is, in comparison with that of *H*, either abbreviated or simply divergent, it would be futile to attempt to list all examples in the text. As a sample, the Table below lists those found in the first two paragraphs of the text of *R*:

TABLE XXI

(1) Mode of expression shorter in *R* than in *H*.

H 83, *R* 2 en axi que *H*, que *R*.

H 83-4, *R* 2 semblant e acordant *H*, semblans *R*.

H 85, *R* 3 car *H*, *om. R*.

H 85-6, *R* 4 per que's acorden; e per aquest se poden pendre eximpli de motz altres *H*, *om. R*.

H 94, *R* 11 qu'en hi ha semblants a aquests *H*, *om. R*.

H 95, *R* 12 que n'es de pres *H*, pus prop *R*.

H 96, *R* 13 plasença, sofrença, maravella, esquella, abella *H*, plasença e maravilla *R*.

H 96-7, *R* 13 e motz d'altres semblants a aquestz *H*, e d'altres motz *R*.

H 100, *R* 16-17 dopney, vensa, tensa *H*, domneys e vença *R*.

H 101, *R* 17 del vensa e del tensa *H*, del vença *R*.
H 101, *R* 18 primeyra sillaba *H*, primeyra *R*.
H 102, *R* 18 Encara a les vetz *H*, Autres vetz *R*.

(2) Different mode of expression in *H* and in *R*.

H 84, *R* 3 en axi com qui diu *H*, aysi con hom ditz *R*.
H 87, *R* 4 iustar *H*, aiustar *R*.
H 87, *R* 5 no seria *H*, no·y es *R*.
H 88, *R* 5 axi com qui desia *H*, aysi con si homs dis *R*.
H 88, *R* 6 dona [3rd sg. pret.] *H*, donet *R*.
H 89, *R* 6 s'amor *H*, ioy *R*.
H 89, *R* 6-7 d'ayso te deus guardar *H*, temps debes guardar *R*.
H 91, *R* 9 certament *H*, curosament *R*.
H 97, *R* 14 alguns *H*, los *R*.
H 97, *R* 14 a les devegadas *H*, a les vets *R*.
H 98, *R* 14-15 cove de fer per força *H*, cove per força de far *R*.
H 98-9, *R* 15 en axi co pas *H*, aysi con vis, pas *R*.
H 99, *R* 16 asats *H*, motz *R*.
H 100, *R* 17 faç *H*, se fay *R*.
H 102, *R* 18 motz *H*, noms *R*.
H 104, *R* 20 sia *H*, sion *R*.
H 104, *R* 21 ffer *H*, far *R*.
H 105, *R* 21 denant *H*, davant *R*.

These types of discrepancy exist throughout the text of the *Regles*. In particular, discrepancies in the number of illustrative examples normally show a somewhat shorter redaction in *R*, though occasionally the reverse is the case.¹ In such instances there is seldom an objective criterion by which to judge which of the two MSS. expanded or curtailed—whether deliberately or accidentally—the original text. Two arguments, however, favour

¹ Examples found in *H* but not in *R*: *H* 96 sofrença, esquella, abella, 100-1 tensa, 167-8 sufrentz, amatz, 185 haver, 196 la dona, 234 merceners, 238 tant car, 263 venen, 330 sent, 366 plasent, 374 contra raso, 377-8 contra ls enemichs, per les honors, 390 rey, 411 cyl, 412 aquests, 413 ceyllas, 424 ay fayta una torr, 450-1 amayritz, serviritz, entendeiritz, 483-4 faytz, o fayts, ho fayts, 488-9 covinentment(s), 518 yray, faray, 537-8 trasi, 566 home, 570-1 si havia que, 571-2 si eu hagues cavalcat, si eu hagues pro maniat eu fora sadoyls (cf. *R*: si eu agues volentat), 604 gallartz, 605 dels bons e dels mals, eu suy d'amor iausire, 627-8 farsitz, farsis, amayritz, amayris, 631 enichs, enis, 638 temers, 641 quers. Examples found in *R* but not in *H*: *R* 15 vis, 37 vens, 108 le rius creyx, le reys menia (cf. *H*: le reys ve), 131-2 homes, Severichs, conils, mars, 294-5 ab lo rey, ses valor, senes s'amor, denan mon senyor, sotz lo rey, fors lo rey, 310 celuy, 335 grasidor, grasire, 337 punyedor, punyeyre, 368 desirs, 408 hauray amat, 444 atrar, 499 fenisch, ffenis, 511 plasers.

the presumption that, in a high proportion of the cases where *R* is shorter than *H*, *R* deliberately curtailed the text. Firstly, as we shall see when examining the verse-quotations in the *Regles*, *R* shows far more signs of the intervention of a critical scribe than does *H*. Secondly, the discrepancy in the length of the grammatical exposition—of the kind illustrated in Table XXI (1)—actually increases in the course of the text, so that the relative brevity of *R* is much more marked towards the end of the work. This points clearly to an abbreviating tendency in *R*, since any tendency towards elaboration in *H* would be most unlikely to increase markedly towards the end of the text. That there was also some measure of conscious or unconscious modification in *H* is likely, though this is not open to any general proof. But it is worth remarking that, in the few passages where *H* shows a perceptibly shorter redaction than *R*, it is very probable that this results from unconscious omission, rather than from deliberate abbreviation.¹ The relationship of the two MSS. is such that examination of either leads one to suspect a number of errors—some certain, many less than certain—in the text given by the other.² But the varying and incalculable proportions of unconscious error and conscious modification in both make a decision on the 'correct' and the 'erroneous' reading impossible in the majority of cases of divergence.

6. The Verse-Quotations in the *Regles de trobar*

The verse-quotations in the *Regles de trobar* are listed in the Table below.

TABLE XXII

	PG	Edition	Attribution	Regles	
				<i>H</i>	<i>R</i>
1	10, 34 A. de Peguilhan	Shepard-Chambers xxxiv. 17-24	N'Aymereich de Peguila	19-26	..
2	(perhaps invented by J. de Foixà) ³			144-55	60-72
3	"	"	"	158-9	74-5
4	167, 56 G. Faidit	Mouzat lxxv. 17	Gaucelms Fayditz	251	162
5	167, 59 G. Faidit	Mouzat xxx. 50	Gaucelms Fayditz	265	174
6	155, 14 F. de Marseille	Stroński viii. 9-10	En Ffolquet	290-1	200-1

¹ Cf. notes to *Regles* 142, 244-5, 272-3, 346-7, 392, 525-6, 560. There may be expansion by *R* at 56-7 and 405 (cf. *H* 141-2, 516).

² For *R*, cf. the clear omissions at 55, 240, 264-5, 447-8, 516, and the probable errors or omissions at 54 (*en la primeyra rima*), 96, 147, 231, 342, 350.

³ Cf. *R* 59: 'e fay t'en per exempli aquesta cobla'. But *H* 143 has 'e per exempli mostri te aysi una cobla'.

	PC	Edition	Attribution	Regles	
				H	R
7	80, 25 B. de Born	Appel xxxvii. 8	En Bertrans de Lamanon	302	211
8	70, 6 B. de Ventadour	Appel vi. 1	Bernat de Ventadorn	386	288
9	(330) P. Bremon ¹	<i>So fo</i> 481-4	En Riques Noves	503-6	393-6
10			us trobadors	556-9	445-7
11	10, 25 A. de Peguilhan	Shepard-Chambers xxv. 25-7	N'Aymerich de Peguila	562-4	450-2

(Excluded from these are the examples given at *H* 64-5, 67, and 389-90, which, though they are perfect decasyllables,² are not presented as being quotations.)

Of the eleven quotations three (nos. 2, 3, and 10) occur nowhere else, one (no. 7) is from a poem found only in *chansonnier M*, one (no. 9) is quoted also in Raimon Vidal's *So fo el temps* (in a passage found in *chansonniers L*, *N*, and *R*) but is not found elsewhere. The remainder are from poems which occur in numerous MSS.; no. 8 is quoted also in the *Razos de trobar* (cf. p. xxii above, Table V, no. 11).

The readings for the quotations show various relationships between the two *Regles* MSS. and the Provençal *chansonniers*. A high proportion of variants are peculiar to the *Regles* and occur in no *chansonnier*. Some correspond with the reading of one *chansonnier* or of a small group. In many cases of divergence between *H* and *R*, *H* shows an isolated reading while *R* corresponds more closely with the textual tradition of the *chansonniers*.³ The table below lists these relationships. (The reading before the square bracket is that of the critical edition, with variants of the *chansonniers*, if relevant. Readings labelled 'Regles' are those of *H* and *R* or, for no. 1, of *H* in the absence of *R*.)

TABLE XXIII

(1) Variants peculiar to the *Regles*.

- 1a E s'ieu *ed.*] Si eu *Regles*.
 1b vertatz *ed.*] veritatz *Regles*.
 1d per dreg *ed.*] per ver *Regles*.

¹ Cf. *So fo* 480: en p. bremon *R*, peire brei munt *N*, peire braimon *L*.

² The last of the four is a decasyllable if one reads *senyor*, with *R* 292, not *senyor rey*, with *H*.

³ Clear scribal errors peculiar to *H* or to *R* are left out of account (cf. *H* 22, 291, 302, 506, 562, 563 = nos. 1d, 6b, 7, 9d, 11a, 11b; *R* 174, 200, 288, 450 = nos. 5, 6a, 8, 11a), as are errors in nos. 2, 3, and 10, where no external comparison is possible (cf. *H* 146, 151, 152, 155, 158, 558-9; *R* 447). Divergences between *H* and *R* in these three quotations have been mentioned at the appropriate points in § 5.

- 1e n'er *ed.*] vey *Regles*.
 1f e'l *ed.*] e'ls *Regles*.
 1g Si d'aisso·m pot venser *ed.*] Si·m pot venser d'ayso *Regles*.
 1h ai *ed.*] say *Regles*.
 7 mais *ed.*] pus *Regles*.
 9c Pois lo ve franc *ed.* (franchx *L*)] Humils e franchs *Regles H*,
 Franchs e humils *R*.
 9d Bon *ed.*] Bos *Regles H*, Prous *R*.
 11c Per q'ieu *ed.*] E eu *Regles H*, E sieu *R*; lo mal *ed.*] los mals
Regles.

(2) Variants showing agreement with some *chansonniers*.

- 1f bos *ed.* (pros *Q*)] pros *Regles*.
 4 par *ed.* (crey *C*, cre *Q'RV*)] crey *Regles*.
 5 De cui me ven *ed.* (Don mi venon *CRf*)] Don me venon *Regles*.

(3) Variants showing an isolated reading in *H*, while *R* agrees with the *chansonniers*.

- 4 que for' avinen *ed.*] que bell me fora e avinen *Regles H*, que
 for' avinen *R*.
 6a ylh *ed.*] ella (+ 1) *Regles H*, il *R*; totas res *ed.*] tota res *Regles H*,
 totas res *R*.
 7 vol guerra *ed.*] volgra ley *Regles H*, volguera [*sic*] *R*.
 8 Era·m *ed.*] Ar me *Regles H* (with *Razos B* 210), Atam [= Ara·m]
R.
 9d e ser voluntier *ed.* (ni *R*; e larc conduchier *N*)] e serf volenters
Regles H, esser volenter *R*.
 11a lieis *ed.*] luy *Regles H*, lei *R*.
 11b greu *ed.*] tart *Regles H*, greu *R*.

Certain conclusions are clear from this material. Firstly, Jofre de Foixà very probably made a number of his quotations from memory (whence also, perhaps, the misattribution of no. 7), though he may well have made use also of a troubadour MS. related to the extant *chansonniers C* and *R*. The latter was conceivably his source for the quotation (no. 9) borrowed from *R*. Vidal's *So fo*, which he misconstrued (cf. note to *Regles* 503-6). Secondly, while it would be possible to attribute some of the isolated readings in the *Regles* to the common ancestor of *HR* and some others to the scribe of *H*, there are certain cases where the context in which the quotation is placed indicates that the aberrant reading was the one intended by the grammarian himself. This is clear for no. 5

(where, since the line is quoted as an example of the nom. pl. form *douçors*, the plural verb-form is established as the original reading in the *Regles*), for no. 4 (where the subsequent development presupposes the word *bell* in the quotation), for no. 9 (where the lines are cited as an illustration of the adverb *volenter*, so that the interpretation of *ser(f)* as a verb-form must be ascribed to the grammarian) and probably for no. 7 (although here the misquotation is supported by the subsequent development in *H* but not in *R*).

That *R* was capable of conscious correction of a misquotation deriving from the author of the *Regles* is perfectly clear from no. 4, where *R*'s correction of the quoted line makes it inconsistent with the subsequent development. In no. 9 *R*'s *sser* (not *serf*) suggests that the scribe correctly interpreted the word as a substantive, again in contradiction with the context in which the grammarian placed the quotation. And in no. 7, where the subsequent development in *R* is consistent with the form given to the quotation in that MS., it is most likely that a more thoroughgoing correction was made by the scribe: certainly, it is striking that he writes *volguera* each time, not *vol guerra*, as if he were compromising between the misquotation given by his exemplar and what he knew to be the correct form of the line. Demonstration is not possible for the other instances cited under (3) in Table XXIII, but it is likely that they too represent intelligent corrections in *R* of aberrant readings. On the other hand, there is no indication that *H* introduced modifications—other than unconscious errors—into the quotations. Here, as in the text of the grammar itself, *H* appears markedly less open to innovations than *R*.

7. The Verse-Quotations in the Ripoll treatises

The verse-quotations included in the two Ripoll treatises are tabulated below:¹

¹ For the quotations from texts found in the Ripoll anthology (nos. 7, 9, 15, 16, and 18), reference is made to Rubió's edition in *Revista de bibliografia catalana*, v. 347–76. For the quotations from texts not otherwise attested see Frank's list of unidentified fragments in his *Répertoire métrique*, ii. 215–23 (his nos. 46, 11, 37, 35, and 30 correspond with nos. 3, 5, 10, 11, and 14 in the Table).

TABLE XXIV

	<i>PC</i>	<i>Edition</i>	<i>Attribution</i>	<i>Ripoll</i>
1	213, 3 G. de Cabestanh	Långfors iii. 1	En G. de Cabestayn	5
2	213, 5 G. de Cabestanh	Långfors v. 1	(none)	7
3			En G. de Cabestayn	17
4	392, 3 R. de Vaqueiras	Linskill xix. 1	En Riombau de Vaqueres	24
5	(unknown)		(none)	26
6			En P. de Vilademayn	33
7	— Capela de Bolquera	Rubió xviii. 1	Capela de Bolquera	40
8	376, 1 Pons Fabre d'Uzès	Contini (<i>AdM</i> xlix. 237), 1	En Folquet de Masceyla	42
9	— Capela de Bolquera	Rubió vii. 1–18	Capela de Bolquera	53–7, 59–62
10	(unknown)		(none)	73
11	(unknown)		(none)	79–80
12	29, 14 A. Daniel	Toja xviii. 1	En Arnaut Daniel	98
13	213, 5 G. de Cabestanh	Långfors v. 1–4	En G. de Cabestayn	106–9
14	(unknown)		(none)	115–18
15	— Capela de Bolquera	Rubió vii. 1–4	(none)	123–4
16	— Dalmau de Castellnou (?) ¹	Rubió viii. 1–3	(none)	128–30
17	213, 3 G. de Cabestanh	Långfors iii. 1–2	(none)	134–5
18	— Capela de Bolquera	Rubió xviii. 1	Capela de Bolquera	144

As is evident from the Table, four of the quotations in the second treatise (nos. 13, 15, 17, and 18) are from poems already cited in the first (nos. 2, 9, 1, and 7 respectively). Thus the eighteen quotations are drawn from fourteen poems, of which five are by troubadours of the 'classical' period, while three are found in the anthology which follows the treatises in the Ripoll MS. and six are otherwise unknown.² In so far as the quotations in the treatises are susceptible of comparison with other sources, three elements of comparison must be taken into account: the textual reading, the number of stanzas mentioned for certain poems by the first treatise, and the one aberrant attribution given by the same treatise. This material is brought together in the following Table:

TABLE XXV

- 1 seven stanzas *ed.* (and all 12 MSS.)] five stanzas *Ripoll*.
- 2 six stanzas *ed.* (seven in *CEHR*, *CER* having one apocryphal stanza and *H* another)] seven stanzas *Ripoll*.

¹ The attribution to Dalmau de Castellnou rests on the note added at the foot of f. 28^r, after poem VIII of the anthology, by the same hand which made the additions to the second Ripoll treatise. This note reads: 'Responsiua istius dancie que atribuitur an dalmau de castel nou est in quinto folio et incipit Senyer ualor nom ensenya'. It is not clear, therefore, whether it was the *dança* or its reply (now lost) which was written by Dalmau de Castellnou. Rubió and Massó thought the former, Jeanroy (*HLF* xxxviii. 23 n. 2) the latter. The rubric above the poem simply reads *Dança*.

² Of these six, two only (nos. 3 and 5) may perhaps be considered as deriving from troubadour poems of the classical period. The remaining four evidently belong to the same period and ambience as the Ripoll anthology.

- 2 and 13a Lo [nom. sg. masc.] *ed.* (Li *DHIKQb*) Li [nom. sg. masc.] *Ripoll*.¹
- 4 six stanzas *ed.* (six stanzas plus two *tornadas* in *CR*, against the other ten MSS.) seven stanzas *Ripoll*.
- 4 conoisser e proar *ed.*] veser (— 4) *Ripoll*.
- 8 Locx es c'om *ed.*] Loch es un hom (+ 1) *Ripoll*.
- 8 *Ripoll* attributes this to Folquet de Marseille, against all MSS. In *chansonnier R*, however, this poem is preceded by two pieces attributed to Folquet de Romans (*PC* 155, 2 and 156, 11).
- 9f can *ed.*] que *Ripoll*.
- 9h no-m gir *ed.*] nō ujr (= non vir) *Ripoll*.
- 12 el *ed.* (inz el *GQ*) ins al (+ 1) *Ripoll*.
- 16 mal *ed.*] mals *Ripoll*.
- 17 Que'il *ed.* (Que *CRTe*) Que *Ripoll*.

Two of the aberrant textual readings (nos. 4 and 8), as well as the attribution of seven stanzas to no. 1, might suggest that the author of the *Ripoll* treatises sometimes relied on memory or that he used a *chansonnier* belonging to a textual tradition no longer attested for these poems. Some other features—the number of stanzas for 2 and 4, the attribution of 8, the textual variant for 17—might well indicate consultation of a MS. akin to *chansonnier R*, although two relatively slight textual variants (nos. 2–13a and 12) do not bear out this conclusion. That the author of the treatises also made use of the *Ripoll* Anthology (or of its source) needs no proof: indeed, for no. 9 there are clear signs that some collation between the text of the quotation and that of the anthology took place (see note to *Ripoll* 61–4). One may readily suppose that the author of the treatises drew his knowledge of the verse of his near-contemporaries from the *Ripoll* anthology (which, it should be remembered, exists only in a truncated form in MS. *Ripoll* 129), and that his evidently very limited knowledge of the poetry of the classical troubadours was derived from some MS. akin to *chansonnier R*, eked out perhaps by memory. It is worth noting in conclusion that, while some of the older poems cited in the treatises are found in the Catalan *chansonniers*,² no textual affinity with the latter is perceptible: if the anonymous theorist made use of a specifically Catalan textual tradition, it was a tradition which is no longer represented by any of the extant copies.

¹ In 13d the critical edition (Långfors v. 4) has *ver* while *Ripoll* gives *vers*. But this is no doubt to be regarded as a simple misprint in Långfors's edition.

² No. 2 in *Ve. Ag.*, no. 8 in *Sg.*, no. 12 in both.

8. The Text of the Present Edition

The decision to print in the present edition facing texts of *B* and *H* for the *Razos de trobar* and of *H* and *R* for the *Regles de trobar* follows from what has already been said about the MSS. of these works. The process of transmission was in both cases a process of evolution, modification, even (in the *Razos*) degeneration. Each version of these works is an episode in the life of the text, an episode which, though evidently dependent on the normal hazards of manuscript transmission, has an autonomy of its own. This autonomy would be obscured if the readings of one version were dispersed in a multiplicity of variants to another.

But this respect for the autonomy of the different versions of one text poses a number of problems. It was clearly not desirable merely to print a diplomatic transcript of each MS. with all its unintended scribal errors. But the correction of errors and the suppletion of omissions may easily introduce into one version features which properly belong only in another. Some kind of compromise has necessarily had to be found between the demands of comprehensibility and those of rigorous adherence to one version. On the one hand, clear scribal errors have been corrected. On the other, passages which make sense in themselves but which, when compared with the reading of another MS., reveal themselves as probably or possibly defective have been left without correction. A number of cases fall between these two extremes. Where the presence of error is certain but the correction is unsure, the corrupt reading is marked with †. Where an omission is clear but its suppletion is doubtful this is indicated by [. . .]; in such cases no lacuna is left by the scribe unless this is explicitly stated in the variants. Suppletions of passages in MS. *R* which have been lost through material damage to the MS. are distinguished by < >. As we have already shown, the verse-quotations pose a special problem in that evaluation of the normal divergences among the versions of one text is here complicated by the possibility of misquotation by the original author. In general, errors in the quotations which may be regarded as intentional on the part of one particular version or as emanating from the theorist himself are left uncorrected, whereas errors which seem to be mere scribal slips are corrected. The distinction is necessarily a somewhat subjective one.

The edition of the *CL* text of the *Razos de trobar* is of a rather different kind, since the principal interest of this version lies in its utilization by Terramagnino da Pisa. Here, what is printed is rigorously the text of MS. *L* corrected with the aid of MS. *C*. Errors and omissions common to both MSS., whatever their ultimate source in the manuscript tradition of the *Razos*, are left uncorrected and are indicated with † and [. . .] respectively; in the passages for which *C* is lacking a few minimal corrections to *L* are made. In principle, therefore, the text printed in Appendix I is that of *L* without the scribal errors peculiar to *L*. The variants of *C* are complete for words cited as examples, for the verse-quotations, and for words where *L*'s reading has been modified; thus, where *L* has been corrected and no variant of *C* is noted, it is to be assumed that *C*'s reading is exactly identical with that of the printed text. Elsewhere the following variants of graphy in *C* are left unrecorded: -ll- ~ -ill-; -l ~ -il; -gn- ~ -ign-; -z- ~ -s- ~ -ss-; -z ~ -tz ~ -s; so ~ zo; ca- ~ cha-; q ~ qu ~ c; qe ~ q'; presence ~ absence of 'unstable' n; -n ~ -nt (also mon ~ mont ~ mond); m ~ n before labial (also con ~ com); presence ~ absence of h-; son ~ sun; eu ~ ieu; e ~ et; adverbii ~ averbi; adiectiu ~ aiectiu; substantiu ~ sus-; feminin ~ femenin; genitiu ~ geneti; acusatiu ~ accusatiu.

In all the texts scribal graphies, including the choice of proclitic or enclitic forms, have been respected. Distinction between *u* and *v* is introduced, but *i* is used in all positions. The variants note all departures from the text of the MS. except those omissions indicated with square brackets in the text. Faulty word-division is normally indicated in the variants, as are cases where the paragraphs of the printed text do not correspond with the sub-divisions of the MS. Scribal self-corrections and hesitations are also noted.

Expansion of abbreviations is carried out in each text in accordance with the normal practice of each scribe in that text; few cases give rise to hesitation or call for special comment. In the *Doctrina d'Acort* the forms *pl* and *pls* are transcribed as *per·l* and *per·ls*, not as *pel* and *pels* (neither is ever written in full by the scribe), and the single example of *vrj* (693) is rendered *vostri* (on the pattern of *vre* = *vostre*, etc.). Abbreviations of the type *Ntō* or *Dtō* in the paradigms of the same text are expanded to *Nominativo*, *Dativo*, etc., but abbreviations such as *G.* for *genitivo* are left unchanged. In the same paradigms *plr* is rendered as *pluraliter*

(cf. *plriter* 476b). In MS. *R* of the *Regles de trobar* *p* is rendered *par* in *esparvers* (212-16) in accordance with the spelling in full at 211. In all texts *·i·* or *·j·* is expanded as *un* and *·i·* as *una*; other numerals are not expanded. The relatively few instances in which a titulus is transcribed as the enclitic pronoun form *·m* are noted in the variants.

IV. THE LANGUAGE OF THE MANUSCRIPTS

THE linguistic traits chosen for mention in this chapter do not constitute a complete description of the language of any of the manuscripts considered. The intention is merely to cite the most interesting features of graphy and of morphology, especially those in which scribal practice shows fluctuations or for which a mixture of Provençal and non-Provençal forms is found. Elements of vocabulary and syntax, which are in principle more likely to derive from authors than from scribes, are discussed in the notes to the texts and are not mentioned in the present chapter. Where the citation of examples for any particular linguistic feature is not exhaustive, the examples are introduced with 'e.g.'. Where the line-references for any particular form are not exhaustive they are followed by 'etc.'.

1. The Language of MS. *B*

1. Unstressed *e* for *a* is found in *Alvergne* [-al verge MS.] 464 (cf. *Alvergna* 61), *Ventedor* 184, 360, *Ventedorn* 401, 455 (cf. *Ventadorn* 202, 209). But *autre* 348 for *autra* is regarded as a scribal slip provoked by the preceding *null* = *null'*. (For verb-forms of the type *parlerai* see p. liii, § 31.)

2. Hesitation between *an* and *en* is found in *ente[n]danz* 49, *antendiment* 116 (cf. *entendenz*, *entendiment*, passim). Hesitation between *en* and *in* is found in *intendon* 33, *lingage* 60 (*lengage* 68-9, 74), *indicatiu* 379 (*indicatiu* passim).

3. Notations for the reflex of tonic *ø* in words where diphthongization is usual show fluctuation; *ue* is the commonest spelling, *uo* is fairly common, *o* is rare: *luec* 8, 167, etc. (nine examples), *enuetz* 46, *hueimais* 155, 344, *ueimais* 459, *Merueill* 230, *fuella* 361, *vuell* 69, 211, 249, 316, *vueill* 49, *vuel* 235, *uelha* 443, *vuella* 83,

puesc 469, *puesca*, 45, 47, 49, 152; *luoc* 51, 186, 190, 327, *vuoil* 435; *loc* 24, *voill* 2.

4. Hesitation between *u* and *o* in unstressed syllables (and as the second element of a diphthong) is found in *mascolin* 329 (*masculin* passim), *ucaison* [*v-caison* MS.] 225 (*ochaison* 220), *meilhorar* 16 (*melhurar* 17), *suffrenz* 120, *suffri* 350, *sufri* 408 (*soffrenz* 105, 261), *paraola* 79, 91, etc. (seven examples; otherwise *paraula*, passim).

5. The reflex of -ĀRIA is -era only in *primeramen* 76; cf. *primier(a)* passim, *maniera* 2, 5, and passim. In the personal pronoun of the 1st sg. *ieu* predominates over *eu* by some thirty examples to four (2, 6, 55, 446).

6. Intertonic *e* for *o* is found in *conegut* 1, *reconeguda* 67. Pretonic *o* for *e* before labial (*domanda* 37, *doves* 138) is no doubt an Italianism.

7. Pretonic *e* for *i* is found in *premieramentz* 132, *premiera* 344 (otherwise *prim-*, passim).

8. Tonic *iei* for *i* is striking in *grasieires* 301, *grazieires* 304, *iauzieires* 301, *dieis* 184, 366, etc. (ten examples), for *dis* 186, 188, etc. (nine examples).¹

9. Absence of prosthetic *e* is found only in *spars* 238, but hesitation over the notation of this feature is suggested by *se stai* 15 and by *istat* 52, *ista* 19, *ist[a]i* 381.

10. The notation of [n'] is most commonly *gn* (e.g. *montagna* 26, *ensegnament* 38, *Alvergna* 61), also *ign* (*vergoigna* 58, *compaignon* 284), *nh* (*ensenhath* 4, *senhers* 292), *nn* (*ensennar* 70), *g* (*compags* 281), *n* (*menz* 39, 434).

11. The notation of [l'] shows fluctuation between *lh* (e.g. *melhurar* 17, *melhor* 314), *ll* (e.g. *meravellar* 6, *miellers* 312), *ill* (e.g. *faillimentz* 11, *failli* 411), *ilh* (*meilhorar* 16), *il* (*vuoil* 435), and *l* (*mielz* 3, 4, *miels* 439, *si-l* = *si li* 'to her' 369). (For forms of *voler* cf. § 3 above.)

12. The reflex of KT is generally of the [tš] type, notated as *ch* (e.g. *drecha* 60, 65, 70, *dicha* 290, 429), *ich* (*dreicha* 2, 5), *cch* (*dreccha* 176, 181, 183, 229), *g* (*dreg* 446, *og* 90, *perfaig* 409, cf. *parfaitz* 56), *ig* (*dreig* 439, *perfaig* 53). The nom. pl. masc. form of *tot* is *tuit* or *tut* (passim), *tug* only in 461 (cf. also *tuc* 405).

¹ On this feature see Chabaneau in *RLR* xiv. 116. For further examples see also *SW* ii. 249 and Brunel in *Rom.* lxxxiii. 148.

13. The voiced reflex of TJ appears as *s* or *z*, rarely as *is* (e.g. *rason* 143, 452, 470, *razon* 385, 454; *sazon* 225, *saison* 220). The voiceless reflex appears as *s* or *z* after consonant (e.g. *remembranza* 28, *remembranza* 30). The suffix -ĪRIA appears as -ezza, -eza, -eçza (*sotilezza* 468, *sotileza* 434; *bonezza* 125, *boneçza* 108; *belezza* 108, 125); cf. also the spelling *necza* 276.

14. The reflex of K^a shows hesitation between *c* and *ch*, e.g. *chantar* 23, 27, etc., *cantar* 25, 75, etc., *chanson* 220, 264, etc., *canson* 73, 411, *ochaison* altered from *ocaison* 220; but *caval* 109 and passim, *cavalier* 108 and passim.

15. Vocalization of preconsonantal *l* is general before *t* and *d* (e.g. *autre* 26 and passim, *autresi* 14 and passim, *moutas* 25, *foudat* 370). Loss of *l* is found only in *otracuiment* 43, *motz* 303.

16. The reflex of TR shows hesitation between *r* and *ir*: *norit* 64, *noric* 410, *noiri* 408; *poretz* 88, *porria* 5, 8, etc. (five examples), *poira* 57, *poiria* 430; *Perons* 288, *Peiro* 285. The isolated *trobare*s 376 is regarded as a scribal slip, of no greater significance than *bairon* 285.

17. For final [ts] the scribe shows hesitation between *tz* and *s*, also *z* after *n* and *l*: e.g. *ditz* 78, 80, etc., *dis* 165, 216, etc., *devetz* 260, 290, *deves* 6, 94, etc.; *breumens* 7-8, *breumenz* 8, *primamentz* 429; *mielz* 3, 4, *miels* 439, *els* 65, *aqelz* 4. Reduction to [s] is particularly common in 2nd person pl. verb-forms. Reduction of [ts] to [t] is found in the obl. pl. *tot* 268, etc. (six examples). Reduction of [sts] to [st] is found in the obl. pl. forms *cest* 322, *aqest* 150, 298, 322.

18. The presence or absence of 'unstable' *n* is subject to no rule. When followed by final *s*, however, the *n* is virtually always written (except *bes* 194).

19. The scribe hesitates between final *n* and *nt*, e.g. *tant* 7, 53, etc., *tan* 14, 16, etc., *tant* altered from *tan* 24. The omission of -*t* in *for[t]* 34, *par[t]* 94, 291 [per MS.], is regarded as a scribal slip, as is the conjunction *po[s]* 29. The verb-form *po* 336, 342, etc. (eight examples), for *pot* 9, 106, etc., is no doubt an Italianism.

20. Hesitation between final *c* and *g* is found in *dic* 44, 55, 62, 83, *dig* 14, 18, *tenc* 247, *teng* 246.

21. The two-case system is in general well observed in nouns and adjectives, though there are a few uninflected nom. sg. masc. forms (e.g. *cascun* 51, *perfaig* 53, *nomen* 134, *tot* 443; *rei[s]* 112 and *cor[s]* 187, which occur in a grammatical example and a verse-

quotation respectively, have been corrected, as has *escazut*[z] 459). Inflection in the nom. pl. masc. is rare: *princeps* 20, *vilans* 21, *paucs*, *granz* 22 (all these in an enumeration), *mant trobadors* 348 (regarded as a mere slip), *primiers* 438 (perhaps thought of as a singular, despite the plural verb). The nom. pl. masc. *tot* 64 is isolated. Inflection is found in *trobaïres* 29, 376, *maïstres* 53, 56, *ni l'un ni l'autres* 102-3 (cf. *ni l'un ni l'autre* 96); uninflected *hom* is regularly found where the noun is unqualified and is equivalent to French *on* (9, 35, etc.: some 73 examples in all, to be set against the single example of *homs* 248, no doubt induced by the preceding *los*), but both *hom* and *homs* occur where the noun is qualified (e.g. *totz hom prims* 11, 431, *uns hom prims* 17; *nuls homs* 53-4, *totz homs prims* 54, 342, 471: in all ten analogous examples of *homs*, eight of *hom*).

22. The demonstratives show uninflected nom. sg. masc. forms for *aqel* (355, 356, etc.) and *aqest* (131, 397), inflected for *cels* 67, 318 (*cel* 422 was no doubt intended as an obl. sg.). In the nom. pl. masc. there is hesitation between *aqist* 195, 320, 405, and *aqest* 302 (otherwise *aqill* 461, *sil* 37, *sill* 43, *cill* 145, 320).

23. The possessive adjective of the 3rd pl. is uninflected in *lor enueitz* (obl. pl.) 46, inflected in *lors lengages* (nom. sg.) 68-9, *lurs* [luis MS.] *entendemenz* (obl. pl.) 141, 150.

24. The oblique forms of the personal pronouns show hesitation between atonic *mi* (246, 247) and *me* (247, 254). The tonic forms of the 3rd person include *lor mezeis* 36, *si meseis* (in a verse-quotation) 414, *d'els* 65.

25. The masc. sg. forms of the definite article show a distinction between the nom. *le* (53, 135, etc.), rarely *lo* (165), and the obl. *lo* (26, 135, etc.). In the fem. sg. *la* is the commonest form for both cases, but nom. sg. *li* occurs sporadically (263, 264, 362, 367). The masc. obl. pl. *les* (212) is entirely isolated (*los* passim) and is perhaps to be counted as a Gallicism.

26. In the 1st sg. pr. ind. forms in *-i* are rare: *alongi* 5, *apelli* 161, *blasmi* [blasmei MS.] 398.

27. In the 3rd sg. pr. ind. there is hesitation between *fai* 42, 254, and *fa* 42, 106, 138, 148, and between *estai* 15 and *ista* 19.

28. In the 3rd pl. pr. ind. verbs with infinitive in *-ar* show hesitation between *-an* and *-on* (e.g. *alongan* 157, 181, etc., *alongon* 169, 170, etc., *abreuian* 222, 255, etc., *abreuion* 159, 169, etc.; cf. also *demonstran* altered from *demonstron* 111), very rarely

-en (*abreuïen* 178). Other verbs are regularly in *-on* (e.g. *sabon* 2, 70, etc., *volon* 23-4, etc., *fenisson* 219, *feneisson* 220, 221, etc.), rarely in *-en* (*suffren* 439, *fenissen* 217).

29. In the pr. subj., the 3rd pl. forms are in *-an*, *-ant*, *-on* (*sian* 261, 262, 312, *sion* 453, *entendon* 34, *aiant* 27). In the impf. ind. the only forms are *dizion* [dizon MS.] 35, *erant* 7; in the pret. *feron* 167, *foron* 195; in the impf. subj. *trobessen* 14, *entendesson* 36, *fosson* [fassan MS.] 376; in the fut. impf. *sabrian* 13, 15, *cuieriant* 35.

30. The 3rd sg. pret. forms *falli* 386, *failli* 411, are in contradiction with the doctrine expressed by Vidal himself (*Razos* 408-10).

31. A certain number of scribal features in MS. *B* are no doubt to be explained as Gallicisms. These include the forms *bien* 16, 185, *toutas* 109, 155 (also *totas* altered from *toutas* 79, 408), *als* altered from *as* 176, *dels* altered from *des* 323, perhaps also *parfaitz* 56 (cf. § 12) and *fas* altered from *fais* 246. A similar explanation may hold good for the hesitations between *-n* and *-nt* (cf. §§ 19 and 29) and, sporadically, between *an* and *en* (cf. § 2). The most striking Gallicism in the morphology of the text is found in the future (and fut. impf.) forms *parlerai* 76, 344, *blasmeran* 12, *cuieriant* 35, *donrai* 201, 208; the last example indicates that this feature is not merely phonetic (unstressed *a* > *e*). Two other morphological features may be mentioned in this connection: the masc. obl. pl. definite article *les* 212 and the 1st sg. personal pronoun *ie* (for *ieu*) 151, 372.

32. Scribal features ascribable to Italian influence include the rounding of countertonic *e* by a following labial (cf. § 6), the hesitations over prosthetic *e-* ~ *i-* (cf. § 9), the spellings *-ezza* and *ęzza* (cf. § 13), and the forms *lontendement* 156 and *loscut* 164. The 3rd sg. pr. ind. form *po* for *pot* (cf. § 19) is no doubt due to Italian influence, as is the demonstrative form *qella* 412 (cf. also the false word-divisions *da co* 356, *da qesta* 385, 416, *da qel* 455).

2. The Language of MS. *H*

In order to simplify the references, the description of the language of *H* which follows is based solely on the text of the *Regles de trobar*. The divergences between the scribe's practice in that work and his practice when copying the other works edited here are summarized at the end of the section.

1. The reduction of final unstressed *a* to *e* is found sporadically: *menge* 336 (cf. *menga* 338), *abreuie* 384, 407 (cf. *abreuia* passim), *vage*, 3rd sg. pr. subj., 31 (otherwise *-e* for *-a* is not found in sub-junctive forms), *garde* 665 (cf. *guarda* 112), *serie* 476, *voldrie* 476 (cf. *volrria* 570, 585, 666). The reverse graphy *-a* for *-e* is also found: *altra* 233, *neutra* 259, and the 1st sg. pr. ind. forms *mostra* 309 and *sembla* 330, 331. Unstressed final *-as* and *-es* alternate freely in nouns and adjectives, but in 2nd sg. verb-forms Latin *-ās* is represented solely by *-es* (*sapias* 125, against 35 examples of *sapiēs*, is a solitary exception, perhaps intended for *sapiats*, as in 266). The fem. pl. of the definite article is normally *les*, occasionally *las* (163, 581).

2. Typically Catalan alternations of *a* and *e* are found in certain other words: *enamichs* 378, *enamis* 630 (cf. *enemichs* 630), *acceptat* 466, *avesques* 557, *lasers* 636, *fanyedor* 439, *fayeyre* 439; *lexa* 357, *leig* 496 (cf. *lag* 476), *enedexen* 478, *menge* 336, *menga* 338, *mengi* 516, *meniatz* 567 (cf. *mania* 566, *maniarria* 570, *maniar* 582, 584, 587).

3. Reduction of *au* to *o* is found in *coses* 221, *posar* 208, 225, etc. (against *causa*, *pausar* passim), *Ioffre* title (cf. *Iaufre* 10, 667).

4. The reflex of tonic *Ē* before palatal is *i*: *mils* 15 (cf. *miels* 170), *mig* 33; that of tonic *ō* before *LJ* is *u*: *vull* 402 and passim, *vulles* 633. The equivalent of OPr. *uei* is *uy* in *puy*s 'then' 114, 124, 'since' 132, 283, etc. (also *pus* 'since' 548, 'provided that' 179), *huymas* 211.

5. Reduction of *ai* to *e* is found in *stare* (OPr. *estarei*) 329 and in *mes* 'more' 186, 551, *no . . . mes* 'only' 97, 327 (also *no . . . may* 243, *no . . . mays* 567–8), *mes* 'but' 186, 255 (otherwise *mas* passim).

6. Alternation of *ieu* and *eu* is found in *m(i)eu*, *t(i)eu*, *s(i)eu* 423–5, also *meus* 24, *seu* 355, 356, 365; *Deu* 11, 219, and passim; *yeu* 88, *ieu* 128, otherwise *eu* passim.

7. Latin *-āriū(s)* appears as *-er(s)* (e.g. *cavaller* 199, 325, etc., *cavallers* 8, 203, etc.), rarely—apart from the words cited as examples in 634–46—as *-ier(s)* (*esperviers* 303, *estiers* 14). (For reduction of *-ers* to *-es* see § 27.) The reverse graphy, *-ier* for *-er*, is found in *plasiars* 658, 661, *podyers* 634. Latin *-āria* is represented equally by *-era* and *-eyra* (e.g. *manera* 13, 77, etc., *maneyra* 29, 38, etc.; *primera* 38, 42, etc., *primeyra* 40, 41, etc.), rarely by *-ieyra* (*derrieyra* 116, *soudadieyra* 645, *plasentieyra* 646; the last two are words cited as examples).

8. The reflex of EXEMPLUM is *eximpli* (64, 86, and passim).

9. As reflexes of QUARE, both *car* and *cor* are found, passim.

10. Prosthetic *e* is commonly omitted, e.g. *sdevenidor* 517, 518 (cf. *esdevenidor* 87, 527, 573), *stau* 328 (cf. *estau* 328), *sposicions* 210.

11. [n'] is written as *ny* in intervocalic position (e.g. *ensenyamen* 3, *senyor* 11), as *yn* in final position (*tayn* 35, 173, 175, *puyn* 152–5, *strayn* 174). The spelling *n* is found in *linatge* 29, 68, 77 (cf. *linyatge* 69, 71, 73), *engyn* 14, *gin* 164. Reduction of [n'] to [j] is found only in *fayeyre* 439 (cf. *fanyedor* 439).

12. [l'] is written as *ll* (e.g. *mellor* 457, 461, etc., *vull* 402, 420, etc.), as *yl* (e.g. *meyler* 456, *vuyl* 153), and apparently as *yll* (e.g. *beyll* 252, 496, *beylls* 282). But in many words *yl* and *yll* alternate with *ll* and are perhaps not intended as a notation of the palatal (e.g. *bell* 249, 251, etc., *bells* 229, 382, etc.; *aqueyl* 53, *aquell* passim). Less frequent renderings of the palatal are *il* (*Peguila* 17, 561), *tl* (*gatla* 302–7), and *l* (*conselatz* 386, perhaps *alor*, *alors* 471). Palatalization of initial *l* is found regularly in the possessive of the 3rd pl. *llur(s)* 2, 39, etc., and sporadically in the obl. form of the 3rd pl. personal pronoun: *llur* 177, 240, 343 (cf. *lor* 181, 227, 317, 322).

13. The reflex of *KT* is normally rendered as *t* (e.g. *perfetament* 6, *dit* 36, 57, etc., *dret* 73, 77, etc.). But the scribe uses also the spellings *tx* (*ditxa* 128, 459, *faytx* 198, 334) and *g* (*faig* 338, 348, 574, *fayg* 348, *dig* 342, 499, 507). Cf. also *mig* 33, *lag* 476, *leig* 496.

14. The reflex of *TJ* is rendered as *h*, *s*, and *ys*: *raho* 35, 37, etc., *raso* 31, 275, etc., *rayso* 17, 25, etc., *agusa* 107, 109, 110.

15. The reflex of *K^a* appears normally as *c* (*cantar* 141 and passim), exceptionally as *x* (*xan* 249, *xastia* 557).

16. The reflex of METĪPSE is *matex* (223 and passim), cf. also *examen* 329, *eyxamen* 256, *sabxats* 274. The symbol *x* (occasionally *yx*, *ix*, *ys*) also renders the reflex of *KS*: *axi* 40 and passim (*aysi* 304, *ayxi* 570), *axo* 182 (*ayso* 89, 182, 288, *aço* 47, 57, etc.), *Foxa* title, *Fuxa* 10 (*Foyxa* 667), *laxada* 118, *lexa* 357, *exir* 153, *dix* 250, 263, etc., *dixera* 253, 254, *fenexen* passim, *seguexen* 458, *enedexen* 478, *fenex* 482 (*feneix* 586, *feneyx* 581, *nays* 271).

17. The symbols *s* and *z* alternate freely for [z] (e.g. *ausi* 537, *auzi* 538), the symbols *s* and *ç* for [s] after consonant (e.g. *proençal* 173, etc., *proensales* 176; *gençor* 453, *gensor* 454, etc.), also in final position in *faç* 35, 100, 174, *fas* 169, 182. *Falç* 501 is exceptional, as are *plasser* 65, *messesses* 665: normally [s] is notated as *s* in final

position, *ss* in intervocalic (cf., however, *ausir*, *auxire* 'to kill' 596; *errason* 541). In initial position *c* and *s* alternate in some words: *Sicilia* 11, *cicilia* 173; *certament* 91, *certas* 130, *serta* 650; *cinch* 103, *sinc* 150.

18. Loss of intervocalic $k^{e,i}$ is found only in forms of *dir*: *dient* 18, *dehien* 501 (cf. *dezien* 661, *dizion* 663, 664). The development of $k^{e,i}$ become final > [ʉ] is found only in *diu* 84, 136, etc. (nine examples), *trau* 358; cf. *ditz* passim (56 examples), *dits* 79.

19. The rendering of [dž] before *a* as *g* is found in *menga* 338, *abreuga* 341 (cf. *meniar*, *abreuiar* passim), and in *desigan* 584.

20. Vocalization of preconsonantal *l* is found in *autre* (passim; also *altre*, equally frequent), in *beutatz* 67, 230, *douçors* 265, *adousir* 609, *soudadiers* 645. In *altrey* 540, 541, *alt-* is a graphy for *aut-* (cf. *Set Savis*, p. 9, no. 17). Loss of preconsonantal *l* is found in *motz* (passim; also *moltz*, *molts*) and in *atretal* 164 (cf. *altretal* 85).

21. The Catalan changes of *DR* > [ʉr] and *TR* > [r] are found in *veurem* 387; *porem* 171, *poras* 211, *porets* 644, *porien* 484, *Pere* 559. The development of *LR* > *ldr* is found in *voldrie* 476 (cf. *volrria* 570, 585, 666).

22. Reduction of [nd] to [n] is found sporadically: *manament* 10 (cf. *mandament* 565), *entenén* 14, *entenimen* 656 (cf. *entendimen* passim), *repreñiment* 16 (cf. *reprendimen* 34), *esmenar* 17, *segona* 41, 42, etc. (cf. *segonda* 621), *respones* 142.

23. Voicing of [t] to [d] is found in *bondatz* 230, *clardatz* 322.

24. The forms *alcu* and *algu* alternate freely.

25. The reflex of *r* + *s* final is written indifferently as *tz* and *ts*. After *n* the scribe also uses the spellings *s* and *z* (whence also, exceptionally, *nomenz* 78 for *nomens*). Reduction of *sr* + *s* to [ts] is found in *iotz* 234, to [st] in *cest* 412, *aquest* 449, 643.

26. The presence or absence of 'unstable' *n*, both in final position and before final *s*, follows no rule, but individual words show particular preferences: *un* is found passim, *hu* only in 165; *masculi(s)* and *femeni(s)* occur passim, against *masculins* 410-11; reflexes of *RATIÖNEM* (cf. § 14) show *-o*, never *-on*.

27. Reduction of final *rs* to *s* is found in *flos* 201 (cf. *flors* 263), *esperves* 307 (cf. *espervers* 302, 305, etc.), *dines* 558. Catalan *Bernat* is found in 385.

28. [k] final or before final *s* is commonly written *ch* (e.g. *duchs* 8, *Aymerich* 17), less commonly *c* (e.g. *larcs* 70, *dic* 546).

29. The reflex of *PLŪS* is *pus* 63, 105, etc. (cf. *plus* 545).

30. The two-case system in nouns and adjectives is in an advanced stage of decay. In masc. nouns the presence or absence of *-s* in the nom. sg. and nom. pl. is governed by no rule. Besides the traditional nom. sg. *hom* (passim) one finds *totz homs* 61, 209 (cf. *us trobadors*, nom. sg., 555), also *homs*, nom. pl., 652. A clear sign of decay in the nom. forms is the mingling of inflected and uninflected forms in close proximity, e.g. *nominatiu masculis* 207, *totz nom* 275 (both nom. sg.), *alcun nomenz masculi* 78, *algu semblantz* 332 (both nom. pl.), *sa gran beutatz* 67. Similarly mixed forms can be found in the obl. sg.: *cantar proençals* 178, *rayso e entendimens* 303; apart from these two examples, however, all obl. sg. instances involve *-ts* or *-tz* for *-t* (*fallimentz* 170, *allongatz* 190, *motz* 278, 466, *passatz* 516, *presents* 568) and are no doubt to be placed on the same level as the inflected past participles *dits* 280, *divizats* 396, *ditz* 549. The only uninflected obl. pl.—*als nom[s]* 343—is regarded as a scribal slip. 'Long' obl. pl. forms are found: *burzses* 8, *cazes*, *cases* (besides *cas*) passim; *casos* 352 is the sole example of the obl. pl. in *-os* (attested sporadically in Catalan from the thirteenth century, cf. Badía Margarit, pp. 251-2).

31. The inflected fem. *quala* 211 is isolated.

32. The inflexion of the demonstratives shows hesitations similar to those found in nouns and adjectives: nom. sg. *aquell* passim, *aquells* 192, 304, 314, 406, *aquest* 328, *aquestz* 54, 312, *aquests* 58, *aycell* 56, *aycells* 286, 292, *acells* 303; nom. pl. *aquell* 200, 278, etc., *aquells* 648, *aquest* passim, *aquist* 537, 603, *aquestz* 189, 329, etc., *aquests* 188, 226, etc., *ceyl* 524, *cells* 13. (For the obl. pl. *aquest* see § 25.) To these may be added the nom. pl. forms of the 3rd person pronoun: *ell* 228, *ill* 547, *ells* 653.

33. The possessive adjective of the 3rd person plural regularly inflects with a pl. noun (*llurs* 2, 548, 603, 654, cf. *llur*, sg., 39, 228, 236, 647).

34. Among the obl. forms of the personal pronouns, *me*, *te*, and *se* are the regular atonic forms, but *mi* 382, *ti* 430, and *si* 521 are also found with the same function (cf. the tonic forms *mi* 16, 21, *si* 342). Reflexive *se* (341, 365) or *-s* (349, 579) may follow the verb. For the dative of the 3rd person pl. the scribe employs—besides *lor* 181, 227, etc., and *llur* 177, 343—*lus* 345 and apparently *los* 228. Besides *a ells* 3 we find *a llur* 240, besides *a ley* 154 we find *en luy* 'in her' 562 (cf. Bohnhardt, pp. 29-30).

35. A striking feature (found also in MS. *R*, cf. p. lxxv, § 34) is atonic *li* with the function of *lor* (339, 340, 372).¹

36. The definite article is *le* or *lo* in the nom. sg. masc. (passim), but *lo* is the sole form for the obl. sg. The masc. pl. forms are nom. *li* (apart from *los quals* 74) and obl. *los*. In the fem. *la* is the sole sg. form, with *les* (occasionally *las*) in the pl.

37. First sg. pr. ind. verb-forms, besides the usual uninflected forms, show *-i*, *-e* (once only), *-a* (cf. § 1 above), and *-ch*: *mostri* 143, 330, 332, *pari* 331 (cf. *par* 330), *mengi* 516; *vole* 430; *mōstra* 309, *sembla* 330, 331; *tench* 330, 331, *iach* 330, 331, *entench* 451, *pusch* 602, *puch* 564. The reflex of *sūm* is *suy* or *soy*, never *so(n)*.

38. In the 3rd sg. pr. ind. there is hesitation between *fay* passim, *fa* 64; *estay* 105, 298, *esta* 123, 278; but *vay* is found passim.

39. The 3rd pl. forms of all tenses show *-en* and *-on* without distinction of conjugation or of tense; *-o* is found only once (*mudo* 485, cf. *mudon* 656), *-an* only in *han*, *van*, *fan* (passim), *stan* 282. The reflex of *sūnt* is *son* passim, also *so* 232, 235, etc., and *som* 56.

40. The 3rd sg. pr. subj. shows some forms in *-ga* (cf. Badía Margarit, p. 303): *puga* 6 (cf. *pusca* 560, *pusquen* 15, 17), *pertanga* 7, *venga* 654, *sovinga* 467 (cf. *sovenia* 388). The verb *plazer* has *placia* 440 or *plasia* 551. The only inflected form for a first-conjugation verb is *cavalque* 576 (cf. *gart* 61, *acost* 69, *do* 84, *aiut* 149).

41. The impf. ind. of *dir* shows dissimilated forms of the type *desia* 64, 67, etc. (cf. *disia* 337, 622), *dezien* 661, *dehien* 501 (cf. *dizion* 663, 664).

42. The 3rd sg. pret. shows one example of the Catalan ending *-a* for first-conjugation verbs: *dona* 88 (cf. *dictet* 4, *estech* 329).

43. The impf. subj. has *-asses* in the 2nd sg. (*pausaces* 129, *abreuiasses* 324), *-as* in the 3rd sg. (*parlas* 253), cf. Badía Margarit, p. 321.

44. Infinitives include the Catalan forms *fer* 98, 104, 164 (cf. *far* 280, 299, etc.), *conexer* 15, 212, and passim, *pendre* (PRĒHĒN-*DĒRE*) 15, 86, 118, 183.

45. There is one example of a 'split' future form: *mostrar t'em* 170.

46. Though the reader is referred to in the *Regles* by the pro-

¹ On *li* for *lor* in OPr. see Chabaneau in *Rom.* v. 372-3. On *li* for *lour* in modern dialects (Provence and Bas-Languedoc) see Chabaneau in *Rom.* iv. 346-7 and Ronjat, iii. 62-3.

noun *tu*, never *vos*, he is addressed sporadically in 2nd pl. verb-forms: *devetz* 218, 241, etc. (nine examples), *devets* 91, 123, etc. (five examples), *podetz* 441, 470, 610, *sapiats* 266, *sabxats* 274, *podiets* 37, *porets* 644.

47. Scribal usage in the *Doctrina de compondre dictats* is virtually identical with that found in the *Regles* and requires little additional comment. Though *-es* for *-as* is standard throughout the text, there is no example of *-e* for *-a*. As well as *e* < *ai* (*he* 35, *mes* 9, 12, etc.), the spelling *ey* is attested in *feyt* 29, 80. Reduction of [n'] to [j] is attested in final position (*refray* 43) as well as in intervocalic (*feyment* 23, *plahien* 61). Attestations of [u] < *κ^o* include *diu* 131, 135, *noure* 68, *plau* 117. Palatalization of initial *l* is found in *lla* (ILLĀC) 83. Other forms worthy of mention are *viāres* 76; *bays* (= *bas*) 195, *bayllan* (= *ballan*) 116; *esgleya* 25; *gelonzesca* 128; *sirventez* 28, *serventez* 31, 33, *serventetz* 104; *la un* 34, 59; *e u* (= *e o* < ET HÖC) 18.

48. Scribal usage in MS. *H* of the *Razos de trobar* is very close to that found in the *Regles*. A few isolated points deserve special mention. The form *varieiar* 273 apparently shows *iei* for *i*. Loss of final *t* is attested in *Guerau* 212, *tuy* 232, the change of *-d* > [u] before final *s* in *mous* 'moods' 89. The Catalan reflex of *κ^o* is found in *sarrahins* 21, of *tj* in *bonea* 127, of intervocalic *d* in *iuheus* 21. Hesitation between *trahi* 178, 234, and *trasi* 238, 241, 242, 243, 246, is noteworthy, as is the voicing of intervocalic [k] in *regoneguda* 69, 259, 271. Confusion between the symbols *g* and *x* is perceptible in *dig* (DĪXIT) 189 and *dix* (DICTUM) 247. There is an apparent single example of *li* = *lor* in 64. Other Catalan forms include *la un* 97, *meyscre* 178, 206, 229, 232 (cf. *mescrey* 207), *Bernat* 228 (at 188 and 282 the scribe uses the abbreviation 'bñ.'). The infinitives *sauber* (17, 260) and *apenre* (*apenrion* 44) are noteworthy, as is the past participle *entes* 48 (cf. *entendut* 159).

49. Scribal usage in the *Acort* differs markedly in certain respects from that found in the *Regles*. These differences no doubt reflect, not merely a different linguistic colouring in the scribe's exemplar, but also his consciousness of copying a text in verse. Certain features found in the *Regles* either are not found here or are altogether exceptional. Thus, while *-e* for *-a* occurs sporadically (*entende* 24, *autre* 276, *le* for *la* 739, 746, 748), *-es* for *-as* is absent, a few apparent examples of *a* for *e* are best regarded as scribal slips (398, 701), and the Catalan alternation of *a* and *e* within the

word is limited to a few cases (*enars* 36, *emanz* 465, perhaps *Rembautz* 140, 593, 601). Reduction of *au* to *o* is found only in *Orenga* 593 (*Urenga* 140). The reflex of MĒLIUS is *mel(l)* 299, 363, etc. (never *mils*), the 1st sg. pr. ind. of *voler* is of the type *vuoill* 198, 215, etc., or *voil* 23, 123, etc. (never *vull*; cf. *vullatz* 193). Reduction of *ai* to *e* is not found, the 1st sg. personal pronoun is *ieu* (passim), *-er* for *-ier* is found only once (*primers* 404), *-era* (< -ĀRIA) not at all. The forms *pois* (461, etc.) and *oymay* (497, etc.) are constant.

Loss of preconsonantal *l* is limited to *dosa* 251, 292, and *atrestan* 704. The spelling *l* for [l'] is found only in *melur* [me lur MS.] 91 and in final position after *i*, e.g. *il* 479, 494, 494a, 807, *cil* 480, *Berbezil* 293. [n'] is rendered with *ygn* or *ign* (passim), except for *senyors* 425, 428c, and *tayn* 770. Reduction of [n'] to [j] and of [nd] to [n] is not found. The symbol *x* is found only in *xan* 535, against *chan*, *chantar* (passim), *canz* 294, *canson* 302, etc. The reflex of *ɾj* is rendered as *h* only in *rahonable* 26b, 808b, i.e. not in the verse-text itself (cf. *razon* 45 and passim, *razonar* 30 and passim). Forms such as *dient* and *diu* are totally absent. The reflex of *KT* is written as *ch*, exceptionally as *g* (*dreig* 102, *escrig* 437) or *c* (*dic* 10, 271, 334, *contrac* 78), while *tz* renders *KT* + *s*. In addition to a few examples of *-s* for *-rs* (*singulas* 185, *calos* 275, *sengulas* 360), the reverse graphy is found in *cars* = *cas* 37, 246 (and at the rhyme in 174, 408). Catalan treatment of *TR* is found only in *pare* 2, *preveres* 426. *Algun* 714 is isolated (*alcun* passim). *Pus* < *PLŪS* is not found. Peculiar to the *Acort* are an occasional superfluous use of *y* (*feqramenz* 19, *lemoyzina* 31, *apeyla* 107, *meyta* 764), an unusual use of *ç* in *frança*, *blança* 113-14 (cf. *franca* 251, *blanca* 240), and the form *plaiensa* 7, 323.

The two-case system is somewhat better preserved in the *Acort* than in the *Regles*. Notable is the possessive adjective *lor* treated as invariable (e.g. 103, 335, 376, 690). The use of *son* and *sa* in the place of stressed possessive forms is a striking feature of the scribe's practice (583, 705, 735).¹ So are the isolated *vostri* 693,

¹ Ruffinatto, pp. 78-9, considers this usage as an Italianism, as he does also the use of the definite article with *lur* (*la lur parladura* 76; similarly 103, 133, 335, 344, 376, 682, 690). But the second type is as normal in OPr. as *lo sieu*, *la sieua*, etc. (as in *Acort* 49, 366, 559, 579, 594, 683, 760, 796, 802), while the former would seem rather to reflect an uncertainty or error in the scribe's own usage. It is difficult to see how the influence of Italian could be responsible for the use of an unstressed in place of a stressed possessive form.

the equally isolated *l' = li* 504, and the consistent absence of *-s* in *mell* 299, 363, 464, 792, *mel* 790.¹ The verb-forms are markedly free from Catalanisms. The absence of *fer* (*far* passim), of *conexer* (*conoyser* 228, 364), and of *pendre* (*penre* 38, 711, 787) is noteworthy.

3. The Language of MS. *R*

The description of the language of *R* is based solely on the scribe's copy of the *Regles*. Divergences between this and the language of the two anonymous treatises in the same MS. are noted at the end of the section.

1. Reduction of final *-a* to *-e* is never found in verb-forms, seldom in nouns and adjectives (*altre* 24, *regle* 345), but occurs sporadically elsewhere (*are* 123, 190, 239, *encare* 218, 320, etc.). The reverse graphy (*-a* for *-e*) is found in *vostra* 51, *vayra* 51 (cf. 52), and in *neutras* [neutrats MS.] 168; cf. also the 1st sg. pr. ind. *mostri* altered from *mostra* 236. But *-es* is found to the exclusion of *-as* in verb-forms (cf. § 41 below) and, with a few exceptions, in other words (*sillabas* 18, *ditxas* 123, *terras* 132, *aras* 258).

2. Alternations of *a* and *e* occur sporadically elsewhere—*dapres* 93, *guarreion* 114, *als = els* 352, 353, 358, *avesques* 446, *lasers* 511, *Basers* 515, *Ventedorn* 287—and especially before nasals: *menia* 108, *meniar* 468, 469, 472, *meniats* 455 (cf. *mania* 241, 243, 454, *maniarria* 458, *mangi* 405), *anamich* 204, *anamichs* 204, *enamichs* 204, 506, *enamis* 506, *anadissen* [anantissen MS.] 372, *volanter* 389 (cf. *volenter* 389, etc.).

3. Levelling of *ai* to *e* is found in *e* (HABEŌ) 523, to *ey* in *Eymericis* 448, *vey* 454.

4. Levelling of *au* to *o* is found in *posar* 72, 123 (otherwise *pausar* passim).

5. The spelling *au* for pretonic *ou* is found in *dauços* [dançes MS.] 174, *saudadiers* 516, 518, *saudadieyra* 518-19.

6. The reflex of Ē before palatal is *i* in *mils* 86, 440, that of ō is *u* in *vuyt* 304 and passim. The equivalent of OPr. *uei* is *uy* in *puy*s 'then' 30, 40, etc., 'since' 48 (also *puy* 95, 478), *uymas* 124.

7. Latin -ĀRIU(s) appears regularly as *-er(s)*, e.g. *cavaler(s)* 113,

¹ It is possible to consider this as an Italianism (≠ *meglio*) and hence to attribute it to the author rather than the scribe. In this connection it is worth adding that the adverbial reflex of MĀGIS in the *Acort* is always *may* or *mai* 'more', 'ever', not *mais*.

131, etc., Latin -ARIA as -eyra, e.g. *maneyra* 12, 124, etc., *primeyra* 18, 29, etc., sporadically also as -era (*manera* 10, *primera* 136-7, 398, etc., *terçera* 400, 428).

8. Latin EXEMPLUM appears always as *exempli* (59, 198, etc.). Hesitation between *i* and *e* in pretonic position is found in *linguatge* 90, 196 (cf. *lengatge* 88, 92, etc.) and *vinets* 283 (cf. *venits* 292).

9. The reflex of QUĀRĒ is *car* (passim), rarely *cor* (58).

10. Latin ŪNDE appears as *un* 64, 84, etc. (*dun* 174), rarely *on* (364).

11. Noteworthy are *aymador* 330 (cf. *amador* 332, *amayre* 339, *amare* altered from *aymare* 332) and *prou* 394, 396.

12. The usual graphy for [n'] is *ny* in intervocalic position (e.g. *senyor* 292, 295, *sovenya* 362), *yn* in final position (e.g. *puyn* 68-71, *estrayn* 90); *sovena* 290 is exceptional. Reduction to [j] is relatively common in intervocalic position (e.g. *enseyaray* 117, *pertayen* 230) and is found once after *r* (*Alverya* 92).

13. The usual graphy for [l'] is *yl* (e.g. *apareylar* 29, *nuyl* 148, *nyla* 178); *ll* is found in *maravilla* 13, *l* in *il* 200, *yl* 311, perhaps *alor(s)* 365, *tl* in *guatla* 211-16. In certain words *yl* may well stand for [l], as perhaps in *vassayls* 71, *eyls* 307, 314, etc.

14. The reflex of KT appears both as (y)*t* (*fayt* 57, 244, etc., *dit* 194, etc., *dret* 48, 431, *benesets* 146, *dreytura* 318) and as *tx* (*ditx* 195, 247, etc., *ditxa* 44, 123, etc.).

15. The reflex of TJ is *s* in *raso* 44, 48, etc., *h* in *aguha* 23, 25, 26.

16. The reflex of K^a is regularly *c* (e.g. *cantar* 55 and passim), rarely *x* (*xant* 160) or *ch* (*franchamen* 373, cf. *francament* 373; *fenescha* 106, 109, etc., *seguescha* 478, cf. *conosca* 128).

17. The reflex of KS (and PS in ĪPSE) appears as -ys-, as -s or -ss-, as -yx, and as x: *laysada* 34, *eysamen* 165; *fenis* 344, 368, etc., *fenisson* 346, 366, etc.; *creyx* 108, *nayx* 179; *dix* 172 and passim, *conexer* 124 and passim, *laxa* 262, *exir* 69, *examen* 235, 443, etc., *matex* 414, 496. Similarly we find hesitation between *aysi* 3, 5, and passim, *ayçi* 13, 20, etc., *axi* 83, 148, etc., *ayxi* 47, 112, etc. (*ayxi* altered from *axi* 442), *ayssi* 501, 502 (cf. also *atreçi* 77, 440, otherwise *atressi* 37 and passim).

18. Certain words show hesitation between *g* and *i* or *y*: besides *along(u)ar* (passim) we find *aloniär* 86, besides *along(u)a* (passim) we find *alonia* 144, 187, 256, *alonië* 144, *alonya* 265, besides *along(u)en* and *along(u)on* we find *aloniön* 81, 170, 270, 280;

besides *abreuion* (passim) we find *abreugon* 226; besides (h)*aia* 57, 149, etc., we find *haga* 169, *agen* 134, 143; besides *leng(u)atge* 88 and passim, we find *leng(u)atie* 436, 438, 493, and *lengatye* 91.

19. Vocalization of preconsonantal *l* is found sporadically in *autre*, which alternates freely with *altre* (cf. *autre* altered from *altre* 232, 238, 249), and in *mout* 9, *vassaus* 98, *beutats* 142, *auser* 353, *ausor* 353, 356, *adouçir* 491. Loss of preconsonantal *l* is found only in *atrestal* 4, *atretal* 49, 80, and very generally in *mot(z)* 11, 13, and passim (*moltz* 513).

20. The Catalan treatment of TR is found in *poras* 124, 376, *galyares* 229, *amare* 332.

21. Besides *alcu* (passim), *algu* is attested (*algunes* 433).

22. The reflex of final T + S is written indifferently as *ts* or *tz*. After *n* we find *s* (e.g. *semblans* 2, 49, etc., *covinens* 5), less commonly *ts* (e.g. *accents* 10, *plasents* 11). Otherwise reduction of [ts] to [s] is clearly attested only in the phrase *tos temps* 154 and passim, and in *ames* 417, no doubt also in *sapxas* 358, 364, but probably not in *entendes* altered from *entendets* 285 (cf. *entendes* 354: both are better regarded as equivalent to OPr. *entendas*, 2nd sg. pr. subj.) and in *dis* altered from *ditz* 449 (no doubt intended as 3rd sg. pret.); *neutrats* [sic] 168 is better considered as a scribal slip than as a reverse graphy. Reduction of [sts] to [st] appears in *aquest* 239, to [ts] in *cets* 314.

23. The presence of 'unstable' *n*, both final and before final *s*, follows no rule.

24. Reduction of final *rs* to *s* is relatively common, e.g. *ios* 51, *singulas* 109, 111, 310, *flos* 115, *cavales* 116, 297, *ferres* 133, *valedos* 297 (cf. also -*dors* altered from -*dos* 344).

25. [k] final and before final *s* is regularly written *ch* (e.g. *prech* 3, 6, *franchs* 15), rarely *c* (e.g. *tenc* 236).

26. Loss of final *t* is found in *tuy* 192, 318, *for* 377.

27. The reflex of PLŪS is *pus* 12, 21, and passim.

28. The scribe hesitates in writing *trasydor* (altered from *traydor*) 335 and *trasyre* (altered from *trayre*) 335; cf. *trasirits* 347, *trahire* 486, 488.

29. Despite occasional liberties, the two-case declensional system for masc. nouns and adjectives is remarkably well preserved. The majority of uninflected nom. sg. forms are either technical terms of grammar (e.g. *presen* 4, *nominatiu* 155, *vocatiu* 155, *verb* 234, *nom* 253; cf. also *verbs* altered from *verb* 202, 214, *indicatiu*

altered from *indicatiu* 404) or adjectives and past participles used predicatively (e.g. *estravn* 90, *pausat* 97, 184, etc., *aiustat* 167). The mixture of inflected and uninflected forms in close proximity is rare (*nominatiu masculi* 120, *tot nominatiu* 340-1, *covinens e autreyat* 433). Irregular nom. sg. forms show sporadic inflexion: *galyares* 229, *trobayres* 444, *homs* 5 (altered from *hom*), 165, etc. (cf. *hom* 37, 95, etc.); *homs* is normal where an inflected adjective precedes (*alcus homs* 56, *tots homs* 122). The presence of -s in the obl. sg.—apart from *prohensals* 89, 90, 91, 94, 97—is probably to be regarded as a scribal slip: *mot masculi abreuiatz* 113 (cf. inflected *ditz* 397, 437), *detras lo verbs* 477. Inflected nom. pl. forms are rare: *catalans e prohençals* 99-100, *noms* 194, 388, *reys* 231, *accidens* 252, *trobados* 405, *verbs* 415, *motz* 479 (cf. *falco* altered from *falcos* 116, *vengut* altered from *vengutz* 231); note also the nom. pl. *tot* (mistakenly corrected by the scribe from *tuy*) 419. 'Long' obl. pl. forms occur in *diverses* 57, 58, *cases* 307, 313 (otherwise *cas*, passim); cf. also the nom. pl. *meses* 100.

30. Nom. sg. forms for fem. nouns and adjectives which traditionally had -s are occasionally uninflected: e.g. *vocal* 36 (cf. *vocals* 43, 48), *dolor* 68, *preposicion* 259.

31. The demonstratives show more hesitation in their declensional pattern. In the nom. sg. masc. both *aquels* and *aquel* occur passim (cf. *aquels* altered from *aquel* 213, 463), but *aquest* is commoner than *aquests* 212, *aquestz* 412. Both *çels* 411 and *çils* 423 are found. In the nom. pl. masc. there is hesitation between *aquist* 138, 146, etc., and *aquest* 233, 345, etc. (cf. *aquest* altered from *aquist* 338), between *aquil* 181, 188, etc., and *aquel* 379, 415; also *çil* 414.

32. The 1st sg. personal pronoun is *eu* passim, *ieu* only in 452 (the MS. has *E sieu* for *Es ieu*). The 3rd person has *el* in the sg. (58, 256, 405, 429), *il* in the plural (140, 436). The nom. sg. fem. form *il* is found in 200.

33. The atonic obl. forms for the 1st sg., 2nd sg., and reflexive pronouns are generally of the type *me*, *te*, *se* (*me* 174, 476, *te* 85, 218, etc., *se* 10, 12, etc.), but *mi* occurs twice (284, 470), as does *si* (368, 369). (There is possibly a distinction between *mi* accusative and *me* dative.) The tonic forms show hesitation of the same kind: *apres si* 202, but *detras se* (altered from *si*) 247-8; *abreuia sse* 246, *abreuion se* 269, but *mostra si* 254; *me* (285) and *te* (290, 362) are found after verbs, not *mi* and *ti*.

34. The remaining personal pronoun forms require little comment. The masc. obl. pl. *les* 517 is regarded as a scribal error for *los* (231, 276, and passim). The enclitic form of *li* is *·l69* (in a verse-quotation). The dative form of the 3rd pl. is generally *lur* 93, 135, etc., less frequently *lor* 140, 276. There are four examples of the use of atonic *li* for *lor* (225, 230, 244, 246), cf. p. lviii, § 35.

35. The definite article is *le* (passim) in the nom. sg. masc., rarely *lo* (16, 414); *li* 76 is regarded as an error. The obl. sg. masc. is exclusively *lo*, the nom. pl. *li*, the obl. pl. *los* (*les* 150 is no doubt a scribal slip). In the nom. sg. fem. *li* (12, 25, etc.) is rather more frequent than *la* (35, 38, etc.). The obl. sg. is *la*, the plural form *les* (*las* only in 115, in an example).

36. The subject pronoun *tu* is used with the imperative in 259, 301.

37. The 1st sg. pr. ind. shows inflected forms in -i: *apeli* 82, *mostri* 218, 236, 238, *sembli* 237, *pari* 237, *voli* 329 (cf. *vol* 69, *vuyt* 304, 320, etc.), *mangi* 405. The verb *esser* shows hesitation between *suy* 226, 487, 488, *soy* 228, and *son* 487; *poder* has *pusch* 452, 486.

38. The 2nd sg. pr. ind. of *dever* is regularly *deves* 7, 9, etc. (cf. *deus* 137), that of *poder* is *pots* 58, 76, etc., or *potz* 198, 230, etc. (cf. *podes* 361).

39. The 3rd sg. pr. ind. of *dir* is *ditz* 118, 120, etc., or *dits* 118, 119, etc. (perhaps *dis* 449), that of *anar* is *vay* (passim; cf. *vay* altered from *va* 223), that of *far* is *fay* 9, 11, etc., or *fa* 180, 518, that of *estar* is *estay* 21, 208, or *esta* 38, 187.

40. The 3rd pl. forms of all tenses show -on and -en used indifferently, never -an or -o. The pr. ind. of inchoative verbs is of the type *fenisson* 346, 366, etc. (*finisson* 498, *seguisson* 353, *anadissen* 372; cf. the 3rd sg. *fenis* 344, 368, 375, *finis* 471), rarely in -exen (*fenexen* 329, 416). The reflex of SÜNT is *son* passim (*so* 112).

41. Indicative and subjunctive forms < Latin -ās show -es passim (*sapxas* 358, 364, is no doubt a 2nd pl. form, cf. *sapxats* 175), those < Latin -at show -a without exception.

42. The 3rd sg. pret. shows -et (*donet* 6, *estet* 235), never -a. *Dir* regularly has *dix* 172, 199, etc., perhaps *dis* 449 (the scribe first wrote *ditz*: troubadour quotations are introduced as often with a present as with a preterite form).

43. The 2nd sg. impf. subj. forms include both *pausesses* 46 and *degues* 330, *aiustes* 369.

44. Infinitive forms include *sauber* 9, 398 (*saber* passim—the scribe began to write *saber* in 398), *fer* 209, 509 (*far* 15, 21, etc.), *pendre* (PRĒHĒNDĒRE) 34, *conexer* 124 and passim.

45. There is a single example of a 'split' future form: *alonguar los has* 306.

46. Though the reader is referred to with the pronoun *tu*, never *vos*, he is occasionally addressed in 2nd pl. verb-forms (*sapxats* 175, *podets* 175; no doubt also *sapxas* 358, 364, cf. §§ 22, 41 above).

47. Scribal practice in *R* is rather different in the two anonymous treatises, in the sense that Catalan traits are much more marked here than in the same scribe's copy of the *Regles de trobar*. Thus *o* < *au* is the rule here, as is *-er* < *-āRIU*, *-era* < *-ĀRIA*, *e* < *ai*. The reflex of *KS* is always *x*, not *s* or *ys*. 'Unstable' *n* is always written before *-s* (except *canços* 147), never when final (except *negun* 27). Preconsonantal *l* is never vocalized (except *autres* 43). Reduction of *-rs* to *-s* is the rule, as is *n* < *nd* in *seguona* 92, 104. Other specifically Catalan forms include *diu* (passim), *dien* 32, *croades* 94, 104, 119, *veure* 102; *loha* 69, 70, *clohen* 126, 131, *lahor* 10, 45. The continuation of QUĀRE is always *cor*, that of PLŪS always *pus*. The two-case system is not observed in nouns and adjectives (e.g. the nom. sg. *semblant* 19, 36, the nom. pl. *venguts* 5, 134, *tots los cantas* 38), nor is there any case-distinction in the forms of the definite article (*lo* is the sole sg. form in the masc., *la* in the fem.). The 1st sg. personal pronoun is *io* 50, 100, not *eu*.

V. THE HISTORY AND RELATIONSHIP OF THE TEXTS

1. The *Razos de trobar*

THE author of the *Razos de trobar*¹ names himself as Raimon Vidal in the opening sentence of his work. Since he is referred to in the *Regles de trobar* of Jofre de Foixà and in the *Leys d'Amors* as 'En Ramon Vidal de Besuldu' ('Bezaudu' in the *Leys*), there is

¹ The title depends solely on MS. C and has only long custom to recommend it. MS. H calls the work *Regles d'En Ramon Vidal*, while Jofre de Foixà refers to it as *Regles de trobar*; but these titles, though more authoritative, could only lead to confusion with Jofre de Foixà's treatise.

no reasonable doubt about the identity of the grammarian with the author of the three narrative poems—the *Castia-gilos*, *So fo el temps c'om era iays*, and *Abrils issi' e mays intrava*—attributed to 'R. Vidal de Bezaudun'.¹ One of the three self-quotations included in *So fo* (l. 435) is introduced in the text as being by 'Raimonz Vidals de Bezaudun'. It is, on the other hand, unlikely that any of the three lyric poems attributed by *chansonnier C* to 'Raymon Vidal de Bezaudu' is by our author.²

Bezaudun is now Besalú, in the province of Gerona. Vidal's Catalan origin is confirmed by other evidence. His narrative pieces contain a number of imperfect rhymes typical of troubadours of Catalan origin.³ They make reference to the courts of the Iberian peninsula and to noblemen connected with them. The *Razos*, as we shall see (pp. lxxxiii–lxxxiv), shows certain linguistic preoccupations most readily explained as those of a Catalan author writing for his compatriots. And the earliest reference to Vidal is made by the Catalan Jofre de Foixà.

Approximate dates may be assigned to Vidal's works. The *Castia-gilos* must be placed after 1214, since the virtues of Alfonso VIII of Castille are mentioned in the past tense.⁴ *So fo* must have been written in or before 1213, for the reference to the 'senher N'Uc, aisi com es / Ricx e cortes'⁵ places the work within the lifetime of Uc de Mataplana. This is the only passage in *So fo* which can legitimately be used as evidence for dating the work, since the tense of the verb is here attested by the rhyme: other references to historical figures have the verb within the line and were open to

¹ See *Regles* 1 and *Leys d'Amors*, ii. 402. For the three narrative pieces reference is made to the editions of Cluzel, Cornicelius, and Bohs (see Bibliography). *Chansonnier R* alone contains all three (with the attribution mentioned), though fragments of *So fo* are found in other MSS. On Vidal's narrative pieces see E. Müller, *Die altprovenzalische Versnovelle*, Halle, 1930, pp. 59–96; M. de Riquer, *HLC* i. 111–23; A. Limentani, 'L'«io», la memoria e il giullare nelle *novas* di Ramon Vidal', *Mélanges Rita Lejeune*, i, Gembloux, 1969, pp. 197–212.

² Of these three poems—PC 411, 2 and 3, and 406, 41—the first is probably by Arnaut de Tintignac (see Mouzat's edition of this troubadour, pp. 7–8), the second probably by Arnaut Daniel (see my article in *Rom.* lxxx. 548–58), the third certainly by Raimon de Miraval. It should be added that Kolsen (*ZRP* xli. 538–46) proposed Vidal as the author of *Si tuit li dol e'l plor e'l marrimen* (PC 80, 41); but his arguments are merely ingenious and have won no support.

³ On these see the editions of Cornicelius (pp. 66–7) and Bohs (p. 310). That Vidal's practice sometimes contradicts the views expressed in the *Razos* (cf. Morf, p. 11 n. 2) proves only the fallibility of grammarians.

⁴ *Castia-gilos* 1–12.

⁵ *So fo* 1163–4.

scribal alteration.¹ The quotations from troubadours do not help us to fix a more accurate date for the work.² Nor can one legitimately make use of the single French poem quoted in *So fo* as a means of establishing a date, for the dating of the French piece itself depends on a very questionable assumption concerning the relationship between three poems showing the same rhyme-scheme and metrical structure and the same tune.³ *Abrils* cannot be accurately dated. The greater part of the work consists of a narrative by the jongleur whose meeting with the author forms the framework of the story, followed by a lengthy reply by the author himself.⁴ Thus most of the work is in direct speech presented as taking place in the past, much of it, moreover, narrating events of the more distant past. References to living or dead persons in such a narrative cannot carry too much weight. However, the

¹ Cf. *So fo* 109 (saup *RL*, sap *N*), 260 (saup *RN*, sab *L*), 237 (saup *RN*, sab *L*), with reference to Raimon de Miraval, Guiraut de Bornelh, and Arnaut de Mareuil, respectively. (This point was already noted by Morf, p. 2 n. 1.)

² Only one quotation in *So fo* is from a poem datable after 1213, namely that from Guilhem de Montanhagol (*PC* 225, 10; ed. Ricketts, xi), datable in or soon after 1252. But the quotation is found in the passage of *So fo* peculiar to the fragmentary Barcelona MS. *b* (published by E. Moliné y Brases in *BRABL* xii, 1912, pp. 461–9). Two reasons lead us (against Riquer, *HLC* i. 115) to consider that this passage, if it is not entirely an interpolation, contains interpolated quotations: firstly, Cadenet and Gausbert de Puicibot (*PC* 106, 22 and 173, 7) are quoted there but are not mentioned anywhere else in Vidal's works; secondly, neither G. de Montanhagol nor any contemporary of his is quoted elsewhere by Vidal. That *So fo* was open to the interpolation of passages containing additional quotations is shown by the passage peculiar to *chansonnier r* (published by Rajna in *Studj di filologia romanza*, v. 1–64), which contains three quotations (two from *PC* 450, 1, one from *PC* 366, 34) whose spuriousness is proved by their false attribution to A. Daniel and to G. de St.-Didier respectively (nowhere else does Vidal mis-attribute a quotation).

³ These poems (nos. 123, 1881, and 2014 in Raynaud-Spanke, *Bibliographie des altfranzösischen Lieder*) share the structure 6 aabaabbaab, the first two being preserved with the same tune. At *So fo* 633 Vidal quotes the first two stanzas of the anonymous *Conseilliez moi, seignour* (2014). The other two pieces, *Devers Chastelvilain* (123) and *De la procession* (1881), both anonymous but attributable to Colin Muset, are datable from after 1238 and c. 1241 respectively: on the complex question of dating and attribution see Bédier, *Les Chansons de Colin Muset*, 2nd ed., 1938, pp. xxvi–xl, and the references cited there; for the text and music of nos. 123 and 1881 see F. Gennrich, *Altfranzösische Lieder* (1. Teil), Tübingen, 1955, pp. 31–5. But there is no proof that the anonymous song quoted by Vidal did in fact borrow its tune from one of the other two (the reverse is rather more likely, since satirical and occasional pieces commonly imitated love-songs), nor is it impossible that all three poems used the tune of a song which is no longer extant; cf. the well-founded doubts expressed by Jeanroy in *Rom.* lxiii. 115–16.

⁴ *Abrils* 104–660 and 668–1766 respectively.

fact that Dauphin d'Auvergne, in the course of the jongleur's narrative, is made to refer to Henry II of England and his sons in the past tense¹ gives a *terminus a quo* of 1199. The fact that the author, in his long narrative to the jongleur, recounts how he had earlier spent time 'en la cort del rey N'Anfos / Del paire nostre rey cortes'² indicates that Vidal placed his meeting with the jongleur in the reign of Pedro II (1196–1213), son of Alfonso II of Aragon. The fact that the jongleur had just come from the court of Uc de Mataplana³ confirms this. But to say that the events of the narrative are placed within the period 1199–1213 gives no very precise date for the composition of the work itself, which could have been written at any point within the first third of the thirteenth century.⁴

There is little direct evidence for dating the *Razos*. The latest datable troubadour quotations⁵ in that work are from songs by Folquet de Marseille and by Peirol, the former composed in 1190, the latter probably within the last decade of the twelfth century.⁶ Since the quotations in the *Razos*, like those in *Abrils* and *So fo*, are mainly from love-songs, to which an accurate date can seldom be assigned, their value for dating Vidal's own works is fairly slight. It is striking, however, that two of the nine quotations in *Abrils* and nine of the thirty-three quotations in *So fo* are from Raimon de Miraval, a troubadour not mentioned at all in the *Razos*. From the two narrative works it is clear that at the time of their composition Vidal felt great admiration for Raimon de Miraval's work. Furthermore, his knowledge of it was extensive: he quotes in all from ten of his poems, compared with seven of Bernart de Ventadour's and five of Guiraut de Bornelh's. This would suggest that the *Razos* was written earlier than *Abrils* and *So fo*, at a time when—perhaps because he had not yet visited the court of Uc de Mataplana—he was not acquainted with Raimon de

¹ *Abrils* 272–83.

² *Abrils* 737–8.

³ *Abrils* 637–40.

⁴ Cornicelius' argument (ed. cit., pp. 6–7) for a date in or after 1212 was based on a mistaken dating for G. de Bornelh's *Per solatz reveillar* and was already rejected by Kolsen (*ZRP* xli. 539 n. 4).

⁵ For a complete list of Vidal's quotations see Massó Torrents's study in *Miscel·lania Prat de la Riba*, i. 346–70, 437–41. For the purpose of dating, the quotations peculiar to MSS. *CL* of the *Razos* must be left out of account, since they occur in passages added to Vidal's original text.

⁶ For Folquet's *Al quan gen vens* (*PC* 155, 3), quoted at *Razos* 412, see Stroński's edition, pp. 72*–73*; for Peirol's *Mout m'entremis* (*PC* 366, 21), quoted at *Razos* 399, see Aston's edition, p. 12.

Miraval's work.¹ On these grounds one may tentatively place the composition of the *Razos* between 1190 and 1213. And indeed there is nothing in the text itself to contradict the hypothesis that it was the earliest of Vidal's extant works.

We know nothing of the circumstances in which it was composed. Paul Meyer's observation that it was written 'selon toute apparence, pour les beaux esprits de la cour de Pierre d'Aragon'² (i. e. Pedro II) is one of many possible hypotheses, all equally unverifiable. Some information about the courts with which Vidal was acquainted may be gleaned from his narrative works, but its relevance to the *Razos*—especially if the latter was earlier in date—is questionable. It is evident that the *Razos* was addressed to a society in which songs were performed before a public which, though ignorant in the grammarian's view, prided itself on its knowledge and judgement of poetry. It was addressed to every man *que vol trobar ni entendre*,³ though certain precepts seem more specifically directed to the practising poet than to the public at large.⁴ It envisaged readers of whom some had Old Provençal as their mother tongue and some did not.⁵ In view of the sketchiness of the grammatical information given in the *Razos*, which would have been virtually useless to a reader whose native tongue was French or Italian or Spanish, we must assume that those whose mother tongue was not Provençal were in fact Vidal's Catalan compatriots. Since there is no evidence of a middle-class cultivation of poetry in Catalonia at this time—and clear evidence from his narrative works that Vidal himself moved in aristocratic circles—we must assume that the *Razos* was addressed primarily to the aristocratic public of the Catalan courts. It may be doubted whether it was written for or addressed to a particular court, and it seems unlikely that it was composed at the request of a particular patron. The general condemnation of the ignorance of poets and

¹ This argument was first put forward by Morf, p. 2 n. 1. For R. de Miraval's close connection with the court of Uc de Mataplana see Andraud, *Le Troubadour Raimon de Miraval*, pp. 134–46. Vidal's connection with Uc's court is clear in *So fo*, where he represents himself as the nobleman's intimate companion, the only member of the court privileged to be present when Uc gives judgement. In *Abrils* 639–48 Vidal praises Uc's court through the jongleur.

² *Rom.* ii. 348.

³ *Razos* 59, cf. also 23–4, 83–4, 86, 443, 472–3; on the sense of the expression see note to *Razos* 23.

⁴ e.g. *Razos* 56–8, 435–9, 447–50, 451–4.

⁵ Cf. *Razos* 69–71.

public alike would rather lead one to suppose that the motive behind the work was a purely personal impulse to instruct and correct. The rather unsystematic arrangement of the material may also suggest that the work was in the nature of a personal manifesto. Both the ostentatious erudition displayed in the profusion of quotations and the truculent tone of certain passages confirm this subjective impression of a dogmatic personality seeking to make its mark in some cultivated aristocratic circle.

2. The *Doctrina d'Acort*

The author of the *Doctrina d'Acort*¹ names himself as 'Teramagnis de Piza'; this is a Provençal rendering of Terramagnino da Pisa, the name by which he is now commonly known. Little can be learnt about his life.² Some acquaintance with Guittone d'Arezzo is shown by his sonnet *Poi dal mastro Guittone latte tenete*,³ the only other work of his now extant. His name indicates that he was a Pisan resident in Sardinia. If we are justified in attributing autobiographical force to the grammatical example *bon mi saupr' anar vas Piza*,⁴ we may conclude that the *Doctrina d'Acort* was itself written in Sardinia. The reference—also in a grammatical example—to Nino de' Visconti,⁵ a powerful lord in Sardinia who was judge of the *giudicato* of Gallura from 1282 to his death in January 1296, confirms the Sardinian background and provides the only indication of an approximate date of composition for the *Doctrina d'Acort*. We know nothing of Terramagnino's position in Sardinia. No conclusion can be drawn from the grammatical example *Seigner suy del castell de Vic*,⁶ for, even if we were justified in taking the phrase as autobiographical, place-names derived from Latin *vīcus* are too common to permit of any sure identification. From the flattering reference to Nino de' Visconti it is reasonable to suppose that the grammarian moved in or had connections with Pisan administrative circles in Sardinia.

¹ That this, not *Doctrina de Cort*, is the correct title was first pointed out by Tobler (*ZRP* iii. 310), cf. the author's use of *Acort* or *Acord* to refer to his own work in lines 4, 186, 792, and 808 of the text.

² The scant evidence has been assembled and discussed by Schultz-Gora (*ZRP* xii. 262–3), by Bertoni (*RLR* lvi. 413–15, also *I Trovatori d'Italia*, pp. 120–2), and by Zaccagnini (*GSLI* lxix. 32–4). E. Cristiani (*SMV* iii. 7–26) has nothing to add to these.

³ Ed. Zaccagnini, *Rimatori siculo-toscani*, p. 223.

⁵ *Acort* 92, see note to this line.

⁴ *Acort* 143.

⁶ *Acort* 90.

It is impossible to guess the circumstances in which the *Doctrina d'Acort* was written. The work contains no kind of dedication, other than the conventional reference to the inspiration of the author's beloved.¹ In making a versified version of the *Razos de trobar* which adhered so closely to its source, the *CL* text of that work (see pp. xxviii–xxx), Terramagnino's purpose was no doubt to replace Vidal's work by a version which was more modern in that it satisfied the thirteenth-century liking for grammatical works in verse, such as the Latin *Doctrinale* and *Grecismus*. But, although he found substitutes for nearly all of Vidal's verse-quotations, the desire to modernize the older text did not lead Terramagnino to find more recent quotations, for the majority of those in the *Acort* are from poets of the late twelfth and early thirteenth centuries. It is difficult not to feel that in the quotations, as in the grammatical paradigms and the incidental borrowings from Donatus,² we simply have a gratuitous display of not very profound erudition. The absence of evidence for any wide diffusion of the work may well indicate that it was composed for some small provincial circle of Italian dilettanti interested in Provençal verse.

3. The *Regles de trobar*

The date and authorship of the *Regles de trobar*, or *Regles d'En Joffre de Foixa*,³ are not in doubt. The author names himself and states that he composed his grammatical treatise at the command of *En Iacme . . . rey de Sicilia*.⁴ This places the composition of the work within the short period of Jacme II's reign in Sicily, that is, between 1286 and 1291.

A considerable amount of information on the life of Jofre de Foixà is available.⁵ The second son of a noble family, he is first mentioned as a Franciscan friar in the monastery of Monzón in 1267 and 1269. He entered the Benedictine Order in 1275. By 1282 he was a monk at San Felú de Guíxols, in Gerona. In 1284

¹ *Acort* 807–8.

² See notes to *Acort* 763–4, 773–6.

³ This title, given by MS. *H* and repeated in the explicit of that MS., is rather more authoritative than *Regles de trobar*, found only in the explicit of MS. *R*.

⁴ *Regles* 10–11.

⁵ The seventeen documents which constitute the primary sources were printed by E. González Hurtebise in 1913 (see Bibliography). The papal bull of 1295 had been printed earlier by A. Thomas (*Rom.* x. 322–4), by L. Nicolau d'Oliver (*Estudis Universitaris Catalans*, i. 255–6), and by A. Rubió y Lluch, *Documents per l'història de la cultura catalana mig-eva*, i. 12–13.

and 1285 he received gifts from Pedro III of Aragon and from the Infante. In 1285 he was charged with restoring the finances of the Benedictine monastery of San Pedro de Galligáns. In 1286 he received from Alfonso III of Aragon a similar commission to administer the affairs of the Priory of Santa Maria de Monserrat—it is at this moment that he is first referred to with the title of *camerarius* of San Felú. Five documents of 1287 are concerned with his administration of Monserrat, and the remuneration which he received from the King in 1289 may well mark the successful accomplishment of that task. This last document, of February 1289, is important in that it mentions that Jofre urgently needed the money in order to undertake, at the King's command, a journey to Rome. It is likely that this mission, whose purpose is unknown, first brought him into contact with the King of Sicily; if so, this would further limit the date of the *Regles* to 1289–91. By May 1293 Jofre was abbot of San Giovanni degli Eremiti at Palermo. A bull of Pope Boniface VIII, dated 11 July 1295, waived in Jofre's favour and at his request the decision of Pope Nicholas IV preventing Franciscans who became members of another Order from obtaining preferment in that Order.¹ Evidently the favour was granted *ex post facto*. It is not known whether it enabled him to rise yet higher in his Order: the identity of the grammarian with the *Gaufridus*, abbot of Foix, who figures in Aragonese documents between 1298 and 1309, cannot be demonstrated.²

Jofre, then, enjoyed a successful career as ecclesiastic and diplomat. As a writer he left behind him three courtly songs and a satirical *cobla*,³ as well as the grammatical treatise which concerns us here. The lyric pieces are unremarkable. It is worth noting, however, that the first of these, a *chanson glosée* which quotes the opening line of a well-known troubadour lyric as the last line of each stanza, shows the same knowledge of classical Provençal verse as is evident in the *Regles*, while the second shows the characteristic Catalan confusion of [es] and [ɛs] at the rhyme.

¹ The phrase 'quia de te nobis tam de litterarum scientia quam honestate vite ac bonis moribus laudabile testimonium perhibetur' indicates beyond doubt the identity of the ecclesiastic and the grammarian.

² See E. Li Gotti in *VII Congreso Internacional de lingüística románica*, ii. 297–301. The documents on the abbot of Foix are printed in H. Finke, *Acta Aragonensia*, i. 83–4, 110–12; ii. 529, 537, 770; iii. 87, 104, 143.

³ For these see Li Gotti, *Vers e Regles de trobar*, pp. 55–63. The identity of the grammarian with the author of the three *cansos* was first proposed by Thomas (*Rom.* x. 322–3).

The commissioning of the *Regles de trobar* bears witness to a continued interest—or a revival of interest—in the poetry and language of the troubadours within the Catalan court in Sicily. Jofre's stated object of bringing the *Razos de trobar* within the comprehension of those who had no knowledge of Latin grammar¹ gives some indication of the kind of public for which he was writing: a circle of laymen without extensive education, who would have found Vidal's use of the terminology of Latin grammar difficult to understand. And, although the *Regles* is much more than a mere rewriting of the *Razos*, the desire to expound technical matters in non-technical language is very clear in many passages. The *Regles* is in effect an exposition in deliberately simple language of basic information on Provençal grammar and versification derived partly from Vidal's treatise,² partly from the author's own knowledge of the troubadours of the past: there is no indication that he knew the *Doctrina d'Acort*³ and it is unnecessary to suppose that he made use of the *Donatz Proensals*.⁴ His object was different from that of the *Razos* in that he envisaged only correct practice of the art of Provençal verse, not informed criticism. Thus he gave far more information—often of a fairly elementary kind—on versification than Vidal had done, but he left aside all questions related to the criticism of poetry. This was no doubt partly because

¹ *Regles* 5–15, cf. 212–17.

² It is difficult to say which version of the *Razos* Jofre used. The enumeration of the provinces of the Midi (*Regles* 176–7) and the reading for the quotation from B. de Ventadour (*Regles* H 386) point to MS. B of the *Razos* rather than to CL (B 61–2, 210, cf. CL 57–8, 191; *Razos* H lacks both passages). On the other hand, the inclusion of the example *grasi(c)* (*Regles* 537–9) is paralleled only in MS. H of the *Razos* (H 237, cf. B 350–1, 408–10, CL 324, 377–9).

³ He could have derived from the *Doctrina d'Acort* the feminine pronoun forms *il* and *cil* (*Regles* 409, *Acort* 479–80) and the forms without analogical -s for verbal nouns (*Regles* 433–42, *Acort* 431–6). The paradigm given for *creire* (*Regles* 534) corresponds exactly with that given by *Acort* 556 and by *Razos* CL 351, but that for *traire* does not correspond (*Regles* 552–3, cf. *Acort* 532, *Razos* CL 328). But it is unlikely that Jofre needed the prompting of the *Doctrina d'Acort* to make such minor modifications.

⁴ Of the parallels between the *Regles* and the *Donatz* pointed out by Li Gotti in his edition (p. 17 n. 22), those which involve information also to be found in the *Razos* must be set aside, as must those definitions of grammatical terms having a source in Latin grammars, on which both texts could draw independently. This leaves only the passage on rhymes in -ers (*Regles* 632–50, cf. *Donatz* 2169–2277), where the coincidence in the choice of examples is not great enough to constitute proof of borrowing. Indeed, had Jofre known the *Donatz*, his failure to draw more extensively on the rhyme-lists would be difficult to explain.

the great troubadours of the past had the status of classics for the later grammarian, whereas they were contemporaries or near-contemporaries for Vidal. But one must also suppose that Jofre wrote for an aristocratic circle of amateurs anxious to compose Provençal verse correctly, anxious, that is, to continue an established mode of poetic expression which was for them not merely an object of antiquarian curiosity but a living tradition of which they still felt themselves to be a part.

4. The *Doctrina de compondre dictats*

The anonymous *Doctrina de compondre dictats* carries no indication of the milieu for which it was composed. It immediately follows the *Razos de trobar* in MS. H, where it is the only text not separated from the preceding work by a blank space. It is easy to conclude from this that the work belongs in some way with the *Razos*, that it was conceived as a pendant to Vidal's work, even that it was composed by Vidal himself.¹ It is true that in the opening sentence its author refers to another work of his in such a way as to indicate that the *Doctrina* itself was written as a complement to it: in the phrase 'per la qual raho, per les rahons desus dites quez eu t'ay mostrades', the first *raho* can only be the *Doctrina* itself, the second *rahons* can only be the work which the *Doctrina* set out to complete. It is perfectly clear from this opening sentence that we must reject any hypothesis whereby the *Doctrina*, though not written by Vidal, was nevertheless composed by another hand as an addition to his work. If connected at all, the two works must be connected by common authorship in order to justify the phrase *quez eu t'ay mostrades*. We must examine, therefore, the nature of the link between them.

The main argument for considering the *Doctrina* dependent in some way on the *Razos* is the fact that the two texts are linked in MS. H, which alone transmits the text of the *Doctrina*. Closer examination of the actual arrangement of the two texts in H, however, shows this argument to be unsound. The scribe, having reached the end of the *Razos*, continued on the same line by copying ten lines of verse, which are written out as if they were prose like the preceding matter. After this poem,² which is

¹ For relevant arguments on both sides see P. Meyer in *Rom.* vi. 353–5.

² PC 461, 193a; published by Meyer (*Rom.* vi. 353), by Stengel (p. 145), and

attested nowhere else, the scribe gives the heading of the *Doctrina* on the following line. Thus, although he did not leave so much as a single blank line between the two texts, his mechanical copying of ten lines of verse having no connection with either text constitutes a very real break between them. Only one explanation is possible: in the scribe's exemplar the *Razos* and the *Doctrina* had originally been separated by a space of several lines, probably at the bottom of a column, but subsequently the anonymous verses were copied in the blank space. In this way an inattentive copyist failed to notice that the *Razos* and the *Doctrina* were two separate texts.

This entirely undermines the hypothesis that the *Doctrina* was written as a complement to the *Razos* and hence removes the main argument for common authorship. Other objections may be found in the clear differences of manner between the two works. The *Doctrina* is systematic and impersonal; its tone is quite unlike that of Vidal's work; it addresses the reader as *tu*, the *Razos* as *vos*. The difference of subject-matter could hardly provide a sufficient explanation of these discrepancies. There is also a chronological obstacle to common authorship: the *Doctrina* is certainly to be placed no earlier than the second half of the thirteenth century, as the definition of the *vers* and the inclusion of the *gelozesca* indicate. On all these grounds we must rule out the hypothesis that the *Doctrina* was the work of Raimon Vidal and must therefore consider it to be unconnected with the *Razos de trobar*.

What then were the *rahons* referred to at the beginning of the *Doctrina*? They may of course have been some work no longer extant. But a strong case can be made out for thinking that they were the *Regles de trobar* of Jofre de Foixà. Nothing in the manuscript tradition of the latter work contradicts this hypothesis, for in MS. *R* the *Regles* is incomplete at the end, while in MS. *H* it ends abruptly, without any sort of general conclusion. And the *Doctrina* does form a natural complement to the *Regles*. The latter contains precepts for the would-be poet, not merely on grammar and syntax, but on prosody and rhyme. What could be a more natural continuation of such a work than a survey of the existing poetic genres indicating their peculiarities of versification and of

by Riquer (*HLC* i. 112). Riquer considers the piece (apparently an incomplete *dansa*) as being by Vidal.

subject-matter? The two works are addressed to the same kind of reader, but their contents—and this is a negative argument in favour of considering the one as complementary to the other—hardly overlap at all. There is little doubt that the *Doctrina* was the work of a Catalan author: it is found only in a Catalan MS.; it mentions the *gelozesca* and the *somni*, the only extant examples of which are by the Catalan Cerveri de Girona;¹ it mentions the *gaita*, the only extant example of which is found in the Catalan *Mirall de trobar*.² We have no reason to suppose that these genres were practised north of the Pyrenees, and even in Catalonia they are not found until the second half of the thirteenth century. There is therefore a strong probability that the author of the *Doctrina* was a compatriot and a contemporary of Jofre de Foixà.

That he was in fact Jofre himself is suggested by certain parallels in substance and expression between the two texts. Both emphasize the need for consistency of subject-matter within certain poetic genres, the *Regles* mentioning the *canço* and the *dansa*, the *Doctrina* adding to these the *vers* and the *planh*.³ Both texts qualify this with the observation that matter extraneous to the subject may be introduced in the form of a comparison ('per semblances' in the *Regles*, 'per comparacio' in the *Doctrina*).⁴ The reference to the subject-matter of the *sirventes* in the *Regles* is closely paralleled in the *Doctrina* ('fayt de guerra', 'reprendimen', 'lausors', 'fayt d'armes', 'maldit de gens' in the *Regles*; 'fayt d'armes', 'lausor de senyor', 'maldit', 'blasman o castigan o lauzan', 'faytz d'armes o de guerra' in the *Doctrina*).⁵ These parallels of substance—limited to the single passage of the *Regles* which deals with questions also treated in the *Doctrina*, namely the paragraph on consistency of subject-matter—are supported by a few further parallels in vocabulary and turn of phrase. Both texts address the reader as *tu*. Both are described as a 'manera de doctrina'.⁶ Each uses a similar phrase to refer to consistency within a whole poem ('axi com començaras o perseguesques', referring to metrical regularity, in the *Regles*; 'en axi com començaras, ho prosseguesques e u fins', referring to the subject-matter of the *vers*, in the *Doctrina*).⁷ Both use the

¹ See notes to *Doctrina* 78–80, 75–7.

² See note to *Doctrina* 67–71.

³ *Regles* 30–7, *Doctrina* 13–14, 17–18, 55–6, 60–1.

⁴ *Regles* 36–7, *Doctrina* 61, cf. also 8 ('eximpli d'altra rayso').

⁵ *Regles* 33–6, *Doctrina* 28–9, 106–7.

⁶ *Regles* 13, *Doctrina* 1.

⁷ *Regles* 47–8, *Doctrina* 17–18.

uncommon terms 'assenyalladament' (*Regles*) or 'senyalladament' (*Doctrina*) and 'contrasemble' (*Regles*, *Doctrina*) or 'contrasemblan' (*Doctrina*).¹ And in both texts *maneyra* is used in the sense of 'metrical construction, versification'.² These parallels in manner and substance are all the more striking in that the two texts are in general concerned with quite different aspects of the art of writing verse. It is difficult to believe that they can be explained as the result of mere chance or as an indication that one text borrowed—in a strangely selective manner—from the other. They show rather the personal preoccupations and the personal manner of expression of a single author. Since there is nothing in the *Doctrina* which argues against placing the work in the last decade of the thirteenth century, I have little hesitation in ascribing it to Jofre de Foixà and in considering it as the concluding section of the *Regles de trobar*.

5. The Two Anonymous Treatises in MS. Ripoll 129

It is clear that the two Ripoll treatises are the work of a single author, for the final paragraph of the second refers back to the first and serves as an apologetic conclusion for both.³ The two theoretical works are closely connected with the anthology which follows them in the MS. Both treatises cite as examples lines from poems in the anthology; in two cases lines from the same poem are quoted in both.⁴ The anonymous theorist made use of the anthology, probably in the exemplar from which MS. *R* was copied, and may possibly himself have compiled it. It is clear from the provenance and language of the MS. and from the contents of the anthology that all these texts are of Catalan origin. The incompleteness both of the survey of poetic genres and of the list of types of rhyme indicates that the author had only limited knowledge in the field, a knowledge based on a modest and haphazard acquaintance with classical troubadour poetry eked out with verse by his Catalan contemporaries.

His object in composing the two theoretical works was evidently to supplement the copy of the *Regles de trobar* which precedes them. We may therefore place their composition in the last decade

¹ *Regles* 652, 395, *Doctrina* 28–9, 38, 60; cf. the relevant notes.

² See Index of Technical Terms.

³ *Ripoll* 146–50.

⁴ Cf. above, p. xlv.

of the thirteenth century or the first half of the fourteenth. There is no indication that the bringing together of the material found in the Catalan part of MS. Ripoll 129—the somewhat rehandled version of the *Regles*, the two newly composed treatises, the compilation of contemporary Catalan verse—was the result of anything other than a personal interest in poetry, perhaps on the part of someone connected with the monastery of Ripoll.¹ Certainly the antiquarian interest shown here in the technicalities of poetry and in the work of the troubadours might well be found in such a milieu at this time. Though the two Ripoll treatises manifest much the same spirit as the *Doctrina d'Acort* and the later *Mirall de trobar*, there is no indication that their author knew any earlier theoretical writings—other than presumably the *Regles de trobar*—or that his work was known to any later writers. Though the first Ripoll treatise and the *Doctrina de compondre dictats* both set out with the same object of surveying the poetic genres, there is nothing to show that either work was known to the author of the other. Both belong, like the *Regles de trobar*, to a period when troubadour poetry, virtually extinct on its original soil and not yet revived there by the activities of the Toulouse *Consistori*, continued to survive in a diluted form in Catalonia among minor poets who still felt themselves to belong in some measure to the earlier tradition.² It is within this background that we must place the Ripoll texts.

VI. AIMS AND ACHIEVEMENTS

1. The *Razos de trobar*

It is difficult to deny that the *Razos de trobar* is a disappointing work, in the most literal sense of that expression. Raimon Vidal promises more than he finally gives. The objective stated in the opening lines—'per far conoisser et saber qals dels trobadors an mierz trobat et mierz ensenhat, ad aqelz qe'l volran aprenre, con devon segre la dreicha manera de trobar'—is not attained. The *Razos* contains not one value-judgement on a whole poem, much less on a poet's whole *œuvre*, nor does it hold up the work of

¹ This idea was tentatively proposed by Rubió y Balaguer, p. 294.

² On the versifiers of this period see Jeanroy's masterly study in *HLF* xxxviii. 1–138.

particular troubadours as models of composition, except in so far as certain lines are quoted in connection with details of morphology. This is not to say that an aspiring poet of Vidal's day could have learnt nothing from the work. But the claim to have formulated 'la dreicha manera de trobar' (2, 5), the 'saber de trobar' never before brought together in one man's work (50), and the boast that 'totz homs qe l'entendra ni aia bon cor de trobar poira far sos chantars ses tota vergoigna' (57-8) are hardly substantiated by a work which has scarcely a word on the content or the language of poetry and not a mention of verse-form or of music. This discrepancy between promise and achievement is to be found on other levels in the *Razos*. Vidal—if we may trust the text of MS. B (76)—intended to append to his exposition of the language of the troubadours some consideration of French. Again, his treatment of grammar begins (94-131) with a threefold classification of words which seems to announce a real interest in grammatical theory never subsequently pursued—indeed, the three categories established in this early passage play no further part in the grammatical exposition. And even Vidal himself seems to have felt that his treatment of the verb was unsatisfactory, for he lamely admitted that a fuller exposition would have cost him much more trouble (430-1). The final paragraphs of the work (435-68) give the impression of being stray jottings on a variety of subjects. We may admit that medieval notions of composition were not our own, we may reflect that a man writing a preface to his own work is not on oath: there is, nevertheless, something puzzling and even disquieting in this continual discrepancy between Vidal's aspirations and his achievements. These shortcomings stem, it seems, from an exaggeration of his own capabilities rather than from any genuine transformation of his objective as the composition of the work proceeded, for the aim of the *Razos*, stripped of its introductory rhetoric, is consistent.

What was this aim? Vidal's treatise has traditionally been referred to as a 'grammar' and has always been published under that title. Almost three-quarters of the work (90-434) is indeed concerned with the morphology of nouns, pronouns, and verbs. It is questionable, however, whether Vidal's real aim was the composition of a grammar in any ordinary sense. Comparison with the *Donatz Proensals* or with the third book of the *Leys d'Amors* reveals obvious differences in scope, in completeness, and in the

degree of thoroughness with which the framework of Latin grammar is reproduced. Vidal's work has some of the trappings of traditional *grammatica*, but these remain external to the treatment of the vernacular material (i.e. the rules, the examples, the quotations): here Latin grammar hardly plays the role (as it does in the *Donatz*) of a guideline for author and readers, though it does provide a certain amount of essential terminology. The nature of the 'grammatical' part of the *Razos* is not that of a traditional grammar, but rather that of a series of notes on errors which the poet might make, either through ignorance or through imitation of others. This is the link between the central, 'morphological' portion of the *Razos* and the material which precedes and follows it: the whole work is concerned with errors to be avoided. It is Vidal's personal statement—sometimes having the tone of personal polemic—about what was wrong with poets and poetry in his time.

It is in this sense that the passage on poets who are misled through the ignorance and complaisance of the public is relevant to the rest of the work. Vidal evidently felt that poetry could be in a healthy state only when it was guided by a well-informed and critical public: it is for this reason that his remarks were aimed at the public as well as at the poet.¹ He was not alone at this time in considering that poets could acquire an easy reputation by ministering to the bad taste of a public too readily pleased by the trivial or the conventional, for similar protests were made by Guiraut de Calanson, by Peirol, and by Elias Cairel.² One does not greatly exaggerate in saying that Vidal, like them, was conscious of a crisis in the relation between poets and their audiences, a turning-point in literary history which for us seems to be marked by the definitive rejection of the *trobar clus* and by the enthronement of the ever more conventional *canso* as the supreme poetic genre.

But Vidal, despite his idealized conception of the universality of poetry (20-31), does not pursue his argument on that level. He turns to his conception of the language of poetry. The well-known distinction (72-4) between French, the language of romances and *pastorelas*, and Provençal, the language of the *vers*,

¹ Cf. Index of Technical Terms, s.v. *entendre*, and note to *Razos* 23.

² Cf. G. de Calanson, ed. Ernst, iv. 8-28; Peirol, ed. Aston, xx. 1-8; E. Cairel, ed. Jaeschke, iv. 1-6.

the *canço*, and the *sirventes*, serves to set off the preceding statement of the 'correctness' and 'perfection' of Provençal (59-71) and the succeeding statement of its autonomy (77-84) and its conformity to the grammar of the learned tongue (84-9). There is no doubt that this whole passage was addressed primarily to Vidal's Catalan compatriots. It was for them that the 'correctness' of Provençal and of French, i.e. their adherence to a case-system, needed to be stressed. It was in their eyes that the status of these languages as 'languages of poetry'—a historical fact—was important. It was for their benefit that Vidal underlined the fact that words like *porta* and *pan* and *vin*, though they occurred elsewhere (i.e. in Catalan), were perfectly correct in Provençal. The closeness of Catalan to Provençal in vocabulary contrasted with the fundamental aesthetic and social difference between a language having an established literary tradition and one which had none. This contrast informs the whole passage. It accounts for the curious expression *nostre lingage* (60, 74), for the Catalans, like speakers of other Romance languages not yet used for literary purposes, found themselves in a special and ambivalent relationship to the culture which had elevated the languages of France: they were a part of that culture by virtue both of their Romance speech and of the literary interests of court circles south of the Pyrenees, they were excluded from it in that their native tongue had not yet been elevated in the same way. Vidal's famous geographical definition of Provençal (61-4) precisely sets these limits: 'Limousin, Provence, Auvergne, Quercy, and the provinces adjacent to them' defines very exactly both the Occitan area and its distinctness from that where Catalan was spoken. There is no indication, here or elsewhere in the *Razos*, that Vidal was aware of linguistic divergences within the Occitan area: as a Catalan writer defining a language which was the language of a literature, not that of everyday speech, he had no reason to be conscious of dialectal colourings.

The language of a literature which has *autoritat* (75)—which has, that is, attained to a 'classic' status in the vernacular comparable with that of the Latin *auctores*—must necessarily have canons of correct usage. The whole of the *Razos* implies a clear awareness of this on Vidal's part. And yet he does not ever state by what criterion linguistic forms are judged to be correct or incorrect. He warns against the hypercorrectness which would

reject forms which happened to occur also in Catalan (77-83). He warns against the use of foreign words—i.e. French words—in Provençal (453-4, 461-4). He insists that the existence of a form in the speech of some single region is no guarantee of its correctness in literature (465-8). He recommends to the aspiring poet close study of the speech of the Occitan area (431-3, 443-5, cf. 64-5) and of the work of good troubadours (433). But how, when confronted with a specific linguistic dilemma, was the poet to know which areas provided a standard or which troubadours were worthy of imitation? In effect, there is an appeal in these passages to a living tradition, defined both geographically and by literary usage. The fact that Vidal, in other passages, criticizes particular representatives of that tradition for specific linguistic 'errors' does not invalidate the appeal to the tradition as a whole. A writer who was a Catalan and to that extent an outsider had the advantage of seeing the general outlines of the language of the Old Provençal lyric in a clear perspective. But this could not in itself save him from errors of detail springing from ignorance or hypercorrectness, nor could it provide him with a yardstick by which to measure the correctness or incorrectness of specific grammatical forms.

It would be an exaggeration to speak of a Catalan bias in the *Razos de trobar*. In general, Vidal does not accept or reject particular linguistic forms simply because they were or were not found in his native speech. At the most we may point to the preference for *vilan* over *vila* (438-9) and for *ieu sui* over *ieu son* (344-7) as instances of Vidal's choosing the Provençal form which was different from that current in Catalan, and we may note the remark that *vilan* takes a flexional -s more readily than *vila* (439) as a reflection of Catalan practice, as is also perhaps the preference for *trac* as a 1st sg. form (357). But other preferences expressed in the *Razos* cannot be shown to have this kind of basis. Nevertheless, a conception of the needs of a Catalan poet attempting to compose in correct Provençal did in some considerable measure guide Vidal's choice of material. It was because Catalan lacked the two-case system of declension that Vidal devoted so much space to the flexions of nouns and adjectives, including the 'irregular' as well as the 'regular' types. This is the explanation of his remarks on the difficulty of the nominative forms for those who do not have *la dreccha parladura* (175-83, 228-30) and probably of his admission that incorrect declensional forms were employed *per*

us and *en motz luecs* (165-8). It is for this reason also that Vidal's first series of troubadour quotations (184-210, 230-1) serves as an extensive illustration of correct usage on this point. Conversely, the absence from the *Razos* of any observations on vocabulary and syntax may well reflect Vidal's feeling that in these respects the two languages corresponded closely enough to make advice to the prospective poet unnecessary. The absence of any remarks on the invariable parts of speech probably has the same explanation. And the selectivity of the treatment of the verb may reflect a not altogether accurate feeling that the basic patterns of morphology in the two languages were here sufficiently similar to allow the grammarian to pass over them in silence. Certainly the erroneous forms castigated in that section, with the single exception of *ieu son*, are not forms which a Catalan would be particularly liable to use through imitation of his own native speech. Here, in fact, the would-be poet is specifically being warned against conscious imitation of elements of troubadour practice, not against unconscious Catalanisms (347-8, 351-2, 426-9).

How exact and how profound, then, was Vidal's detailed knowledge of the language of the troubadours? We can judge his accuracy only by comparing his doctrine with the usage of the twelfth-century troubadours as attested by their rhymes and, in some measure, by their scansion. By this criterion Vidal stands condemned on a number of counts, not all of minor importance. His recommendation of nom. sg. forms in *-s* for masculine imparisyllabics and masculine pronouns (281-3, 292-3, 300-4, 312-13, 318), including an otherwise unattested and no doubt non-existent 3rd person sg. pronoun *els* (318), does not accord with the troubadour practice of his time and may conceivably stem from a Catalan's hypercorrect tendency to insist on the nom. sg. flexion in words which traditionally lacked it. While he could no doubt have derived the inflected forms from the spoken language, it is extraordinary that he made no reference at all to the older forms. In rejecting as incorrect the verb-forms *ieu son* (344-8), *ieu trai* (353-73), *ieu cre* (379-407), *ieu feric* and *el feri* (408-25), he was condemning forms widely attested in lyric poetry and elsewhere. In rejecting *amis* and *tenir* (461-3) he was setting aside variants widely used at the rhyme by the troubadours; and even *mei* (*ibid.*), though its status was different from these and perhaps more questionable, can be found often enough in good poets. That his

classification of forms was sometimes defective—as for the pronouns (316-27) and for the endings of feminine nouns and adjectives (216-20)—is hardly surprising. But some of his rules are erected on a very dubious basis, in particular those relating to *malvatz* (211-13) and to the irregular feminine nouns (275-9), as well as the classification of *Berniers* ~ *Bernison* (283, 286) and *clergs* ~ *clergue* (293). He is wrong in including in the same category as legitimate examples of words whose variant forms could 'make two rhymes' the examples *vila(n)*, *chanso(n)*, and *fi(n)* (435-9). In some of these instances we can speak of straightforward error. In most, however, the grammarian's desire to formulate a clear-cut rule has led him to misrepresent the ordinary literary practice of the language. Vidal was deluded in thinking that, for any given element of the language, there must necessarily be a rule clearly separating a 'correct' from an 'incorrect' form. This left no room for the concept of alternative forms, free variants of equal currency in written usage. The same dogmatic turn of mind is evident in the three passages (65-7, 374-8, 447-50) condemning the sacrifice of grammatical correctness to rhyme. This is not to deny that among the rhymes of the troubadours may be found phonetic or morphological oddities whose main or sole *raison d'être* was to make a rhyme. But none of the cases so far mentioned is of that kind: they are too frequently attested for us to consider them as individual deviations from a norm.

Vidal's norm, therefore, was in a number of respects much narrower than that of the best troubadours of the twelfth century. One can advance two explanations why this was so. Firstly, as a Catalan, he stood outside the linguistic tradition of the troubadours and was liable to make mistakes of emphasis; one may cite his consideration of *cre* ~ *crei* and *ve* ~ *vei* as exactly parallel (379-407) and his apparent embarrassment at explaining the indeclinable feminine nouns in *-airis* (240-3). Secondly, he seems to have felt that the existence of two linguistic alternatives, whether phonetic, morphological, or syntactic, demanded some observation on his part, that one was more correct than the other (438-9) or that, if equally correct, they were acceptable for different reasons (244-8). The two instances just cited are the only ones in which Vidal does bring himself to admit explicitly that neither of two alternatives is wrong. But they reflect back revealingly on the more numerous instances in which the judgement in favour of

one form and against another is passed silently and without explanation. The latter reveal Vidal's dogmatic attitude as a grammarian, an attitude perhaps stemming ultimately from his desire to impose on the language of the troubadours the apparently clear-cut linguistic structure to be found in an elementary Latin grammar. His observation that Old Provençal was spoken *per cas*, etc. (86-9, cf. 447-50) provides the clue to this doctrinaire conception of correctness and incorrectness.

Though Vidal gives an inaccurate reflection of some of the detail of troubadour practice, his linguistic attitudes may still have reflected in more general terms the situation of poet and audience in his day. Evidently we cannot know whether troubadours around 1200 were open to linguistic criticism of the kind found in the *Razos de trobar*, whether the accuracy of their rhymes was a subject of dispute. We can judge only from their practice, especially in so far as we can compare it with the practice of rhyming in non-lyric writings. This would suggest that Vidal's general attitude was right, that phonetic accuracy and morphological correctness did matter at the rhyme, that, for example, a twelfth-century lyric poet would not lightly use an oblique for a nominative form at the rhyme simply to suit his own convenience. It would suggest also, however, that rhyming had a whole series of conventions and licences of its own: one may mention as examples—for the subject is too vast to be treated in detail here—differences between one lyric genre and another, minimal regional differences between poets from different areas, and conventions which seem to have been passed on through imitation of one poet by another (rhymes in *-ei* for *-e*, rhymes in *-iu*). Vidal was unaware of these: on to the perfectly acceptable principle of linguistic correctness he grafted a series of dogmatic personal judgements.

2. The *Doctrina d'Acort*

The aim of the *Doctrina d'Acort* is sufficiently clear from the work itself: Terramagnino set out to convert the *Razos de trobar* into a verse grammar, suppressing much of Vidal's more personal material, which fell outside the scope of a purely grammatical treatise, but adding his own contribution in the prose paradigms and the new illustrative quotations as well as in the verse-form itself. Though the relationship of the *Acort* to its source is remark-

ably close, therefore, its spirit is very different from that of the *Razos*: had the latter not survived, we should receive a very distorted impression of Vidal's work from that of his Italian imitator.

Our judgement on Terramagnino's status as a grammarian must rest on such modifications as he introduced into the doctrine of his source. Many of these are of very slight import. He added a certain number of examples to those given by the *Razos* (see p. xxix n. 5), in one instance (320-3) making a substitution which reveals a total misunderstanding of his source. In replacing *boda(s)* and *bot* by *neboda(s)* and *nebot* (394, 398, 421, cf. *Razos CL* 260, 262, 277) he may well have imagined that he was correcting a mistake in his exemplar, for he shows himself capable elsewhere of correcting real or imagined error.¹ It may be for an analogous reason that he substituted the nom. sg. fem. forms *il* and *cil* for *ella* and *cella* (479-80, 494a, cf. *Razos CL* 302) and the obl. sg. fem. forms *cella* and *cesta* for *celei* and a corrupt *cestui* (483-4, cf. *Razos CL* 303). Similarly he revised the declensional pattern of *mi dons* and *si dons* given by his source (391-4, cf. *Razos CL* 259-61). None of these is of great interest. More significant is Terramagnino's correction of the nom. sg. forms with analogical *-s* given by the *Razos*: for *seygner* and *hom*, for the verbal nouns, for *bellayre* (though not for the other synthetic comparative adjectives), and for the pronouns *aycel*, *aquei*, *el*, *cel*, *autre*, and *aquest*, he lists only uninflected forms (416-17, 431-6, 451, 467, 476a, cf. *Razos CL* 275-6, 282-5, 291-2, 297). It is unlikely that the later grammarian drew these forms from the spoken language of the late thirteenth century. More probably he derived his knowledge of them from his reading of earlier literary texts, which thus enabled him to be linguistically more conservative on this point than his predecessor. One should add, however, that his conservatism with respect to this particular morphological feature was not altogether consistent and did not prevent him from accepting analogical inflected forms for other irregular masculine nouns—*compaygnos*, *Peyros*, *baros*, *nebots*, *prestres*, *pastres*—and, with the exception of *bellayre*, for the irregular comparative adjectives (405-6, 414a, 417-18, 449-51, cf. *Razos CL* 264-6, 275-6, 291-2).

¹ Cf. *Acort* 132 *comunas* for *neutras*; 155 *aycellas totas*, wrongly, for *aqellas duas*; 397-8 *mas domnas*, *sas domnas* for *ma donas*, *domnas*; 436 *valeyre* for *veleires*; 472 *aquest*, wrongly, for *aqist*. Cf. *Razos CL* 119, 128, 261, 283, 299 respectively. For corrupt readings accepted by the *Acort* from *Razos CL* cf. p. xxviii, Table XII, and notes to *Acort* 381 and 390.

He had some knowledge of traditional literary usage extending beyond what he derived from the *Razos*, but it was an imperfect and incomplete knowledge, insufficiently detailed to prevent him from accepting into his grammar the nom. sg. *nebots* or from introducing into it the nom. sg. *baros* and the obl. pl. *coms* (417, 414a, 425).

These are not the only errors or negligences for which Terramagnino was himself responsible. No excuse other than pure ignorance can be found for his substitution of *tala* for the *talen* given by his source (724, cf. *Razos CL* 408). The form *tala*, which is attested also by the rhyme at 271, must have resulted from a misguided desire to bring the pair *talan* ~ *talen* into line with the other alternative forms mentioned in the same passage (*vilan* ~ *vila*, etc.). The presence of this barbarism casts serious doubt on Terramagnino's knowledge of the tongue which he professed to teach. The actual language of the *Acort*, as revealed by its rhymes, confirms this impression. Three couplets¹ show the author's ignorance of the difference between 'fixed' and 'unstable' *n*: *chanson* is rhymed with *confon*, *talan* with *vilan*, *comensame* with *fe* (559-60, 721-2, 647-8). The quality of the vowel is not always respected at the rhyme: *ppt* is rhymed with *mpt* (83-4), *primiers* with *vers* (439-40), *ver* with *er* (499-500), *sol* with *vpl* (715-16), *comensei* with *dei* (793-4); *retz* is rhymed in [ɛ] (41, 438, 759) and in [e] (198, 347).² The form *cars*, apparently for *cas*, twice provides a rhyme for *sengulars* (174, 408). It is impossible to avoid the conclusion that Terramagnino's knowledge of the *sound* of Provençal was of the most approximate kind. This is confirmed by the rhymes which involve unstressed final syllables and by the general oddity of his scansion (see Appendix III). It is likely that certain other peculiarities of his language are to be regarded as barbarisms or solecisms, only partially explicable as imitations of his native Italian.³ His knowledge of Old Provençal, in short, was

¹ Four in the present edition, where the correction at 565 gives the rhyme of *ben* and *aten*.

² Cf. Ruffinatto, p. 80. I am less sure about the Italian editor's remaining example, namely *totas* : *notas* (155-6): though *PD* registers *nota* with [o], the examples in *LR* iv. 331 and *SW* v. 423 do not ever show the word at the rhyme.

³ Cf. notes to *Acort* 3, 36, 44, 46, 59, 78, 101-4, 120, 131, 137, 157, 167, 218, 247, 401, 513, 542, 617, 653, 668, 728, 748, 757, 765, 777. It is impossible to attribute more than a proportion of these to scribal error. Ruffinatto (pp. 77-9) sees Italianisms where none exist but misses some legitimate examples (cf. notes to *Acort* 128, 218, 227, 324, 750; also p. lx n. 1 and p. lxi n. 1).

uncertain and fragmentary and was derived, in all probability, from two sources only: from the *Razos de trobar* and from the study of troubadour poems in one or more *chansonniers*. In this context, his reference to the prime need for correctness in *la scrichura* (771) is revealing: in his eyes troubadour songs were primarily written texts, to be perused and dissected. There is no indication that he had any contact with performance or with the spoken language.

The elements of the *Razos* which Terramagnino left aside are interesting when placed in this light. He omits Raimon Vidal's reflections on poets and their public, he does not reproduce the geographical definition of Old Provençal, he leaves out all references to the spoken language (685-94 is particularly revealing, cf. *Razos CL* 400-5). He did not feel a need to define the *parladura lemozina* or to place it in any geographical or social or aesthetic context. Conversely, the few general observations which he felt called upon to add to those of his predecessor—the rejection of complication and solemnity in poetry (743-4, 777-80), the recommendation concerning consistent use of the same grammatical person in a poem (745-52), the advice on correct syntactical construction (757-62), on the avoidance of barbarism and solecism (761-72), and on the distinction between *accens agutz* and *greus* (773-6)—are striking only by their banality and amply reveal the superficiality of his approach. The specific critical observations of the *Razos*, misguided though some of these were, have given way to vapid generalities. For Terramagnino the language of the troubadours was already a dead language, to be studied through the documents it had left behind and with the help of an eighty-year-old treatise which may well have had in his eyes the status of a classic. He was an antiquarian whose erudition, though ostentatious, was shallow, a grammarian in the narrowest sense.

3. The *Regles de trobar*

The aim of the *Regles de trobar* is stated in its opening paragraph (1-15). The work was intended to provide an exposition of *lo saber de trobar* analogous to Raimon Vidal's work but comprehensible to those unacquainted with Latin grammar. Jofre de Foixà did not strictly say that his aim was to *adapt* the *Razos* for

the benefit of the layman, although the earlier work did explicitly provide his point of departure. His conscious assumption that his readers had no knowledge of the grammar of the learned tongue is clear in the *Regles* at various levels. It can be seen in the avoidance of Latinized terminology, sometimes by translation into a vernacular equivalent (*esdevenidor* for *futurum*, *maneyra* for *modus*, *linyatge* for *genus*), sometimes by paraphrase ('to decline' and 'declension' are rendered by *seguir aquesta maneyra*, by *alongar* and *abreuiar*, by *mudament*), sometimes by giving a lengthy non-technical exposition before the learned term is cited (*aiectiu*, 234; *neutra*, 259; *oblich*, 465, 469). The same attitude is visible in Jofre's desire to explain elementary syntactical points, so that notions such as 'nominative' and 'accusative' are explained in the context of vernacular syntax, not merely assumed to be universals having the same appropriateness and the same force as in Latin. And a similar desire to assume no 'learning' in his readers can be seen in Jofre's explanation of such elementary concepts of versification as the nature of rhyme. This bias towards explanation means that the *Regles* ranges over a rather wider field than the *Razos* and is very different from the earlier work in spirit and in manner of exposition. Though the explanations are often laborious, the aim of writing an elementary treatise in non-technical language is pursued with remarkable consistency and success.

It is obvious that Jofre borrowed quite extensively from Raimon Vidal. Like the *Razos*, the *Regles* is organized on a three-part plan, in which a central morphological section (210-614) is preceded and followed by more miscellaneous material organized in a less traditional way, the first part dealing with nine points over which the prospective poet may make errors, while the concluding part is concerned with alternative forms and with distinctions to be made at the rhyme. Though the content of the first and third parts is not the same in the two works, there is a recognizable similarity in construction. This extends to some of the material, including the passages on *lengatge* (172-86), on present participles (73-7), on the neuter use of the adjective (248-60), on the vocative (380-90), on pronouns (402-14, 420-9), on the declension of *totz* (415-19), and on nouns which decline irregularly (430-70). In none of these passages is Jofre's relation to his source slavish. The *Razos* provides him with a starting-point or merely reminds him that a particular matter needs to be treated,

and he then pursues his own manner of exposition. He makes use of the *Razos*, and he makes use of it intelligently and critically.

The passage in which Jofre explicitly rejects Vidal's views on certain verb-forms (532-64) is a remarkable indication of his critical spirit. In effect, he here rehabilitates the condemned forms *eu cre*, *eu trai*, and *el ausi*. That there was real knowledge of troubadour practice behind the passage is indicated by the fact that Jofre did not try to rehabilitate *eu ve*, correctly condemned by Vidal (cf. note to *Razos* 379-407). A more immediately striking feature of the passage is the grammarian's plea in favour of usage (*us*) as of greater importance than strict grammar (*art*), a plea argued on two levels, since he appeals both to the usage of the spoken language and to the written tradition of the troubadours themselves. 'Strict grammar', in this context, is necessarily the authority of Vidal's treatise itself, since there can be no question here of conformity with Latin. 'Spoken usage' is that of 'a number of areas whose speech is correct and suitable for poetry', a formulation which recalls Vidal's own words. 'Written usage' is that of the troubadours considered collectively, not merely that of one or two. The appeal to usage anticipates the *Leys d'Amors*, where references to the standards of the spoken tongue and of troubadour usage are frequently made, sometimes—as here—in conjunction. But one may suspect that in the *Regles* these observations were backed by more specific knowledge of the troubadours than in the later treatise. Jofre stands here as a defender of the *auctores* against the *artes*.

Though this is the only passage in which he expressly contradicts Raimon Vidal, it is not the only passage in which Jofre expresses views different from those of his predecessor. In rejecting the nom. sg. pronoun *ells* (406-8) and in explicitly allowing nom. sg. forms with and without analogical *-s* for the irregular masculine nouns and adjectives (439-42, 464-6), he must have been aware of the different opinion expressed on these matters in the *Razos*. He must have realized, from observation of spoken and written practice, that in these cases also *us* was not in conformity with the *art* of the earlier grammarian. How extensive, then, was Jofre's knowledge of the language of the troubadours? That it was not altogether reliable in detail is hardly surprising in view of the date of the *Regles*. One may mention here the inclusion of unusual pronoun forms (409, 411), the 3rd sg. pret. in *-etz* (525-6), the

1st sg. fut. in *-ey* (529-31), the 2nd sg. pr. ind. *trays* (552), the infinitives *trar* and *aysire* (555, 597), the form *enis* for *enics* (631). Jofre could be over-dogmatic, as in his remarks on the adverb *volenter* (498-506) and in the passage on the definite article (188-209), he could be deliberately non-committal, as in his observation on *me* and *mi* (425-8). Occasionally his chronological separation from the best period of troubadour poetry is evident, as in his remarks on the reduction of final [ts] to [s] (621-8). But these are relatively minor points. They must be balanced against his clear appreciation of an important and constant feature of troubadour practice, namely the admission of pairs of alternative forms as equally correct. In this respect Jofre was closer than Vidal to the spirit of literary usage. It is striking too that his Catalan origin does not ever seem to have led him into error. Indeed, only three features in the *Regles* are explicable by the fact that the work was addressed to Catalan readers: the rejection of *-s* for *-rs*, which Jofre mentions as a characteristic Catalan fault (651-66), the insistence on the distinction between rhymes in *-ers*, *-ers*, and *-iers*, which was also often ignored in Catalan verse (632-50), and, as in the *Razos*, the lengthy treatment accorded to the distinction between nominative and oblique forms (165-71, 218-351). All these passages show a clear awareness of the differences between Provençal and Catalan.

The *Regles* is not in any obvious sense a conscious 'modernization' of the *Razos*. Nevertheless, the later grammarian does strikingly reflect specifically thirteenth-century preoccupations in grammar. Like Vidal, he knew and used the framework of traditional Latin grammar when it suited his purpose: certain passages, such as those on the cases of nouns (353-95, especially 371-9 and 391-5) and on the optative mood (569-73), seem to us excessively close to Latin models. But the *Regles* differs markedly from the *Razos* and the *Donatz Proensals* in showing a real interest, not merely in the statement of rules, but in the explanation of grammatical concepts. The agreement of adjective and noun (218-40), the notions of subject and object (268-316), and the difference between copulative and other verbs (316-51) are all treated discursively, with explanations based on specific examples. These passages show also an interest in syntax which is perceptible elsewhere in the *Regles*, in the treatment of agreement in number and gender (51-73), in the insistence on correct sequence of tenses

(83-9), and in the definition of the verb (268-74) and the treatment of its moods (565-94). In both these respects Jofre was in accord—though on a humble and elementary level—with the thirteenth-century spirit in grammatical studies.¹ It was no doubt this modernity of spirit which enabled him to be the first vernacular grammarian to treat the definite article as a linguistic feature in its own right. The passage (187-209), though solely devoted to the morphology of the article and entirely free from any theoretical considerations, testifies to the grammarian's awareness of the autonomy of the vernacular as well as to his willingness to venture outside the framework of *grammatica*.

The situation in which Jofre wrote was no longer that in which the *Razos de trobar* had been written. Many of the qualities and the defects of the *Regles* are explained by this fact. The poetic tradition of the troubadours had long been in decline. The fact that Jofre felt the need to give advice on elementary aspects of versification—to explain, for example, the nature of rhyme and the role played by the position of the stress—suggests how moribund that tradition had become. The absence from the *Regles* of any mention of music or any reference to performance confirms this impression of a theorist writing—aesthetically speaking—in a vacuum. On the other hand the poetic tradition could now be viewed retrospectively in a critical spirit. Its authors could now be cited as authorities called upon to bear witness on particular matters (17-18, 288-9, 299-301, 501-2, 560-1). And the tradition on which Jofre could look back, and to whose continuance or revival he no doubt hoped to contribute by his work, included not merely the lyric output of two centuries but also the *Razos de trobar* itself. On it, as on the practice of poets, Jofre reflected with a shrewd critical intelligence.

4. The *Doctrina de compondre dictats*

The *Doctrina de compondre dictats*—which, we have argued, is Jofre de Foixa's own supplement to his *Regles*—is entirely devoted to the content and the form, both metrical and musical, of the various poetic genres. It is addressed to the would-be poet (5-6, 138-40); the object of such a work composed at such a date

¹ Cf. Thurot, pp. 102, 212; R. H. Robins, *Ancient and Mediaeval Grammatical Theory in Europe*, London, 1951, pp. 74-81.

could only be to provide a summary of existing traditions and to help the poet to compose his works within them. The author seems to have aimed at providing a vernacular equivalent of those brief characterizations of different sorts of poem which are found in medieval Latin, such as the section *De differencia carminum* in the *Poetria* of John of Garland.¹ His view of the poetic genres reflects the practice of the latter half of the thirteenth century, especially in his definition of the *vers* (16-21) and in the observation that the *planh* and the *tenso* were normally composed on a borrowed tune (58-9, 90-1). This view is without any historical sense: the idea that a poetic genre might evolve and become transformed and renewed from one poet or one generation to another is entirely foreign to it. The late date of the *Doctrina* may well explain its unsatisfactory and inaccurate remarks on the form of the *lai* and the *descort* (22-7, 81-6) and perhaps the curiously dogmatic assertion that a *sirventes* must have as many stanzas as its model (36-7). But the inaccurate definitions of the *alba* (62-6) and, so far as we can now judge, of the *gelozesca* (78-80) seem merely to reflect misconceptions on the author's part. His sources of information included the Catalan verse of his time—hence, no doubt, his inclusion of the *gayta*, the *sompni*, and the *gelozesca* (67-71, 75-7, 78-80)—as well as some knowledge of the specifically Provençal tradition. It is striking that his definitions are more substantial and more accurate when he is writing of certain minor genres, such as the *retroncha* and the *dansa* (40-4, 51-6), which were more characteristic of thirteenth- than of twelfth-century poetic taste. He is also very circumstantial in his definition of the *sirventes* (28-39), which derives at least in part from a knowledge of the *sirventes* of Bertran de Born.

It is easier to place the *Doctrina* within the limitations of the time and place of its composition than to make any general assessment of its accuracy. One gains the impression that the author's information was relatively circumscribed but that he set down as accurately as possible all that he knew. He is scrupulous in making some observation on the music of each poetic genre, though this is generally limited to a judgement as to whether a new or a borrowed tune is appropriate. He had, it seems, little interest in musical form and no conception of the way in which, in certain genres, the musical and the metrical structures were related. But this is per-

¹ *Romanische Forschungen*, xiii. 926-8.

haps to expect too much of a theorist whose terminology in these fields was hardly accurate enough for detailed analysis. The references to the tunes of the various genres do at least reveal an intelligent appreciation of the fact that this was poetry written for performance and that a consideration of its form involved mention of two complementary elements.

In certain respects the *Doctrina* is a characteristic product of the decadence of troubadour poetry. It shows the mania for classification, for the naming of new poetic genres, which one finds in the work of Guiraut Riquier and Cerveri de Girona and in the *Leys d'Amors*. In spirit, indeed, the work is remarkably close to the poetry of the Catalan Cerveri. Where the latter strove to continue and renew a poetic tradition whose real achievements were already in the past, the theorist of the *Doctrina* made an intelligent though limited attempt to distil from that tradition practical precepts to be passed on to other poets.

5. The Treatises in MS. Ripoll 129

The author of the two little Ripoll treatises does not explicitly state his purpose in compiling them. They would seem to have been intended for the same kind of reader as the *Doctrina de compondre dictats*, that is, for the uninformed amateur versifier anxious to follow in the footsteps of the troubadours. It is likely that the theorist conceived of them as complementing the version of the *Regles de trobar* copied in the same manuscript. This they indeed do, though with less skill than the *Doctrina*. The little treatise on the poetic genres was based on relatively slender information. Its conclusion (84-7) clearly indicates that the author knew of no other genres than the eight mentioned. The final observation on the *sirventes* (27-9) likewise reveals that the work was compiled from the limited resources which the author happened to have at hand. The definitions, though not inaccurate, are superficial. The obvious external characteristics of the various genres are mentioned, but without any great understanding. Even when defining the *dansa* and the *viadera* (44-66, 74-83), whose whole nature must have depended on their musical structure, the theorist make no reference to music (except perhaps for the word *clausules*, 77). He even makes no clear reference to the fact that the *sirventes* was composed on a borrowed tune. His descriptions

of the form of the more complex genres—the *dansa* and the *viadera*—are tentative and obscure, partly because of the absence of clear technical terms, partly because they are purely external descriptions elaborated simply from an examination of written texts.

The shortcomings which mar the theorist's examination of the poetic genres are all the more obvious in his classification of the types of rhyme. Here again we find the naïve admission (145–6) that the nine types mentioned were the only ones which he knew. In fact these nine sub-divisions embrace three distinct subjects: types of rhyme, arrangements of rhymes, and the linking of successive stanzas by rhyme. The elements of the classification which are concerned with arrangements of rhymes take as their unit a maximum of four lines (106–9, 115–18) and hence do not ever extend to what we would call the rhyme-scheme of a stanza. With the small exception of one observation (119–20), they show no understanding of the ways in which rhyme might be used as an element of formal construction in poetry. They are concerned exclusively with externals and derive no doubt from the theorist's perusal of a few texts which happened to be available to him. It is hardly necessary to add that his treatment of the whole subject is much inferior to that given by the *Leys d'Amors* (to which in fact some of the same criticisms apply).

The Ripoll treatises are interesting mainly as a reflection of the limited and pedantic erudition characteristic of a period in which a poetic tradition in decay is still assiduously cultivated in small provincial centres. Their utility to the prospective poet of their period must, one would suppose, have been very slight. The mention in the first of them of minor genres—the *desdansa*, the *viadera*—of which we would otherwise know very little gives it a documentary interest totally absent from the second. Both reflect a spirit akin to that which produced the *Leys d'Amors*, a spirit of classification and dissection aimed at prolonging the life of a moribund poetic tradition.

6. The Vidal Tradition

The texts published in the present volume are very varied in their content; the information contained in them is sometimes accurate, sometimes misleading; their various authors show marked differences in personality and intelligence; and they were writing

for different milieux separated in time and place. Their sole external link is their connection, close in some texts, tenuous in others, with the *Razos de trobar*. In these circumstances, it would seem foolhardy to attempt to define a 'Vidal tradition'. And yet, when placed within the context of other works of the thirteenth and fourteenth centuries which theorize about the language and the literary tradition of troubadour poetry, these do seem to have a common spirit which differentiates them from the *Donatz Proensals* and from the *Leys d'Amors* and its various derivatives. This tradition—to which the *Mirall de trobar* also belongs in some measure—is a non-Provençal tradition, largely Catalan by the origin of its authors, by the milieu for which they wrote, and by the diffusion which the works enjoyed, but with a number of clear Italian ramifications. It is fundamentally a vernacular, not a Latinizing tradition. Despite occasional pedantries, our authors, in so far as they are grammarians, are more concerned with the details of the Provençal language than with the reproduction in the vernacular of the theoretical categories and definitions in which traditional Latin grammar abounded. In this field the contrast with the grammatical exposition of the *Donatz* and the *Leys* is very marked. And, in so far as they are concerned with elements of poetic form, our theorists are impressionistic rather than systematic. Their tone is personal, even amateurish, and quite distinct from that impersonal and encyclopedic tradition whose supreme example in Old Provençal is the *Leys d'Amors*.

The 'Vidal tradition' manifestly has its weaknesses, which derive in the main from the personal approach of its authors. The results of dependence on the chances of personal knowledge and ignorance are clear in all their works, in the shape of incomplete or false information. The danger of erecting personal predilection or partial knowledge into dogmatic assertion is never entirely avoided. And, on the purely grammatical side, they show the limits and the shortcomings of linguistic introspection. In some measure all of them stood outside the poetic tradition some of whose elements they were attempting to pass on to their readers, though this could be held to be a necessary—or at least a usual—concomitant of the activity of theorizing. Their strength lies in their preoccupation with the language and technique of poetry at the level of concrete detail. The presence of troubadour quotations in all but one of these works is a measure of this interest in the

particular rather than the general and contrasts strikingly with the extreme paucity of such quotations in the *Leys d'Amors* and their total absence in the *Donatz*. Even the author of the *Doctrina de compondre dictats*, though he never quotes from a troubadour or mentions one by name, seems often to have had specific examples in mind when formulating his definitions. The desire to cite, to examine, and, in the *Razos*, to criticize particular examples drawn from the Provençal poetic tradition gives a common tone and in some measure a common aim to the works considered here, despite enormous differences of intelligence and achievement.

It is evident that a tradition of the kind we have attempted to define cannot be seen as wholly homogeneous, if only by virtue of the time-span during which it developed. A Raimon Vidal and a Jofre de Foixà could not stand in the same relation to the poetic tradition. Where the former was criticizing the work of near-contemporaries, the latter could view much the same poets as classics of the past. When considered in chronological sequence, the works of our theorists clearly show a movement characteristic of the decline of a tradition: unspoken assumptions of common ground shared by author and reader are more and more tenuous, the imparting of elementary information becomes increasingly necessary, critical examination yields to mere antiquarianism. That symptom of rigor mortis, the transmission of ideas from theorist to theorist, is increasingly marked in the progeny of Raimon Vidal. All are in various measures the products of the gradual decline and ossification of the tradition of troubadour poetry—even Vidal, who, as his narrative poems indicate, was inclined to cast himself in the role of a *laudator temporis acti*. But at their best they are the product of a lively decadence, not—like the *Leys*—of an artificial revival. Their retrospective glance falls on a past tradition prolonged, however feebly, into the age for which each left his testimony.

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THE
RAZOS DE TROBAR
OF
RAIMON VIDAL

cii

INTRODUCTION

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The texts published in the present volume are referred to with the abbreviations *Razos*, *Acort*, *Regles*, *Doctrina*, and *Ripoll*, respectively. Distinction between the different versions of the *Razos* and the *Regles* is made clear where necessary by the abbreviations *Razos H*, *Razos CL*, *Regles R*, etc.

The following abbreviations for grammatical terms are used: fem., feminine; fut., future; ind., indicative; masc., masculine; nom., nominative; obl., oblique; pl., plural; pr., present; pret., preterite; sg., singular; subj., subjunctive; voc., vocative.

- B, 79^{va} Per so qar ieu Raimonz Vidals ai vist et conegut qe pauc d'omes
 sabon ni an saubuda la dreicha maniera de trobar, voill eu far aquest
 libre per far conoisser et saber qals dels trobadors an mierz trobat
 4 et mierz ensenhat, ad aqelz qe-l volran aprenre, con devon segre la
 dreicha maniera de trobar. Pero, s'ieu i alongi en causas qe porria
 plus leumens dir, no-us en debes meravellar, car eu vei et conosc qe
 8 mant saber en son tornat en enror et en tenso qar erant tant breu-
 mens dig, per q'ieu longa[ra]i en tal luec qe porria plus breumenz
 hom dir. Et si ren i lais o i fas enrada, pot si ben avenir per oblit,
 qar ieu non ai ges vistas ni auzidas totas las causas del mon, o per
 faillimentz de pensar; per qe totz hom prims m'en deu rasonar,
 12 pois conoissera la causa. Ieu sai ben qe mant home [m]i blasmeran
 o diran 'aital ren i degra mais metre', qe sol lo qart non sabrian far
 ni conoisser, si non o trobessen tan ben assesmat. Autresi vos dig
 qe homes prims i aura de cui enten, si tot s'estai ben, qe i sabrian
 16 bien melhorar o mais mettre; qe greu trobares negun saber tan
 fort ni tan primamenz dig qe uns hom prims no i saubes melhurar o
 mais metre. Per qu'ieu vos dig qe en neguna ren, pos basta ni ben
 ista, no-n deu om ren ostar ni mais metre.
 20 Totas genz cristianas, iusieuas et sarazinas, emperador, princeps,
 rei, duc, conte, vesconte, contor, valvasor, clergue, borgues, vilans,
 paucs et granz, meton totz iorns lor entendiment en trobar et en
 cantar, o q'en volon trobar o q'en volon entendre o q'en volon dire
 79^b 24 o q'en volon au/zir; qe greu seres en loc negun tan privat ni tant
 sol, pos gens i a paucas o moutas, qe ades non auias cantar un o
 autre o tot ensems, qe neis li pastor de la montagna lo maior
 sollatz qe ill aiant an de cantar. Et tuit li mal e-l ben del mont son
 28 mes en remembransa per trobadors. Et ia non trobares mot [ben]
 ni mal dig, po[s] trobaires l'a mes en rima, qe tot iorns [non sia] en
 remembranza, qar trobars et chantars son movemenz de totas
 galliardias.

Rejected Readings of B. 5 si eu 8 qi eu 10 ges] leis 15 se
 stai 16 saben 18 qui eu 19 deuon 23 first q'en]
 qen with u added above and then struck through 24 tant] tan with
 second t added above 26 neis li] negli 28 troras 29 ni] un
 30 mouemenenz

- Per ço com eu Ramon Vidals ay vist e conegut que pauchs homens
 saben ne han sabuda la maneyra del trobar, vull heu far aquest
 libre per dar a conexer es a ssaber qual trobador han meyls trobat,
 atressi en qual manera deu hom instruir o menar lo saber de trobar. 4
 Si eu mi allonch en causa que poria dir pus breus, no-us en devetz
 meravellar, car eu vey e conesch que man saber en son tornat en
 tenso car so tant breument dit, per qu'eu mi allongaray per tals
 lochs qui-s porion ben leu dir pus breu. Atressi matex si-y fas 8
 errada e si-y lays, pot se be avenir per oblit, o per ço car eu non ay
 ges ausidas totas las causas qui son el mon, o per ventura hi poria
 fallir per enfalagamen de pensar; per que totz hom prims e subtils
 m'en deu rasonar, pus conega la causa; car eu crey be que mant 12
 hom mi blasmara o dira que en algun loch hi degra mays metre, que
 sol ell lo quart non sabra / far ne conexer ni saubra dir, si non ho 24^b
 trobes tant be aselmat o assermat. Atressi matex vos dich que home
 prim hi haura que, si tot s'estay be, que-y sabrien millorar o may 16
 trar o metre, car a greu trobaretz nengun sauber tant fort ni tant
 primament dit c'us hom fort prims no-y pogues millorar e mays
 metre. Per qu'es dix que negu saber, pus basta ne be estay, negus
 homs no-l deu tocar ne moure. 20

Primerament sapies que totas gens, christians, iuheus, sarrahins,
 senyor, emperador, rey, princep, duch, comte, vezcomte, comdor,
 vezcondor, cavaller, clerch, burgues, vila, o home pauch e gran,
 menon [tot] dia trobar e xantar, en axi qu'en volon trobar o qu'en 24
 volon entendre o qu'en volon dir o qu'en volon ausir; car a greu
 seretz en negun loch tan privat ne tan sol, pus que gen hi ha pauca
 o molta, que ades non hauiatz cantar o un o autre o tots ensemps,
 que neys li pastor de la montanya [. . .] / e tot lo maior solaç qu'il 28 24^a
 han es de xantar. E tuyt li mal e li be del mon son en menbrança e
 en memoria mes per trobar que per als. E ia no trobaretz pretz,
 be dich ne mal dich, pus que trobayre l'aya dit ne mes solamen en
 rima, que tots temps no sia en remembransa; e trobars e xantars 32
 egalment son cap de totas gallardias.

Rejected Readings of H. 6 first en] eu 9 no nay 16 que-y]
 coy 24 me non; trobar o] obrar e 27 aades 32 no] ne

32 En aquest saber de trobar son enganat li trobador, et dirai vos
com ni per qe: li auzidor qe ren non intendon, qant auzon un bon
chantar, faran senblant qe for[t] ben l'entendon, et ges no l'enten-
dran, qe cuieriant se qe-lz en tengues hom per pecs si diz[i]on qe
36 no l'entendesson. En aisi enganan lor mezeis, qe uns dels maior[s]
sens del mont es qe domanda ni vol apenre so qe non sap. Et sil qe
entendon, qant auziran un malvais trobador, per ensegnament li
lauzaran son cantar; et si no lo volon lauzar, al menz no-l volran
40 blasmar; et en aisi son enganat li trobador, et li auzidor n'an lo
blasme. Car una de las maiors valors del mont es qui sap lauzar so
qe fa a lauzar et blasmar so qe fai a blasmar.

Sill qe cuion entendre et non intendon, per otracuiament non
44 aprenon; et en aisi remanon enganat. Ieu non dic ges qe toz los
homes del mon puesca far primis ni entendenz ni qe fassa tornar de
lor enueitz per la mia paraola. Pero hanc Dieus non fes tan grant
error, per qe ben i sia escoutatz ni ben puesca parlar, qe no-n traga
48 alcun home qe o entendra: per qe, si tot ieu non entent qe toz los
puesca far ente[n]dantz, si vueill far aquest libre per l'una partida.
80^a Aquest saber de trobar non fon anc / mais [mes] ni aiostatz tan
ben en un sol luoc, mais qe cascun n'ac en son cor segon qe fon
52 primis ni entendenz. Ni non crezas qe neguns hom n'aia istat
maistres ni perfaig; car tant es cars et fins le sabers qe hanc nuls
homs non se donet garda del tot: so conoissera toz homs primis et
entendenz qe ben esgard aquest libre. Ni eu non dic ges qe sia
56 maistres ni parfaitz; mas tan dirai segon mon sen en aquest libre, qe
toz homs qe l'entendra ni aia bon cor de trobar poira far sos
chantars ses tota vergoigna.

Totz hom qe vol trobar ni entendre deu primerament saber qe
60 neguna parladura non es naturals ni drecha del nostre lingage, mais
acella de Franza et de Lemosi et de Proenza et d'Alvergna et de
Caersin. Per qe ieu vos dic qe, qant ieu parlarai de 'Lemosy', qe
totas estas terras entendas et totes lor vezinas et totes cellas qe son
64 entre ellas. Et tot l'ome qe en aquelas terras son nat ni norit an la
parladura natural et drecha. Mas cant uns d'els [es] eiciz de la
parladura per una rima qe i aura mestier o per altra causa, miels
o conois cels qe a la parladura reconeguda; et non cuian tan mal
68 far con fan cant la iettan de sa natura, anz se cuian qe lors

34 lentendoñ 38 auzion 46 per la mia] senz plana 58 cantars
with h added above 62 Caersun; second ieu] ren 66-7 miels o] mielt

En aquest saber de trobar son egalment li trobador e li ausidor
motas vetz enganat. E diray vos quo ne per qe ne son enganat li
ausidor qui re en trobar no entenen: per ço que, com ausiran un
36 bon xantar, faran semblan que fort be l'entendon, e ia res no-n
entendran. E fan ho per ço cor se cuydan que hom los tengues per
pechs si dizion que no-l entendisson. Axi enganon lur matex, car un
dels maiors seyns del mon es qui vol apendre e demandar ço que no
40 sap, per qe assatz deu haver maior vergonya aquell qui no sap,
que aquell qui demana e vol / apendre. 24^b

Atressi, aquells qui cuydon entendre e res no intendon, e per
oltrecuydament no ho apenrion, romanon malament enganat. Ez eu
44 no dich ges qe toz los homens del mon pusca far eu primis
entendenz ne qe de llurs enugs ne de llurs vicis se tornen per la
mia paraula. E anch no fon tan gran orde de error, pus que hom hi
pusca parlar e y sia be entes, que no trobe qualque hom qui apren o
48 enten: per qe eu, si tot no enten que toz los pusca far primis ne
entendens, eu si vull far aquest libre per la una partida.

E sapies que aquest saber de trobar anch may no fo mes ne
aiostatz tant be en un sol loch, mas que cascus s'o ac en son cor
52 segons que fo primis e entendens. Ne creatz que nulls homs n'aia
estat maestre n'en sia estatz perfeys; car tant es le saber car e fis
que nulls homs no s'en dona garda, mas del / tot† conexera toz
25^a homs primis e entendens qui be esgart aquest libre. Empero, eu no
56 dich ges qu'eu sia perfeytz ne maestre; mas tant ne diray, segons
ço qu'eu cuig, en aquest libre, que toz homs qui be-l entendra ne
haia bon cor ne soptil en trobar poyra far sos cantars ses tota
60 vergonya.

Primerament deus saber que toz homs qui vol entendre en
trobar deu saber que nenguna parladura no es tan natural ne tan
dreta a trobar del nostre lengatge com aquella francesa de Lemosi†,
[. . .] e de totes aquellas terras qui entorn li estan o son lur vesinas,
64 e atressi de totes aquelles qui son entre ellas. E tuyt li homs qui en
la terra son nat e noyritz han la parladura natural e dreyta. Mays
quant us d'els es eyxitz de la parladura per una rima que aura
mester o per altre causa, meyls ho coneix ceyl qui ha la parladura
68 regoneguda que null altre; e aquell no cuydon ta mal far com / fan
25^b com la gitan de sa natura, axi com se cuydon que llur lenga sia.

40 maiors del seyns 44 altre cuydament 47 pus que] pusca
49 eu] en Before 51 a later hand has added Nota be lo quessegueve
58 ne] no 59 poyra] ne poyra 67-8 aura mester] altre mostre

le[n]gages sia. Per q'ieu vuell far aquest libre per far conoisser la parladura a cels qe la sabon drecha et per ensennar a cels qe no la sabon.

72 La parladura francesca val mais et [es] plus avinenz a far romanz et pasturellas, mas cella de Lemosin val mais per far vers et cansons et serventes. Et per totas las terras de nostre lengage son de maior autoritat li cantar de la lenga lemosina qe de neguna altra parladura; 76 per q'ieu vos en parlerai primeramen.

80^b Mant home son qe dizon qe *porta* ni *pan* ni *vin* non son paraolas de Lemo/sin per so car hom las ditz autresi en autras terras com en Lemosin. Et sol non sabon qe dizon; car totas las paraolas qe 80 ditz hom en Lemosin [aisi com en las autras terras autresi son de Lemosin com de las autras terras, mas aquellas que hom ditz en Lemosin] d'autras gisas qe en autras terras, aquellas son propriamenz de Lemosin. Per q'ieu vos dic qe totz hom qe vuella trobar ni 84 entendre deu aver fort privada la parladura de Lemosin. Et apres deu saber alques de la natura de gramatica, si fort primamenz vol trobar ni ente[n]dre, car tota la parladura de Lemosyn se parla naturalmenz et per cas et per [nombres et per] genres et per temps 88 et per personas et per motz, aisi com poretz auzir aissi si ben o escoutas.

Totz hom qe s'entenda en gramatica deu saber qe og partz son de qe totas las paraolas del mont si trason, so es a saber, del 92 nom et del pronom et del verb et del averbi et del particip et de la coniunctio et de la prepositio et de la interieccio.

Par[t] tot aiso qe ieu vos [ai] dich, debes saber qe las paraola[s] i a de tres manieras: las unas son aiectivas et las autras substantivas 96 et las autras ni l'un ni l'autre. Adiectivas et substantivas son tota[s] acellas qe an pluralitat et singularitat, et mostron genre et persona et temps, e sostenon o son sostengudas, aisi con son sellas del nomen et del pronom et del particip et del verb. Mas cellas de 100 l'averbi et de la coniunctio et de la prepositio et de la interieccio, per [so] car singularitat ni pluralitat non an ni mostron genre ni persona ni temps ni sostenon ni son sostengudas, non son ni l'un ni l'autres, et podes las appellar neutras.

104 Las paraulas adiectivas son con *bons*, *bels*, *bona*, *bella*, *fortz*, *vils*, *sotils*, *plazens*, *soffrenz*, *am*, *vau*, *grasisc*, *en[e]gresisc*, e cant a o qe

73 et es cansons 79 toutes with u expunctuated 80-2 cf. H 81-3, CL 76-7 83 trobar repeated 98 e] o (same error in H 99; cf. CL 90) 105 plagens; en gresisc, split over two lines (cf. H 122); e] o

Per que eu vull far aquest libre a dar a conexer la parladura a ceylls qui la parlen dreyta e per ensenyar a ceylls qui no la saben. 72

Per que debes saber que la parladura francesa val mays e es pus avinent a far romanç e retronxas e pastorellas, et aycellas de Lemosi valon mays a cansos, a serventes, a verses. E per totas las terras del nostre lengatge son en maior auctoritat li cantar de la parladura de 76 Lemozi que de null' autre.

E mant hom ditz que *porta* ne *pa* ne *vi* no son paraulas de Lemozi per ço cor se dizon atressi en las autras terras axi com en Lemozi. Per que no sabon que's dizon; car totas aquellas paraulas 80 que hom ditz en Lemozi axi com en las autras terras atressi son de Lemozi com de las autras terras, mas aycellas que hom ditz en Lemozi d'autra guisa que en las autras terras son propriament de Lemozi. Per qu'eu vos dich que totz homs qui en / trobar vulla 84 25^a entendre deu saber la parladura del Lemozi. En apres deu saber alques de la natura de la gramatica, si fort primament vol trobar ni entendre, car tota la parladura de Lemozi se parla naturalment e drete per cas e per nombre e per genres e per temps e per persones 88 e per mous. E axi poretz be entendre e auzir si'm escoutatz.

Sapies que totz homs qui's entenda en gramatica deu saber que ·viij· partz son; e totas las paraulas del mon son de las unas d'aquestas ·viij·, ço es a ssaber, del nom o del verb o del particip o del 92 pronom o del adverbí o de l[a] coiunctio o de la prepositio o de la interieccio.

E ultra tot aço qu'eu t'ay dig, debes saber que paraulas hi a de tres guizas: la una es aiectiva, l'autra sustantiva, l'autra comuna: 96 ni la un ni l'autre, sustantiu ne aiectiu. †Sustantivas son aquellas qui en† pluralitat o en† singulari/tat mostren persona o genre o 25^b temps, e sostenon o son sostengudas. †Aiectivas son aycellas del nom o del pronom o del adverbí o del particip; que aycellas del 100 verb ne de l[a] coiunctio ne de la prepositio ne de la interieccio, per ço cor no han pluralitat ne singularitat ne mostron genre ni persona ni temps ni sostenon ne son sostengudas, potz aquestas appellar neutras. 104

Las paraulas aiectivas son axi com *bos*, *beyls*, *bona*, *beyla*, *fortz*, *vils*, *sotils*, *plazen*, *sofrens*, *am*, *vau*, *enmalautisch*, *enantisch*, e totas

75 E per] e-x; terras] altrás 86 alques] aquellas 90 entendra
93 pro nom; del coiunctiu; propositio 98 gent 99 o sostenon
100 pro nom 101 del conjunctiu 106 sofrens] sobres or sobers;
amalautisch enautisch

80^{va} fa o que suffre; et son appelladas aiectivas car hom no / la[s] pot portar ad entendement si sobre substantius no las geta.

108 Las paraulas substantivas son aisi com *belezza, boneçza, cavaliers, cavals, dopna, poma, ieu, tu, mieus, tieus, sui, estau*, et toutes las autras del mont qe demostron substantia visibil o non visibil; et per so an nom substantivas car demonstren substantia et sostenon las
112 aiectivas, aisi com qí dizia *rei[s] sui d'Aragon, o ieu sui rics homs*.

Las paraulas adiectivas son de tres manieras: las unas son masculinas, et las autras femininas et las autras comunas. Las masculinas son aisi con *bons, bels*, et todas cellas qe hom ditz en
116 l'entendiment del masculin, et no las pot hom dir mas ab substantiu masculin. Las femininas son aisi com *bona, bella*, et todas cellas qe hom ditz en entendiment del feminin, et no las pot hom dir mas ab substantiu feminin. Las comunas son aisi com *fortz, vils, sotils,*
120 *plasz, suffrenz, am, vau, grasisc*, et mantas d'autras qe n'i a d'aquesta manera; et son per so appelladas comunas car hom la[s] pot dir aitan ben a substantiu masculin com ab feminin vel a feminin com a masculin et com ab comun; car aitan ben n'i a de tres
124 manieras com de las substantivas.

Las paraolas substantivas femininas son *belezza, bonezza, dompna, poma*, et todas las autras qe demonstren substantia feminina. Las masculinas son *cavaliers, cavals*, et todas las autras qe demostron
128 substantia masculina. Comunas son todas aquestas: *ieu, sui, estau, tu*, et todas las autras don si pot demostrar aitan ben homs com femna [et aitan ben femna] com homs, aisi com *verges*; car hom pot
80^{vb} ben dir *verges es / aqest homs o verges es aqest[a] femna*.

132 Premieramentz vos parlara[i] del nomen et de las paraolas qe son de la sieua substantia, com las ditz hom en Lemosyn. Saber debes qe'l nomen a sinc declinations. Et qascuna d'ellas a dos nombres, so es a saber, lo singular e'l plural. Le singulars parla
136 d'una [causa] el nominatiu [. . . nominatiu] e'l genitiu e'l datiu et [l'acusatiu e'l] vocatiu et l'ablatiu.

Apres tot aiso doves saber qe gramatica fa ·v· genres, so es a saber, le masculins e'l feminins e'l neutris e'l comuns [et omne].
140 Mas en romans todas las paraolas del mont, adiectivas o substantivas,

107 no las] nouslas altered from noulas 108 aisi] aiso 109 sui] sai
110 substantiam; o]a 110-11 per so] aiso 111 demonstren with a altered from o 116 no] nos 118 no] nos 120 vau] uan 131 est aqest f.
132 de] des 136 duna duna els nominatiu el g. (cf. H 137-40) 138 aisi;
fa·v·] fau 139 es (with e apparently altered from 7) comvns (or comvns)
140 en] et

las autras del mon qui demostron sustancia, en axi com qui desia canta† o que fay o que sofre; e son per aço appellades aiectivas car
108 [hom] no les pot portar en entendimen si sobre substantiu no les gita.

Las paraulas substantivas son axi com *boneza, cavallers, cavalls, dona, poma, eu, tu, meus, seus, suy, estau*, / e todas las autras del mon
26^{ra} qui demostron sustancia vizible o no vizible; e han nom per ço
112 sustantivas cor demostron sustancias e sostenon las adiectivas, e potz ne far una rayso complida sens las adiectivas, axi com qui
dezia *eu suy reys d'Arago, eu suy rich hom*.

E sapies que las paraulas aiectivas son de tres maneyras: las unas
116 masculinas, e las autras femininas, e las autras comunas. Las masculinas son axi com *bos, beyls*, e todas aycelas que hom ditz en entendimen de masculí, e no las pot hom [dir mas] ab substantiu masculí. Las femininas son axi com *bonas, beylas*, e todas aquellas
120 que hom ditz en entendiment femeni. Las comunas son axi com *fort, vils, sotils, plazentz, sofrens, am, vau, e[n] malautisch, enegresisch*, e moutas d'autras qu'en hi a d'aquesta / manera; e son per ço
26^{rb} apellades comunes car hom les pot dir tam be ab substantiu masculí
124 com ab femeni, com ab cascuns†. E axi matex n'i ha tres maneres de substantivas com d'aiectivas.

Las paraulas substantivas femininas son *beleza, bonea, dona, poma*, e todas cellas que demostron sustancia feminina. Las masculinas
128 son *cavallers, mercaders, cavayls, meus, tieus*, e todas las autras qui demostron sustancia masculina. Comunas son *eu, tu, suy, estau*, e todas autras don se pusca demostrar axi be femeni com masculí, en axi com quirazia *verge es aquell hom o verge es aquella*
132 *femna*.

Primeyrament vos parlaray del nom e de las paraulas qui son de la sua natura, com las ditz hom en Lemozi. Et sapiatz que en lo nom
136 26^{va} ha ·v· declinacions. E cascuna de aquelles ha dos nombres: / lo singular, lo plural. E'l singular parla de una causa sola en lo nominatiu e en tots los altres cases; e'l nominatiu plural e totz los altres cases del plural parlon de moutas en cascun cas; los quals cases son ·vj·, ço es saber, nominatiu, geneti, datiu, acusatiu, vocatiu, ablatiu.
140

Apres ayço devetz saber qe gramatica fa ·v· genres, ço es saber, masculí, femeni, neutre, comu, et omne. Mas en romanç todas las paraulas del mon, substantivas e aiectivas, son, axi com eu vos ay dig

109 sustancia 111 fuy; estar 120 new paragraph at Las femininas
121 new paragraph at Las comunas 122 enegresisch with the second s inserted
128 new paragraph at Las masculinas 139 pulral

son masculinas o femininas o comunas, e de lurs entendemenz, aisi com ieu vos ai dig desus, de petitas en fora qe pot hom abreuïar per rason del neutri el nominatiu e-l vocatiu singular, aisi com qui volia
 144 dir *bon m'es car m'aves onrat* o *mal m'es car m'aves tengut*, *bel [m']es aiso*. Et autresi van tuit cill d'aqest semblant. Et dar vos n'ai eisemple dels masculins et dels feminins: en gramatica es *arbres* feminins e *cors* es neutris, et ditz los hom en romans masculins; en gramatica
 148 fa hom masculin *amor*, et *mar* neutrin, et ditz los [hom] feminins en romans. Autresi totas las paraulas del mont son masculinas o femininas o comunas, et de lurs entendemenz, en romans, d'aqest dos cas en fora qe ie[u] vos ai dich qe son neutrin per abreuïar:
 152 estiers non trobaretz neguna paraula substantiva qe hom puesca dir en neutri, mas solamenz las aiectivas, aisi com ieu vos ai dig, el nominatiu e-l vocatiu singular, car ia non trobares autre cas negun.

Hueimais debes saber qe toutas las paraulas del mon masculinas
 81^a 156 qe s'atagnon al nomen et cella[s] qe hom / ditz en l'entendement del masculin, s[u]bstantivas et adiectivas, s'alongan en ·vj· cas, so es a saber, el nominatiu [et el vocatiu] singular, el genitiu et el datiu et en l'acusatiu et en l'ablatiu plural; et s'abreuïon en ·vj·
 160 cas, so es a saber, el genitiu et el datiu et el acusatiu et el ablatiu singlar et el nominatiu et el vocatiu plural. Alongar apelli ieu cant hom ditz *cavaliers*, *cavals*, et autresi de totas las autras paraulas del mon. Si om dizia *le cavaliers es vengut* o *mal [mi] fes le caval* o
 164 *bo·m sap l'escut*, mal seria dich, q'el nominatiu singular alongar si deu, si tot hom dis per us *vengut es le cavaliers* o *mal mi fes lo caval* o *bo·m sap l'escut*. Et el nominatiu plural deu hom abreuïar, si tot hom ditz en motz luecs *vengut son los cavaliers* o *mal mi feron los*
 168 *cavals* o *bo mi sabon los escutz*. Autres[i] de totas las paraulas masculinas s'alongon tuit li vocatiu singular et s'abreuïon tuit li vocatiu plural: li vocatiu singular s'alongon autresi com li nominatiu e-l vocatiu plural s'abreuïon autresi con li nominatiu.

172 Et per so qe ancaras n'ais maior entendement, vos en trobarai senblan dels trobadors, aisi con o an menat sobre-l nominatiu cas singular et sobre-l nominatiu plural et sobre-l vocatiu singular et

141 femininas *apparently altered from* femeninas (or the reverse?); e de lurs] o deluis 142 de p.] en petitus 144 first m'es] mos 146 first dels] *apparently* dels, but the abbreviation sign is smudged and was perhaps badly formed 147 cors] cuns 150 luis 156 l'entendement 160 first el] lo 163 mals fes 164 bon sap loscut 165 la caliers, with ua added above 166 bon 167 lueses 169 uacatiu 172 Et en perso 173 dels dels; meniat sobrel (o altered from a) 174 first singulars with final s expunctuated

desus, masculinas, femeninas, comunas, e de llur entendiment, de 144 petitas en fora c'om pot abreuïar per raho de neutre. Aycest s'alongon [. . .]

After 146 the equivalent of ll. 175-322 of MS. B is omitted; there is no indication that the scribe was aware of the lacuna

MS. B continued.

sobre-l plural, per so car aqest qatre cas son plus de leu per entendre a cels qe an la parladura qe als autres qe no l'an dreccha; car li 176 catre cas singular, so es le genitiu e-l datius et l'acusatiu et l'ablatius, s'abreuïen per totas las terras del mon, et li catre cas plural, so es a saber, le genitiu e-l datius et l'acusatiu et l'ablatius, s'alongon per totas las terras del mon. Mas per so qe li nominatiu 180 e-l vocatiu singular non s'alongan mas per cels qe an la dreccha parladura, ni li nominatiu [ni-l vocatiu] plural non s'abreuïon mas per cels qe an la dreccha parladura, [. . .]./

En Bernartz del Ventedor dieis:

Bien s'escai [a] dompna *ardimenz*;

184 81^b

175 de leu] desleuir

176 as with l added above

183 cf. CL 163

et dis en autre luoc:

Bona dompna, vostre cor[s] *genz*.

188 En G. de Sain Lesdier dis:

Dompna, ieu vos sui *messagiers*;

et en autre luoc dis:

Non sai cals es le *cavaliers*.

192 En G. del Borneill dis:

Et pos del mal no-m fui le fams,

Et conosc cal seria-l *bes*.

Tuit aqist nominatiu foron singular alongat.

196 Ara-us donarai senblantz dels vocatiu[s]. [. . .] en un luoc:

Et vos, dompna, *pros*, franch' et de bon aire;

en autre luoc dis:

Qu'ieu ai de vos chantat ben a dos anz,

200 Bels cors *presanz*.

Ara-us donrai senblanz dels nominatiu[s] plurals com s'abreuion.

En B. del Ventadorn dis:

[Li sei *bel ueill trahidor*.

204 Et B. de Born dis:]

Saber podon *Peitavin* et *Norman*.

Et En G. del Borneill dis:

Et si-l fag son *gentil*.

208 Ara-us donrai semblant dels vocatiu[s] plurals. En B. del Ventadorn dis:

Ar me consilhatz, *senhor*.

Estiers vos vuell far saber qe una paraula i a masculina ses plus
212 qe s'alonga el nominatiu et el vocatiu singular et en toz les plurals,
so es a saber *malvag*.

Ausit aves com hom deu menar la[s] paraulas masculinas en
abreuiaimen et en alongamen. Ara-us parlarai de las femininas et de
216 totas cellas qe hom dis en entendement de feminin. Saber debes qe

187 dompna with p altered from n 188 sain or sam 193 pss 195 Tuit
with T altered from E 196 same omission in CL 177 197 franche et de
199 Quien; chantar 201 sabreuion 203-4 cf. CL 184-5 216 de] en

las paraulas femininas i a de tres manieras: las unas qe fenissen en
-a, en aisi com *dompna*, *poma*, *bella*; et mantas autras paraulas qe
feneisson en -or, en aisi com *amor*, *color*, *lauzor*. D'autras n'i a qe
feneisson en -on, en aisi com *chanson*, *saison*, *faison*, *ochaison*. 220

Saber debes qe totas cellas qe feneisson en -a, adiectivas et
substantivas, / aisi com *dompna*, *poma*, s'abreuian en ·vj· cas 81^a
singulars et alongan si en los ·vj· cas plurals. Las autras qe feneisson
en -or, en aisi com *amor*, *color*, *lauzor*, et aquellas qe feneisson en 224
-on, aisi com *chanson*, *saxon*, *ucaison*, s'alongon en ·viij· cas, so es a
saber, el nominatiu et el vocatiu singular et en toz los cas plurals, et
abreuion si el genitiu et el datiu et en l'acusatiu et en l'ablatiu singlar.

Et per so car li nominatiu singlar son plus salvatge a cels qe non 228
an la dreccha parladura qe toz los autres, et darai vos en senblan
dels trobadors. N'Arnautz de Merueill dis:

Si-m destregnes, dompna, vos et *Amors*;

et manz d'autres q'en i a qe ieu porria dir. Mas en una paraula o en 232
duas qe ieu diga per senblan, pot entendre toz homs prims totas las
autras.

Estiers vos vuel dir qe paraulas i a qe s'alongon en toz los cas
singlar[s] et plurals, en aisi con *delechos*, *ioios*, *volontos*, *ris*, *gris*, *vis*, 236
lis, *cors*, *ors*, *las*, *nas*, *ras*, *gras*, *pres*, *confes*, *engres*, *temps*, *fems*, *fals*,
reclus, *conclus*, *ars*, *spars*, *convers*, *envers*, *romans*, *enans*, e noms
proprios d'omes et de terras, aisi con *Paris*, *Pa[r]is*, *Ponz*, et mantz
autres q'en i a qe remanon en esgardament d'omes prims. Encars i 240
a de paraulas qe s'alongon per toz los cas singulars et plurals per us
de parladura, et car si dizon plus avinenmenz, aisi com *emperairis*,
chantairis, *balairis*, et totas cellas qe son d'aquest semblant.

Autras paraulas i a qe hom pot abreuia, car son acusatiu singular, 244
et en aquest cas mezeis pot los hom alongar per us de parladura, aisi
com qui volia dir *ieu mi fas gai* o *ieu mi teng per pagat*; et en aisi es dig
per cas. Et dis / hom ben *ieu me fas gais* o *ieu mi tenc per pagatz*; et en 81^b
aisi ditz los homs per us de parladura, et toz aqels d'aquest semblant. 248

Encara vuell qe sapchatz qe el nominatiu et el vocatiu singular
ditz hom *totz*, et en toz los autres cas singlar[s] ditz hom *tot*; et en
nominatiu et el vocatiu plural ditz hom *tut*, et en toz los autres cas
plurals ditz hom *totz*. 252

220 ocaison with h added above 225 .v.caison 236 de le chos; vis] uils
237 fems] gems 238 condus; enmans 240 en e.] et e. 243 badairis
246 fais with i expunctuated 248 toz daqels 252 plurals altered from
pluralus by deletion of one abbreviation sign and addition of the other

Auzit aves dels masculins; ara vos dirai dels feminins. El nominatiu et el genitiu et el datiu et en l'acusatiu et el vocatiu et en l'ablatiu singular ditz hom *ella*, *cella*, *autra*, *aquesta*, *la*, *sa*, *ma*, et en/ 324
82^a totz los cas plurals ditz hom *ellas*, *cellas*, *autras*, *aquestas*, [*las*, *mas*,
sas. Aquestas] son cellas qe hom dis d'una guisa en toz luocs: [. . .].

328 Las [autras] paraulas del pronom son aquestas: *mieus*, *tieus*, *sieus*,
nostres, [*vostres*], et alongon si et s'abreuion aisi con li masculin.
Las femininas son *mieuua*, *tieua*, *sieuua*, *nostra*, *vostra*, et alongon si
et s'abreuion aisi com las femininas del nomen.

332 En aiso qe vos ai dig entro aisi, podes aver entendut com si mena
hom las paraulas del nomen et del particip et del pronom en
alongamen et abreuiamen.

Ara vos parlarai del averbi et de l[a] coniunctio et de l[a] prepo-
336 sitio et de l'interiectio. Las paraulas del averbi po hom dire longas o
breus, segon qe an mestier, aisi com ditz hom *mai* o *mais*, *al* o *als*,
largamen o *largamenz*, *bonamen* o *bonamenz*, *eissamen* o *eissamenz*,
autramen o *autramenz*.

340 Autresi ditz hom d'aquesta manera las paraulas [del averbi. E las
paraulas] de l[a] coniunctio et de l[a] prepositio et de l'interiectio,
tutz homs prims po leu entendre, car tota via et en totz luecs las
ditz hom d'una guisa.

344 Hueimais vos parlarai del verb. En la primera persona del
singular ditz hom *sui*, et en la segunda ditz hom *iest*, et en la terza
[ditz] hom *es*; en la primera persona del plural ditz hom *em*, en la
segonda *est*, en la terza ditz hom *sun*. Per so vos ai parlat d'aquestas
348 tres personas car mant trobador an messa l'una en luec de l'autra.

82^b 352 Paraulas i a del verb en qe an fallit lo plus dels trobadors, aisi
com *traï*, *atraï*, *estrai*, *retraï*, *cre*, *mescre*, *recre*, *descre*, *parti*, *suffri*,
traï, *vi*. Per so car en aquestas paraulas tres an fallit lo plus dels
trobadors, vos en parlarai a castiar los trobadors e ls en/tendedors.

323 first dels] des with l added above 326-7 cf. H 151-2, CL 304-5 327 dis
plus duna; cf. H 153 328 paraulas altered from paraulau by expunctua-
tion of second u and addition of abbreviation sign for s 329 sabrauion
333-4 en a.] 7 alongansien 335 auerbj altered from uerb by addition of a
above the line and j squeezed in after b 335-6 del coniunctiu et del propositiu
et del interiectiu 337 mai] mais; al o als] abals 340 manie/ra
split over two lines, with ra altered from la 340-1 cf. H 167-8, CL
316 341-2 del coniunctiu et del prepositiu et del interiectiu et totz
344 d of second del altered from an imperfectly formed s 345 first hom] hos
348 trobadors; lautre 349 lo] los 350 rescres with s expunctuated;
parti] pau 352 los repeated

Ausit havetz dels masculins; ara-us diray dels femenins. E dich (26^a)
que en lo nominatiu e en lo vocatiu singular ditz hom *eylla*, *ceylla*, 148
aquesta, *altra*, *cesta*, e en los autres cases singulars ditz hom / *ley*, 26^b
celluy†, *altra*, *altruy*†, *aquista*†, *cesta*, *cestuy*†; e en totz los cases
plurals ditz hom *eylas*, *ceyllas*, *altras*, *altruy*s†, *aquistas*†, *cestas*, *las*,
mas, *sas*. Aquestes son les paraules que hom ditz totas vegadas en 152
tutz lochs: *eu*, *me*, *te*, *se*, *tu*, *nos*, *vos*.

Les altres paraules del pronom, ço es saber, *meus*, *teus*, *seus*,
nostres, *vostres*, s'alongon e s'abreuion axi com dels noms masculins.
Las femeninas, ço es saber, *meua*, *teua*, *seua*, *vostra*, *nostra*, 156
vostrada, *nostrada*, s'alongon e s'abreuion axi com los femenins del
nom.

En ayço qu'eu vos ay dig, podetz haver entendut com ne en qual
manera se menon las paraulas del nom e del particip e del pronom 160
en allongament e en abreugament.

E en semblantz vos parlaray ara del adverb et de l[a] con/iunctio 27^a
e de la preposicio e de la interieccio. E sapies que paraules hi ha
del adverb et que hom pot dir longas e breus, segons que hauras 164
mester, en axi com *mays* o *may*, [*al* o] *als*, *largamen*, *largamens*,
bonamens, *bonamen*, *examen*, *examens*, *altramens*, *altramen*.

Atresi ditz hom totes aquelles d'aquesta maneyra. E las autras
paraules del adverb et totes aquellas de l[a] coniunctio e de la 168
preposicio e de la interieccio, totz hom prims las deu ben gardar†,
car tota via e en totz lochs las ditz hom de una guisa.

Huymays vos parlaray del verb. En la primeyra persona del
singular ditz hom *suy*, en la terça persona del plural ditz hom *so*, 172
axi com qui volia dir *eu suy beylls* o *aquell so beyl*. E per ço vos ay
parlat d'estas duas personas car man trobador an mesa la una
persona per altra.

Atressi hi ha autres paraules de[l] verb en que li plus dels 176
trobadors han fallit, e[n] / axi com *tray*, *atray*, *retray*, *cre*, *recre*, 27^b
meynscre, *descre*, *parti*, *sofri*, *trahi*, *vi*. Per ço cor en aquestes tres
paraules han fallit li plussor dels trobadors, parlar vos n'ay per
xastiar los trobadors. 180

152 new paragraph at Aquestes 154 no new paragraph in MS. 156 new
paragraph at Las femeninas 160 pro nom 162 no new paragraph
in MS.; del conjunctiu 167 no new paragraph in MS. 168 del
conjunctiu 174 trobador 177 fallit. E axi cor tray; tre
recre 178 meynscre or meynstre; descre or destre

Saber debes qe *trai*, *atrai*, *estrai*, *retrai* son del present et de l'indicatiu et de la terza persona del singular, e deu los hom dir aisi, con qí dizia *aqel trai lo caval de l'estable* o *aqel retrai bonas novas* o
 356 *aqel s'estrai d'aco qe a convengut* et *aqel atrai gran ben al sieu*. En la primera persona ditz hom *ieu trac lo caval de l'estable* o *ieu retrac bonas novas* o *ieu m'estrac d'aquo qe ai convengut* o *ieu atrac gran ben al[s] mieus*.

360 Pero En B. del Ventedor mes la terza persona per prima en dos cantars. L'uns ditz *Ara† can vei la fuella Ios dels arbres cazer*, et l'autres ditz *Era non vei luzer soleill*. Del primier cantar fon li falla en la cobla qe ditz:

364 Escontra·l dampnatge
 E la pena q'ieu *trai*.

Aisi a *trai*, et degra dire *trac*, car o dieis en prima persona, on hom deu dire *trac*. En l'autre cantar fon li falla en la cobla qe ditz:

368 Ia ma dompna no's meravelh
 Si·l prec qe·m don s'amor ni·m [b]ai,
 Contra la foudat q'i[eu] *retrai*.

Autresi degra dire aisi *retrac*, qe de la terza persona es *trai* et
 372 *retrai*, qe aitan mal es dig *ie[u] trai per vos gran mal* com qí dizia *aqel retrac de vos gran mal*.

De leu po esser qe i aura d'omes qe diran: 'E cosi pogra dire *trac* ni *retrac*, qe la rima non anava en aisi?' Als disenz po hom respondre
 376 qe·l troba[i]res degra cercar motz et rimas qe non fosson biaissas ni falsas en personas ni en cas. [A]*trai*, *estrai* si dizon en aquela guiza mezeisa.

Aitan ben son del present endicatiu et de la terza persona del
 380 singular e *cre* e *mescre* et *descre*. En la prima persona ditz hom *crei*, *mescrei*, *descrei*. Aitan mal ist[a]i qí dis [ieu *cre* con qí dis] *aqel crei* et qí ditz *ieu ve* con qí ditz *aqel vei*. En la prima persona ditz hom
 83^a *vei*, en la terza ditz hom *ve*. Autresi en la pri/ma persona ditz hom
 384 *ieu crei* et en la terza persona *aqel cre*. Et autresi [si] devon dir tut li autre d'aquesta razon.

Mas En G. de Borneill i falli en una bona chanson qe ditz *Gen Manten† Ses fallimen En un chan valen*, en aquella cobla qe ditz:

353 qen; esgrai 356 da co 362 soloill 364 Es contral
 365 e altered from 7; qí eu 366 de gradire 372 airan; com] o
 373 retrai 374 E] en 376 fassan 379 no new paragraph in MS.
 384 tererza 385 da qesta

E devetz saber que *estray*, *tray*, *atray*, *retray* son de presentz temps e del indicatiu e de la terça persona del singular, e deu las hom dir axi, com qui dezia *aquell tray lo cavall del stable*, *aquel retray bonas novas*, *aquell s'e[s]tray de ço que havia promes*, *aquell atray gran be als seus*. En la primera persona deu hom dir *eu trach lo cavall del stable*, *eu retrach bones noves*, *eu m'estrach de ço que·us havia promes*, *eu atrach gran be a mos amics*. 184

On En Bernat de Ventador fallich en axi que mes la terça
 188 persona per prima en dos cantas: en aquell qui dig *Er cant vey la fulla Ius dels arbres caser*, e atressi en aquell qui dix *Eras no vey luzir soleyl*. Del primer cantar falli en aquella cobla:

Escontra lo dap[nat]ge 192 27^a
 E la pena qu'eu *tray*.

Axi dix *tray*, e degra dir *trach*. E en l'altre fallich en aquella cobla que dix:

Ia ma dona no's maravell 196
 Si·l prech que·m do s'amor ni·m bay,
 Contra la foldat qu'eu *retray*.

Per que aço es mal dit, e atressi dir *eu tray per vos gran mal*.

E per aventura mant hom dira: 'No pogra dir *trac* ne *retrach*, que
 200 la rima anava en -ay'. A aquell deu hom respondre que ell degra cercar paraules en -ay que no fossen biaxades ni falsades en persona ni en cas. E *s'estray*, *atray* ditz hom en aquella guisa metexa. 204

Atressi matex so de present temps e del indicatiu e de la terça persona e del singular *cre*, *descre*, *meyscre*. E en la primeyra persona ditz hom *crey*, *descrey*, *mescrey*. E ayta mal estay qui diu *eu cre* o *aquell crey* a la nostra parladura, com qui desia *eu ve*, *aquell vey*,
 208 *m'amia*; car en la / primera persona ditz hom *vey*, e en la terça ditz
 27^b hom *ve*. Atressi ditz hom en la primera *crey*, e en la terça ditz hom *cre*. E atressi ditz hom de totz los autres.

On En Guerau de Bornell hi falli en la sua bona canço qui ditz
 212 *Ge[n] Mante† Sens fallimen [En] un xan valen*, en aquella cobla qui ditz:

182 terca 184 setray 185 new paragraph at En 187 a mos amics] amas
 amas 188 no new paragraph in MS. 191 so seyl 192 Escontra] Ja
 madona [27^a] nous marauelles Contra (cf. 196); dap/ge, split over two lines
 197 vay 198 feeldatz 200 no new paragraph in MS.; trach
 with re added above 201 A] E 203 E] que 208 eu vey
 209 ma mja 212 no new paragraph in MS. 213 Gemante

388 De no eu†
 Mi vauc meten
 Per sobardimen
 En bruda
 392 Mentaguda,
 Qe·m trai
 Vas tal assai
 Q'a la mia fe
 396 Ben cre.

Aqest [*cre*] qe es de la terza persona mes el en la prima, on hom deu dire *crei*. Autresi en blasmi En Peirol qe dieis:

400 Et ieu am la tan, a la mia fe,
 Cant vei mon dan, ges mi meseis non *cre*,

e·N B. del Ventedorn qe dieis:

Totas las dot et las *mescre*,

en autre luec dieis:

404 A per pauc de ioi no·m *recre*.

Tuc aqist *cre*, *mescre*, *recre* son de la terza persona del singular et del indicatiu. Et car ill los an ditz en la prima persona, on hom deu dire *crei*, *mescrei*, *recrei*, son fallit.

408 Autresi *sufri*, *feri*, *traï*, *noiri* et totas las paraulas d'aquesta manera son del preterit perfag del indicatiu et de la primera persona del singular, et en la terza ditz hom *partic*, *feric*, *traïc*, *noric*; per qe En Folqetz i failli qe dieis en la terza persona *traï* en aquesta canson qe
 412 ditz *A! can gent venz et ab can pauc d'afan*, en [a]qella cobla qe ditz:

On trobares mais tan de bona fe?

C'anc mais nuls hom si meseis non *traï*.

Aqest *traï* dieis el en la terza persona, on hom deu dir *traïc*, et en la
 416 primera persona ditz hom *traï*; et autresi de totz los autres d'aquesta manera. E traïrai vos en senblan. En Peire Vidals dieis en la terza persona:

C'Alizandris *moris*

Per sos† serf q'enriquic,

420

397 on] ou 398 new paragraph at Autresi; blasmei eu
 401 new paragraph at En 408 toutes with u expunctuated
 with first f expunctuated 412 gobla 416 da qesta
 paragraph at En 419 Car lizandris 420 qen riquic

399 miel
 411 ifailli
 417 new

De no†
 M'en vau meten 216
 Per sobardiment
 En bruda
 Mantenguda†,
 Que·m tray 220
 Vas tayl assay
 Que a la mia fe
 Be cre.

Aquest *cre* que es de la terça persona pausa ell per la primeyra, per 224
 que fallich malamen. Atressi m'en blasmi En Peyrol qui dix:

Ez eu am la tan, [a] la mia fe,
 Quant vey mon dan, ges mi matex non *cre*,

e En Bernat de Ventadorn qui dix:

Totas las dupt e las *meyscre*,

en altre loch on dix:

E per pauch de ioi no·m *recre*.

E tuyt aquest *cre* [...] devon dir *crey*, *meyscrey*, *recrey*; per que tuy 232
 aqist an fallit en aço./

Atressi te dich que *sofri*, *feri*, *trahi*, *vi*, *noyri*, e totas aquellas 28^a
 d'aquesta natura son del preterit temps e del indicatiu e de la
 primera persona del singular, e en la terça persona ditz hom 236
partich, *sofrich*, *ferich*, *grazich*, *vich*; don En Ffolques fallich qui dix
 en la terça persona *trasi*, en aquella canço qui dix *A! tan gen vens, e*
ab tant pauch d'afayn, en aquella cobla que dix:

Que haura mays aytan de bona fe?

C'anc mays nuls [hom] si matex no *trasi*.

240

Aquest *trasi* es ditz en la terça persona per *trasic*, es hom en la
 primera persona ditz *trasi*; e atressi matex de totz los autres
 d'aquesta natura. E trac vos en semblan En P. Vidal, qui dix en la 244
 terça persona:

C'Alexandris *trasich*,

lo qual dix be ço que dir devia; per que seria ayta mal dix *aquell vi*

218 burda 220 quen 221 uos 226 tan] con 232 E] A
 235 present 238 A tan] Aran; e] en 241 Cant; nuls] mils

E·l rei Dairest† *feric*
A mort cel q'el *noiric*.

Aitan mal seria dig q' i dia *aqel vi un home o aqel feri un home* con
424 q' i dia *ieu vic un home o ieu feric un home*; autresi de totz los /
83^rb autres d'aquesta manera.

Assas podes entendre, pos ieu vos ai proat per tantz bons
trobadors qe son fallit—gardas dels malvatz, qe n'i trobari' hom
428 qui o cercava [. . .], qe dels melhors n'atrobati' hom assas mais, q' i
ben o volia cercar primamentz, de malvas[as] paraulas mal dichas.

Las autras paraulas del verb, per so car ieu no la[s] poiria [dir]
sens gran affan, totz hom primas las deu ben esgardar et usar cant au
432 parlar las gentz d'aquella terra; e demant a cels qe an la parlatura
reconoguda e qu'esgart con si li bon trobador las an dichas, car nul
gran saber non po hom aver menz de gran us [et] de sotileza.

Per aver mais d'entendemen vos vuol dir qe paraulas i a don
436 hom po far doas rimas, aisi con *leal, talen, vilan, chanson, fin*; et po
hom ben dir, q' i si vol, *liau, talan, vila, chanso, fi*. Aisi trobam qe o
an menat li trobador. Mas primers, so es *leal, talen, chanson*, son li
plus dreig; *vilan, fin* suffren miels alongamen.

440 Dig vos ai en qal luec del nomen dis hom *melhor o peior*. [Ara·us
vuell dir qe can son verb ditz hom *melhur e peiur*,] aisi con q' i volia
dir *ieu melhur o ieu peiur*.

Tot hom primas qe ben vuelha trobar ni entendre deu ben aver
444 esgardada et reconoguda la parlatura de Lemosin et de las terras
entorn, en aisi con vos ai dig en aqest libre; et qe la sapia abreuia
et alongar et variar et dreg dir per totz los luecs qe eu vos ai dig, et
deu ben gardar qe neguna rima qe li aia mestier non la metta fora
448 de sa proprietat ni de son cas ni de son genre ni de son nombre ni
de sa part ni de son mot ni de son temps ni de sa persona ni de son
alongamen ni de son abreuiaimen.

83^va Per aq' i mezeis deu gardar, si vol far / un cantar o un romans, qe
452 diga rasons et paraulas continuadas et proprias et avinenz, et qe
sos cantars o sos romans non sion de paraulas biaias ni de doas
parlaturas ni de razons mal continuadas ni mal seguidas; aisi com

424 nic 426 uos *with* o *altered from* s 428 cf. H 253-4, CL 396-7;
na trobari; assais *with* i *expunctuated* 431 usar] eu (cf. H 257, CL 401);
au] aug 432 da qella 433 qu'e. con si li] ques gaston on li li
436 sin 439 nilan; alegamen 440 melhur 440-1 cf. H 268,
CL 411-12 441 q'iuolia (q' *altered from* qu) 443 no new paragraph in MS.
445 la] las; sapia *with* first a *altered from* i 447 metra *rather than* metta
452 auinensz *with* s *expunctuated* 454 new paragraph at aisi

un home o auci o feri un home co qui desia *eu vich* o *eu ferich* un 248
home. E atressi matex faras de tots los autres semblantz a aquestz.

Per que podes assatz entendre, pus eu vos ay provat que aytant
bon trobador / hi son fallitz, li malvat en que·y podon errar. E qui 28^rb
be ho volrra entendre o esgardar primament, d'aquestz trobadors 252
meteys en trobara mays de malvadas paraulas qu'eu non ay dichas,
e d'altres mays qu'eu non sabria dir ne conexer, ne nulls homs
prims, per be conexen que fos, si fortment no s'i treballava.

Las autras paraulas del verb, per ço cor eu no sabria dir totas 256
aquellas sens gran affayn, totz homs primas las deu gardar be e usar
com auzira las gens parlar d'aquellas terras; e que deman a aquells
qui han la parlatura regoneguda e que esgar los bons trobadors
com las han dichas, car yl no podon haver sauber gran meyns de 260
gran us, si tot se saben l'art.

Per haver maior entendimen, vos vull dir que paraules hi ha
don hom pot far ·ij· rimas, axi com *leyal, talen, vilan, canson, fin*; e
pot hom dir *talán, leyau, canço*. E axi trobam que ho han menat li 264
trobador. Mas li primer, / ço es *talen, leyál, canso*[n, so] lo pus dret. 28^va
Vilan, fin sufren meyls alongament.

Dit vos ay en qual loch del nomen que hom ditz *mel† e cera†*.
Ere·us vull dir que cant son verb ditz hom *meylor†, peyur*, aysi 268
com qui volia dir *eu millor† o eu peior†*.

Per que totz homs primas qui be vulla trobar e entendre deu ben
haver esgardadas e regonegudas e privadas las paraulas de Lemozi
e de las terras qu'eu vos ay ditas; e que las sapia abreuia e allongar 272
e varieia e dreyt dir per tots los lochs qu'eu vos ay dits, e deu si
ben gardar que per nenguna rima que mester haia no la meta fora
de sa proprietat ni de son cas ni de son genre ni de son nombre ni
de sa part ni de son nominatiu ni de son temps ni de sa persona 276
ni de son abreuiaimen.

E atressi matex deu guardar, si vol far un cantar o un romanç,
que diga raso e parlaturas continuades e proprias e avinents, e que
son cantar ne / son romanç no sien de paraules biaxades ni de dues 280 28^vb
parlaturas ni de razos mal continuades ni mal seguides; et per

248 ferich] fisch 250 no new paragraph in MS.; podes] poden
262 Pper 263 rimas] mans; talen] cal can; canson fin e] cascu
sino 264 talan leyau] quant le leyal 265 calen; canso lopus
266 sins sufrens m. laugerament 267 nom en 268 tant;
peyur] peyn 268-9 aysi com qui] ayso queu 269 first eu] en 278 no
new paragraph in MS.

B. del Ventedorn qe, en primieras qatre coblas d'aquel chantar qe
 456 ditz *Ben m'an perdut de lai vas Ventedor*, et ditz qe tant amava sa
 dompna qe per ren non s'en porria partir ni s'en partria, et en la
 quinta cobla ditz:

460 A las autras sui ueimais escazut[z],
 Car una-m po, si-s vol, a son ops traire.

Et tug aquill qe dizon *amis* per *amics* et *mei* per *me* an fallit, et
mantenir, *contenir*, *retenir*, tut fallon, qe paraulas son franzezas, et
 no las deu hom mesclar ab lemosinas, aquestas ni negunas paraulas
 464 biaisas. Dieis En P. d'Alvergne *galisc* per *galesc*, et En Bernartz
 dieis *amis* per *amics* et *chastiu* per *chastic*. Et crei ben qe sia terra on
 corron aitals paraolas per la natura de la terra, et ges per tot aiso
 non deu dir sas paraulas en biai ni mal dichas neguns hom qe
 468 s'entenda ni sotilezza aia en se.

Et ieu non puese ges aver auzidas totas las paraulas del mon, neis
 en so qe a estat dig mal per manz trobadors ni las malvasas rasons,
 pero gran ren en cug aver dig et tant per qe totz homs prims s'en
 472 porria aprimar en aquest libre de trobar o d'entendre o de dir o de
 respondre.

455 da qel 461 mei] mes 464 En P. d'A. galisc] en P. uidals verge
 per egalisc 465 chastiu or chastui 467 deu hom dir; enbians
 469 neis] mas 471 en g cug (the g is perhaps lightly struck through); hms
 with o added above

eximpli, axi com En Bernat de Ventadorn [. . .] dix que tant amava
 si doms que per re no s'en podia partir ne s'en partira, e en la ·v^a·
 cobla ell dix:

284

Als† altras son huymays escazeguts,
 Cascuna[·m] pot, si-s vol, a sos ops trayre.

E tuyt ceyll qui dizon *amich* per *enemich*† e *mey* per *me* e *mantenir*
 e *retenir* e *contenir* han fallit: can paraulas francesas son, no les 288
 deu hom mesclar ab les lemozinas, ni aquestas ni negunas altras
 francesas. E de las paraules biaxades dix En P. d'Alvergne *amich*†
 per *amichs*, e *xasti*† per *xastichs*. Ez eu no crey que terra sia el mon
 hon hom diga aytals paraulas, mas el comdat de Fores. E si be ço 292
 es, per un petit de terra no deu hom acullir aytals paraulas.

Ez eu no puch dir ges totas las paraulas malvadas ne las rayzos†,
 mas tant ne cuig dir que totz homs / prims qui-s vulla [. . .] 29^{ra}
 aprimar en aquest saber. 296

286 cayre 287 mantener 288 e contenir] ezenqer or ezenger
 290 daluergen 294 no new paragraph in MS. 296 after
 saber, and continuing on the same line without punctuation, the poem Plazens
 plasers (cf. pp. lxxv-lxxvi).

THE
DOCTRINA D'ACORT
OF
TERRAMAGNINO DA PISA



Proemi de Doctrina d'Acort

H, 56^va

En lo nom de Dieu qu'es subirans,
 Pare, Fill e Speritz Sanz,
 E guidanz de totz pecadors,
 Ffauc mon *Acort* per·ls amadors
 Ques amon saber ab drechura
 Qals es aycella parladura
 Ques ha en chanz maior plaiensa
 E may avinen s'aiensa.
 E s'i enten molt estendre
 Mon dic, nuls ab drech reprendre
 M'en deu hom, quar en pauch scrich
 No podon ges caber gran dich,
 E breus ditz confuzios
 Concreia mantas sazos.
 Mas s'ieu claramen dezir
 Oimay mas paraulas dir,
 Obs es que mos ditz s'espanda
 Per drech, e per longa landa.
 E s'afanz feyramenz m'estreygn,
 Vigors mon coratg' enpeygn,
 Car say que ses gran afan
 Hom no pot far obra prezan.
 Eu voil que cascus q'a pretz rics
 L'entende, no avols ni trics;
 Don ieu, Teramaygnis de Piza,
 Comenz en aquesta guiza.

4

8

12

16

20

24

Començament de Doctrina provincial
 de vera e rahonable locucio

Tot en aysi con le rubis /
 Sobre totas peyras es fis
 E l'auras sobre·ls metailz cars,
 Sobre totz rasonatz parlars

28 56^vb

<i>Rejected Readings of H.</i>	<i>Title</i>	de cort	10 mjls; reprehendre
16 E may	19 sa fanz	20 coratgen peeygn	25 teramaygujs
26a Comencament	26b de vera e]	vera e de	

32 Parladura lemoyzina
 Es mays avinenz e fina,
 Quar il quays se razona
 Con la gramatica bona:
 36 Per tots los nombres sengulars
 E per tots los plurals enars
 E per cars e per drech genre
 La deu dir qui l'am' apenre,
 E per paraulas aiectivas
 40 E per finas substantivas,
 Per comunas, oblichs e retz,
 Masculis ies e femnis dretz,
 Per personas e per temps
 44 E per motz eseratz ensemps
 E per razon continuada—
 Qui per obs no sia baysada—
 E per totas verayas parts
 48 D'oracion qu'a grazid' artz,
 Qui te lo sieu camí ubert
 Del parlar razonat per cert:
 So es per-ls verbs e per los noms,
 52 Per-ls particips e per-ls pronomes,
 Averbis, prepozicions,
 Coniunsiions, enteriesions.
 Per que vuoil sapchatz, amador
 56 Qui deziratz haver valor,
 Que totas paraulas bonas
 Subst[ant]ivas ies personas /
 57^a Demostron puramen e genz,
 60 E sostenon grazidamenz
 E sostengudas son vez tal
 E sustansi' han natural.

64 Las aiectivas son del nom,
 Del particip e del pronom,
 Qui no podon sens nom estar;
 E han plural e sengular
 E mostron calitat e gen
 68 E person' en entendimen.

48 qu'a] quj

52 pro noms

63 nom] mon

64 pro nom

De preposicions aqui
 E dels averbis atressi
 E coniunsiion, ies vos dic,
 E enteriesion, amic,
 72 Quar singulars ni plurals han
 Ni demostron ien ni van
 Per personas ni per temps ies,
 La lur parladura no es
 76 Sostenguda per alcun fach
 Ni sosten, can ha flach contrac.

Las substantivas aytals son:
Emperayre, reys, e baron,
 80 E totas autras qui en ver
 Mostron substansa qui vezer
 Se pot o qui vezer no's pot;
 Don ieu vos dich en cestui mot
 84 Qu'an nom per ço substantivas /
 Car sostenon aiectivas,
 57^b E podets far oracion
 Ses aiectivas ab razon,
 88 Ab lo verb, aysi com ieu dic:
Seigner suy del castell de Vic;
 Encara: *Cavalliers melur*
Per iutge Ogolim de Galur.
 92

Aiectivas hom appella
 Aysi con *bos, bels, bona, bella,*
Ffortz, plazens, sufrens, e vils,
Avinenz, temenz, e sotils,
 96 E las autras per semblansa
 Qui mostron quals es substansa
 O que canta o que fay
 O que sofre o con vay.
 100 Aiectivas hom las clama
 Quar dreig entendimen brama
 Le lur lavors, ses valedor
 De la substantiva color.
 104

84 entestui
91 me lur86 aiectivas (stroke placed over second minim instead of first)
92 o golim 99 conta 100 soste

- Dels aiectius parlars
De tres maneyras es l'afars.
Masculin apeyla hom l'un,
108 L'autre fe[m]nin, l'autre comun:
Mascolis con *bos* e *blancs*,
Gays e *beyls* e *larcs* e *francs*,
E tuyt cill qui mascle mostron.
Le femnis es tot aysi con /
112 Ieu devisi aqui: *frança*,
57^a *Bona*, *bella*, *gaya*, *blança*,
E tuyt acill q'hom repauza
116 Ges en la femnina cauza.
Le comuns es si con *sufrenz*,
Ffortz, *vils*, e *sotils* e *plazenz*;
E tots ceyls de tal manera
120 Obs [es] q'hom comuns enquiera,
Car los pot hom tan ben asir
Ab mascle con ab femn' e dir.
Ar a[b] tot ayso voil sapchatz
124 Que gramatica en vertatz
Cinc genres rasonatz fay:
Masculin e femnin veray,
Neutre, comu e omne cert.
128 Mas, si con hay enanç pro[f]ert,
Las paraulas substantivas
E totas las aiectivas
Son en chanz sotz masculinas
132 O comunas o femninas,
E en la lur entens[i]on.
Petitas e grandas son,
E hom las grandas asear
136 Ben pot e breumen pauzar
Enl singular nominatiu
E encar el vocatiu
140 Pel neutre qu'es tant adautz,
Con dis d'Urenga Rembautz:
Assats m'es *bel* Que de novell; /
57^b E con dic: *mal* m'es q'has *castell*
120 en qui era 123 Ara t. 125 Cincs 128 pro ert 130 ajettuias

- E *bon mi saupr' anar vas Piza*.
Si van li autre d'aytal guiza. 144
Gramatica fay femnina
Arbres e chanz mascolina;
E en chanz es femnin' *amors*,
En gramatic' a mascle cors; 148
En gramatica neutre *amar*
E comuns es ditz en chantar.
Aysi totas autras del mon
Paraulas masculinas son 152
O femininas o comunas,
Que no ne romanen algunas
En foras aycellas totas,
De las quals hay fachas notas, 156
Qui per cert han breuiamenz
Per-l neutre, so sapcha la ienz.
E no's pot noms substantius
Abreuiar mas l'aiectius. 160
Ben devetz tuyt saber ara
Lo parlar qui nom esgara
E celui qu'entendimen fin
Ha de mascolin e de feminin. 164
La parlatur' aietiva
E tota la substantiva
Se luoygna enls nombres amdos,
E dels ses cas es la razos, 168
So es dels singulars retz rics
E de tots los plurals oblics,
Quar ensemps se ressemblon;
E atressi s'abreuion 172
En tots los oblics sengulars, /
Encar en los rets plurals cars, 58^a
Car se semblo eyzamen.
Don vos daray semblan parven 176
De totz retz e oblics complitz,

143 *missaupranar* (the four minims may be interpreted as nu, mi, etc.) 162
non 163 *quen* tendimen 165 *parladura* ietiuva 168 *delsses*
altered from del ses 172 *e added in margin, before* Atressi 175 *eyza-*
meen

Con dis us trobayre grazitz,
E hac nom En Giraudos le Ros:

180 E qui es mos *amichs* bos,
Mostre-m sa beyla semblança,
Quar jur que long' esperança
Mi desplay.

184 *Amics* es le nominatiu
Singulas. Mas vocatiu
Es, con dis cell qui fes l'*Acort*:

188 *Amics*, q'has dich? No sa[p]s confort?
Son egieygnos e gallart
Miey dich e miei sotil dart.

Encar escriu en aquest fueil
Si con dis En Pons de Capdueill:

192 *Amichs* Beutranz, lo trop amar
No vullatz ni lonc esperar.

E le pros En Peyre Vidals
Enls oblics plurals ditz motz tals:

196 E mos cars filz, le coms Henrics,
Ha destrutz totz sos *enemics*.

Ara vuoill dir dels plurals retz—
Q'auzitz los sengulars havetz—
200 Con dis Andrianz del Palais,
Trobayre bos e verays:

204 Per qu'ieu part egalmenz
Lo mal q'i-m fay doler,
Que'l terç vuoll retenir,
Quar totz es trop cozenz. /
58^b L'autre terç per m'amor
Partan tot entre lor
208 Miey *amich* a lur taill:
Qui no-n ha no-s barail.

179 nom En] nomen 181 Mostrē; after 181 the MS. anticipates mj
display (=183) 182-3 written as one line 186 la cort 202 qui eu
203 qun

Gauselm Fayditz, qui hac pretz fi,
Dis enl nominatiu aysi:

Quan dui *amic* s'acordon d'un voler, 212
So que l'us vol, zo deu l'autre voler.

Del vocatiu plural retrayre
Vuoill con dis N'Ucs, fis trobayre:

Amic veray, a vos me playgn, 216
Quar fin' amors no me refraygn.

L'oblic singular vos esceill
Com dis En Girautz de Borneil:

A tot home qui ben ames 220
Hagr' obs q'un bon *amic* trobes
En cuy no s'anes duptan.

E dis Folqetz, de pretz prezan,
Qui dis sobre tots chantars amors: 224

Mas trop servirs ten dan mantas sazoz,
Quar son *amic* en pert hom, so auch dir.

Per qu'ieu vuoill que deiatz presumir
[D]e conoyser ben o[i]may 228
Lo parlar tot q'aysi vay,
Quar totz per aytal sembran
Se parla con dic denan.
E per que may entendimen 232
N'aiatz, dic son variamen:

Nominativo *hic amics*, G. *amic*, D. *amic*, A. *amic*, V. *amics*, /
A. *ab amic*, *per amic*, *del amic*, *en amic*, *ses e senes amic*. E pluraliter 58^a
amic, G. *amics*, D. *amics*, A. *amics*, V. *amic*, A. *ab amics*, *pels amics*,
dels amics, *en amichs*, *ses e senes amics*, etc.

Dich ay con en aluoygnamen
Es ditz e en abreuiamen
Le parlars adretz mascolis. 236
Ara diray dels femnis.

212 d'un] deu
228 E; o may

218 æsueill (possibly a altered to e)

221 Ha grobs

- Parladura femnina
 Tals en -a fenis e-s declina,
 240 Aysi con *domna*, *blanca*, *bella*,
Gaya, *poma*, e *isnella*,
 E mantas de cestui anar,
 Con savis hom pot sgarar.
 244 E con diray vay sos cors,
 Ses alcunas autras colors:
 E es breus els cars sengulars
 E long' els plurals variars.
 248 Dels singulars vos dauc aytals
 Semblanç con dis Peyre Vidals
 Qui no hac la valor manca:
 Car' *amia* dos' e franca,
 252 Convinenz e bell' e bona,
 Mos cors a vos s'abandona.
 Encara dis Fabres d'Uzes, le bos:
 No-m platz rics hom si no es amoros,
 256 Ni-m play *domna* si gent no acuellis,
 Ni-m play donzelz si de gauch no servis. /
 58^b Dich hay con-s deu abreu[i]ar,
 Ara dich con-s deu aluoignar.
 260 D'En Bernart de Ventador, q'hac
 Pretz sobre ls bos, ieu vos retrac,
 Quar dis en sa chanson en ver:
 De las *domnas* me dezesper.
 264 Encara vos don semblanz
 Aysi con dis En Andrianz:
 Ay! *domnas* e seynor
 De Proens' e d'aillor.
 268 Eu voil que vos deiatz garar
 Si con ieu vari son anar:
 Nominativo *franca*, G. *franca*, Dativo *franca*, A. *franca*, V. O
franca, A. *ab franca*. E pluraliter *francas*, G. *francas*, D. *francas*,
 A. *francas*, V. O *francas*, A. *ab francas*, etc.

244 vas 254 le] ele 260 de nuentador

De la femnina qui en -a
 Vay, dic hay segon mon tala.

- Ara vos vuoill ieu dir ies
 De ceylla qui fenis en *es*,
 Aysi com *sazos* e *amors*,
Calos e *chansos* e *colors*
 E l'autre qu'es de simil guiza,
 276 En aysi con hom prims deviza.
 Enls oblichs singulars breumen
 Es ditz, e en aluoygnamen
 Si deu dir en totz autres cas /
 280 Per ver, e autramen no pas.
 59^a E diray vos en cestui mot
 Si con dis Gizbertz de [Poi]sibot:
 Que-s dobla *valors*
 284 De far ben e honors
 Lay on mestier han,
 Anz q'hom quera ni deman.
 Bernatz de Ventador le gays,
 288 Qui molt avinen retrays,
 Dis en son chan eizamen:
 Ben es mortz qui d'amor no sen
 Al cor qalqe dosa *sabor*.
 292 Reigals de Berbezil, q'honor
 Hac molt, dis en un dels sos canz:
 Ma *chansos* er dorgumanz.
 E dis En Folquetz de pretz bon:
 296 Tant mou de corteza *razon*
 Mon chan que no-y puesc fallir,
 Enanz i dei mell avenir.
 Encara vos vuoil ieu mostrar
 300 Con dis en celui eis chantar:

271 montal.a. 277 desguiza 279 alnoygramen 281 antramen
 282 testiu or testui 283 Poisibot] sibo tot 287 demana 295 Mas
 299 E manz

S'anc parley en ma *canson*,
 E dis:
 Per tal no'm abandon,
 Qu'ieu sempres ai auzit dir
 Que mensoygnà no's pot cobrir
 Que no mora qualque *sazon*.

304

E tot aysi vay e's espon.
 E per que haiatz cor mellor
 Diray con sos variars cor:

308

59^b Nominativo *hec amors*, G. *amor*, D. / *amor*, A. *amor*, V. *amors*,
 A. *ab amor*, etc. E pluraliter *amors*, G. *amors*, D. *amors*, A. *amors*,
 V. *amors*, A. *ab amors*, etc.

Encara vuoill qe sapchatz
 Que i ha de paraulas assatz
 Qui en los nombres sengulars
 Se luoygnon e els plurals anars,
 Aysi con *vis* e *volentos*,
Cors, *solatz*, *lais*, e *delechos*,
E bras, *glas*, *vas*, *nas*, e *cas*,
Pres, *engres*, *lus* e *fals* e *gras*,
Reclus, *claus*, *repaus*, *envers*,
Us, *romanz*, *vers*, *travers*, *convers*.
 E nom propri eizamen
 De luecs han tal aluoygnamen,
 Con *Piza*, *Luca*, *Fflorencia*,
Marseylla, *Ienov'* ab *Plaiensa*.

312

316

320

Nominativo *cors*, G. *cors*, D. *cors*, A. *cors*, V. *cors*, A. *ab cors*.
 Et pluraliter *cors*, G. *cors*, D. *cors*, A. *cors*, V. *cors*, A. *cors*, etc.

324

Per aquestas las autras saber
 Podon li entendedor en ver.

Paraulas i ha encara,
 Aysi con hom prims sgara,
 Qui se luoygno ab drechura
 Sol per us de parladura
 En totz los nombres, qar la ienz

328

302 Sant
 321 luets

304 Qui eu sempharai
 322 fflorencia with l altered from o

314 nis

317 lurs with r expunctuated
 324 las] lau 325 emjer

Las ditz assatz may avinenz, /
 Con *chantayritz* e *amayritz*,
Emperayritz e *trobayritz*.

332 59^a

Nominativo *chantayritz*, G. *chantayritz*, D. *chantayritz*, A. *chantayritz*, V. *O chantayritz*, A. *ab chantayritz*, etc. Et pluraliter *chantayritz*, G. *chantayritz*, D. *chantayritz*, [A. *chantayritz*], V. *O chantayritz*, A. *ab chantayritz*, *ses o senes chantayritz*, etc.

E en aysi con dic hai,
 Totz le lur variars vai.

Paraulas hi a qui luoygnar

336

Se podon e abreuiar
 Enls acusatiús singulars,
 Tant es avinenz lur afars,
 C'om dis *per pagat mi teygn*
E ieu per pagatz mi teygn
E'm teygn per gays e *per gay*.

340

Aysi totz l'autre parlars vay
 Qui es de la lur mainiera.

344

Per qu'ie-us diray enquera,
 E entendatz vos qui prim etz,
 Que *totz* en los singulars retz
 Es loncs e enls plurals oblics,
 Con dis Arnautz de Maroill, rics
 De pretz e de valor fin' e grazida:

348

Si con li peys han el ayga lur vida,
 Hay en amor e *totz* temps l'haurai. /

352

Gauselms Fayditz en son complanch retrai:

59^b

Ffortz causa es e *tot* lo maior dan.

Ara doni dels retz plurals semblan,
 Quar fan *tuit*, con dis Rigals de valors:

356

Tuit demandon qu'es devengud' amors,
 E ieu a totz en diray la vertat.

Ara-us dic en cestui mot
 Q'enls oblics sengulas fay *tot*,

360

332 cançayritz 340 Con; mi teygn] nj has delleygn (altered from dellegn
 by addition of y above the line) 346 Et with t erased

Con dis Peyre Vidals en ver:

Tan hai de sen e de saber
Que del *tot* say mon mell chاوز, /
E say conoyser e grazir.

364

Mas encara vos vuoill donar
Semblansa del sieu variar:

Nominativo *tots*, G. *tot*, D. *tot*, A. *tot*, V. *totz*, A. *ab tot*. Et pluraliter *tuyt*, G. *totz*, D. *totz*, A. *totz*, V. *tuyt*, A. *totz*.

Enl vostre cor sapchatz, ama[n],

368

Q'aysi li aiectiu comun van
Con *sotils*, *vils*, *temenz*, *sufrenz*,
Ffortz, *avinenz*, e *plazens*:

Els singulars se luoygnon

372

E enls oblics s'abreuion,
Enls retz plurals breuiamen
Han e els oblics luoygnamen.

E dezir dir verayamenz

376

Con vay le lur variamen[z]:

Nominativo *sotils*, Genitivo *sotil*, D. *sotil*, A. *sotil*, V. *sotils*, A. *ab sotil*, *ses o senes sotil*, etc. Et pluraliter *sotil*, G. *sotils*, D. *sotils*, A. *sotils*, V. *sotil*, A. *ab sotils*, *ses o senes sotils*, etc.

Enls primiers retz deu hom *us* dire

E en tots oblics *un* assire,

E en totz retz si deu dir *dui*,

380

En totz oblics *doz* s'adui.

Totz autres nombres true a *mil*

Deu hom dir per aytal stil,

Ses *cen*, quar sol d'una manieyra

384

Es ops que cascuns l'enquera.

E per voler primamen far,

Dezir *un* e *doz* variar:

Nominativo *us*, G. *un*, D. *un*, Accusativo *un*, V. *us*, Ablativo *ab un*, etc. Nominativo *dui*, G. *dos*, Dativo *dos*, Accusativo *dos*, V. *dui*, A. *dos*, etc.

368 aiectiuj
386b diu or dui

372 saibreujon

379 dui] diu

380 sa dui or sa diu

Parlat vos hay de masculina

Parladura e femnina.

388

Mas encara semblanz vos don

De las femn[in]as qui-s ressemblon

Els primiers retz, con *sor*, *mi donz*,

Nessa, *gasca*, *garça*, *si donz*:

392

Els primiers oblics *mi don*,

Soror, *neboda* e *si don*

E *gascona* ab *garzona*.

E en totz plurals se razona

396

Sorors, *gasconas* e *mas domnas*

E *nebodas* e *sas domnas*

E *garzonas*. E aysi van

Las autras de cestui semblan. /

400

E per q'haiatz entelech fi

60^{rb}

Variaray *soror* aqui:

Nominativo *sor*, Genitivo *sor[or]*, Dativo *soror*, A. *soror*, V. *sor*, Ablativo *ab soror*. Et pluraliter: Nominativo *sorors*, G. *sorors*, D. *sorors*, A. *sorors*, V. *sorors*, A. *ab sorors*, *ses o senes sorors*, etc.

Dels masculis noms diray

Con fan els primers retz oimai,

404

Qui fan *Bos*, *glotz*, e *compaygnos*,

Ges, *bayles*, *totz*, *Guitz*, e *Peyros*.

En totz los oblics sengulars,

Encara els retz plurals cars,

408

Ffan *compaygnon*, *Ugon*, *Peyron*.

Aysi li autre se varion,

Enls oblics plurals en *-ons*,

Con *fellons*, *barons*, e *Peyrons*.

412

E tuit li autre se varion

En aysi con vari *baron*:

Nominativo *baros*, G. *baron*, D. *baron*, Accusativo *baron*, Vocativo *baros*, A. *ab baron*. Et pluraliter *baron*, G. *barons*, Dativo *barons*, A. *barons*, V. *O baron*, A. *ab barons*, etc.

Encar, amic, devetz saber

Q'els primiers retz hom ditz *seygner*,

416

392 sedonz

398 e sas] asas

402b ab sororor

404 onnai

415 Encara mic

- 60^a
420
424
428
- Hom e nebots, abas e coms,
Prestres e pastres e vescoms. /
E tuyt li sengular oblic
E li rech plural van co-us dic,
Si con home, nebot, e comte,
Preveyre, pastor, e vezcomte,
Seygnor e abat e enfan.
Li oblic plural con diray van,
Con coms e enfans e senyors,
Homes, preveres, e pastors.
E per que may saber n'haiatz
Ieu vari seygnor, so sabchatz:*

Nominativo *seigner*, G. *seignor*, Dativo *seignor*, Accusativo *seignor*, Vocativo *seigner*, Ablativo *seignor*. Et pluraliter *seignor*, Genitivo *seignors*, Dativo *senyors*, Accusativo *seignors*, Vocativo *seignor*, Ablativo *ab seignors*.

- 432
436
440
60^b
444
- Del[s] verbals noms sapchatz aq
Que de tres manieras son, si
Con trobayre e chantayre,
Consirayre e amayre,
E con trayre e mentire
E sufrire e iauzire,
E encara devineyre
E valeyre e tondeyre.
Aysi con hai escrig a dretz
Ffan tuit els singulars retz.
E en totz los oblics primiers
E en los retz plurals en vers
Aysi fan tuit con chantador, /
Mentidor, e devinador.
Els plurals oblics en -ors
Ffan, aysi con fay amadors.
E per un mostraray si con
Tuyt li autre se varion:*

Nominativo *trobayre*, G. *trobador*, Dativo *trobador*, Accusativo *trobador*, Vocativo *trobayre*, Ablativo *ab trobador*. Et pluraliter

435 de vineyre

436 condeyre

445 permj mostraran

trobador, G. *trobador[s]*, Dativo *trobadors*, Accusativo *trobadors*, V. *trobador*, Ablativo *ab trobadors*.

- De los comuns aietius
Vuoill dir e de lur cors honrius,
Qui fan enls primiers retz *mellers*,
Menres, iensers, e maiers,
Peiers, sordeiers, e bellayre.
Del[s] primiers oblics retrayre
Vos dei, qi fan tuit en -or,
Si con *iensor e bellazor*.
En plural hom los deu luoygnar
Con s'eschai e abreuiar,
Segon que lur er ayziva
Parladura substantiva;
Per que ab la masculina
Parladur' aysi-s declina:
- 448
452
456
460

Nominativo *mellers*, Genitivo *mellor*, Dativo *mellor*, Accusativo *mellor*, Vocativo *mellers*, Ablativo *ab mellor*. / Et pluraliter: 61^a
Nominativo *mellor*, Genitivo *mellors*, Dativo *mellors*, A. *mellors*, Vocativo *mellor*, A. *ab mellors*, etc.

- Pois qu'eu hai parlat del nom,
Razonar dezir del pronom;
E derrier del verb diray
En aysi con mell sabray.
Per que sapchas, emanz grazitz,
Que en lo primier rech hom ditz
Aycl, aquel, e el, cel, cest,
Autre, mos, tos, e aquest.
Enls primiers oblics s'adui
Luy, celuy, e cestui.
Enl rech plural ditz hom *il*,
Aqil, autre, aquest, e cill.
Enls oblics plurals ditz homs *els*,
Autres, sos, mos, los, e aquells.
E tot aysi con *cel* declin
Van tuyt li autre masculin:
- 464
468
472
476

453 enor or e nor

469 sadiu or sadui

470 cestiu

471 humil

475 decljn altered from declin

Nominativo *cel*, G. *celui*, Dativo *celui*, A. *celui*, A. *celui*. Et pluraliter *cil*, G. *cels*, Dativo *cels*, A. *cels*, [A. *cels*].

480 Auzit havetz del mascolin,
Ara-us diray del femnin,
Qu'el primier rech deu hom dir *il*,
Ma, ta, sa, autra, e *cil*.
E tuyt li singular oblic
Van en aysi com ieu vos dic:
Ma, ta, sa, la, cella, cesta, /
61^{rb} 484 *Autra, lei*, e *aquesta*.
E en totz los plurals cas
Van aysi con *mas, tas, las, sas*,
Encara *autras* e *cellas*,
488 *Aquestas, cestas*, e *aquellas*.
Enls singulars ditz hom *nostra*,
Sieua, tieua, e *vostra*.
E en los plurals fay *sieuas*,
492 *Nostras, tieuas*, e *mieuas*.
E per q'haiatz maior membrança,
Ies vos declin *il* ses duptansa:

Nominativo *il*, Genitivo *il*, Dativo *lei*, Accusativo *lei*, A. *ab ley*.
Et pluraliter *ellas*, G. *ellas*, Dativo *ellas*, Accusativo *ellas*, Ablativo
ellas, etc.

496 Las autras d'aytal conven
Paraulas van eizamen.
Oymay dels averbis vuoill
Ieu parlar, e ies no m'en tuoill,
Que tals hi a q'hom deu en ver
500 Dir breus e loncs, segons q'obs er,
Aysi con *mays* e *may*
E *aillor* e *allors* vay
E *finamen* e *finamenz*;
504 L'autre van eizamenz.
L'autra tota parladura
Del averbi, gay' e pura,
E de la preposi[c]ion,

491 E en] Sen 494 decljn altered from declin
496 vay 498 noment vuoill 502 nay

494b Ablativo] Vocatiuo
504 van or vau

E tota la coniuncsion
508 Ab la interieccion ies,
Totz hom qui prims e savis es, /
Si ben l'esgar', ha obs que sia
61^{va} D'un sol semblan tota via.
512

Oymay els parlars aturs
Del verb, per qu'es fortz e obscurs,
Vuoill que ma obra s'espanda
Per haver largessa granda,
516 So es de *trac, tras*, e *trai*,
Retrac, retras, e *retrai*,
Encara *crei*, [*cres*], e *cre*,
Recrei, recres, e *recre*,
520 *Mescrei, mescre*, e *mescre* ies,
Encara *sui, es*, e *es*—
E los quals parlars han fallit
Mant bon trobador e grazit,
524 Per ço car son may salvatge
A cells qui no han lo lengatge
Adrech del proensal parlar
Q'alcun autre q'auga contar.
528 E per aquo en lo prezen
Del indicatiu veramen
Trac e *retrac* variaray:
Ieu trac, tu tras, aquell trai;
532 *Retrac* es de guizas aytals.
Mas i fayllic Peyre Vidals
En aquest xan qu'es tan plazenç,
Ies car estiis Es bells e genz,
536 E dis:

Per qu'eu hai dol e smai,
Tant que per pauc los huoilz no'm *tray*,

Quar ell la tersa persona
En luec de prima razona, /
540 E en luec de *trai* degra dir *trac*;
61^{vb} Mas Peyre d'ayso gach no hac.
Bernatz de Ventador valenç

509 ies] hi es
504 Eh

521 mescre] mescrei 537 e s.] esmai

538 nō

- 544 Dis, e fallic eizamenz,
En lo sieu chan verai e fi
Qui comensa e dis aysi,
Qan vei la lauzeta mover:
- 548 D'ayso fay ben femna's parer
Ma domna, per qu'eu li *retrai*.
- Mas aquest parlars mal vay
Qar tersa persona pauzet
552 En luec de prim' e razonec,
Qar c'ell *retrac* hagues dich
Nulls l'hagra ies contradich.
- Ara dich aqi con vay *cre*:
556 *Ieu crey, tu cres, aquell cre;*
Mescre e recre aysi cor.
Mas dis Bernatz de Ventador
May en cella sieua chanson:
- 560 D'ayso que-m destrui e-m confon
Totas l[as] autras en *mescre*.
- Mas Girautz de Borneyll, qui be
Passet totz los bons trobadors
564 Segon lo dich d'homes mellors,
Ffaillich en la chanson, sai [b]en,
Q'aysi comensa, *Ien M'aten*,
E dis aysi con diray:
- 568 Que-m tray Vas tal, ieu sai,
Q'a la mia fe Be-m *cre*;
- E ayso chascus savis ve. /
62^a Ffolquetz de Marseylla, le fis,
572 Ffallic en sa chanson [q]e dis
Aysi, *Be-m play e m'es ien*
D'amic qu'en ioi s'aten,
D'aquest chan en la cobla quarta,
576 Si con dic en cesta carta:
- E no-m semblon be
Qu'ieu sai e pens e *cre*.

545 chanz
575 than

547 uer
578 Qui eu

561 lautras

565 sa ien

574 sacen

- E en un autre sieu chantar
Lo fez aquest *cre* pecar,
E dis: 580
Aysi sai e *cre*
Que's cuciet far de me.
- Encar en un autre son chan
Ffallic si con doni semblan: 584
Que l'us l'autre malme,
Mas tan say ieu e *cre*.
- E le valenç Peyre Vidals,
Qui fo trobayre molt cabals,
Ffaillic en *cre* eizamen,
588 Si con diray a prezen:
- E doncs poys tan l'am e la *cre*,
Ia no-i dei trobar mala fe. 592
- En Rembautz qui d'Orenga fo
Ffaillic en la seua chanzo
Q'aysi comença en vertat
Eyzamen hay guerreiat, 596
En ceylla cobla qui ditz ies
Domna, be say si merces:
- Quar no puesc far tan ric don co-us cove
D'amic qu'ieu am, e per tant no-m *recre*. 600
- E En Rembautz faillic encara
En sa chanson, e qui l'esgara
La ditz *Hom nuls e re no-m faill*, /
E dis: 604 62^b
Tan sufri grieu travaill
Qu'ieu a pauc no-m *recre*,
Mas ayso-m fay gran be.
- Tuyt aquest trobador valen
Ieu dic q'an fallit malamen,
Qar en loc de prim' an parlada
Tersa person' eazonada, 608

579 en] em; si eu
nuls 608 fallic

585 maliue
609 los

600 nō

603 mils rather than

- 612 Q'hom deu dir *crey e recrey*
En prima person' e *mescrei*.
- Ara de *sui, es, es* vuoill dir,
Per que nuls i puesca fallir,
Qar ia mant trobador plazen
616 I han fallit eizamen,
Qar il no han fach esquiui
De dir el endicatiu
Del temps prezen en plural car,
620 Si con auzirez razonar,
Son en la tersa persona
E luec de prima, q'i's razona
Sui el endicatiu prezen.
624 Mas Folquetz le bos malamen
Ffallic enl chantar que retray
E en aysi con vos dirai:
True que m'esfortz de far una canson
628 Qui me resid [d']aquest turmen on *son*.
- En luec de *son, sui* devia dir,
So sapcha chascus ses fallir,
Q'hom lo deu variar ies:
632 *Ieu suy, tu es, aquell es,*
Plural *nos em, vos etz, cill son,*
Qar ell vay d'aytal razon. /
- 62^va Ar vuoil dir de *grazi,*
636 *Sufri, parti, trahi, noyri:*
Aysi en la persona prima
La[s] deu dir cell qui s'aprima
Del preterit perfech singular
640 Enl endicatiu parlar.
E ayceyl qui no vol fallir
Deu en tersa p[er]sona dir
Partic, sufri, feric, trahic,
644 *Grazic, muric, vic, e noyric.*
Mas En Ffolquetz, trobayre fis,

612 mes crei
633 nom em
636 ssufri

613 desiu or desui

614 i]e

628 residaquest

635 a division of the text is marked, not here, but at 639

643 trjhc, with j altered from a

- I fallic en son chan e dis
En una cobl' ab tal comensame:
On trobaretz may tan de bona fe?
648 Qu'anc mai nulls hom se meteys no *traï*
Son esien, [si] con ieu qui-[u]s serv[i].
- Mas *trahic* deuri' aver retrach
Si el volgues haver ben fach.
652
- E si alcus er demandatz
'Con pot anar aquest fatz,
Pois que la rima cor en -i,
Que puese' anar en -ic aysi?',
656 Adoncs le prims deu respondre
Q'alcuns no deu confondre
Del parlar la drecha via
Per rima qui obs li sia,
660 Mas ell si deu percassar
De tal paraula trobar
Que la rima cora en -i,
Aysi con fay *parti, suffri, /*
664 E qui no sia baissada
62^vb Ni en nombre descordada
Ni en p[er]sona ni en temps,
Pois li er le dretz ademps.
668
- Ben say q'hai gran ardimen dich
D'ayso qu'ieu hai contradich
Lo dich q'aytan bon trobador
Han dich, mas li entendedor
672 D'ayso qu'ieu hai dich m'amaran,
Q'aytals paraulas aysi van.
E qui volgues ben esgarar
En tot l'autre grazit chantar
676 D'aquest meteys trobadors,
Si fos dels prims entendedors
Certanament maiors falsuras
I trobera ab drechuras:
680 Si aytal trobador grazit
En lo lur chantar han fallit,

649 Quant

650 esieu con jeu quis seru trai

E

684 Chascus en lo sieu cor albir
So q'hom pogues del[s] malvatz dir.

L'autra del verb parladura
No poyria dir sens [g]ran cura
Ni ses granz afan e pena.
688 Mas esgaratz con s'amena
Per los trobadors verays
En totz los lur chantars gays.
E s'i trobaretz alcun mot
692 Qui per vos no s'entenda tot,
Ab tot lo vostri entendimen
I metatz lo cor e la men. /
63^a E si vos no havetz poder
696 D'entendre celui e vezet,
Ia no-us devetz vergoygnar
De los plus savis demandar,
Q'asatz deu haver maior
700 Vergoygna cel qu'a dezonor
Ies de demandar se trai
Q'aicel qui demandan vai;
Car nuls es qui sapcha tan
704 Q'us autre no sapch' atrestan.
Doncs chascus en la sa obra
Per aytal razon se cobra,
Quar cert ben fora fortz cauza
708 Q'us hom hagues en cor clauza
Tota l'esciens' ab lo sen.
Mas ben crei que no ha talen
D'apenre qui no demanda
712 Totas cella[s] res a randa
La[s] qals per se meteys no sab
E qui d'ayso tem algun gab;
Quar nulls pot saber per se sol
716 Totas las res q'ama ni vol.

Per ço q'aiatz maior menbransa,
Vos donarai aytal semblansa

686 rancura
sapcha trestan
erased

691 motz
709 los en

700 quadez honor
712 cella, after which one letter has been

701 sa trai

704

Del parlar qui en doas rimas cor
Si con l'an dich li trobador,
Si con *leial, chascun, talan,*
Ffin e chanson e vilan.
E pot hom dir encar aisi:
Leiau, tala, villa e fi,
724 *Chanso.* Mas aquest parlar ies
Con le primiers adretz no es. /

Ara chascus entendeyre
63^b Cui es sabers valeyre
728 Deu ben saber oimay
Si con aquest parlar vay
E con si deu aluoignar,
Abreuiar e variar.
732 E chascus qu'es fis trobayre
No'l deu de sa rim' estrayre
Ni de la sa drecha via
P[er] rima qui obs li sia.
736

E si ell comensa chanson
Deu continuar sa razon
En aysi con le comensa,
Si ell no vol far fallensa,
740 Car may mi play e agrada
Razos ben continuada
Que mot qan alcus los entresca
Ab rimas e entrebesca.
744 E si en la tersa persona
Le comenc' e la razona,
Tota d'aycella maniera
Que le comensa l'enquera;
748 E si em prim' o en segonda,
Do[n]c ha ops q'aisi responda
E celui nombre q'el en ver
I comensa deu mantener.
752 E nulls per-l proensal diga
Alcun mot frances, qar eniga
Es aytal parladura dir

723 encara isi
755 E say tal

734 desarj mestrayre

736 Prjma

750 Tocha

- 756 Ab lo proensal, ses mentir.
E a chascun verb son condech
I don segon qe-l ha construch /
- 63^va 760 Per los oblics e per los retz,
Si con enquier lo sieu dretz,
Con s'escay en aluoygnamen,
Encara en abreuiamen.
Eu voil qe visi, barbarism
764 No-y meyta ni solescism,
Tot qe mant trobador preza[t]
H[a]ian en lur chantar pauzat;
Mas per aqo s'en escuzon
768 Qar, qan alcus i fai lo son,
Chantan lo pot abreuiar
Si con se tayn, e aluoygnar:
Eu voill qe en la srichura
772 Meta primamen sa cura.
Encara sia perceubutz
Que meta los accens agutz
E-ls greus si con s'eschai
776 En celui chantar qe fay.
En lonch chantar no se luoygn:
Mas ieu ami que se poygn
De trobar razon tan gaya
780 E tan prima q'a totz playa.
- Oymay chascus entendenz
Deu saber verayamenz
Qals es l'avinenz parlars
784 Qu'es pro grazitz en chantars,
E si con lo deu retrar
Le bos trobayr' e amenar,
E si con se deu penre gach
788 Enl trobar de celui empach /
63^vb De cui hai dich e parlat
E mel q'ieu sai razonat.
- E per ayso finiray
792 Mon *Acort* con mell sabray
En aysi con o comensey,

- Qar, per cert, aysi far dey
Si eu vuoill ies prezumir
De ben lo mieu lavor finir. 796
E-m torn vas lo seynor Dieu
A lei d'ome de pecat grieu,
Qar, si diray o hay ren dicha
Qui per luy sia contradicha, 800
Lui prech qe m'en deia donar
Lo sieu perdon e autreiar.
E sopley totz vos, aman,
Que, qan vos a mi don denan 804
Seretz, deiatz clamar per me,
Qar ieu mi muer, merce, merce,
E qar il mi donet conort
E gieygn de far aquest *Acord*. 808
- Acabada es la Doctrina d'Acord provincial
e de vera e rahonable locucio.

THE
REGLES DE TROBAR
OF
JOFRE DE FOIXÀ

Co En Ramons Vidals de Besuldu, en art de trobar savis e enten-
dens, veses motz dels trobadors fallir, per no saber, en llurs trobars,
a donar a ells e als altres qui res no sabien doctrina e ensenyamen,
4 per que poguessen venir a perfeccio de aquella art, dictet e fe un
libre qui es appellat *Regles de trobar*. Mas com aquell libre nulls
homs no puga perfetament entendre ses saber la art de gramatica, e
trobars sia causa que p[er]tanga a l'emperador e a reys, a comtes, a
8 duchs, a marques, a princeps, a barons, a cavallers, a burzeses,
encara a altres homens laichs, li plusor dels quals no sabon
gramatica, eu En Iaufres de Fuxa, per manament del noble e alt
senyor En Iacme, per la gracia de Deu rey de S[i]cilia, qui en
12 trobar pensa e's adelita grantmen, studiey e pessey a dar, segons lo
12^{ra}b meu / saber, alcuna manera de doctrina en romanç; per que cells
qui no's entenen en gramatica, mas estiers han subtil e clar engyn,
pusquen mils conexer e apendre lo saber de trobar. E si alcuna
16 causa de repreniment hi ha ques eu no entenda, a mi platz fort que
la pusquen esmenar segons rayso; car N'Aymerich de Peguila m'o
ensenya en una sua canço dient en axi:

Si eu en soy desmentitz
20 C'ayso no sia veritatz,
No n'er hom per mi blasmatz
Si per ver m'o contreditz;
Ans vey sos sabers plus grans,
24 Entre ls pros, e ls meus mermans,
Si m pot venser d'ayso segons rayso,
Qu'eu no say ges tot lo sen Salamo.

Nota quantes causes deven esser guardades en trobar

28 En trobar deu guardar cascus nou causas, ço es saber: rayso,
maneyra, nombre, linatge, temps, rima, cas, lengatge, article.
Rayso deu hom guardar per ço cor la mellor causa que ha mester
12^{ra}a totz cantars es que la rasos sia bona e que hom / la vage continuan,

Rejected Readings of H. 11 en Ja. 13 de] o 14 han] en 22 per]
pro; comerditz 30 no new paragraph in MS.

ço es a entendre que de aquella rayso que començara son cantar, 32
perfassa lo mig e la fi. Car si tu comences a far un sirventesch de
fayt de guerra o de reprendimen o de lausors, no's conve que'y
mescles raho d'amor; o si faç canço o dança d'amor, no's tayn que'y
mescles fayt d'armes ne maldit de gens, si donchs per semblances 36
no o podiets aportar a raho.

Maneyra es que d'aytantes rimes co faras la primera cobla faces
les altres, e que les rimes de les cobles sien semblantz en llur loch e
pars en sillabes, en axi que la primeyra rima de la primeyra cobla sia 40
semblan a la primeyra rima de la segona cobla, e atressi a la
primeyra de totes les altres cobles; e la segona rima de la primera
cobla a la segona rima de les altres cobles. E en axi deus apparellar
totes les altres rimes. Empero be potz far la primeyra cobla d'unes 44
rimes e cascuna de les cobles d'altres rimes; o potz fer les primeyras
duas / coblas d'unas rimas e dues altres coblas d'altres rimes, e les 12^{ra}b
altres cobles d'autres rimes. E aço es maneyra, que axi com comen-
çaras o perseguesques; pero tota hora deven esser les cobles d'un 48
nombre e en rimes e en sillabes.

Nota que es nombre

Nombre es que aiustz una causa ab una e moltes causes ab
moltes, axi con hom ditz *le reys ve*, o *s'en vay*; e aquell *reys* non es 52
mas un, e aquell *ve* e aqueyl *vay* no parla mays d'altre, per que's
acorden. E aquestz nombres es appellatz singulars. Atressi ditz
hom *li rey venon*, o *s'en van*, e abduy *li rey* son duy o son mays; e
axi som moltz, e aycell motz *venon* o *s'en van* parla de motz, per 56
que's acordon. E aço es appellat plurals, per que es dit be. Mays *le*
reys venon, o *s'en van*, es fals, car aquestz motz *le reys* parla d'un,
e ll *venon* mostra que sien motz; e l *ve* non significa mays un, e l
venon / significa que sien molts, per que seria fals en nombre, don 60 13^{ra}a
es obs que d'aço se gart totz homs. Empero si tu pauses dos
nomenetius singulars de pres lo verb ab que's aiusten, potz pausar
en plural, per ço car duy nominatiu singular, o pus, valen aytant
com fa un nominatiu plural; e per eximpli, axi com qui desia *amors* 64
e ioys me donon gran plasser. E atressi potz pausar lo verb en
singular, per ço cor lo verb singular respon a cascu dels nominatius
singulars, en axi com qui desia *sa gran beutatz e sos prets senyoreia*.

33 per fassa 36 mal dit 38 no new paragraph in MS. 54 es] etz
55 ab duy; second o] e 59 e ll] ells; ve non] uenon 62 de pres]
apres

68

Nota que es linatges

Linyatge es qe'l masculis s'acost ab lo masculi e'l femenis ab lo femeni, axi com qui desia *reys bos e franchs e larcs*, o *dona bella, bona, franca*. Mas dir *reys franca*, aço es errar en linyatge masculí;
 72 e en femeni axi com qui desia *dona bo, franch*, per que aço seria
 13^b contra dret parlar de linyatge. Empero tots los noms qui fene/xen en -ents, los quals son appellats en gramatica particips, s'aiuston ab masculí e ab femeni, axi com qui desia *dona plasentz, avinentz, obediens*, e motz d'altres qu'en hi ha semblantz [a] aquestz; car tota vegada seria dret parlar seguir aquesta manera e dret linatge. Empero son alcun nomenz masculí qui fenexen en -entz e'l femeni en -enta: axi com hom dits *reys gens, manens, iausens* en lo masculí,
 80 ditz hom en lo femeni *rejna genta, iausenta, manenta*, ed' alguns altres semblantz a aquestz.

Nota que es temps

Temps cove a guardar en axi que lo un temps sia semblant e
 84 acordant a l'autre, en axi com qui diu *eu prech mi domps que'm do rich ioy*, car aquell *prech* es presenz e aquell *do* altretal, per que's acorden; e per aquest se poden pendre eximpli de motz altres. Mes iustar presen temps ab esdevenidor o ab passat no seria covinent,
 13^a 88 axi com qui desia *yeu prech mi domps que'm dona*, o *que'm / dara*, s'amor; per que d'ayso te deus guardar tota hora.

Nota que es rima

Rima fay a guardar mot certament. E devets saber que son dues
 92 maneyras de rimas: la una maneyra es cant lo accent del mot se fay en la derrera sillaba, en axi com *plazens* o *saluts*, e molts d'altres qu'en hi ha semblants a aquests; l'altra manera es quant lo accent se fay en la sillaba que n'es de pres denant la derreyra, en axi com
 96 *plasença, sofrença, maravella, esquella, abella*, e motz d'altres semblants a aquestz. En alguns motz, a les devegadas, no ha mes una sillaba, e en aquella cove de fer per força l'accent, en axi co
 100 *pas, franchs, larchs*, e d'altres asats. E a les vetz es le motz de dues sillabes, axi co *dopney, vensa, tensa*; e del *dompney* faç l'accent en la derreyra sillaba, e del *vensa* e del *tensa* en la primeyra sillaba. Encara a les vetz es le motz de tres sillabes, axi com *iausimens*; a les

69 qel with q altered from d 74 -ents] entes 79 hom added above the line
 85 altre tal 86 se] ne 95 de pres] apres 96 plasenta; ab ella

Temps

R, 19^r

Temps cove a guardar, que l'us temps sia semblans ab l'autre, aysi con hom di(tz eu) *prech mi dons que'm do rich ioy*: aquels *prech* es presen e aquel *do* atrestal. Mas ai(ustar) present temps ab
 4 esdevenidor o ab passat temps no'y es covinens, aysi con si homs dis *eu prech mi dons que'm donet*, o *que[m] dara, ioy*; per que temps debes guardar tota hora.

Rima

8

Rima fay a guardar mout curosament. E debes sauber que son dues maneyres de rima: la una manera es cant le accents del mot se fay en la dereyra sillaba, aysi con *plasents* o *saluts*, e mots d'autres; li altra maneyra es quan le accens se fay en la sillaba pus prop
 12 denant la derreyra, ayçi con *plasença* e *maravilla* e d'altres motz. En los mots a les vets no'y ha mas una sillaba, e en aquela cove per força de far l'accent, aysi con *vis, pas, franchs, larchs*, e d'autres motz. A les vetz es lo mots de dues sillabes, aysi con *domneys* e
 16 *vença*; del *domneys* se fay l'accens en la derreyra sillaba e del *vença* en la primeyra. Autres vetz es le noms de tres sillabas, aysi con *iausimens*; a les vetz de ·iiij·, aysi con *maystralmens*; a les vets de ·v·,

Rejected Readings of R. 1 in margin 5 hom with the s added above 8 in margin

- 13^b vetz de quatre, axi com / *maïstralmens*; a les vetz de cinch, axi com
 104 *amorozamentz*. Pero, de qualque longaria sia, l'accens s'a a ffer en
 la darrera sillaba o en aquella que denant li estay pus pres.

Nota que es accent

- Accent es con hom agusa la votz e la rete pus en una sillaba que
 108 en altra, en axi co *conexens*, que en aquell *-xens* qui es darrera
 sillaba s'agusa pus la votz que en les autres sillabes; o en axi co *ben-*
anança, co en aquell *-nan-*, qui es denan lo *-ça*, s'agusa plus la votz
 que en les altres. E si vols saber en quantes letres se deven acordar
 112 les rimes, guarda en qual sillaba se fay l'accent, e en la primera letra
 vocal de aquella sillaba tu comença apparellar e comptar tas
 letras; e primeyramen pausa aquella vocal e puy las autras
 [letras] qui apres li venen. E aço deus far quant l'accent se fay en
 116 la darrera sillaba o quant se fay en aquella qui es denan la derrieyra:
 en la derreyra axi co *plasens*; [la derreyra sillaba de *plasens*] es
 14^a aquell *-sens*, per que, laxada / aquella letra *s*, deus pendre e
 començar la rima en aquell *-ens* (car la *s* no es de la rima, com
 120 aquella *e* sia la primera letra vocal de la sillaba), per que li ve a rima
gens o *sofrens*. Atressi deu hom far quant l'accent se fay en la
 sillaba que es denant la derreyra, axi com *semblansa*: la sillaba que
 esta pus pres denant la derreyra es *-blan-*, per que devets començar
 124 la rima en aquella letra *a*, e puy que pauses totes les autres letras,
 per que li ve a rima *França* o *dança*. E sapias que las letras vocals
 son *·v·*, scilicet *a, e, i, o, u*. Donchs que faras si trobes aquesta rima
vensa?—car aquella letra *u* es la primera letra vocal de la sillaba en
 128 la qual se fay lo accent; e, per aquella raho qu'ieu t'ay ditxa dessus,
 deuras començar la rima en aquella letra vocal *u*, e puy que pausaces
 totes les letres altres per orde. Mas certas no'n est tengut, per ço
 car aquella letra *u* te aqui loch de letra muda e no sona axi com a
 14^b 132 vocal; e puy pert sa natura en lo so, raho es que perda / son dret
 en la rima. E quant ne trobaras semblantz fay atretal. Empero
 d'aquestes vocals nenguna no pert son so sino les dites dues, ço es
u e *i*: *u* pert son so axi com *vensa, vayre, vostre*; *i* pert son so axi
 136 com qui diu *ies, iors, loniana*. E per aquesta raho *vensa* fay rima ab
tensa, e *nostra* ab *vostra*, e *vayre* ab *layre*, e atressi es rima *ies* ab *bes*,
 e *iors* ab *amors*, e *loniana* ab *sertana*; per que seguiras aquesta

110 -ça] ca; llauors 120 p. l.] primera .e. sia letra 124 letras with a
 perhaps partly altered to e 126 son] que son 128 qui eu 130 co
 131-2 com auocal

ayçi con *amorosamens*. Pero, de qualque longaria sion, le accens 20
 s'a a far en la derreyra sillaba o en aquella qui davant li estay pus
 pres.

Accens es can hom aguha la vots e la ten pus en una sillaba que en
 altre, aysi con *conexens*, que en aquell *-xens* que es derreyra sillaba 24
 s'aguha plus li vots que en les autres; e aysi con *benenança*, que
 [en] aquell *-nan-*, que es denan lo *-sa*, s'aguha plus li vots que en
 les autres sillabes. Ne si vols saber en quantes letres se deven
 acordar les rimes, guarda en qual sillaba se fay l'accens, e en la 28
 primeyra letra vocal d'aquella sillaba tu comensaras a apareylar e a
 nombrar tes letres; e primeyrament pausa aquella vocal e puy
 totes les autres letres que apres li venon. E aysi o debes far cant
 l'accens se fay en la derreyra sillaba o en aquella davant la derreyra: 32
 en la derreyra aysi con *plasens*; li derreyra sillaba de *plasens* es
 aquell *-sens*, per que, laysada aquella letra *s*, debes pendre e comen-
 sar la rima en aquell *-ens* (car li *s* no es de la rima, con aquella *e* sia la
 primeyra letra vocal de la sillaba), per que li ve a rima *gens* e 36
sofrens e *vens*. Atressi deu hom far can l'accens se fay en la sillaba
 que es denant la derreyra, aysi con *semblança*: la sillaba que esta pus
 pres denan la derreyra es *-blan-*, per que debes comensar la rima en
 aquella letra *a* e puy que pauses totes les autres letres, per que li 40
 ve a rima *França* e *dança*. / (E sap'ies que les letres vocals son *·v·*, 19^v
 ço es saber *a, e, i, o, u*. Donques que faras (si) trobes aquesta rima
vença?—car aquella *u* primeyra es la primeyra letra vocals de la
 sillaba en la qual se fay l'accens; e, per la raso qu'eu t'ay ditxa 44
 damont, deuries comensar la rima en aquella vocal *u*, e puy que
 pausesses totes les autres letres. Mas certes no es tengut, per ço car
 aquella letra *u* te aqui loch de letra muda e no sona ayxi com a
 vocals; e puy pert sa natura en lo so, raso es que perda son dret en 48
 rima. E can ne trobaras semblans fay atretal. Esters d'aquestes *·v·*
 vocals negunes no perden lur son sino les *·ij·*, ço es a ssaber: *u*, aysi
 con *vença, vostra, vayra*, e *i*, aysi con *ies, ios, loniana*. Per ço es
 rima ab *vença, tença*; ab *vostre, nostre*; ab *vayre, layre*; ab *ies, bes*; 52
 ab *iors, amors*; e ab *loniana, certana*; e aysi faras can atrobaras
 d'autres. E debes entendre en la primeyra rima que negu mot qui

20 ayçi con added above the line 23 no new paragraph in MS.
 26 aquels 49 atretals with s struck through

manera com ne trobaras de semblans. E devets entendre que nulls
 140 motz qui facen rima no deus tornar altra vetz en loch on fassa altra
 rima en lo cantar que faras, sia que tu comences lo cantar o que y
 respones, si donchs aquell motz no havia divers entendimentz;
 e per eximpli mostri te aysi una cobla:

144 Eu faray canço en may,
 No per tal c'adoncs am may,
 May car e[r] acordat m'ay
 Que si ia·m deu valer may
 148 Mi dons, hon ay lo cors mes,
 Qu'eras m'aiut com ops m'es;
 Car si·m dava·ll ior sinc mes
 Manian no·m veyri' om mes,
 152 Tals es la dolors que·m puyn;
 E no·l vuyl exir del puyn,
 C'ades a ley servir puyn,
 14^va C'avan totz / bos vassalls puyn.

156 Encara potz tornar o metre en ton cantar un mot dues vetz, ab que
 la una vetz sia verb e l'altre nom, e[n] axi com qui desia:

Tan a mi dons cors azaut
 Que d'altr' amar no m'azaut.

160 Primers *azautz* es nomen e·l altre es verbs. E per senblant maneyra
 potz usar dels altres motz quan loch sera. Atressi potz tornar en la
 ·ij^a· cobla una o dues o tres o totes les rimes de la primeyra cobla,
 ço es a dir los motz qui fan rima, ab que en totas las autras cobles
 164 seguens faces atretal. E aço, qui ho sap fer, es gin e maestria.

Cas deu cascus guardar fortment, car li hu s'alonguon e l'autre
 s'abreuion a la fi. Alongar apeyl eu quant aquesta letra s o z se
 pausa a la fi: s, axi com *bes* o *merces*, *reys*, *savis*; z, axi com *sufrentz*,
 168 *amatz*, *grazitx*, *celatz*, e moltz d'altres; car si tu pauses *bes* la on
 deus pausar *be*, o pauses *sofren* la on deus pausar *sofrentz*, fas
 14^vb fallimentz gran / contra cas. E mostrar t'em en son loch, al miels
 que porem ni sabrem, quant los deuras abreuïar o allongar.

151 veyri' om] uoyrion 152 queu 155 bos los v. 158 ammdons
 159 daltra mar

fassa rima [. . .] en tot lo cantar que faras, sia que tu comences a far
 lo cantar o que respondes a cobles o a autre cantar que alcus homs 56
 haia fayt, si donques aquell mot no havia diverses entendimens,
 cor adonchs lo pots pausar aytantes vets con el ha diverses enten-
 dimens; e fay t'en per exempli aquesta cobla:

Eu faray canso em may, 60
 No per tal qu'adonchs am may,
 Mas car er acordat m'ay
 Que si ia·m deu valer may
 Mi dons, un hay lo cors mes, 64
 Qu'eras m'aiut can obs m'es;
 Car si·m dava·l iorn ·v· mes
 M'arma·n no viuria mes,
 Tals es li dolor qui·m puyn; 68
 E no·l vol exir del puyn,
 Qu'ades a leys servir puyn,
 Qu'avan tots bos vassayls puyn.

Enquera·s pot posar un mot ·ij· vets en rima, can l'una vets es 72
 verbs, l'altra vets es noms, aysi con:

Tant ha mi dons cors asaut
 Que d'autra tant no·m asaut.

Le primer *asaut* es noms e l'altre es verbs. Semblansmens pots far 76
 del[s] autres mots quan lochs sera. Atreçi pots tornar en la segonda
 cobla una o ·ij· o ·iij· o totes les rimes de la primeyra cobla, ço es a
 dir los mots qui fan rima, ab que en totes les autres cobles seguens
 fasses atretal. E aço se fay per masestria. 80

Cas deu cascus guardar, car li un s'alonion e li autre s'abreuïon a
 la fi. Abreuïar [. . .] apeli eu can aquesta letra s o z se pausa a la fi:
 s, axi con *bos* o *merces*, *reys* o *savays*; z, aysi con *grazitx*, *celatz*, e
 mans d'altres; car si tu pauses *bos* lay un debes pausar *bo*, o pauses 84
sofrens lay un debes pausar *sofren*, ço es falimen contra cas. Nos te
 mostrarem en son loch, al miels que sabrem, can deuras aloniar o
 abreuïar. /

56 second a added above the line 62 added above the line 67 uiura with
 the second i added above the line 68 es added above the line 71 qua
 uan 75 nō 76 Li 81 no new paragraph in MS.; Cas] Car
 82 abreuia with the second r added above the line; between letra s and o z, two
 letters (oz?) struck through 83 s] .f., with .s. added above .f. (which however
 is not struck through) 84-5 in left margin, against this passage, Error contra
 casum 84 bo] be 86 between que and sabrem, porem struck through

- 172 Lengatge fay a gardar, car si tu vols far un cantar en frances,
no's tayn que·y mescles proençal ne cicilia ne gallego ne altre
lengatge que sia strayn a aquell; ne aytan be, si·l faç proençal, no's
tayn que·y mescles frances ne altre lengatge sino d'aquell. E sapies
176 que en trobar proensales se enten lengatges de Proença, de Vianes,
d'Alvernaya, e de Limosi, e d'altres terres qui llur son de pres, les
quals parlen per cas. Empero, si tu trobes en cantar proençals
alcun mot qui sia frances o catalanesch, pus hom aquell mot diga
180 en Proença o en una de aquelles terres qui han lengatge covinent,
les quals lor son pres, aquells motz potz pausar o metre en ton
trobar o en ton cantar; e si ayso fas, no potz dir per axo que sia fals.
15^a E dels damunt ditz motz potz pendre eximpli per aquestz: / *païs*,
184 *va, sus*, e d'altres motz qui son frances e lemosi; axi com *dona o*
castell, saber, haver, e motz d'altres qui son catalans e proençals;
mes en los cantars son mes proençals que altres.

Aci parla dels articles

- 188 Articles son ·vij·, ço es saber, *li, le, la, lo* (e aquests se aiusten ab
nomen singular), *li, las, los* (aquestz s'aiusten ab nomen plural).
En singular s'aiusta aquell *li* ab mot femeni allongatz, lo qual [es]
en cas nominatiu, axi com *li ciutatz es bella*; e atressi s'aiusta ab mot
192 femeni qui fenesca en -a, sol que aquells motz sia nominatiu, axi
com *li reyna ve. Le* s'aiusta ab tot mot singular qui sia masculis e
allongatz, axi com *le reys ve. La* s'aiusta ab tot [mot] femeni qui sia
singulars e abreuiazt e que fenesca en -a e que no sia nominatiu,
196 axi com *eu vey la tor, o la dona, o la reyna. Lo* s'aiusta ab tot mot
15^b masculi abreuiazt en singular, / en axi com *no am lo mon ne lo seu*
faytx. En axi *li e la*, en singular, son femeni, e *le e lo* son masculi.
Li en plural s'aiusta ab tot mot abreuiazt, en axi com *li cavaller*
200 *venon o li rey guerreion*, e aquell mot sion masculi. *Las* s'aiusta en
plural ab tot mot femeni, en axi co *las flos venon o eu vey las donas*.
Los en plural s'aiusta ab tot mot masculi qui sia allongatz, en axi
con *eu vey los cavallers o li falco han pres los agros*. Empero eu t'en
204 diray pus breu regla. En nominatiu singular masculi ditz e met hom
le, e en femeni ditz hom *li*. En los altres cazes del singular ditz hom
lo, si es masculis, e si es femenis ditz hom *la*. En plural, si es
nominatiu masculis, ditz hom *li*, e en los altres cazes ditz hom *los*;

181 los quals
letter (i?)

185 proencals

204 diray with y altered from another
letter (i?)

- Lengatge fay be a guardar, car si tu vols far un cantar en frances, 88 20^f
no·y d'eves mes)clar prohensals ni cicilia ni galeguo ni altre
linguatge qui sia estrayn d'aquel; ay(tan) be, si fas en prohensals,
no·y debes mesclar frances ni altre lengatye. En trobar (prohen)sals
s'enten lenguatges de Prohença, de Veneysi, d'Alverya, de Lemosi, 92
e d'altres [terres] qui lu(r) son dapres, que parlon per cas. Mas si tu
trobes en cantar prohensals alcu mot qui sia cat(a)lanes o frances,
pus que hom aquel mot digua en Prohença o en una d'aqueles
altres terre(s) que han lingatge covinent e assignat a trobar, no 96
deves dir per so que sia fals, car aqui es pausat per mot prohençals,
aysi con *pay's, vassaus*, e d'altres motz qui son frances e limosin,
aysi con *dona, castel, saber*, e motz d'altres qui son catalans e
prohençals; mas en lo cantar son meses per prohençals. 100

Article

- Article son ·vij·, ço es saber, *li, le, la, lo* (e aquest s'aiuston ab
nom singular), *li, las, los* (s'aiuston ab nom plural). En singular
s'aiusta aquell *li* ab nom femeni alongat, qui es cas nom[i]nat[iu]s, 104
aysi con *li ciutats es bela*; e atressi s'aiusta ab mot femeni qui
fenescha en -a, sols que aquels motz sia nominatiu, aysi con *li*
reyna ve. Le s'aiusta ab tot mot singular qui sia alongats e masculis,
aysi con *le rius creyx, le reys menia. La* s'aiusta ab tot nom femeni 108
qui sia singulas e abreuiazt o fenescha en -a e no sia nominatiu,
aysi con *eu vey la tor, o la reyna. Lo* s'aiusta ab tot mot qui sia
masculis abreuiazt e singulas, aysi con *no am lo mon ni lo seu fatx*.
E en ayxi *li e la*, en singular, so femeni, e *le e lo* son masculi. *Li* en 112
plural s'aiusta ab tot mot masculi abreuiazt, aysi con *li cavalier*
venon o li rey guarreion. Las en plural s'aiusta ab mot femeni, aysi
con *les flos venon o eu vey las donas. Los* en plural s'aiusta ab tot mot
masculi qui sia alongats, aysi con *eu vey los cavales o li falco han* 116
pres los agros. Esters eu t'ensey aray pus breu regla. En nominatiu
singular masculi dits hom *le*, e en femenis ditz hom *li*. Los altres
cas del singular dits hom *lo*, si es masculis, e si es femenis dits hom
la. En plural, si es nominatiu masculi, ditz hom *li*, e en los autres 120

91-94 :: in left margin against this passage
one letter struck through
nom struck through, mot added above the line
Le

114 guarreia; saiuston
117 ten sey aray
118 dits altered from dito; femenj with the s added above

100 between meses and per,
104 nomnats
105 mot]
107 new paragraph at
116 falcos with s struck through

117-18 in left margin, against this passage, Nota bene
118 dits altered from dito; femenj with the s added above

208 e si·l nom es femenis, en totz cas ditz hom *las*. E axi deu posar e
aiustar tots homs los articles als nomens.

15^va Ara t'ay dites les sposicions de les nou causas damunt pau/sadas,
per que·ns cove dir e amostrar huymas en quala manera poras
212 conexer los cases. E per ço com seria causa greu donar a entendre a
home no sabent gramatica que es nomen, pronomen, particip,
nomen verbals, verbs, coniuncions, preposicions, interieccions,
adverbis, per aquesta raho no havem volentat de parlar sino de
216 aquells per los quals [hom] conesca lo cas; car per los uns enten
hom puys los altres.

Primerament devetz saber que totes les causes qui son nomenades
e han sustancia, axi com *Deus, angles, reys, comtes, duchs, cavallers,*
220 *viles, terres, Iohans, Raymons, ayres, fusters, freners,* e d'altres motz
qu'en hi a sens nombre, cove a far que aquestas coses, les quals son
appellades nomen, haien alguna natura o algun acte o algun acci-
dent o alguna causa qui lo[r e]s aiustada; aquella es axi matex
15^vb 224 appellada nomen. Per que eu te dich que, com tu los aiu/staras als
nomens primers, tu los deus posar en aytal cas com aquell a qui·ls
aiustaras; car aquests nomens, segons que son accident, en la maior
part no poden esser sens lo nomen primer. Per que lor coven a
228 sseguir llur natura, car ell non han sustancia, ans los cove esser en
los noms qui han sustancia—en axi co *bells, bos, blanchs,* e mantz
d'autres, car beutatz ne bondatz ni blanquesa ni bellesa no podon
esser sino en los noms qui han sustancia. Per que cove que, si lo
232 nom que ha sustancia s'alonga, que l'altre nom qui so natural o
accident s'alongon, e si·l sustantiu se abreuia, que l'altra, qui han
nom aiectiu, s'abreuïen, en axi co *Deus es bos e iotz e merceners,*
sants, benezets (e tuyt aquest nom so natural en *Deu*), o *le reys es*
236 *larchs, francs, avinents*: per que s'alongon cor llur sustantius
naturals s'alonga; e deu[s] los dir breus en axi: *aysi no say null rey*
tant bon, tant car, tant plazen. Per que tot en axi co pauses *Deus*
16^ra ho / *rey* o qualque altre nomen qui haia sustancia, deus pausar tots
240 los altres noms que a llur aiustaras.

E devetz saber que li cas del nom son sex, ço es saber: nomina-
tius, genetius, datius, acusatius, vocatius, ablatius. Tuyt aquest cas
poden esser singular o plural. E devets saber que no·s pausen may
244 en dues maneres, ço es saber que tots temps li nominatiu e li
vociatiu singular s'alonguen, e li autre cas singular s'abreuïon; e·l
nominatiu e·l vocatiu plural s'abreuïen, e li altre cas s'alonguen.

213 pro nomen 223 los 243 pot 244 second li] lo

cas dits hom *los*; mas sol que·l mots sia femenis, en tot cas ditz
[hom] *las*. Aysi deu tots homs pausar e aiustar los articles als noms. /

Are t'ay ditzas la[s] esposicions de les ·ix· causes damont posades, 20^v
e cove a <dir> e a mostrar uymas en qual maneyra poras conexer los 124
cas. E per ço car seria <g>reus causa de donar a entendre a home no
saben gramatica que es noms, pronoms, particips, verbs, verbal,
coniuncions, preposicions, enterieccions, e adverbis, per ço no
havem volentat de parlar sino d'aquels per que hom conosca lo cas; 128
car per los us enten hom los autres.

Deves saber que totes les causes que son nomnades an substancia,
aysi con *Deus e angels, homes, reys, coms, duchs, cavallers, viles,*
terras, Iohans, Raymons, Severichs, conils, ayres, mars, fusters, 132
ferres, e autres motz ses nombre. E cove a far que aquestes causes,
que son apelades nom, agen alcuna natura o alcun apte o alcu
accident o alguna causa que lur es aiustada; e atressi son apelades
aqueles causes nom. Per que, can tu les aiustaras al[s] noms prim- 136
erament, les deus pausar en aytal cas con [aquell] a cuy les aius-
taras; car aquist nom, seguon que son accident, en la maior part no
poden esser ses los noms propriament. Per que lur cove a seguir
lur natura, car il no han substancia, an lor cove esser en los noms 140
que han substancia—aysi con *bels, bos, blanchs,* e motz d'autres,
car beutats ne bontats ne blanquesa no poden esser sino en noms
qui agen substancia. E per ço se cove que, si le noms qui ha sub-
stancia se alonia, que l'autres noms qui es naturals accidens s'alonie, 144
e si le sustantius s'abreuïa, que·l autres, qui ha nom aiectius,
s'abreuïe, aysi con *Deus es bos e iusts, sans e benesets* (tuyt aquist
nom son natural en *Deu*), o *le reys es larchs e franchs e avinens*; o
abreuïan les diras en axi: *no say nuyt rey tan plazen, tan bo*. E per 148
ayço, can pauses *Deu o rey* o qualque altre nom qui aia substancia,
deves pausar tots los autres que lur aiustaras en semblant cas.

Li cas del nom son ·vj·, so es saber: nominatiu, genetius, datius,
acusatiu, vocatiu, ablatius. E tuyt aquist cas poden esser singular 152
e plural. E debes saber que no·s pausa mas en ·ij· maneyres, car li
nominatiu e li vocatiu singular o plural s'acorden tos temps, li
autre ·iiij· son d'autra semblança: le nominatiu e·l vocatiu singular
s'alongen, e li autre cas singular s'abreuïon; e·l nominatiu e·l 156

123 before Are an illegible word, partly torn off 132 couils [sic] added above
the line 133 between coue and afar, assaber struck through 138 que]
qui 142 first ne] nei 145 quels 150 los] les

E aquesta regla es general, mas empero cascu dels noms ha
 248 excepcio, car lo nominatiu singular s'abreuia quant no es masculí ne
 femení, en axi co *bell m'es qu'eu xan*, o *mal m'es qu'eu faça mal*, o
 axi co dix Gaucelms Fayditz:

Assatz crey que *bell* me fora e *avinen*.

- 252 Per que aquell *beyll* no parla de nomen qui sia masculis ne femenis
 16^b (car si parlas de masculis dixera / *beyls m'es le reys*, o si parlas de
 femení dixera *bella m'es la dona*), e axi matex se enten d'aquell
avinen; mes per ço com parla generalment, no's pot allongar.
 256 Eyxamen ditz hom *no m'es aysiu qu'eu cavalque encara*; e aquell
aysiu es nominatiu, mas no es aiustatz a masculí ne a femení, per
 que no pot esser allongat. E sapies que aquest nominatiu aytal son
 appellat neutra; e no pot esser en nom que haia sustancia, axi com
 260 en *Deu*, en *rey*, en *nau*, o en mans d'altres semblantz a aquests, car
 aquest nom totz temps s'alonguen en lo singular nominatiu.
 Atressi le nominatiu plurals s'alonga tots temps com es femení, en
 axi com hom ditz *la[s] flors venen* o *son vengudas*; per que dix
 264 Gaucelms Fayditz:

Don me venon al cor plasens *douçors*.

E per aquesta rayso sapiats que no pot[z] fallir null temps a
 allongar totz noms femenis en plural en tots cases.

- 16^a 268 Per que a conexer quals es nominatiu o acusatiu se / cove
 primerament de conexer e de saber qual causa es verbs, car nulla
 paraula no pot haver entendimen si no ha nom e verb. E devets
 saber que'l verb nays del nom, car tot so que'l nom fay es verbs, en
 272 axi co *le reys cavalca bell cavall*, que aquell *reys* es nom, e aquell
cavalca es verb, car es causa que'l nom fay, ço es a saber *le reys* que
 es nom. E sabxats que'l nom qui es pausat denan lo verb segons
 raso es nominatiu, per que deu esser allongatz, e totz nom qui sia
 276 pausat detras lo verb deu esser abreuiatz; per que en aquesta
 paraula, *le reys cavalca bell cavall*, aquell *reys* qui es nom s'alonga,
 car esta denant aquell motz *cavalca* qui es verb, e aquell altre mot
bell cavall s'abreuion, car son nom qui son pausat detras lo verb.
 280 E aço devetz far cant li nom son singular, axi com eu t'ay ara dits;
 quant li nomens son plural, tot lo contrari, axi co *li rey cavalquen*

250 Gancelms
co and le

264 Gancelms fay ditz
275 aallongatz

272 one letter erased between

vocatiu plural s'abreuion, e li autre cas s'alonguen. Aquesta regla
 es generals, mas pero cascus nominatiu ha excepcio, car le
 nominatiu singulars s'abreuia can no es masculis ne femenis,
 aysi con *bel m'es qu'eu / xant*, e aysi con dits En Guaucelms 160 21^f
 Fayditz:

Assats crey que for' *avinen*.

Aquel (*bel* no parla de) nom que sia masculis, car adonchs diria
bels m'es le reys, ni femenis, car diria *be[la m'es] la dona*, mas parla 164
 generalment; atressi se enten aquel *avinen*. Eysamen dits homs
 (*no m'es*) *aysiu qu'eu caval[c] enquara*; aquels *aysiu* es nominatiu,
 mas no es aiustat ab masculí (ne ab) femení. E debes entendre que
 aquels nominatiu aytals, qui es apelats neutras, no pot e(sser en) 168
 nom qui haga substancia, aysi con en *Deu* o en *rey* o en *nau* o en
 mans d'altres, car (a)quist nom tos temps s'alonguen en lo nominatiu
 singular. Atressi le nominatiu plurals s'alongu(a) tos temps can es
 femenis, aysi con *les flors son vengudes*; per que dix En Guaucelm(s) 172
 Fayditz:

Dun me venon al cor plasens *dauços*.

E sapxats per ayso que no podets falir alonguan tots noms femenis
 en plural en tot cas. 176

A conexer qual es nominatiu o accusatiu se cove a saber quals
 causa es verbs, car nuyla paraula no pot haver entendimen si
 no'y ha nom e verb. Per que debes saber que le verbs nayx del nom,
 car tot ço que'l noms fa es verbs, aysi con *le reys cavalqua bel caval*: 180
 aquels *reys* es noms, e aquell *cavalca* es verbs, e aquil *bel caval*
 son nom; e per ço es verbs aquels motz *cavalca* car es causa que le
 noms fay, so es a saber *le reys* qui es noms. E sabxes que le noms
 qui es pausat denant lo verb seguon[n]s raso es nominatiu, e per 184
 ço deu esser alonguats, e totz noms qui sia pausat detras lo verb
 seguons raso deu esser abreuiatz; e per aço en aquesta paraula,
le reys cavalca bel caval, aquels *reys* qui es noms s'alonga, car esta
 denant aquell mot *cavalca* qui es verbs, e aquil altre mot *bel caval* 188
 s'abreuion, car son nom qui son pausat detras lo verb. E aço debes
 far can li nom son singular, aysi con eu t'ay are dit; mas can li nom
 son plural, debes far tot lo contrari, aysi con *li rey cavalcon bels*

157-60 .: in left margin against this passage

nominatiu, dels struck through

168 neutrats 170 mays 172 con] can

177 no new paragraph in MS.

158 between cascus and

162 fora uinen

164 first m'es] mas

173 fay ditz

174 dances

16^vb beylls cavalls, car tuyt li nom que en plural stan denant lo verb /
 284 s'abreuion, pus son masculì, e li nom qui detras li son pausat
 s'alongon; cant li nom son plural e femeni, ia ay dit que en tot cas
 s'alongon. Per ço t'ay dit que'l nom sia pausat denant lo verb o
 detras 'segons raso', car a les vetz aycells noms qui segons rayso e
 entendimen es pausat denant lo verb sera, per raho de rima o per
 288 altra causa, pausat detras lo verb. E ayso pot[z] veser per
 eximpli d'En Ffolquet, qui dix en una sua canço:

Pus ella vol venser tota res,
 Q'una vets la vences *merces*.

292 E aycells verbs *vences* de sa natura vol apres son acusatiu qui's
 abreuia en singular e en plural s'alonga (per que hom ditz en axi:
le reys ha vencutz tot son enemich e *tots sos enemichs*, e'l primers
enemich es singular e'l segon es plurals); mas aquell motz *merces*,
 296 si totz s'es pausat detras lo verb per ordenament de rima, segons
 rayso e entendiment es pausat denant lo verb, per que vol dir aytan
 17^a que *merces vences la dona*, / e axi *merces* estay denan lo verb e deu se
 allongar, si tot li s'es pausat detras per far rima. E encara per
 300 eximpli potz aço reprovar a veritat, qu'En Bertrans de Lama[n]on
 dix:

Ans volgra ley pus que gatla *esparvers*.

Per que acells *esparvers* sertas, segons rayso e entendimens, vay
 304 primiers que aquells motz *gatla*, per que's enten aysi: *Ans volgra
 ley pus que esparvers la gatla*. E entre aquell *esparvers* e aquell *gatla*
 se enten aquell verb *no vol*, per que l'entendiment es aytals: *Ans la
 volgra pus que esparvers no vol la gatla*. E axi *esparvers* es nomen e es
 308 pausat segons rayso e en[ten]dimen denant aquell mot *vol*, qu'es
 verb qui s'i enten; per ço s'allonga. Encara te mostra que'l acusatiu
 en cap de rima es pausat denant lo verb, pero segons entendimen
 vay detras, en axi co potz conexas per aquesta paraula: *tot be pert
 312 qui's part de Deu*; e en aquell mot *qui's* [s']enten aquestz motz
aquells, per que vol dir la paraula e s'enten axi segons rayso:
 17^b *aquell qui's part de Deu pert tot be*. Per / que pots vezer que aquells
 motz *pert* es verb, e vay li detras, segons entendiment, aquell *tot be*,
 316 per la qual rayso hom l'abreuia. Empero son alguns verbs qui han

283 first li] lo 291 vets] venç 294 vencutz] vistz; e-l] els
 300 dela maon 302 Ans] E; gatlas 309 aquell 316 la breuja

cavals, car tuy li nom qui han plural e estan denan lo verb s'abreuion, 192
 pus sion masculì, e li nom qui detras son pausat s'alonguon can li
 noms son plural. Del femeni ia t'ay dit que en tot cas s'alonguon.
 Per ço t'ay ditz que le noms sia pausat denant lo verb o detras
 'seguons raso', car a les vetz aquels noms qui seguons raso e 196
 entendimen es denant lo verb sera, per raso de rima o d'autra causa,
 pausat detras lo verb. E ayço potz veser per exempli d'En Folquet,
 qui dix en una canço:

Pus il vol ve[n]ser totas res, 200
 Q'una vetz la vençes *merces*.

Aquel verbs *vençes* de sa natura vol apres si accusatiu qui s'abreuia
 en singular e en plural s'alongua (per que homs ditz ayxi: *le rey a
 vencuts tot son anamich* o *tots sos enamichs*, / <e-l pri>mers *anamichs* 204 21^v
 es singulars e-l seguons es plurals); mas aquels motz *merces*, si tot
 <s'e>s pausat detras lo verb per aordonament de rima, seguons raso
 e entendiment es pausat denan, per que vol dir aytan que *merces
 vençes la dona*, e axi *merces* estay denant lo verb e deu se alonguar, 208
 si tot li es pausat detras per fer rima. Encare dix En Bertran de
 Lamanno:

Ans vol guera pus que guatla *esparvers*.

Certes aquests motz *esparvers* en entendimen vay primers que 212
 aquels motz *guatla*, per que s'enten aysi: *Ans vol guera pus que
 esparvers guatla*. Entre l'*esparvers* e'l *gatla* s'enten aquest verbs *no
 vol*, per que l'entendimens es aytals: *Ans vol guera pus que esparvers
 no vol guatla*. E axi *esparvers* es noms e es pausat seguons raso e 216
 entendimen denan aquell mot *vol*, qui es verb qui s'i enten; e per
 ço es alonguatz. Encare te mostri que'l acusatiu en cap d'una rima
 es pausat davant lo verb, e pero [seguons] l'entendimen vay detras.
 E ayso pots conexas en aquesta paraula: *tot be pert qui's part de* 220
Deu; en aquell mot *qui's* s'enten *aquels*, per que vol dir la paraula
 aysi seguons raso: *aquels qui's part de Deu pert tot be*. Vet tu donques
 que aquels mot *pert* es verbs, e vay li detras, seguons entendimen,
 aquels *tot be*, per que homs l'abreuia. Enpero son alcun verb qui 224

195 sia] qui sia 196 first seguons with final s struck through 202-4 :: in left
 margin against this passage 202 uerb with the s added after 203-4 a vencuts]
 aunis 204 anamich] amich with the na added above the line 210 lamanne
 211 uolguera (so also in 213 and 215) 213 aquel with the s added after
 214 uerb with the s added after 216 soguons 218 quels 220-2 ::
 in left margin against this passage 220 qui's] qui with a very faint s added
 after 223 que repeated; vay li] ual] with the y added above the line

autra natura, car tuyt li nom qui detras o denan lor van s'alongon en singular e's abreuion en plural; e li verb son aquests: *suy, es, so, era, fuyst, ffos, eres, ffuy, ffora, seran, seras, sera, er, esser, ffo*. E per
 320 exempli, axi com qui ditz *eu suy richs, tu es bos, eu era gays, tu fuyst bonanatz, si eu fos amatz, tu eres enamorats, anch no fuy galiatz, ia no fora clardatz*. E axi pot[z] iustar als verbs los noms qui lor pertanyen. E en axi com as allongatz aquests noms desus dits en lo
 324 singular, en axi los abreuiasses en lo plural; e per exempli, axi com hom ditz *li rey son vengut, se'l cavaller fosson armat, tuyt eron auzit*, e axi matex dels altres. E si tot sembla que aquest verb sion motz,
 17^a car se cambien en les letres, certes non es mes un verbs. / D'aquesta
 328 natura matexa es aquest verb *estau*, car hom ditz *eu stau iauzents, eu stare gays, aquell estech arditz e pros*. Examen son aytals aquestz verbs *tench e mostri e sent e sembla e par e iach*, per que hom ditz *eu me tench per pagatz, eu me sent sas e sembla folls e pari savis, eu iach huiatz, eu me mostri gays*. E atressi ne son algu semblantz a aquestz,
 332 qui ara no'm venen a membransa. E per ayso son aquestz verbs divers de la natura als altres, car li autre mostron lo faytx que le nome[n]s fay, alcuna vetz generalment, en axi com qui ditz *le reys cavalca, le reys menge*, e alguna vetz lo mostron generalment e
 336 specialment, en axi quo qui disia *le reys cavalca cavall e le reys menga carn*. E per ço cant aquestz verb mostron generalment lo faig o la voluntat del nomen qui denant li vay segons rayso, e puy
 340 mostron la specialment en altre nomen qui apres li vay, e per ço
 17^b aquell nom es acusatiu e abreuga se. Mas aquest autre / verb ques eu t'ay dig, que volen nominatiu detras si, no mostron so que'l nom
 344 fay, mas aiuston als nom[s] qui denan llur van e han sustancia altres noms accidentals. En axi aquest verb aytal, ab los noms
 348 ensempls qui detras lus van, mostren lo estament e'll esser dels primers noms, en axi quo qui ditz *le reys es richs e sans*: aquell *sans e richs* son accidens, e aquell *reys es* nom ab sustancia. E axi
 352 mostren l'estament del rey e no lo fayg, car aqui no ha null faig que'l reys faça, mas mostra's l'aiustament del nom qui ha substancia ab los noms accidentals aiustatz als noms qui han sustancia, per que's allonga o s'abreuia axi com [el]. Ara te daray a conexer los
 352 altres casos.

328 es] ço es 335 nomen[s] fay] nom / es fayxz, split over two lines (after nom one letter is obliterated by a blot) 340 mostra 347 reys apparently altered from rey (the s is small and blotted) 349 mostras si ajustament
 351 sa breuja; los] per los

han altra natura, car tuyt li nom qui davant e detras li van s'alongon en singular e s'abreugon en plural; e li verb son aquist: *suy, es, son, era, fust, fos, eres, fuy, fora, seran, seras, sera, er, esser, fo*; aysi con *eu soy richs, tu es bos, eu era gays, tu fust bonanatz, si eu fos*
 228 *amats, tu eres enamoratz, anch no fuy galyares, ia no fora clartats*. E aysi potz aiustar als altres verbs los noms qui li pertayen. Tot atressi los abreuiaras en plural, aysi con *li reys son vengut, si'l cavaler son armat, tuyt eren aysit*, e aysi dels autres. E si tot sembla
 232 aquest verb sion mot, car se camien en les letres, certes no es mas us verbs. D'aquesta natura es aquest verb *estau*, car hom ditz *eu estau iausens, eu estera gays, aquels estet ardit e pros*. Examen son aytal aquist verb *mostri, tenc, sembli, pari, e iatz*, per que hom ditz
 236 *eu me tench [per] paguatz, eu me sen sas, eu sembli fols, eu pari savis, eu iach huiatz, eu me mostri gays*. E son ne alcun autre semblant d'aquest, qui are no'm venon en membrança. Per ayço son aquist verb divers de la natura dels autres que [. . .] le noms [. . .], alcuna
 240 vetz generalmens, aysi con *le reys cavalca, le reys mania*, alcuna vetz lo mostren generalmens e especialmens, aysi con *le reys cavalca caval, le reys / mania carn*. E per ço car aquist verb mostren
 22^f generalment le fayt o la voluntat (del nom) qui denant li vay
 244 seguons raso, e puy lo mostren especialmen en autre nom qui (apres) li vay, e per ço aquels noms es accusatiu e abreuia sse. Mas aquist autre verb (qu'eu) hay ditz, qui volen nominatiu detras
 248 se, no mostren ço que'l noms fay, mas aiusten (als) noms qui devant lur van e han substancia autres noms accidens. E aysi aqui(st) verb, ab los noms ensempls qui detras lur van, mostren l'estamen e l'esser del[s] primers noms, aysi con *le reys es richs e sans*: aquels *es*
 252 qui es verbs aiusta aquels *sans e richs* qui son accidens ad aquel *reys*, qui es nom ab sustancia. E aysi mostren l'estamen e no lo fayt, car aqui no ha nuyl fayt que le reys fassa, mas mostra si l'aiustamen del nom qui ha substancia ab los noms accidens aiustats al nom qui ha substancia, e s'alonga e s'abreuia aysi con el.

228 between era and gays, gays struck through 229 gulyares; clar tots
 231 uengutz with z erased 232 autres] the scribe began to write altres
 236 mostrj altered from mostra 238 autre] the scribe began to write altre
 239 nō 245 mostra 248 se altered from si; que:l] quel with s added after 249 autres] als autres (the scribe began to write altres)
 252 aquel] aquels 254-5 between del and nom, rey struck through 255 al] als with s struck through

Primerament sapies que genitiu tu conexas en aço que tots temps li vay denan aquesta preposicio *de*, per que tu l'abreuïaras tota hora, si es singular, com qui ditz *del rey*, *de la ciutat*, o *del seu cors plasen*, *del seu humil esgar*. Empero alguna vetz, per manera de
 356 *cors plasen*, *del seu humil esgar*. Empero alguna vetz, per manera de
 18^a a parlar, lexa / hom aquell *de*, si tot s'es lo cas genitiu: s'abreugen si s'en trau aquella preposicio *de*, en axi com hom ditz *la corona Deu*, *la merce Deu*. E aço es leu per conexas, per ço cor a tart o trobaras
 360 sino en aquestz motz de que eu t'ay dit o donat eximpli. E si lo nom es plurals e li vay denant la dita preposicio *de*, tots temps lo allongaras, en axi com *dels cavallers*, *de tots sos amichs*, e de motz altres qu'en hi ha semblantz a aquestz.

364 Datiu conexas car tots temps li vay denant una altre preposicio, *al* o *a*; e abreuen se totz en singular, en axi com *al rey*, *al seu cors plasent humil*, *a sa volentat*, *a son plaser*. E en plural s'allongon, en axi com *a sos valedors*, *a ssos baros*, *als cavallers*, *a ssos amichs*.
 368 E debes entendre que can hom ditz *a lo rey* o *al rey*, o *a los baros* o *als baros*, tots es un, mas que per abreuiar lo mot gita hom aquella letra *o*.

18^b Acusatiu pausa hom moltes vetz apres alguns verbs, / mas
 372 atressi los conexas per alcunes preposicions qui davant li van, en axi com *ves*, *vas*, *segons*, *co[n]tra*, *per*, *iusta*, *pres*, *entorn*, *entre*, *ius*, e per eximpli axi com *ves* o *vas amor*, *segons raso*, *contra raso*, *contra senyor*, *per sa valor*, *iusta lo rey*, *pres lo rey*, *entorn lo castell*, *entre la flor*, *ius sa mayso*. En axi se abreuen en singular, mas en plural s'allongon, en axi com *ves totes parts*, *segons los valedors*, *contra ls enamichs*, *per les honors*. E en axi posaras tots los altres per aquesta manera.

380 Vocatiu conexas per ço cor [tots] temps es posatz en cas que appella, en axi com *en reys*, *anats*, o *venitz*, o *cavalcatz*, o axi com hom li parla, axi com *dona plazents*, *a vos mi rent*, o *bells amichs*, *aiudatz me*; *senyer en reys*, *entendetz ma rayso*. E sapies que tota
 384 hora s'allonga en singular e s'abreue en plural; e per eximpli axi com dix Bernat de Ventadorn:

Ar me conselatz, *senyor*,

18^a o axi: *Catala*, *ara veurem que sabrets far*, o / axi: *Proençal*, *pensatz*

357 si tot]	E si tot	366 s'a.]	la llongon	369 mot]	met	373 vas]
vay; juxta	375 iusta]	pusca	377 sa longon	382 rentz		

Del geneti

Aras te daray a conexas los autres cas. Geneti conexas en ço que tos temps li vay denan aquesta preposicion *de*, e per ço tu l'abreuïa tota hora, si es singulars, aysi con *del rey*, *de la ciutat*, *del seu cors plasen*, *del seu humil esgar*. Pero alguna vetz, per maneyra de parlar, laxa hom aquell *de*; e si es le cas geneti e s'abreuïa, aysi con *la merce Deu*, *corona Deu*. E ayço es leu a conexas, e tart o trobaras sino en aquestz mots qu'eu t'ay [. . .] exempli. Si le noms
 264 es plurals e denan li vay [. . .], alonya lo tos temps, aysi con *del[s]* *cavalers*, *de tots sos amichs*.

Del datiu

Datiu pots conexas car tos temps ha una altra preposicio *a*; e
 268 abreuen se tuyt en singular, aysi con *al rey*, *al seu cor humil*, *a sa voluntat*, *a son plaser*. E en plural s'alonion, aysi con *a sos valedors*, *a sos baros*, *als cavalers*, *als amichs*. E debes entendre que can hom ditz [*a lo rey*] o *al rey*, *al[s]* *baros* o *a los baros*, tot es un, mas per
 272 abreuiar ne geta hom aquela letra *o*.

Accusatiu

Accusatiu pausa hom mantes vetz apres alguns verbs, mas atressi los conexas per alcunes preposicions qui denan lor van,
 276 aysi con *vers*, *vas*, *segons*, *contra*, *per*, *iusta*, *pres*, *entorn*, *entre*, *ins*; aysi con *vers* o *vas amor*, *segons raso*, *contra sa honor*, *per sa valor*, *iusta lo rey*, *pres lo rey*, *entorn lo castel*, *entre la flor*, *ins sa mayso*. Aysi s'abreuïen en singular, mas en plural s'alonion, aysi con *vas totes partz*, *segons los valedors*. E aysi pausaras tots los autres. /

22^v <V>ocatiu conexas per apelar, car aquell noms es vocatiu a cuy hom sona, aysi con *en <rey>s*, *anatz*, o *vinets*, o *cavalcats*, e atressi can homs parla, aysi con *dona plasent*, *a vos <mi> rent*, o *bells amichs*,
 284 *aiudatz me*; *senyer en reys*, *entendes ma rayso*. E tota hora s'allongua en singular e s'abreuïa en plural, aysi con ditz En Bernat de Ventadorn:

Ara'm conseylats, [*senyor*.]

288

o aysi: *Cathala*, *er veyrem que sabrets far*; *Prohensal*, *pensatz*
 257 in margin 258 between te and daray, two letters (ta?) struck through
 260 de la ciutat repeated 261 plasens with final s struck through 263 leu a] leuger de with ger de struck through and a added above the line; tart] cant
 265 e] o 267 in margin 268 ha added above the line 274 in margin
 278 uers with r altered from another letter 285 entendets
 with the second t apparently expunctuated 286 bñ. 288 Atam

388 *d'arrezar*. Pero sovenia-t que eu t'ay ditz damunt que-l nominatiu e-l vocatiu plurals s'alonguen can son femeni, axi com qui ditz *donas plazents, venitx gen a l'amor; terras valentx, aiudatz al senyor rey*.

Ablatiu pots conexas per altres preposicions, e son aquestes: *ab, sens, senes, en, denan, sobre, sots*; axi so (ab sobre) *sor, fors*. E tots aquests s'abreugen quant son singulars, e en plural s'allonguen, axi com *ab los cavallers, ses valedors*. E en axi potz entendre de motz altres, per contrasemble.

396 Empero, si tot eu t'ay divizats qual es nominatiu, genitiu, datiu, acusatiu, vocatiu, ablatiu, aquesta sia ta regla general: que tota hora que trobes denant lo nom alguna de aquelles preposicions qu'eu t'ay dites damunt, si lo nom es singular tu l'abreuia, e si es plural tu l'alonga. E sapies que / aquestes preposicions no s'aiusten ab nominatiu ne ab vocatiu ia may.

Encara te vull mostrar los noms demostratiu, ço es a dir los noms qui demostren los autres noms que han sustancia. E sapies 404 que en lo nominatiu singular masculí lo[s] deus allongar, axi com *cells, aquestz, aquells, aycestz, cestz, ells*, e en los autres cases s'abreuïen, e ditz hom *ceyl, aquell, aquest, aycest, cest*; e aquells altres noms derrere, *ells*, [s']abreuïe en lo nominatiu, per ço car 408 hom ditz en los altres cases *luy*. E sapies que en los nominatiu singulars femenis ditz hom *ceyla, cil, il, ylla, aquella, aquill*, e en los altres cases ditz hom *ley o leys*. E en los nominatiu plurals masculins ditz hom *cyl, yll, aycell, aquil, cist, aycist, cest, aycest*, e en los 412 altres cases ditz hom *ceylls, aycells, aquells, aquests, cest, ells, lor*. E en los femenis plurals ditz hom *eyllas, aycellas, ceyllas, aquellas*, 19^a *aycestras, cestas*, e / axi en los nominatiu com en los autres cases. E axi matex diras en los nominatiu singulars *totz* e en los autres cases 416 *tot*, e en lo nominatiu plural diras *tuyt* e en los autres cases *totz*; e per exempli, en axi com ara ditz: *tots reys deu tenir dretura, o tot rey deu hom honrar, o tuyt li rey se son aiustatz, o totz los reys vey assemblar*.

Encara vull que sapies com devetz pausar los noms possessius, en axi com *mieus, tieus, sieus*. E sapies que tu los allongaras e-ls abreuiaras en axi com los noms accidentz; e per exempli axi com qui diu: *aquells castells es mieus, o tieus, o sieus*, o en axi com *ab l'aver meu, o teu, o seu, ay fayta una torr*. Mas en lo nominatiu 424

400 la longa
409 femenjnjs

407 ells underlined

408 new paragraph at E sapies

d'arrezar. Pero sovena te ço qu'eu t'ay dit damon, que-l nominatiu e-l vocatiu plural s'alongon can so femeni, aysi con *donas plasens, venitx gen ab honor; terras valens, aiudatz al senyor*. 292

Ablatiu conexas per altres preposicions, qui son aquestes: *ab, ses, senes, en, davan, sobre, sots, fors*; aysi con *ab lo rey, ses valor, senes s'amor, denan mon senyor, sotz lo rey, fors lo rey*. Tuyt aqist s'abreuïon can son singular, e en plural s'alongon, aysi con *ab cavales, ses valedos*; e aysi dels autres. 296

E si tot eu t'ay devesit quals es genetius, datius, acusatiu, vocatiu, o ablatius, aquesta sia regla generals: que tota hora que trobes denan lo nom d'aquelles preposicions totes qu'eu t'ay ditxes damon, si le noms es singulars tu l'abreuia, e si es plural tu l'alongua. 300 Sapxes que aquestes preposicions no s'aiuston ab nominatiu ni ab vocatiu.

Atressi te vuyl mostrar los noms demostratiu, so es saber, los 304 noms qui demostren los altres noms qui han substancia. E en lo nominatiu singular masculí alonguar los has, ay[si] con *çels, aquels, aquestz, aycestz, cests, eyls*; en los autres cases s'abreuïon, e ditz hom *çil, aquil, aquest, cest, aycest*; aquels autres noms derries, *eyl*, s'abreuia el nominatiu, per ço car se muda en los autres cas, car 308 hom ditz *luy e celuy*. En los nominatiu singulars femenis ditz homs *cil, cilla, yl, ylla, aquil, aquela*; en los autres cas ditz hom *ley o leys*. En los nominatiu plurals masculis ditz homs *yl, ayçil, aquil, çist, ayçist, cest, ayçest*; en los autres cases ditz homs *ceyls, ayçels, aquels, cets, eyls, e lor*. En los femenis plurals ditz homs *eles, ayceles, aquelas, cestes, aycestes*, aysi en lo nominatiu con en altres cas. Atressi diras en nominatiu singular *tots* e en los autres cas *tot*, 316 e en lo nominatiu plural diras *tuyt* e en los autres cas diras *tots*, aysi con *tots reys deu tener dreytura; tot rey deu hom honrar; tuyt li rey se son aiustatz; totz los reys vey assemblar*. |

Encare vuyl que sapies con debes pausar los noms possessius, 320 23^r aysi con *meus, teus, (seus)*: tu los alonguaras e-ls abreuiaras axi con los noms accidens. Exempli: *aquels castels (es meus)*, o *teus*, o *seus*; *ab l'aver meu, o teu, o seu*. Mas en nominatiu plural pot hom dir *li*

301 between plural and tu, two letters struck through but no new paragraph

305 han] no han

304 ¶ before Atressi

and eyls, el struck through; plurals with s struck through; eles] çeles with ç struck through

315 laltre with first l struck through and s added after (i.e. altres altered from laltre)

318 tener altered from tenir after

323 second o added above the line

318-19 ∴ in right margin against this passage

319 reys] rey with s added

19^b 428 plural deu hom dir *li teu*, o *li mieu*, o *li sieu*. E sapies que en tot loch on hom ditz *me* pot hom dire *mi* o *mei*, e en tot loch [on] hom ditz *si* pot hom dire *se* o *sey*, e en tot loch on hom ditz *ti* pot hom dire *te* o *tey*. E sapies que en lo nominatiu / singular masculi o femeni ditz hom tots temps *tu*.

432 Apres ti vole dire los noms verbals qui fenexen en *-dor* com los devetz pausar, en axi com *amador*, *servidor*, *entendedor*, e molts altres semblants a aquestz. E sapies que si denant la sillaba derreyra, qui es *-dor*, trobes *-a-*, faras lo nominatiu en *-ayre*, axi com *amador*, *amayre*; *lauzador*, *lauzayre*; *merceyador*, *merceyayre*; e en axi dels altres semblants a aquestz. E si trobes denant la sillaba *-dor -i-*, faras lo nominatiu en *-ire*, en axi com *servidor* fay *servire*, *trasidor* *trasire*, e motz d'altres semblants a aquestz. E si trobes denant lo *-dor -e-*, faras lo nominatiu en *-eyre*, en axi com *entendedor*, *entendeyre*; *fanyedor*, *fayeyre*. E sapies que tuyt aquest

440 nom s'alongon o s'abreuïen, qual te placia, el nominatiu singular, en axi que podetz dir *amayre* o *amayres*, o *servire* o *servires*,

19^a 444 *entendeyre* o *entendeyres*. E per ço s'alonguen cor / es regla general que totz nominatiu singulars s'alongon, e per ço se poden abreuïar car, si totz s'abreuïatz, si ha gran diferencia en l'uns e els altres cases, per ço cor li nominatiu singulars fenexen en *-ayre* o en *-yre* o en *-eyre* e li autre cas fenexen en *-or* o en *-ors*; car sapies qu'el nominatiu plural fenexon en *-dor* e en tots altres cases fenexen en

448 *-dors*, en axi com la regla general manda. Aquest nom so masculi; e tuyt li femeni d'aquest verbals sapies que fenexen cominalment en *-itz*, axi com *amayritz*, *galiayritz*, *trasiritz*, *serviritz*, *entendeyritz*. E axi matex entench que po[s]a[r]as tots los altres semblants.

452 Encara sapies que son algun altre nom qui han atressi mudament plus que abreuïar o allongar de una letra, en axi com *gençor*, que

19^b 456 fay en lo nominatiu singular *genser* e en los altres cases *gensor*, / el nominatiu plural fay *gensor* e en los altres cases *gensors*. E axi matex diu hom en lo nominatiu singular *meyler* e en los altres cases *mellor*, e axi matex en lo nominatiu singular diras *ausor* e en los altres cases *ausors*; e en los plurals seguexen la maneyra de *gensor*. Empero enten la regla qu'eu t'ay dessus ditxa, que'l nominatiu

460 plural femeni s'alongon totz temps, per que hom ditz *li rey so gensor*, *mellor*, *ausor*; *las reginas so mellors*, *ausors*, *gensors*. E axi matex diu hom en lo nominatiu singular *hom*, *bar*, *layre*, *bayle*, *coms*,

433 -ayre] arre 443 poden] pot 445 li] lo 446 cas repeated;
-ors] jr 450 transiritz

tey a<(tres)si con *li teu*, o *li mey* o *li sey* axi con *li meu* o *li seu*. En tot 324 loch un hom ditz *mi* <pot hom> dir *me* o *mey*; en tot loch un hom ditz *si* pot hom dir *se* o *sey*; en tot loch un hom <ditz ti> pot hom dir *te* o *tey*. E sapies que en lo nominatiu singular masculi o femeni ditz hom *tu*. 328

Apres te voli dire los noms verbals qui fenexen en *-dor* con los degues pausar, ay<si> con *aymador*, *servidor*, *entendedor*. E sapies que si denant la sillaba derreyra, ço es saber *-dor*, trobes *-a-*, le nominatiu fay en *-ayre*, aysi con de *amador*, *amare*; de *lausador*, 332 *lausayre*; de *merceneiador*, *mercenayre*; e aysi dels autres. E si trobes denan lo *-dor -i-*, le nominatiu fay en *-ire*, aysi con de *servidor*, *servire*; de *trasydor*, *trasyre*; de *grasidor*, *grasire*. E si trobes denan lo *-dor -e-*, le nominatiu fay en *-eyre*, aysi con de 336 *entendedor*, *entendeyre*; de *feyedor*, *feyeyre*; de *punyedor*, *puneyre*. E sapies que tuyt aquest nominatiu s'alongen e s'abreuïen, qual que te playa, ayçi con *amayre* o *amayres*, *servire* o *servires*, *entendeyre* o *entendeyres*. Per ço s'alongen car es regla generals que tot 340 nominatiu singulars s'alongua, e per ço se pot abreuïar car, si tot s'es abreuïats, si ha gran diferencia entre luy e ls autres, car can le nominatiu fenescha en *-ayre* o en *-eyre* e li autre cas en *-dor*, le nominatiu plurals fenis en *-dor* e li autre cas en *-dors*, aysi con li 344 regle generals manda. Aquest nom son masculi; mas li femeni d'aquests verbals fenisson tuyt comunalmens en *-its*: *gualiyrits*, *trasiritz*, e axi dels autres.

Son alcu d'autre nom qui han atressi mudamen pus qu'en 348 alonguar e abreuïar d'una letra, aysi con *gensor*, qui fay lo nominatiu *genser* en lo singular, e en lo nominatiu plural diras *gensor* e en los autres cas diras *gensors*. Atressi ditz hom en lo nominatiu singular *meyler* e als autres cas *meylor*, en lo nominatiu singular 352 diras *ausor* e als altres cases diras *ausors*; e en lo plural seguisson la maneyra de *gensor*. Pero entendes la regla que t'ay ditxa ia: li nominatiu plural femeni s'alongen tos temps, per que hom ditz *li rey son gensor*, *meylor*, *ausor*; *les reynes son gensors*, *meylors*, *ausors*. 356 Atressi ditz hom en lo nominatiu singular *hom*, *bar*, *layre*, *bayle*,

324 mey altered from meu; lo meu 332 aymare with the y expunctuated
335 traydor with the s added above; trasyre altered from trayre 338 aquest altered from aquist 342 between entre and luy, els struck through; car]
Ear 344 -dors] dos with the r added above 345 between Aquest and nom, s struck through 346 jrs 348 pus qu'en] que pusquen
351-4 :: in right margin against this passage 355-8 :: in left margin against this passage 357 barlayre with o added above (to make baro layre)

e en los altres cases ditz hom *home*, *baro*, *layro*, *baylo*, *comte*. E
 464 sapies que tuyt aquest nom qui han aytal diferencia entre lo
 nominatiu e-ls oblichs se podon, e en altre hora, allongar e abreuïar
 a ton plaser en lo nominatiu singular, acceptat aquell motz *coms*,
 qui no-s pot abreuïar per ço com no podes dir *com*; e sovinga te tota
 468 vegada que-l nominatiu e-l vocatiu son semblants, car solament son
 20^a appellatz oblich li autre ·iiij· cas, ço es saber lo / genitiu e-l datiu
 e-l acusatiu e-l ablatiu. E sapies que en tot loch on diras *ley* podetz
 dir *leys*, e *alor*, *alors*.

472 Encara sapies que tuyt li nom qui fenexen en *-ir* poden finir en
-ire, en axi com *martir*, *martire*; *desir*, *desire*; *sospir*, *sospire*. Mas li
 nominatiu que fenexen en *-irs* no-s poden allongar en *-ir[s]e*, axi
 com dir *martirs*, car no-s pot far, car si tu hi aiustaves *e* diria
 476 *martirse*, e serie lag e no voldrie dir re.

Encara sapies que adverbis son motz, e son nomenatz adverbis
 car estan pres lo verb e tota hora li enedexen alcun entendimen,
 e[n] axi com hom ditz *le reys parla be*, *francament*. E aquell *be* e
 480 *francament* son adverbis, car estan pres lo verb, e aquell *parla* es
 verbs, per que li aiusten aytal entendimen com potz veser aquell *be*
 o aquell *francamen*. E sapies que-l adverbi no ha cas, per que fenex
 20^b cascus en una maneyra solament, en axi com / hom ditz *be faytz* o
 484 *mal* (car no porien dir *bes* o *fayts* o *mals ho fayts*), o en axi com hom
 ditz *cavalcatz tost*, *azaut*, *fort*, que ia may no-s mudo d'autra guisa.
 Empero no entenes en aquesta regla los adverbis qui fenexen en
-men, car aquell s'alongon o s'abreuïon a la volentat del trobador,
 488 axi com *gayament*, *covinentment*, o *saviament*, que potz dir *gaya-*
mentz e *covinentments*, per que posaras axi tots los altres semblantz
 a aquestz. E sapies que son alguns motz qui alguna vetz son noms
 o adverbis, per que-ls potz posar doas vetz en rima en un cantar, axi
 492 com hom ditz *be*, *azaut*, *gallart*, *fort*, *suau*, *mal*, *gen*, e moltz d'altres
 semblantz a aquestz. E totz pausa-ls axi breu, com son adverbis;
 mas com son noms s'alongon o s'abreuïen segons lo cas en que son
 pausat. Com son adverbis s'abreuïon, en axi com hom ditz *le reys*
 496 *cavalca be*, o *beyll*, o *leig*, o *fort*, o *mal*, o *gent*; e axi posaras los altres.
 20^v E cant son nom, se posen en axi [com] qui ditz *le reys es* / *gentz*,
azautz, e *bells*. E si alcu ditz *le rey dona volenter*, sapies que aquell
 500 *volenter*, per ço car seria nominatiu. E son estats alguns trobadors

467 podes] poden 469 lo] el 474 jre 476 martirise 492 malgen
 497 enaxj quj ditz hom

coms, e als autres cas *home*, *baro*, *baylo*, *layro*, *comte*. E sapxas que
 tuyt aquist nom han aytal diferencia entre-ls nominatiu e-ls
 oblichs, tota hora se poden alonguar o abreuïar a ton plaser [en] lo 360
 nominatiu singular, en fora aquel mot *coms*, car no podes dir *com*; /
 <e so>venya te que le nominatiu e-l vocatiu sia semblans, car 23^v
 solament son apelat oblich autre ·iiij· cas, ço es saber le genitiu
 e-l datiu e-l accusatiu e-l ablatiu. E sapxas <que> en tot loch on 364
 diras *ley* pots dir *leys*, e *alor*, *alors*.

Tuyt li nom qui fenisson en *-ir* poden finir en *-ire*, aysi con
martir, *martire*; *desir*, *desire*; *sospir*, *sospire*. Mas le nominatiu qui
 fenis en *-irs* non si pot alonguar en *-ir[s]e*, aysi con *desirs*, *martirs*, 368
 car no si pot far, que si tu-y aiustes *e* diries *martirse*, e no volria re
 dir.

Adverbi son mot, e son nominat adverbi car estan apres lo verb e
 tota hora li anadissen alcun entendimen, aysi con *li reys parla ben* o 372
francament. Aquel *be* o aquel *franchamen* son adverbis, e aquels
parla es verbs, per que aiusta aytal entendimen con tu pots con-
 exer. E sapies que li adverbi non han cas, e per ayço fenis cascus en
 una maneyra solamen, aysi con *be* o *mal*, car no poras dir *bes* o *mals*; 376
 atressi *cavalcats tost* o *asaut* o *for*, e ia mas no-s muda d'autra guisa.
 Empero no debes entendre en aquesta regla los adverbis qui
 fenisson en *-men*, car aquel s'alonguon e s'abreuïon a voluntat del
 trobador, ayxi con *guayamen* o *guayamens*, *saviamen* o *saviamens*; 380
 e aysi pausaras tots los autres semblans. E son alcun mot qui
 alcuna vetz son nom e alcuna vetz son adverbi, per que-ls potz
 pausar dues vetz en rima en un cantar, aysi con *be*, *asaut*, *guaylart*,
fort, *suau*, *mal*, *gen*, e mots d'altres. E tos temps los pausa hom 384
 aysi breus can son adverbis; mas can son nom s'alongen e s'abreuïon
 seguons lo cas en que son pausat. Can son adverbis se pauson aysi:
le reys cavalca be, o *bel*, o *lag*, o *fort*, o *mal*, o *gen*; e aysi dels autres.
 Can son noms ditz hom *le reys es gens*, *asautes*, o *bels*. Si alcus dits *le* 388
reys dona volenter, aquels *volanter* es adverbis, e per ço es ben ditz;
 car, si era noms, diria hom *volenters*, per so car seria nominatiu.

358 layre 361 com added below dir at the end of the page 362 e-ll] el with
 s added above 366 no new paragraph in MS. 368 jre 369 first
 e] .s.; martirise 372 anantissen (second n uncertain) 380 ay with
 the xi added above the line 382-3 in left margin, against this passage, hoc
 atende 383 en un] e en

qui dehien que era falç, per que no paria haguessen ausit ço que dix En Riques Noves, qui dix:

504 Mal fay dona, car non enquer
Paubre cavaller quant es pros,
Humils e franchs e amoros,
Bos d'armes e serf *volenter*.

Sapies qu'eu t'ay dig que tot ço que·l nom fay es verb, per que
508 devetz saber que·l verb ha ·v· maneyras: la primera es maneyra
demostrans, per que hom lo appella indicatiu; la segona es
maneyra comandans, per que l'appella hom imperatiu; la terça
maneyra es desirans, que hom appella obtatiu; la quarta maneyra es
512 aiustans, per que hom l'appella coniuñctiu; la ·v^a· es maneyra no
finida, per que hom l'appella infinitiu.

Primerament sapies que indicatiu es aquella maneyra qui
20^b mostra ço que·l nom fay, en axi com hom / ditz *eu am*, *eu vau*, *eu*
516 *mengi*, *eu cavalch*. E sapies que ell ha tres temps: present, passatz, e
sdevenidor. Present temps es *am*; passatz temps es *amey*, *amava*, e
havia amat; sdevenidor temps es *amaray*, *yray*, *faray*. E cascus
520 d'aquestz temps ha tres persones, ço es saber, primera, segona,
terça. La primeyra del present temps es *am*, la segona *ames*, la
terça *ama*; e en la primeyra si enten *eu*, en la segona si enten *tu*, e
en la terça *ceyl*; e aquestz verbs son singulars. El plural ha·n altres
524 tres, axi com *amam*, *amatz*, *amen*; e en lo primer s'enten *nos*, en lo
segon *vos*, en lo tercer *ceyl*. E axi matex ha lo temps passatz tres
persones, axi com *amey*, *amest*, [*ametz* o] *amet*; es aquell verb qui
en aquest loch fan en [-*etz*] poden axi matex fenir en -*et*; atressi
528 ditz hom en lo plural *amem*, *ames*, *ameron*. En lo temps esdevenidor
diu hom *amarey*, *amaras*, *amara*; en lo plural ditz hom *amarem*,
amaretz, *amaran*. E sapies que tuyt li verb qui en aquest loch
fenexen en -*ay* poden fenir en -*ey*; e en axi com hom ditz *amaray*, /
21^a *amarey*, *faray*, *farey*.

532 E son alguns verbs en los quals En Ramon Vidals dix que li
trobarador havien errat, en axi com dir en la primera persona del
indicatiu *eu cre*, com hom devia dir *eu crey*, *tu cres*, *ceyl cre*; e en axi
aquell *cre* significa terça persona e no primera. Encaras dix que

506 volenters 509 per que hom repeated 514 no new paragraph in
MS.; qui] quij altered from quil 521 second e apparently added at end
of line 532 no new paragraph in MS.

E son estat alcun trobarador qui dision que era fals, mas no paria que
aguessen ausit ço que dix En Ricas Novas:

Mal fay dona, car non enquer
Paubre cavalier can es prous,
Franchs e humils e amoros,
Proues d'armes e sser *volenter*.

Eu t'ay ditz que tot ço que·l noms fay es verbs, e per ço debes
sauber que·l verbs a ·v· maneyres: la primera maneyra es demos-
trans, que hom apela indicatiu; la seguonda es maneyra comandans,
que hom apela emperatiu; la terçera maneyra es desirans, que
400 hom apela optatiu; li quarta es maneyra aiustans, que hom apela
coniuñctiu; li quinta es maneyra no fenida, que hom apela
enfenetiu. /

Indicatiu es aquela maneyra que mostra, aysi con *am*, *vau*, 404 24^f
mangi, *cavalch*. E per <ayso> que li trobados han obs, el ha ·iiij·
temps, so es saber: present, passatz, e esdevenidor. Pre<sent temps>
es *am*; passatz temps es *amey*, *amava*, *avia amat*; endevenidor temps
es *a<maray>* e *hauray amat*. Cascus d'aquests temps ha ·iiij· per-
408 sonas, ço es saber, primeyra, segu<onda>, terça. Li primeyra del
presen temps es *am*, li seguonda *ames*, li terça *ama*; en la <primey>ra
s'enten *eu*, en la seguonda s'enten *tu*, en la terça s'enten *çels*;
aquestz verbs es singula<rs>. Mas le plurals n'a autres ·iiij· al presen,
412 aysi con *amam*, *amats*, *amen*; en lo pri<mer> s'enten *nos*, en lo
seguon *vos*, en lo terç *çil*. Aysi matex ha lo temps passatz ·iiij·
pers<o>nes, aysi con *amey*, *amest*, *ametz* o *amet*—car aquell verbs qui
en aquell loch fenex<en> en -*etz* poden atressi fenir en -*et*. En lo
416 plural ditz hom *amem*, *ames*, *ameron*. En lo temps esdevenidor
ditz hom *amarey*, *amaras*, *amara*, *amarem*, *amaretz*, *amaran*. E
sapies que tot li verb qui en aquest loch fenisson en -*ay* poden fenir
en -*ey*, aysi con *amaray*, *amarey*; *faray*, *farey*. 420

Son alcun verb en los quals En R. Vidals dix que li trobarador hi
havien errat, aysi con dir en la primeyra persona del indicatiu *eu*
cre, con hom deya dir *eu crey*, *tu cres*, *çils cre*; en ayçi aquels *cre*
significa terça persona e no primeyra. Encare dix que havien falit 424

396 esser 398 sauber] the scribe began to write saber 400 emperatius
with us struck through and u added above the line 401 optatius with us
struck through and u added above the line 404 Indicatiu with s added after
407 avia amat] ama. a amat 408 between e and hauray, a struck through
409-10 between del and presen, seg struck through 419 tot] tuy struck through,
tot added above the line 423 between crey and tu, tu cre struck through

536 havien fallit posan en la terça persona del temps passat del indicatiu
ausi, vi, grasi, trasi, co tuyt aquist verb sion de primera persona e no
 de terça; car en la primera persona ditz hom *vi, ausi, trasi, grasi*, e
 en la terça ditz hom *ausic, vic, grasic*; e que en axi devia hom pausar
 540 totz los autres semblantz. E eu altrey li que segons art el dix ver e
 que ls deu hom axi pausar; mas no li altrey que li trobador errason,
 per ço car us venç art, e longa costuma per dret es haüda tant que
 venç per us. E con sia us en algunes terres on le lengatges es
 544 covinentz e autreyatz a trobar que tuyt cominalment diguen aytant
 o plus en la primera persona *eu cre* com *eu crey*, e en la terça
 persona diguen aytant *ausi* com *ausic*, per aquesta raho dic eu que li
 21^b trobador no-y falliron, car ill seguien lo us del lengatge e la
 548 costuma. E pus tuyt li trobador ho han ditz en llurs trobars, es us e
 confermamentz de lengatge; mas si us o dos ho haguessen ditz,
 assatz pogra dir que fos errada. Per que dic eu que cascus pot dir
 quals que mes li plasía. Atressi dic aquest verb *tray* que l podem
 552 axi declinar: *eu trach, tu trays, aquell tray*, o en axi: *eu tray, tu tras,*
cell tra; e en axi aquell *tray* pot esser primera persona o terça, e en
 axi matex pausa hom *atray, estray, retray*. E l infinitius fay *trayre,*
atrayre, o *trar*, en axi com dix us trobadors:

556 Be-m platz car ab vedar
 L'avesques no xastia:
 Dines sab[ia] t[r]ar
 E Pere abbes vesia.

560 Es atressi que hom pusca dir en terça persona *tray*, N'Aymerich de
 Peguila nos ho ensenya, qui dix:

En luy so tuyt li bon ayb c'on *retray*,
 Esters que tart promet e leu *estray*;
 564 E eu no puch sofrir los mals qu'en *tray*.

Imp[er]jatiu es aquella maneyra con hom fay mandament az alcu,
 21^a / ez a singular, axi con hom ditz *home, vay t'en, o mania, cavalca*;
 ez en plural axi con hom ditz *anatz, meniatz, cavalcatz*. E non ha
 568 mays presents temps e segona persona.

Obtatiu es aquella manera qui mostra semblant de desirar, en
 ayxi con hom ditz en presen temps *eu volrria, eu maniaría si havia*

544 comjnal/ent, split over two lines, corrected to comjnal/ment (m slightly in the
 margin); djguen with j altered from o 546 dit 557 la vesques
 558 djns sabtar 559 E pere ab besuesia 560 atray with first a deleted
 562 cuyt 563 estres

pausan en la terça persona del temps passat del indicatiu *ausi, vi,*
grasi, con tuyt aquest verb sion de la primeyra persona e no de la
 terça; car en la primeyra persona deu hom dir *vi, grasi, ausi*, e en la
 terçera *vic, grasic, ausic*; e que en aysi devia hom pausar tots los
 428 autres semblans. E eu autrey li que seguons art el ditz ver, que
 aysi los deu hom pausar; mas no li autrey que li trobador hi
 errasse[n], per ço car us venç art, e longua custuma per dret es
 haüda, tant que veyls us soven torna en natura. E con sia us en
 432 algunes terres on [le] lengatges es covinens e autreyat a trobar que
 tuyt cominalmen diguen aytan o plus en la primeyra persona *eu cre*
 con *eu crey*, en terça persona diguen aytan *ausi* con *ausic*, per ço
 dich eu que li trobador no-y faliron, car il seguiro[n] l'us del lengatie
 436 e la custuma. E pus tuyt li trobador ho han ditz en lors trobars, es
 us confermamens de lenguatie; mas si un o .ij. solamen o aguessen
 ditz, assatz pogra hom dir que fos errada. Per que dich que cascus
 pot dir qual que mils li playa. Atreçi dich d'aquest *tray* que l pot
 440 hom declinar: *eu trach, tu trays, aquell tray*, o aysi: *eu tray, tu tras,*
aquell tra; e en ayxi aquels *tray* pot esser primeyra persona o terça;
 examen ditz hom e pausa *atray, retray*. E l infinitius fay *trayre,*
atrayre, o *trar* e *atrar*, aysi con / <dix us t>robayres:

Be-m platz car ab vedar
 L'avesques no's castia:
 Deni[. . .]

[. . .] primera e en terça <person>a *tray*, N'Eymeric de Peguila
 448 nos ho enseya, qui dis:

En ley son tuyt ab que <. . .> *retray*,
 Esters que greu promet e leu *estray*;
 452 Es ieu no pusch sofrir los mals qu'en *tray*.

Emperatius es aquela maneyra can hom fay comandamen a
 alcun, e a singular, aysi con *vey t'en, mania, cavalca*; e en plural
 aysi con *anatz, meniatz, cavalcats*. E no ha mas present temps e
 456 seguonda persona.

Optatius es aquela maneyra que mostra semblan [de] desirar,
 aysi con hom ditz en present temps *eu volria, eu maniaría*, e en

428 vit grasi ausit 435 ausic] ausit 438 conformamens 442 enaxj with
 the y added above the line 443 E l] Els with s struck through 447-8 de
 iij. primera; ∴ in upper margin above de iij. 449 between qui and dis, ditz
 struck through 452 E ieu 456 seguonda

que; ez en temps passat *si eu hagues cavalcat, si eu hagues pro*
 572 *maniat eu fora sadoyls*. E sapies que ha plural e tres persones e
 temps esdevenidor.

Coniunctius es aquella manera qui aiusta algun faig a les altres
 maneyras, en axi com hom ditz *eu vos prech que'm aiudetx, di al rey*
 576 *que cavalque*, e aquell *aiudetx* e aquell *cavalque* es maneyra aiustans.
 E ha tres persones e tres temps.

Infinitiu es maneyra no finida, e no ha persona ne singular ne
 plural ne temps, mas aiusta's ab primeyra persona e a segona e a
 580 terça e a totz temps e a totes les autras maneyras, e co ensi no sia
 21^v b finida, feneys las autras maneyras, / en axi com hom ditz *anar*,
maniar, entendre, mover. E a maneyra demostran en present temps
 s'aiusta, axi com [hom] ditz *eu te vull auxir*; a maneyra comandan,
 584 axi com *vay maniar*; a maneyra desigan, axi com hom diu *eu*
volrria foc encendre; a maneyra aiustan, co *eu mi volgues mover*. En
 axi eu dich que aquell *ausir* feneix l'entendiment de aquell *vull*, ez
 aquell *maniar* d'aquell *vay*, ez aquell *encendre* de aquell *volrria*, e
 588 aquell *mover* d'aquell *mi volgues*. E devetz saber que aquesta
 maneyra, la qual es appellada infinitius, se pausa algunas vetz en
 loch de nom denant lo verb o detras. E per ço com es pazats
 denant lo verb, ell s'alonga en axi com le nom; e per exempli, axi
 592 com qui ditz *vostres servirs me platz*. E com es pausat detras lo verb
 s'abreuia, en axi com qui ditz *no vull vostre servir*, e aquella hora es
 pazat en loch de nom, per que rayso es que seguesca sa maneyra.

E encara debes saber que motz dels infinitius que fenexen en *-ir* /
 22^r a 596 poden atressi fenir en *-ire*, en axi com *ausir*, que potz dir *auxire*; o
dir, dire; ayzir, ayzire. Mas nenguns infinitius finens en *-ir* no pot
 finir en *-ire* si tu lo trobes en lo nominatiu dels noms verbals que
 fenexen en *-idor*. E p[er] exempli, axi com *servir* qui es infinitiu, e
 600 no pot[z] dire *eu vos vull servire*, per ço com *servire* es nominatiu
 d'aquest nom *servidor*; ne potz dir *eu te vull grasire, non vullatz*
mentire, ne *de vos dezir iausire, no pusch lo mal sofrire, no'm devetz*
trasire; car tuyt aquist son nominatiu en singular de llurs noms, e
 604 per exempli, axi com hom ditz *eu suy gallartz servire, eu suy dels*
mals grasire, eu suy dels bons e dels mals sofrire, eu suy d'amor iausire,
non siats trasire, ia no-us seray mentire. E per aquesta maneyra
 seguiras dels altres. Encara son d'autres infinitius qui axi matex

580 maneyras with e altered from j 582 demostron 585 mi] mjch
 587 entendre 595 no new paragraph in MS. 597 new paragraph at
 Mas 602 de vos] deues 603 transire 606 neus

temps passat *si eu agues volentat*. E ha plural e ·iij· persones e
 temps endevenidor. 460

Coniunctiu es aquela maneyra qui aiusta alcun fayt a les autres
 maneyres, aysi con *eu vos prech que'm aiudets, dir al rey que cavalc*;
 aquels *aiudets* e aquels *cavalc* es maneyra aiustans. E ha ·iij·
 464 persones e ·iij· temps.

Emfenitiu es maneyra no fenida, e no ha persona ni singular ni
 plural ni temps, mas [s']aiusta a primera persona o a seguonda o a
 terça e ha tots temps e ha totes les autres maneyres, aysi con *ausir*,
meniar, entendre, mover. E a maneyra demostran e a presen temps 468
 s'aiusta aysi: *eu vuyl ausir*; comandan: *vay meniar*; ha maneyra
 desiran: *eu volria fort entendre*; ha maneyra aiustan, con *eu mi*
volgues mover. E en aysi dich que aquels *ausir* finis l'entendimen de
 aquel *vuyl*, e aquels *meniar* d'aquell *vay*, e aquels *entendre* d'aquell 472
volria, e aquel *mover* d'aquell *volgues*. E debes saber que aquesta
 maneyra que es apelada infinitius se pausa alcuna vetz en loch de
 nom denan lo verb e detras. E per ço, can es pausat denan lo verb,
 s'alongua aysi con le noms; exempli: *vostres servirs me platz*. E can 476
 es pausat detras lo verbs s'abreuia, aysi con *no vuyl vostre servir*,
 car pus es pausat en loch de nom, raso es que seguesca sa maneyra.

E encare debes saber que motz dels emfenitiu qui fenisson en
-ir poden fenir atressi en *-ire*, aysi con *auçir, auçire; dir, dire; azir,* 480
azire. Mas neguns dels enfenitiu finens en *-ir* no pot fenir en *-ire*
 si lo trobes en lo nominatiu del[s] noms verbals qui fenisson en
-idor; aysi con *servir*, qui es infinitiu, e no pot[z] dir *eu vos vuyl*
servire, per ço car *servire* es nominatiu d'aquest nom *servidor*; ne 484
 pot[z] dir *eu te vuyl grasire, no'm vuylats mentire, de vos desir*
iausire, no pusch lo mal sofrire, no'm devets trahire; car tuyt aquest
 son nom nominatiu e singular, aysi / con *eu son servire, eu suy dels* 25^r
mals grasire, eu suy sofrire, non siats trahi(re, ia no-us) seray mentire; 488
 e aysi dels altres. Son d'autres qui examen fenisson en *-ir* (e no's)

463 first aquels] aquel with the s added after 468-70 :: in left margin
 against this passage 468 first a] ha with h erased 470-1 con . . .
 mover] si ues ab mj dar tay .j. caual struck through and con en [sic] mj uolgues
 mouer added above the line 471 finis] faras; lentendimens with s struck
 through 472 a. vuyl e a. m.] aquels uuyll menjar e aquels 474 que
 added above the line 477 uul with the y added above the line
 479 no new paragraph in MS. 482 nominatiu with us struck through and
 u added above the line 485 te repeated; uuyll] first u altered from another
 letter 486 no-m] siom

608 fenexon en *-ir* e no's podon allongar en *-ire*, per ço cor no son trobat
 22^b en nom; e per eximpli, axi com *venir* e *acollir* e *adousir*, en/fortir.
 E aquestz en nulla manera no'ls podetz allongar ne poden esser
 termenatz en *-ire*, per la raho desus dita e per tal car no es artz
 612 mellors de lengatge; e axi ne trobaras motz d'altres semblants a
 aquestz. E sapies que aquests hauras a conexer per lonch us e per
 longa pratica.

Atressi sapies que potz allongar en *-ire* tot verb qui fenescan en
 616 *-ir*; e per eximpli, axi com hom diu *eu desir*, *eu desire*; *eu cosir*, *eu*
cosire. Et aço matex faras dels altres semblantz a aquestz.

Encara sapies que tuyt li verb que fenexon en *-isch* podon finir en
-is; e per eximpli, axi com qui diu *eu iausisch*, *eu iausis*; *eu grasisch*,
 620 *eu grasis*.

Atressi sapies que tuyt li verb de segunda persona que fenexon
 en *-etz* podon finir en *-es*; e per eximpli, axi com qui disia *enten-*
detz, *entendes*; *faretz*, *fares*; e axi dels altres. E atressi matex potz
 624 far dels noms, e per eximpli axi com *bos pretz*, *bos pres*; *una vetz*,
una ves.

22^a Atressi sapies que tuyt li nom que fenexon en *-itz* poden finir en
-is; e per eximpli, axi com *aunitz*, *aunis*; *fayditz*, *faydis*; *farsitz*,
 628 *farsis*; *Biatritz*, *Biatris*; *amayritz*, *amayris*.

Atressi sapies que tuyt li nom que fenexon en *-ichs* poden finir
 en *-is*; e per eximpli, axi com *amichs*, *amis*; *enemichs*, *enamis*;
enichs, *enis*.

632 Encara sapies que devetz fort gardar que no metatz en una rima
 alguns noms qui fenexen en *-ers*, e son tres (o trey: qual te vullas
 potz dir), ço es saber *podyers*, *cavalliers*, *envers*, car le us no pot fer
 rima ab altre, ans hi a mant hom errat. Per que devetz pausar de una
 636 part *poders*, *volers*, *sabers*, *avers*, *aders*, *spers*, *lasers*; e axi matex deus
 pausar tots los infinitius qui fenexen en *-er* quant son pausat en
 loch [de nom] denant lo verb, en axi com *teners*, *vesers*, *temers*, e
 molts d'autres qu'en trobaras. E deus saber que d'altra part deus /
 22^b 640 pausar *envers*, *revers*, *convers*, *pervers*, *esmers*, *Besers*, *sofers*, *fers*,
quers, *esters*, *mers*. D'autra part pausaras *cavalliers*, *mestiers*,
soudadiers, *niers*, *diniers*, *estiers*; e de aquestz trobaras assatz. Mas
 en aquo los potz conexer, que en aquest trobaras tots temps, denant
 644 la *e* de la derrera sillaba, *i*; encara que'l[s] porets conexer en lo

616 desir] desire

623 matex added above the line

626 poder

632 una] alguna

640-1 fers, quers] fresquers

641 new paragraph at

D'autra

642 scudadiers miers

poden alonguar en *-ire*, no per tal que no sion atrobat en nom, aysi
 con *venir*, *acollir*, *adoucir*, *enfortir*. Aquist en neguna maneyra
 no[s] poden alonguar en *-ire*, (per ço) car no es artz ni es de 492
 lenguatie; e aysi trobaras motz d'autres. E aquests ha[uras] a
 conexer per lonch us.

Atressi pots alonguar en *-ire* tot verb qui fenesch(a en *-ir*), aysi
 con *eu desir*, *eu desire*; *eu consir*, *eu consire*. E faras aço matex del[s] 496
 au(tres) semblans.

E tuyt aquil verb qui finisson en *-isch* poden finir en *-is*, ayssi
 con *fenis(ch)*, *ffenis*; *eu guausisch*, *eu gausis*; *eu grasisch*, *eu grasis*.

Tuyt li verb de seguonda persona qui finisson en *-etz* poden 500
 finir en *-es*, ayssi con *entendets*, *entendes*; *farets*, *fares*; e aysi dels
 autres. E ayssi pots far dels noms, aysi con *bon pretz*, *bon pres*; *una*
vetz, *una ves*.

Examens pots finir en *-is* tots los noms qui finisson en *-itz*, 504
 ayçi con *aunitz*, *aunis*; *fayditz*, *faydis*; *Beatritz*, *Beatris*. E aysi
 pots dir *amichs*, *amis*; *enamichs*, *enamis*.

Encare debes guardar que no metes en una rima alcuns noms
 qui finisson en *-ers*, e son tres (o trey: aquel que't vuyles pots dir), 508
 so es saber *poders*, *cavalliers*, *emvers*, car le us no pot fer rima ab
 l'autre, ans hi han mot errat. Per que debes pausar d'una part
poders, *volers*, *sabers*, *avers*, *plasers*, *aders*, *lasers*, *espers*, e tots los
 enfenetius qui finisson en *-er*, can son pausat denant lo verb en 512
 loch de nom, aysi con *teners*, *vesers*, e moltz d'autres qu'en trobaras.
 D'altra part debes pausar *envers*, *revers*, *convers*, *pervers*, *esmers*,
Basers, *sofers*, *fers*, *mers*, *esters*. D'autra part pausaras *cavalliers*,
mestiers, *saudadiers*, *deniers*, *niers*, *estiers*; d'aquestz atrobaras [. . .] 516
 tos temps, denant la *e* de la derreyra sillaba, *i*; encare los pots

490 second no added above the line 495 no new paragraph in MS. 498 no
 new paragraph in MS. 500 no new paragraph in MS. 504 no new para-
 graph in MS. 505 Beatritz with the abbreviation sign struck through;
 beatriz 507 no new paragraph in MS. 513 between de and nom, uerb
 struck through; between e and moltz, to struck through 514 pervers] pausers;
 esmers] esaners 515 sofrers 517 les

femeni, que fan en *-eyra*, axi com *soudadiers*, *soudadieyra*; *niers*, *neyra*; *plasentiers*, *plasentieyra*. E sapies que'l nom desus dit, ço es *envers*, *convers*, *esters*, fan llur femeni *enversa*, *conversa*, *estersa*.
 648 Aquells altres noms, *sabers*, *poders*, no han null temps femeni, per que los potz conexer assatz ab aquesta doctrina qu'eu t'ay donada sarta.

Encara sapies qu'eu te do altra regla per raho d'alguns noms en
 652 los quals erron alguns homes que usen de trobar, e assenyaladament
 23^a en Catalunya. E ells cuydon ho far per gal/lart parlar o per tal que
 mellors venga a llurs rimes, e fallen en axi en los noms termenatz en
-ars, en *-ers*, en *-irs*, en *-ors*, en *-urs*, que trason dels motz aquella
 656 letra *r*, per que'ls mudon d'enteniment e de lengatge; en axi
 que moltz homens ay eu vists a cuy venion en les rimes aytal mot:
amars, *cars*, *avars*; *espers*, *plasiars*, *volers*; *martirs*, *ausirs*, *sentirs*;
flors, *amors*, *colors*; *purs*, *murs*, *scurs*. E trasion per la dita raho
 660 aquella *r* de la fi del mot, en axi que com degon dir *amars*, *cars*,
avars, dezien *amas*, *cas*, *avas*; e com degon dir *spers*, *plasiars*,
volers, e dizon *spes*, *plazes*, *voles*; e com degon dir *martirs*, dizen
martis; e com devion dir *amors*, dizion *amos*; e com devien dir
 664 *purs*, *scurs*, dizion *pus*, *scus*; per que fallion malament en moltes de
 maneyres. E tu garde't que en axi no ho messesses per re, que no
 volrria dir nulla re en aytals lochs.

E axi son complides les Regles d'En Iaufre de Foyxa.

645-6 viers veyra 646 new paragraph at E sapies 647 envers] sabers;
 estersa] esters estersa 658 cars] tars 662 plazers with r struck through;
 degon with g apparently altered from s 664 purs] pus with r added above
 the line

conexer en lo femeni, que fa en *-eyra*, aysi con *soudadiers*, *souda-*
dieyra; *niers*, *nieyra*; *plasentiers*, *plasentieyra*. E'l nom damont dit,
 so es saber en *-vers*, fa[n] lo femeni en *-versa*: *convers*, *conversa*; 520
esters, *estersa*. Aquil autre nom, *sabers*, *poders*, no han nuyl temps
 femeni, per que assats los pots conexer ab aquesta doctrina que
 t'e donada.

Espleguon les Regles de trobar

524

519 nom] *noms with titulus and s erased* 520 en *-vers*] *after en, at the*
end of the line, uers struck through (uers follows at the beginning of the next line);
 en *.uersa. clearly divided*

THE
DOCTRINA DE COMPONDRE
DICTATS

Aço es manera de doctrina, per la qual poras saber e conexer que es canço, vers, lays, serventesch, retronxa, pastora, dança, plant, alba, gayta, estampida, sompni, gelozesca, discort, cobles esparses, tenso; per la qual raho, per les rahons desus dites quez eu t'ay 4 mostrades, poras venir a perfeccio de fer aquestes sens errada, ses reprendimen, com fer ne volrras.

E primerament deus saber que canço deu parlar d'amor plazen- ment, / e potz metre en ton parlar eximpli d'altra rayso, e ses mal 8 29^rb dir e ses lauzor de re sino d'amor. Encara mes, deus saber que canço ha obs e deu haver cinch cobles; eyxamen n'i potz far, per abeylimen e per complimen de raho, ·vj· o ·vij· o ·viij· o ·ix·, d'aquell compte que mes te placia. E potz hi far una tornada o dues, 12 qual te vulles. E garda be que, en axi com començaras la raho en amor, que en aquella manera matexa la fins be e la seguesques. E dona li so noveyl co pus bell poras.

Si vols far vers, deus parlar de veritatz, de exemples e de 16 proverbis o de lauzor, no pas en semblant d'amor; e que en axi com començaras, ho prosseguesques e u fins, ab so novell tota vegada. E aquesta es la diferencia que es entre canço e vers, que la una rayso no es semblant de l'altra. E cert aytantes cobles se cove de 20 far al vers com a la canço, e aytantes tornades.

Si vols fer lays, deus parlar de Deu e de segle, o de eximpli / o de 29^va proverbis, de lausors ses feyment d'amor, qui sia axi plazent a Deu co al segle; e deus saber que s deu far e dir ab contricció tota via, e 24 ab so novell e plazen, o de esgleya o d'autra manera. E sapies que y ha mester aytantes cobles com en la canço, e aytantes tornades; e segueix la raho e la manera axi com eu t'ay dit.

Si vols far sirventez, deus parlar de fayt d'armes, e senyallada- 28 ment o de lausor de senyor o de maldit o de qualsque feyts qui novellament se tracten. E començaras ton cantar segons que usaran aquells dels quals ton serventez començaras; e per proverbis e per exemples poretz hi portar les naturaleses que fan, o ço de que fan a 32 rependre o a lausar aquells dels quals ton serventez començaras.

<i>Rejected Readings of H.</i>	<i>Title compondre</i>	4 que zeu	7 no new
<i>paragraph in MS.</i>	13 la ra raho	19 second que] E que	29 mal
dit	30 tracten or tratten	33 repeendre	

29^b E sapies que-l potz fer d'aytantes cobles co la un d'aquestz cantars
que-t he mostratz. E pot[z] lo far en qualque so te vulles; / e
36 specialment se fa en so novell, e maiorment en ço de canço. E deus
lo far d'aytantes cobles com sera lo cantar de que pendras lo so; e
potz seguir las rimas contrasemblantz del cantar de que pendras lo
so, o atressi lo potz far en altres rimes.

40 Si vols far retronxa, sapies que deus parlar d'amor, segons
l'estament en que-n seras, sia plazen o cossiros; e no-y deus mesclar
altra raho. E deus saber que deu haver quatre cobles, e so novell
tota vegada. E deus saber que per ço ha nom retronxa car lo refray
44 de cada una de les cobles deu esser totz us.

Si vols far pastora, deus parlar d'amor en aytal semblan com eu
te ensenyaray, ço es a saber: si-t acostes a pastora e la vols saludar o
enquerer o manar o corteiar, o de qual razo demanar o dar o
48 parlar li vulles. E potz li metre altre nom de pastora, segons lo
30^a bestiar que / guardara; e aquesta manera es clara assatz d'entendre.
E potz li fer ·vj· o ·viij· cobles, e so novell o so estrayn ia passat.

Si vols far dança, deus parlar d'amor be e plamentment, en
52 qualque estament ne sies. E deus li fer dedents ·iij· cobles e no pus,
e respost, una o dues tornades, qual te vulles; totes vegades so
novell. E potz fer, si-t vols, totes les fins de les cobles en refrayn
semblan. E aquella raho de que la començarás deu[s] continuar e
56 be servir al començament, al mig, e a la fi.

Si vols fer plant, d'amor o de tristor deus la raho continuar; e
pot[z] lo fer en qual so te vulles, salvant de dança. E atressi potz lo
fer d'aytantes cobles con la [un] dels damunt dits cantars, e en
60 contrasembles o en dessemblants. E no-y deus mesclar altra raho
sino plahien, si per comp[ar]acio no-y ho podies portar.

Si vols far alba, parla d'amor plamentment; e atressi [deus]
30^b lauzar la dona on vas o de / que la faras. E bendi l'alba si acabes lo
64 plazier per lo qual anaves a ta dona; e si no-l acabes, fes l'alba
blasman la dona e l'alba on anaves. E potz hi fer aytantes cobles
com te vulles, e deus hi fer so novell.

Si vols fer gayta, deus parlar d'amor o de ta dona, desigan e[n]
68 semblan que la gayta te pusca noure o valer ab ta dona e ab lo dia
qui sera a venir. E deus la far on pus avinentment pugues, preyan
tota via la gayta ab ta dona que t'aiut. E potz hi far aytantes cobles
com te vulles, e deu haver so novell.

38 contra semblantz
·iij· de deus nj

46 en senyaray
64 anaves] ames

47 torteiar

52 dedents

Si vols far estampida, potz parlar de qualque fayt vulles, blasman 72
o lauzan o merceyan, qui-t vulles; e deu haver ·iiij· cobles e
responedor e una o dues tornades, e so novell.

Si vols far sompni, deus parlar d'aquelles coses qui-t seran
viiars que haies somiades, vistes o parlades en durmen. E potz hi 76
far ·v· o ·vj· cobles, e so novell.

Si vols far gelozesca, deus par[lar] / de gelozia, reprenen o 30^a
contrastan de fayt d'amor. E deu haver responedor e ·iiij· cobles e
una o dues tornades, e so noveyll o estrayn ia feyt. 80

Si vols far discort, deus parlar d'amor com a hom qui n'es
desemparat e com a hom qui no pot haver plaser de sa dona e viu
turmentatz. E que en lo cantar, lla hon lo so deuria muntar, que-l
baxes; e fe lo contrari de tot l'altre cantar. E deu haver tres cobles 84
e una o dues tornades e responedor. E potz metre un o dos motz
mes en una cobla que en altra, per ço que mils sia discordant.

Si vols fer cobles esparses, potz les far en qual so te vulles. E deus
seguir les rimes del cant de que trayras lo so; e atressi les potz far en 88
altres rimcs. E deven esser dues o tres cobles e una o dues tornades.

Si vols far tenso, deus l'apondre en algun so qui haia bella nota,
e potz seguir les rimes del cantar o no. E potz fer ·iiij· o ·vj·
cobles o ·viij·, si-t vols. / 92

Encara mays te vull mostrar, per ço que sies pus entendens en 30^b
ton trobar, que canço es appellada canso per ço con es causa
naturalment pauzada en manera de cantar, e per homens autz e bays,
ço es saber que a totz aquells platz pretz, amors e cortesia e solaç, 96
ensenyamentz e tot ço [de] que ella parla.

Vers es appellatz per ço vers cor parla de proverbis e de razons
naturals, de eximplis, de veritatz, de presentz temps, de passat, e de
esdevenidor. 100

Lays es appellat per ço lays que-s deu far ab gran contricció e ab
gran moviment de cor vers Deu o vers aycellas causas de que
volrras parlar.

Serventetz es dit per ço serventetz per ço com se serveix e es 104
sotsmes a aquell cantar de qui pren lo so e les rimes, e per ço cor
deu parlar de senyors o de vassalls, blasman o castigan o lauzan o
mostran, o de faytz d'armes o de guerra o de Deu o de ordenances
o de novelletatz. 108

Retronxa es dita per ço retronxa / per ço cor totes les cobles 31^a

75 qui-t] quid altered from quid
90 la pendre

101 que-s] qujs

81, 82 com ahom
105 sots mes

83 turmentatz

deven esser retroncades a la fi, e per ço cor lo refrayn de la primeyra cobla serveix a totes les altres cobles.

112 Pastora es dita per ço pastora cor pren nom lo cantar de aquella persona de qui hom lo fa; e pot esser dita pastora si la persona garda oveylles o oques o porchs o d'altres diverses bestiars.

116 Dansa es dita per ço com naturalment la ditz hom dança[n] o bayllan, cor deu [haver] so plazent; e la ditz hom ab esturmens, e plau a cascus que la diga e la escout.

Plant es dit per ço plant car es cantar qui parla marridament e planyen de aquella causa qui es perduda o que hom playn.

120 Alba es dita per ço alba car pren nom lo cantar de la ora a que hom lo fa, e per ço cor se deu pus dir en l'alba que de dia.

Gayta es dita per ço gayta cor es pus covinent a ffer de nuyt que de dia, per que pren nom de la hora [a] que hom la fa.

124 Stampida es dita per ço stampida cor pren vigoria en contan o 31^b en xantan pus que null / autre cantar.

Sompni es appellat per ço sompni cor lo cantar parla de ço que li par que havia vist de nuyt o ha auzit en sompnian.

128 Gelonzesca es dita per ço gelonzesca per ço cor gelozamen parla de ço que dir vol, contrasta[n] ab alguna persona en son cantar.

Discort es dit per ço discort cor parla discordament e reversa; e es contrari a totz altres cantars, cor gita de manera ço que diu.

132 Cobles esparses son dites per ço cobles esparses cor se fan esparsament, en qual so te vulles. Empero coven se que li seguesques hom manera axi com a canço.

136 Tenso es dita tenso per ço com se diu contrastan e disputan subtilmen lo un ab l'altre de qualque raho hom vulla cantar.

E axi son complides les dites regles ordenades per doctrina en trobar, per la qual doctrina cascus qui be les sgart e les veia, si es subtils d'entencio, pora leugerament venir a perfeccio de la art de trobar.

110 estroncades 112 nom] hom 116 esturmens *with final s apparently altered from t*
 118 cantar] causa 126 first ço] co 133 espressa-
 ment 138 lessgart *altered from les gart*

TWO
 ANONYMOUS TREATISES
 FROM
 MS. RIPOLL 129

⟨Aqueste⟩s son les diferencias entre les cançons, tençons, R, 25^v
sirventesch, cobles, vers, dançes, ⟨desda⟩nçes, e viaderes.

⟨Ca⟩nçons han ·v· o ·vij· cobles ab una tornada, axi con aquela
d'En G. de Cabestayn qui diu: 4

Er ⟨ve⟩y qu'em venguts als iorns lonchs;
e aquesta ha ·v· cobles. Axi matex aquela qui diu:

Li dolç ⟨co⟩ssire,
qui ha ·vij· cobles. Empero troba hom moltes cansons de trobados 8
antichs qui no han mas ·vj· cobles. La materia de les cançons es de
amor o de lahor de dones.

Tenço es semblant en nombre de cobles a la canço, e es de
materia d'amor per manera de questions e de respostes de coses 12
qui's pertanguen [a] amor. Mas ha aquesta diferencia ab canço,
que tos temps son paraules de dues persones, axi que la un parla
primerament en la una cobla e l'altre en l'altra, axi con es aquela
d'En G. de Cabestayn: 16

Una tenço ben fayta de mos xans,
e moltes d'altres.

Sirventesch es semblant en nombre de cobles e de refrayn a la
canço, mas la sua materia es de tot ço qui's pot dir o per als cuns 20
afers assanyalats, axi con per host o per aveniment de rey o per
preso d'alcun loch, o per castich d'alcuna persona o per semblan
cosa; axi con es aquel d'En Riombau de Vaqueres qui diu:

Eras pot hom veser, 24
o axi con aquel qui diu:

Comensaray sirventesch ab que·m pesa,
e molts d'altres qui n'i ha. E d'aquests no n'e trobat negun qui
haia ·vij· cobles sino aquel damont dit d'En Riombau; tots los 28
altres n'an ·v·, ab una tornada.

Cobles no son sino ·ij·, ab una tornada qui's fa a la dona d'aquel

Rejected Readings of R. 5 als] ab 8 qui ha] quina 9 mas] first
minim of m cut off

qui fa les cobles; e son de materia d'acuyndamens, axi con aqueles
32 d'En P. de Vilademayn qui dien:

De l'orde suy del noble infant En Pedro, etc.,

ho per manera de questions que hom fa al altre, axi con moltes que
tot die's fan.

36 Ves es semblant en nombre de cobles a la canço e a la tornada,
mas es de materia tota moral, de ço qui's pertayn a nodriment, axi
con son comunament tots los cantas d'En P. Cardenal, qui son tots
morals, o axi con aquel del Capela de Bolquera qui diu:

40 Li fayt Deu son escur, etc.,

e aquel d'En Folquet de Masceyla qui diu:

Loch es un hom se deu alegrar, etc.,

e molts d'autres.

44 Dança ha un refrayn e ·iij· cobles e una o ·ij· tornades. E es tos
temps de materia d'amor o de lahor de dona, axi que no ha diferen-
cia en materia ab canço mas en la forma, per tal cor dança no ha
sino ·iij· cobles, e canço ·v· o ·vij·; e la dança es axi feta que pus en
48 la cobla son posades ·iiij· rimes principals, tan tost ço qui's seguex
deu esser semblant al refrayn en rimes e en so. 'Rimes principals'
dich io a diferencia de les meyns principals, axi con aqueles qui
26^r son doblades, axi con par en la dança del Capela de / Bolquera qui
52 diu:

Ffis vos suy ayman ses enian
Ab ferm talan, cors ben estan;
(Donchs) prende·us merçes, pus tot bes,

56 Dopna, ·n vos es,
Que no·m auciats desiran.

Aço es refr(ayn); pux seguex se la cobla, qui diu:

Als prims que vos vi vos plevi
60 Ab cor fi, dom(pna, mi) e tots quans bens puyx far ni dir,
Ab cor que non vir de servir
Vos, qu'eu mir e des(ir) en mon cor ser e mayti.

40 Le 55 prenguaus with guaus struck through and deus added above 57 nō
60 dompna] third minim of m cut off; pux with the y added above 61 nō
(=non or no-m?); ujr with uj apparently on an erasure 61-4 ∴ above ujr
(61), above the line after ser (62), and after mayti (64), with insertion-mark after
ser and after mayti 62 mayti] a stroke above the third minim of the m is
struck through

Assi ha ·iiij· rimes principals, ço es la primera qui es en -i, (d'aquel)
mot qui diu plevi, e la quarta d'aquel mot qui diu mayti; les altres 64
dues son en -ir. (E hi) ha d'altres mots termenats en -i o en -ir:
fa's per doblar les rimes.

Desdança, seguons que par en lo vocable, es contrari a dança, no
en la forma, mas en la m(a)teria; car axi con dança se fa per amor o 68
per manera qu'om humilment pregua o loha la dona, axi desdança
se fa per despler e per malsaber o per gran ira. E encare que no loha
en res la dona, ans es per manera de clam, axi con aquela desdança
qui comença:

Pus que tot hom s'anança, etc.

La pus iusana species qui es en los cantas son les viaderes, qui
no han nombre de cobles determenat, cor ha n'i de ·iiij· cobles o de 76
·v· o de ·vj·, e comunament no de pus. E si vertedera viadera es, no
deu haver sino ·ij· clausules o ·ij· rimes, que tot es un en lo res-
ponedor, axi con aquela qui diu:

Per vos suy en greu turment,
Gentil dopn' ab cors plasent.

80

Ni en les cobles axi matex no deu haver sino ·ij· rimes, axi con par
per aquesta alleguada, cor si lo responedor ha ·iij· rimes, ia passa
en natura de dança.

Totes les altres maneres qui son, axi con biades o estribots o 84
semblans, no son de intencio de la art, per ço cor son contra ço qui
principalment se enten en la art de trobar, ço es gint parlar e
cortesia.

63 d'aquel] d partly visible 64 pleuj] a stroke above the second minim of the
u is struck through 65 between en and .i., jr. struck through 69 quō
(=qu'om or quon?)

Rima es semblança d'u mot ab altra en la fi, cant a les letres e al accent; e dich 'cant al accent', cor no seria rima d'aquest mot en lati *péndere*, en quant ha la primera largua, ab aquest altre *pendére*,
 92 en quant ha la seguona largua, iatsecia que sien semblans en letres.

De les rimes hi ha en moltes maneres, cor ha·y rimes soltes, rimes sparsas, rimes croades, rimes leonines, rimes dobles, rimes closes, rimes doblades, rimes cares, e rimes aiectivades.

96 Rimes soltes son quon en tota una cobla no ha rimes semblans, axi con en la canço d'En Arnaut Daniel qui diu:

Lo ferm voler qu'ins al cor m'intra, etc. /

26^v (Rim)es sparses seguons alsuns no son sino rimes soltes, mas
 100 enpero io trop que ri(me)s sparses son aqueles qui en una cobla matexa son luy n les unes de les altres axi (con) n'i ha ·ij· o ·iij· al mig, axi con clarament pot veure qui be o vol guardar en los (c)antas dels trobados antichs.

104 Rimes croades son can la primera respon a la terça e la seguona a la quarta, axi con par en aquella d'En G. de Capestayn qui diu:

Li dolç cossire
 Que·m don' amor soven,
 108 Dona, ·m fay dire
 De vos mant vers plasen.

Açi par con aquel *cossire*, qui es primer, e lo *dire*, qui es terç, s'acorden, e con lo *soven* ab lo *plasen*, qui son seguon e quart,
 112 s'acorden.

Rimes leonines son can la primera e la quarta s'acorden e les dues del mig, axi con en aquella dança qui diu:

116 Merce prey vos vença ·i^a·
 E franch' humiltatz, ·ij^a·
 Dompna, que·m fassats ·iij^a·
 Del greu mal guirença.

94 leonismes with smes struck through and nes added after 95 e rimes
 aiectiuades added on the same line, in a different ink and perhaps a different hand
 (as 141-4) 97 Ar. 101 con] end of the titulus still visible 107
 quē; dona mor with a second a struck through before mor 108 donā
 115-17 numerals above the line 117 quē

E aquestes dues maneres, ço es rimes croades e rimes leonines, se usen molt en les cançons e dançes, en lo comensament de les cobles. 120

Rimes dobles no son sino con una matexa rima se dobla, axi con aquella qui diu:

Ffis vos suy ayman sens enian
 Ab ferm talan, cors ben estan. 124

Açi are principalment no ha sino una rima, mas es doblada.

Rimes closes son aqueles qui tanquen e clohen una sola rima, axi con aquella qui diu:

Dompna, de me merce·us prenya, 128
 Trop hay sofert mals d'amor;
 Playa·us c'alcun be m'en venya.

Les dues extremes que termenen en *-eya* clohen e tanquen al mig una sola qui termena en *-or*. 132

Rimes doblades son qui van de dues en dues, axi con aquestes:

Er vey qu'em venguts als iorns lonchs
 Que flors s'arenguon sobre·ls tronchs.

Aquestes dues son semblans e son doblades. 136

Rimes cares son aqueles de que hom troba poques, axi con aqueles que termenen en *-obra* (o en quar *-uer*, o en *-aygua*, e *-um*, *-u*) o en *-ampa* o en *-endi* o en *-atxa* o en *-imbre*, o semblans rimes de que hom troba poques. 140

Aiectivades son aqueles con la terminacio masculina va devant e la femenina se seguex apres, seguons que·l femeni se devala del masculí, axi con aquella del Capela de Bolquera qui diu:

Li fayt Dieu son escur. 144

No trop mes maneres de rimes qui sien seguons la art ne seguons los entichs trobados. E si per ventura son trobades alcunes maneres contra aço qui es dit de la diferencia de les cançons e de les altres maneres de cantars, o encare en la diferencia de les rimes, tot se fa comunament per sotilesa o per alcuna altra necessitat, per que aço basta complidament. 148

138-9 o en quaruer [first r badly formed] o en [n altered from y] aygua cum.u. [or eum.u.], added between the lines above o en ampa o en endj, without insertion-mark

139 o en jmbre added above the line, with insertion-mark; between en and jmbre, four or five letters (imbre?) struck through 141-4 added at the bottom of the page, in a different ink and perhaps a different hand (as 95), with insertion-mark 141 between terminacio and masculina, fem struck through 142 femenj with second e altered from i 143 between capela and de, del struck through

NOTES

RAZOS DE TROBAR

5, 8. Intransitive *alongar*, attested in both passages by *B* alone, is dubious; cf. *SW* i. 52.

6. For *leumen* 'quickly' cf. *SW* iv. 378-9; but emendation to *breumens* is supported by *CHL*.

11, *faillimentz de pensar* 'errors of thought, mistaken thinking', cf. *SW* iii. 401. The reading *enfalagamen* (*H*, supported by *CL*) may well be correct, either 'fatigue' or 'blindness' (*SW* ii. 485, following Appel). For the former sense cf. Mistral, s.v. *enfalaga* ('fatiguer par trop d'aliments ou trop de veilles'); for the latter—inherently more likely, since the word is Catalan—cf. *Dicc. Aguiló, Alcover*, s.v.

For *rasonar* 'to defend' see *SW* vii. 68 and 70, *LR* v. 53.

14, *assesmat* 'prepared' (*LR* v. 207-8; *PD*). The *asemat* o *assermat* of *H* shows scribal hesitation over the form of the word.

15-16, 'about whom I am sure that, although nothing is wrong, they would be well able to improve . . .'; cf. *SW* iii. 55. 7.

18-19. These words were intended presumably as a warning to scribes or 'correctors'. The textual history of the *Razos* indicates how well founded Vidal's fears were.

23. A. H. Schutz attempted ('On *trobar* and *entendre*', *Romanic Review*, xxiii, 1932, pp. 129-38, and xxvi, 1935, pp. 29-31) to demonstrate that, here and elsewhere in the *Razos* (59, 83-4, 86, 443, 472), *trobar e entendre* had a technical sense, relevant solely to the *composition* of poetry. Nevertheless, 'to comprehend (what others have written)' is acceptable for *entendre* in all contexts in the *Razos* and distinctly preferable in some: Schutz's interpretation seems to me mistaken.

31, *galliardias* 'exceptional deeds, bravery'; cf. *SW* iv. 21, s.v. *galhardia*, 6, and, for the form, iv. 23 (correction to *galhardias* seems hardly necessary).

37. The readings of *H* 41-2 and *CL* 34-5 suggest that the original had a reading of the type 'so qe non sap, [per que assatz deu aver maior vergogna cel qui non sap que cel qui demanda]'. Haplography from *non sap* to *non sap*, with consequent suppression of the now meaningless final phrase, would sufficiently explain the omission in *B*.

46, *enuetiz* 'tiresome behaviour' (*SW* iii. 13; Appel, *Chrestomathie*, glossary).

47, *per qe* . . . *sia* 'provided that I may be' (*SW* vi. 225, s.v. *per*, 3); correction to *pos que om* (Stengel, note to 69, 23-4) or *per q'om* (Appel, *Chrestomathie*, no. 123, l. 41, var.) is unnecessary and gives a *lectio faciliior*.

51. For *mais qe* cf. *SW* v. 32, s.v. *mais*, 16.

54. For *se donar garda* cf. *SW* iv. 48, s.v. *garda*, 3.

54-5, *totz homs* . . . *qe* . . . *esgard* (*esgard'* Appel, *Chrestomathie*, no. 123, l. 48; *H* 56 has *esgart*). For the subjunctive in relative clauses dependent on *tot* cf. *Razos* 57, 83, 90, 443; the indicative is also found in the text (59; also *CL* 78, 83).

55, *sia*, i.e. 'that he will be'; *CHL* misrepresent the author's sense by inserting *eu*.

57. Cf. note to 54-5 above; the coupling of fut. ind. and pr. subj. is striking, but hardly sufficient reason for correcting *entendra* (*BH*) to *entenda* (*CL*).

60, *nostre langage*. This expression, which recurs in 74, indicates an awareness on Vidal's part of a linguistic entity comprising the lands in which French, Provençal, Catalan, and perhaps Spanish were spoken—a partial conception, in fact, of the unity of the Romance languages (cf. Morf, p. 5 n. 1). The originality of this concept is deformed in *CL* (56-7, 71), where the expression is made plural; the agreement of *BH* (cf. *H* 63, 76) confirms that the original reading had the singular.

61-2. That the names of the provinces should be linked with *et*, as in *B*, not with *o*, as in *CL*, is indicated by the following sentence, which shows that the areas mentioned are considered collectively, not as alternatives (cf. Morf, p. 6 n. 1). *H* lacks the phrase in question; but an individual error later in that MS. (*H* 74, *aycellas de Lemosi*, for *cella de Lemosin*, *B* 73) shows that *et* must have been the conjunction in *H* also, for otherwise the later error could hardly have been made.

62-4. The correct interpretation of the passage was first given by Morf (pp. 4-12), who pointed out that Vidal expressly used *Lemosin* with reference to the speech of the whole of the Occitan area, not merely to that of the province of Limousin. Morf correctly saw the explanation of the term in the fact that a number of important troubadours came from that province (pp. 18-21).

64-71. Contrary to Morf (p. 7), I take these lines to refer solely to Provençal, not to French and Provençal considered collectively. *Cels qe a la parladura reconeguda*, therefore, refers to those who knew Provençal, whether as native speakers or through long practice, rather than (as Morf believed) simply to those who had made a study of literary usage. For *reconeguda* cf. *Razos* 444.

76. The final phrase of the paragraph, implying that a treatment of French

was to follow that of Provençal, is absent from *CHL* but can hardly be regarded as spurious.

77-83. The passage is a warning, addressed no doubt to Vidal's Catalan compatriots, against the dangers of a hypercorrectness which would reject as erroneous in *lemosi* any forms which happened to be identical in Provençal and in Catalan.

79. For *sol non* cf. *SW* vii. 764, s.v. *sol*, 8.

91, *de qe* . . . *si trason* 'from which . . . are drawn' (cf. *SW* viii. 361, s.v. *traire*, 16, though no reflexive example is given there). It is striking that both *H* and *CL* innovate here.

92-3. The order of the parts of speech corresponds with the *Ars minor* of Donatus. *H* and *CL* are close to (though not quite identical with) that given by Priscian.

94-112. The thought expressed here by Vidal is represented in its original form only by the text of MS. *B*. In *B*'s text, Vidal makes two distinctions: firstly, between variable words (*paraulas aiectivas et substantivas*) and invariable words (*paraulas neutras*); secondly, between the variable words which express 'substance' (*paraulas substantivas*) and those which do not (*paraulas aiectivas*). The first distinction is made in the first paragraph (94-103), the second in the second and third (104-12). Two factors complicate Vidal's exposition: he had no single word signifying 'variable' or 'declinable' and hence began the passage by announcing a division into three classes (*manieras*), of which the first and second are defined together (96-9) before they are distinguished the one from the other (104-12); and he made use of the names of the traditional eight parts of speech in order to define the content of the classes (*substantivas, aiectivas, neutras*) which he set up. A further terminological difficulty was that Vidal apparently lacked terms which would express the distinction between the copulative or predicative verbs (*sui, estau*) and the others (*am, vau*, etc.), so that it is left to the examples alone to express this aspect of his thought. It is not surprising, in these circumstances, that MSS. *CHL* deform the sense of the passage by superficial revisions. In *H* (97-100) the initial definition of the variable words is simply split into two, so that one half is applied to the *substantivas* and the other to the *aiectivas*. (The passage is rendered still more opaque by the interchange of the words *adverbi* and *verb* at *H* 100-1 and by the incorporation into the definition of the *aiectivas* of the phrase *e totas las autras del mon qui demostron sustancia* at *H* 106-7). In *CL* we find again all the shortcomings of *H* (excepting only the interchange of *adverbi* and *verb*), compounded by a thoroughgoing attempt to reintroduce a kind of sense into the definitions and the exemplification by bringing them more into line with the traditional conception of the parts of speech. Thus reference to tense is suppressed in the definitions of the *substantivas* (*CL* 90) and the *aiectivas* (*CL* 94), reference to the verb is removed from the definition of the *aiectivas* (*CL* 92), the verb-forms are suppressed in the exemplification of the *aiectivas* (*CL* 99, 113),

the verb-forms and the pronoun-forms are removed from the examples of *substantivas* (CL 104), and—by way of compensation—a solitary reference to the function of the verb is added at CL 106. It is in the context of these alterations that one must see the substitution at CL 107 of a new example (*cavaliers sui, caval hai*) for the *ieu sui rics homs* of *B* (and *H*). Both this and the other example given at *B* 112 are entirely in accord with what precedes: both show the *substantivas* (namely *reis, sui, ieu, homs*) 'demonstrating substance', while the second illustrates in addition the substantive 'sustaining the adjective' (namely *rics*). But *ieu* and *sui* had been removed from the list of *paraulas substantivas* in *CL*, so that the second of the illustrative sentences no longer had a clear function and was replaced by another, superficially more apt to the context.

The immediate source of Vidal's classification of the parts of speech cannot be determined. The passage recalls Plato's division of words into nouns and verbs (*Cratylus* 431 b; *Sophist* 262 a), in which adjectives were classed with verbs because both could be attached with the function of a predicate to a noun-subject, and Aristotle's similar classification into nouns, verbs, and *συνδέσμοι* or link-words (*Rhetorica* III. ii. 5; *De Interpretatione* i-iii, x), the latter differing from the others in that they conveyed no meaning when used in isolation. Reference to these ideas can be found in Priscian (ii. 15), in Quintilian (*Institutio oratoria* 1. iv. 18), or in Cledonius (*Ars grammatica* 26 and 28; Keil, v. 34). The echo of these matters in the *Razos*, however, is indistinct and confused. Vidal had no equivalent term for the *convinciones* of Quintilian or the *syncategoremata, hoc est consignificantia* of Priscian, nor does his use of *substantivas* and *aiectivas* suggest any clear recollection on his part of the *nomen* and *verbum* used in this connection by the Latin grammarians. His terminology suggests rather that some imperfect memory of the Greco-Latin speculations was blended in his mind with the distinction, already made by Priscian (ii. 25, 28), between the *nomen substantivum* and the *nomen adiectivum*, while his division of verb-forms into two categories suggests some knowledge of the twelfth-century concept that predicative verbs were different in kind from other verbs (on this see Thurot, pp. 177, 179, 185; cf. also Ruffinatto, p. 61 n. 42). But the fusion of these various ideas in the *Razos* is not very profound, nor is it likely that Vidal attached great importance to them, for they play no further part in his exposition after the present passage.

94-5, *las paraola[s] i a de tres manieras*. The same construction, with the definite article, occurs at 217 and 300.

105. The correction *enegresisc* (for this verb cf. *SW* ii. 482-3) is suggested by *H* 122; **engresir* is otherwise unattested (cf. *SW* iii. 1).

The reading *e cant a* is suspect—one would expect *e [tot] cant a*; the sense must be 'and all that there is'. *H* and *CL* tried unsuccessfully to make sense of the phrase by rewriting.

112. The readings of *H* 113-14 and *CL* 106 suggest that the original text



read 'aiectivas, [et podetz en far una razo complida ses las aiectivas].' The additional phrase, though not essential to the sense, seems more likely to have been omitted by *B* (by haplography) than added by *CHL*.

122-3. The words *vel a feminin com a masculin*, peculiar to *B*, were no doubt originally a marginal gloss (*vel* does not occur elsewhere in the text).

130-1. For an example of OPr. *verge*, masc., 'saint', see I. Frank, *Estudios dedicados a Menéndez Pidal*, vi. 39, § 28, and cf. *SW* viii. 668, *LR* v. 507.

136. One must necessarily suppose a lacuna in *B*, corresponding to the substance of *H* 138-9; but the text of *H* looks rehandled in detail, and one would hardly be justified—especially in the absence of *CL*—in transferring the words of *H* into the critical text based on *B*.

141, *e de lurs entendemenz* 'and are so by their sense'. Correction is hardly possible, the more so as the expression recurs at 150; but one would expect *segon* or *segon de*.

142, *de pètitas en fora*. For the sense cf. *SW* iii. 560-1, s.v. *fors*, 11. It was, of course, an accident that the adjectives most commonly used as neuters were predominantly monosyllabic.

143. It is dubious whether the neuter adjective could in fact ever occur in the vocative.

147. The correction (*cors* for *cuns*) is essential and was already made by Guessard.

148. *Neutrin*, of which a second example occurs at 151, is no doubt to be accepted ($\neq$ *masculin, femenin*), despite its absence from the OPr. dictionaries.

150-1, *aqest dos cas*, i.e. the nom. and voc. sg. (cf. 143).

156, *s'atagnon* 'pertain' (*LR* v. 300).

161. The form *singlar*, though apparently unattested elsewhere as a grammatical term (cf. *SW* vii. 661-2; *LR* v. 236), occurs too often in MS. *B* to be considered as a scribal error.

168-71. The rule on the identity of the vocative with the nominative form is contradicted by the *Donatz* (55-63); and in fact usage shows oblique as well as nominative forms in the function of vocatives (cf. Appel, *Chrestomathie*, p. vii).

173, *senblan*: a plural would be more logical (cf. *CL* 155-6: *semblanzas*), as at 196 and 201. (At 208 and 229, on the other hand, the singular is logical, since it introduces a single example in each instance.) For *senblan* 'example' *SW* vii. 542. 6 cites only the *Razos*.

For *aisi con o an menat* 'how they have treated (handled, dealt with) this matter' (?), cf. *SW* v. 189-90, s.v. *menar*, 3 (though none of Levy's

examples is at all close to the present passage), and *Dicc. Alcover*, s.v. *menar*, III, 2, 'to handle (money)', with an example from Muntaner. Cf. also *Razos* 214: *menar las paraulas* (in a sense different from that attested for *menar paraulas* in *SW* vi. 64, s.v. *paraula*, 16).

175-80. The observations on the difficulty of the nominative forms and the simplicity of the oblique forms—the latter being the same everywhere—reflect Vidal's consciousness of a fundamental difference between OPr. and OCat. morphology, namely the survival in the former of a case-system which did not exist in the latter. This must have constituted the principal morphological difficulty for Catalans attempting to write the OPr. literary language.

175. For *de leu* (desleuir *B*, om. *CL*; *H* is lacking) cf. *LR* iv. 59, *SW* iv. 374. 9. But Vidal's adjectival use of the expression is odd.

183. The hypothesis of an omission in *B* is supported by *CL* 163. An alternative correction would be the suppression of *per so qe* in 180.

184. For the form *Bernartz del Ventedor* cf. Appel's edition of the poet, p. 396 n. 1. The form with *del*, usual in *chansonniers DOPaf* and found also in *IK*, is consistently used in MS. *B* of the *Razos* (cf. 202, 208-9, 360, 401, 455, also *CL* 422).

191. *cals es*. A better reading is *cals s'es* (G. de Saint-Didier, ed. Sakari, vi. 50).

192. *En G. del Borneill*. The form with *del* recurs at 206 (cf. 386: *G. de Borneill*) but is peculiar to MS. *B* and seems not to be found in the *chansonniers*.

211-13. The observation on the declension of *malvag* (*CL* 196 reads *malvatx*) is curious. Taken literally, the text indicates that Vidal knew the form without *-x* as an obl. sg. but not as a nom. pl. In all probability the grammarian was here attempting to formulate a clear-cut rule on the basis of an *état de langue* in which the facts were much less clear-cut: his compromise no doubt reflects the hesitations of a period in which the traditional form (*malvatx* indeclinable, fem. *malvaza*) and the newer declinable form (*malvat*, fem. *malvada*) existed side by side. Cf. *SW* v. 73-4.

214. For *menar* cf. note to 173.

216-20. The classification of the endings of feminine nouns and adjectives, which forms the basis of the morphological information which follows (221-7), is manifestly deficient.

228-9. Cf. note to 175-80.

235. *s'alongon* (as in 241) evidently means that the words in question 'have final -s', not that they 'add final -s'.

237. For indeclinable *fems* cf. *SW* iii. 430-1 and *Donatz* 174.

238. The inclusion of past participles is noteworthy.

239. *Paris* occurs twice, as toponym and as anthroponym (as in *Donatz* 183). For *Ponz* cf. also *Razos* 286, where an obl. *Ponson* is given.

240-3. The observation that the feminine nouns in *-airis* are indeclinable 'by usage and for the sake of euphony' seems to reflect some embarrassment on Vidal's part. In fact they had never been other than indeclinable, if one excepts the very rare examples of 'long' plural forms for such nouns (on which see Bergh, pp. 64-6). It is difficult to see here (as one can in 244-8) an implied contrast between *us de parladura* and strict grammar.

243. The hapax *badairis*, despite *SW* i. 118 and *PD*, is highly dubious.

244-8. The syntactical analysis implied here is revealing. By *per cas* Vidal meant 'in accord with the rules of Latin grammar'; thus in *ieu mi fas gai* the obl. form agrees with the pronoun object, in *ieu mi teng per pagat* the obl. form is governed by the preposition. The forms which will not fall into this pattern are attributed to 'usage'. In fact both alternatives are found in literary usage (on this and analogous questions involving the use of nom. or obl. forms see Stimming's first edition of Bertran de Born (1879), notes to i. 6 and xxv. 6).

251. For the nom. pl. *tut* (the form is not necessarily to be attributed to Vidal himself) cf. *SW* viii. 330.

256-9. The rule given here (and in 264-5) about the declension of common adjectives when agreeing with a masculine and when agreeing with a feminine substantive is the same as that expressed—much more clearly—by Uc Faidit (*Donatz* 30-2, 115-17, 1740-5). Vidal, however, does not actually say explicitly that *-s* is necessary in the nom. pl. fem. but not in the nom. pl. masc., nor does he do so in a later passage about comparative adjectives (cf. note to 314-15).

267-8. The existence of plural forms of *un* is denied or at least passed over, largely no doubt because of a mingling of grammatical and semantic criteria in the mind of the grammarian.

269-71, i.e. nom. *dui cent*, obl. *dos centz*, etc.

275-9. Vidal's distinction between nom. and obl. forms is not entirely in accord with the evidence of literary texts. Both *ma domna* and *mi dons* were used as nom. sg. and as obl. sg. forms (Lienig, p. 12, Schultz-Gora, p. 68, cf. *LR* iii. 67). *Nepsa* had a complete declension (*SW* v. 387-8), nor is it clear that *boda* was limited, as Vidal maintains, to the obl. sg. and the plural (cf. *LR* iv. 313, *SW* i. 152). On the contrary, the distinction between reflexes of *NĒPTIA* and of *NĒPŌTE* + *-A* was and is geographical (see *FEW* vii. 97 *NĒPTIA* and 95 *NĒPŌS*). For *garsa* *SW* iv. 74-5 has two examples of its use as an obl. sg. *LR* iii. 437 has an example of the plural form *gascas*. Thus in four cases out of five (*sor-seror* being the exception) Vidal's rules give an unduly rigid picture of an *état de langue* which was in fact more fluctuating than he supposed.

276. For the form *necza* given by MS. *B*, cf. the single example of the spelling *netsa* cited in *LR* iv. 312 and *SW* v. 388.

280-9. The presence of analogical -s in all the nom. sg. forms of irregular masc. nouns and adjectives (cf. also 292-3, 300-4, 312-13) is a noteworthy contradiction of normal troubadour practice (cf. Loos, pp. 23, 33, 37-52). Even more striking are the 'hypercharacterized' nom. sg. forms *breses* (= *bretz*) and perhaps *Osses* (= *Otz*?): the 'long' inflected forms, common enough in the plural, were rare in the nom. sg. (cf. Bergh, pp. 16-18); and even in the plural they were rare for words which, like the two present examples, did not have a stem in *s* (ibid., pp. 68-71). It would be possible to regard *Osses* as equivalent to *Orses* (i.e. a 'long' nom. sg. form of *Ors*, obl. *Orson*) or to emend to *Ostes* (i.e. *Otes*, obl. *Oton*). But for *breses* no alternative explanation or emendation seems possible.

For examples of many of the proper names listed by Vidal see Loos, pp. 44-7. They include a good number of epic names. In mentioning *Berniers*, nom., and *Bernison*, obl., Vidal was evidently recalling the *chanson de geste Raoul de Cambrai* (cf. the edition of Meyer and Longnon, S.A.T.F., 1882, pp. li-lii), though the grammarian was mistaken in supposing the first form to be exclusively nominative and the second exclusively oblique: in the OFr. text one finds *Berneçons* (which is rather a diminutive form) in the former function, just as one finds *Bernier* as an oblique form. It is worth adding that G. de Cabreira (*Cabra joglar*, l. 111; ed. Riquer, *Les Chansons de geste françaises*, p. 346) uses *Bernison* as an obl. form.

281 (*CL* 264). Between *Bos* and *bailes*, *bars* is omitted. That this omission, shared by *CL*, derived from a scribe and not from the author is indicated by the fact that all the other nom. sg. forms—with the exception of the last three of the list—correspond exactly with the obl. sg. and nom. pl. forms listed at 284-7.

288, *Bozons*. The correction (for *bretons*) is assured by the exact correspondence of the nine obl. pl. forms with the first nine items of the preceding list of obl. sg. and nom. pl. forms.

293 (*CL* 275-6). The context clearly indicates that Vidal must have intended *énfas*, not the analogical nom. sg. *enfâns* given by MS. *B* (cf. *enfes* in *CL*), and *clergs* or *clercs*, not *clerges* (*B*) or *clergues* (*CL*). In fact the parallel forms *clerc* and *clergue* seem each to have had a regular declensional pattern (cf. *LR* ii. 412-13; *Leys d'Amors*, ii. 162).

The form *tos* is evidently corrupt. But neither Stengel's correction to *maz* 'mason' (note to 80, 6-9), on the strength of the *mazos* of *CL* 276, nor the more obvious correction to *tais* is satisfactory, since both words have an obl. sg. in -on and would therefore belong with the examples in 280-9.

298. For *asemblan* 'similar' see *PD* (the word is not in *LR* or *SW*). Correction to *al senblan* or *als senblans* (cf. *SW* vii. 541, s.v. *semblan*, 4) is unnecessary.

300, *nomenz verbals*. The term *nomina verbalia* is applied by Priscian (xi. 1, xviii. 17) to nouns like *amator*, *doctor*.

302, *deveires*: cf. *SW* ii. 192 for other examples. Correction to *deveneires* (Stengel, note to 80, 27, following Galvani) is mistaken.

308-9, *aissi com lo masculins*, i.e. 'just like the masculine noun'.

313, 314. The *priers* and *prior* given by MS. *B* (cf. *CL* 292-3: *piegers*, *peior*) must be corrected: not only do the dictionaries not attest *prior* as an adjective (cf. *LR* iv. 647, *SW* vi. 560-1), but *Razos* 440 (on *peior* and *peiur*) contains a clear back-reference to this passage.

314-15. Strictly, these adjectives inflect 'like masculine substantives' only when they are used in the masculine. For Vidal's inexplicitness on this point cf. note to 256-9.

316, *tot dare* 'next in order', cf. *SW* i. 80, s.v. *are*, and *LR* iii. 12.

318-22. The pronoun-forms listed here show a mixture of demonstratives, unstressed possessives, the personal pronoun of the 3rd person, in *CL* even the definite article (*CL* 297 *los* [= *lo*?], 299 *li*, 300 *los*). The four series of examples are asymmetrical, so that, for example, *aicels* occurs only among the obl. pl. forms (322; *CL* substitute *agels*). They are thus incomplete as well as deficient from the point of view of classification. The absence of any distinction between stressed and unstressed forms means that, for the personal pronoun of the 3rd person, *lui* alone is mentioned for the obl. sg. whereas only *los* is found among the obl. pl. forms.

The forms listed by Vidal are not always the most usual ones. For the nom. sg. he cites forms with analogical -s: *agels*, *cels* (cf. Kjellman, p. 58), and *els*. This latter, though confirmed by the agreement of *BCL*, seems otherwise unattested and is explicitly rejected, perhaps in express contradiction of Vidal, by the *Leys d'Amors* (ii. 228). For the obl. pl. he gives forms showing the reduction of final [sts] to [st], namely *aquest* (*BCL*) and *cest* (*B*; *om. CL*); for these see Kjellman, p. 55, Brunel, *Chartes*, i, p. xxxv, and ii, p. xxv. For *lors* (*B* 322) I have adopted the correction to *lor* suggested by *CL* and assumed the error to be scribal.

323-7. Three textual difficulties are presented by *B*'s reading for this paragraph:

1. At 323-5 *B* gives a single series of forms for the nom. sg. and obl. sg., whereas *H* 148-50 and *CL* 302-3 give one series for the nom. sg. and another for the obl. sg. This enables *CHL* to mention *lei* and *celei* (*celluy* in *H*), which are passed over by *B*. But the obl. series given by *CHL* does not otherwise inspire confidence, with its inclusion of *autrui* and *cestui* among specifically feminine forms. It is possible, however, that *B* has here rehandled an original text, which, as in *CHL*, gave two series of forms for the singular, though the only suspect feature of *B*'s text as it stands is the enumeration of the names of all six cases instead of the more obvious formula *en totz los cas*.

2. The existence of an omission by haplography in *B* at 326-7 is indicated by *H* 151-2 and *CL* 304-5.

3. The hypothesis of a further omission in *B* at 327 is suggested by *H* 153 (*CL* 305 seems to have omitted several lines at this point). Certainly it is odd that *H* is the only text of the *Razos* which mentions the personal pronouns of the 1st and 2nd persons. (In this context *en toz luocs* would evidently mean 'for masculine and for feminine'.)

The feminine pronouns in this passage, like the masculine forms in the preceding paragraph, mingle demonstratives, unstressed possessives, the personal pronoun of the 3rd person, and (*BCL* here agree on this) the definite article *la*.

328-31. Apparently as an afterthought, Vidal adds a paragraph on the stressed possessive forms but omits *lor*.

337, *segon qe an mestier* 'according as they are needed' (*SW* v. 263. 10) or, reading *an*, 'according as one needs' (*SW* v. 264. 11).

340-3. *B*'s text cannot stand uncorrected, since clearly it was untrue that conjunctions, prepositions, and interjections resembled many adverbs in having a double form; moreover, 342-3 stands in contradiction to this, and the intransitive *entendre* (342) is suspect. I have supposed a small haplography (340-1) and suppressed the scribal *et* (342) which seems consequent upon the earlier error (cf. *H* 167-70, *CL* 316-18, which, though substantially rehandled, support these corrections). On the other hand, *B*'s *po leu entendre* (342) is evidently correct, against the *deu ben esgardar* (gardar *H*) of *CHL*: why should the reader be warned to 'pay special attention' to the three invariable parts of speech, to which the grammarian himself in fact devotes no further space?

344-8. It is likely that *MS. B* here provides an expanded and altered form of an original better represented by *CHL* (*H* 171-5, *CL* 319-22), in which only the 1st sg. and 3rd pl. forms were mentioned. And it is true that *so(n)* was commonly used by troubadours for the 1st sg., as an alternative to *sui* (cf. the examples in Harnisch, p. 283, to which one may relevantly add Vidal's own *Castia-gilos*, 307 and 355). Here, therefore, Vidal made a rigid distinction where none existed, misled perhaps by the fact that *so(n)* was the usual Catalan form.

But *B*'s text may conceivably represent the original, for the forms of the 2nd and 3rd sg. and the 2nd pl. were also open to apparent confusions. Thus in the 2nd sg., besides *iest* and *est*, one finds *es* and even *es* (one of the two examples at the rhyme is from Vidal himself); in the 3rd sg., besides *es*, one finds *es*; in the 2nd pl., besides *etz* and its phonetic variant *es*, one finds *est* and even *etz* (a single example, also from Vidal himself). (For all these forms see Harnisch, pp. 35-9, 251, 252-3, 255, 257, 259.) To the ear, the standard forms were distinct. To the eye—perhaps also to the Catalan ear, unattuned to the distinction of [e] and [ɛ]—they might show a bewildering confusion. It was perhaps to this that Vidal referred when saying that 'mant trobador an messa l'una en luec de l'autra'.

351, *aqestas paraulas tres*, i.e. 'these three types of word'.

353-73. Vidal condemns the use of *trai* as a 1st sg. form, despite its frequent use by the troubadours. Indeed, rhymes show *trai* as the 1st sg. form more commonly than *trac* (though evidently rhymes in *-ac* were much rarer). For the poets, there was clearly a free choice in the 1st sg. The 3rd sg., on the other hand, shows only *trai* and (less commonly) *tra*, never *trac*: this is the point of Vidal's remark at 372-3. (See Harnisch, pp. 62-3, 159, 161.) It is worth adding that in Catalan *trac* was (and in the dialects where it survives still is) solely a 1st sg. form; cf. Badía Margarit, p. 128 n. 4 and pp. 301-2, and Moll, pp. 215-16.

356, *aqel atrai gran ben al sieu*; 358-9, *ieu atrac gran ben al[s] mieus*. Neither the sense nor the correction is certain (*H* 185, 187 would support further correction to *al[s] sieu[s]*). Is it 'he adds great wealth to what is his; I bring great wealth to my people'? Or does *atraire* mean 'to pay out (money)'?—for *traire* in this sense cf. *SW* viii. 360. 14 and note to *Regles* 556-9.

375, *la rima anava en -ai* (cf. *H* 201, *CL* 345) is perhaps more likely to have been the original reading.

377-8. It is possible that the last sentence of the paragraph originally belonged after 373, at the end of the preceding paragraph. The error, if it is one, must be attributed to *O*¹, for *CHL* support *B* here (cf. *H* 203-4, *CL* 347-8).

379-407. Vidal condemns the use of *cre* and *ve* as 1st sg. forms, but his four quotations illustrate only the 'incorrect' use of *cre* and its compounds. (*CL* 444-8 provide, as an afterthought, an example of 'incorrect' *ieu ve*; but this is based on a misquotation, cf. p. xxvii, Table XI.) And in fact the two verbs, though linked together by Vidal, are not at all parallel. For *creire* the 1st sg. *cre* was in fact the commoner form, indeed the only form in the earliest texts, though *crei* in the 1st sg. was by no means rare (Harnisch, pp. 74, 207, 212). The normal form in the 3rd sg. was *cre*, as Vidal says, though here too *crei* can be found occasionally at the rhyme in troubadour texts (Harnisch, p. 212; but of the seven examples cited by Harnisch one is purely scribal [*PC* 335, 42 = P. Cardenal, ed. Lavaud, lxxv. 166, *cre* : *te* < TĒNET], three occur in poems which show other examples of [ei] for [ɛ] at the rhyme [*PC* 183, 4; 227, 4; 293, 24], while two [*PC* 70, 7; 167, 64] are in poems with the grammatical rhyme *-ei* ~ *-eia*; one only [*PC* 332, 2, a *sirventes* of Peire de Bussignac], therefore, shows a poet freely choosing *crei* as a 3rd sg. form). Thus Vidal was right in insisting that *cre* was the only normal 3rd sg. form, wrong in regarding *crei* as the sole correct form for the 1st sg.

For the forms of *vezer* Vidal's recommendations do correspond with ordinary troubadour practice, in which *vei* is exclusively a 1st sg. and *ve* a 3rd sg. form. (See Harnisch, pp. 118-19, 208, 213). The two exceptions (ibid., pp. 207, 213) found in lyric poems involve 3rd sg. *vei* for *ve* in a poem of Aimeric de Sarlat (*PC* 11, 3) which shows other forms in *-ei* for *-e*, and 1st sg. *vei* rhyming with *sove*, *te*, etc., in a *dansa* of Guiraut

d'Espanha (PC 244, 16)—no doubt merely an inexact rhyme. Far from invalidating Vidal's rule, these two isolated exceptions rather confirm it.

386. The expression *una bona chanson*, unparalleled elsewhere in the *Razos*, was perhaps intended to temper the criticism here made of G. de Bornelh. For the hypothesis of a personal relationship between the latter and Vidal see Morf, p. 20.

387, 388. For the corrupt readings in the lines quoted from G. de Bornelh see pp. xxiv–xxv, Table VIII, and p. xxiii, Table VI.

408–25. The rigid distinction made by Vidal between a 1st sg. pret. in *-i* and a 3rd sg. in *-ic* is not borne out by poetic practice at the rhyme in lyric and in narrative works, where both *-i* and *-ic* are found for both the 1st and the 3rd persons (see K. F. T. Meyer, pp. 58–9).

419–22. The text of these lines (for the interpretation of which see Avals's edition of Peire Vidal, xxxiii. 45–8) may well have been given in a corrupt form by the grammarian himself. The *chansonniers* show hesitation, in the second line, between *son ser* (correct) and *sos sers*; and, in the third, the *Razos* MSS. (cf. CL 389–90) seem to show some hesitation between *rei Daire* (correct) and *reis Daires*, the latter being induced by the interpretation *cel* [obl.] *que'l* instead of *cel* [nom.] *qu'el*.

426–9. The text is clearly corrupt in *B*, but the other MSS. (*H* 250–5, *CL* 394–9) are too heavily rehandled here to contribute much towards an emendation. The basic idea of the paragraph is: 'If the good troubadours contain so many errors, how much worse are the bad ones!' The minimum correction to *B* is the supposition of an omission after *cercava*, the omitted phrase being the object of *trobari* (427); if one allows for an anacoluthon in the construction (426–7), the syntax of the paragraph then becomes acceptable. It is also possible, however, that *mal dichas* (429) should be corrected to *qe non ai dichas* (cf. *H* 253, *CL* 397).

431. Correction of *B*'s *aug* to a 3rd sg. form—either *au*, as in the text, or *auzira* (cf. *H* 258, *CL* 402)—is indispensable.

435–9. The observation that the poet can *far doas rimas* with these words is true for *leal* ~ *liau* and *talen* ~ *talán*, but manifestly untrue for *vila(n)*, *chanso(n)*, *fi(n)*, and similar words: forms with 'unstable *n*', whether the latter was written or not, would only make one sort of rhyme in troubadour usage. Vidal was no doubt led astray by the fact that he classed together doublets of different kinds. Rhymes in *-au* < *-al* occur in good troubadours but were not very common in the twelfth century (cf. Lienig, pp. 91–2; Erdmannsdörfer, p. 114). *Talen* and *talán* were equally acceptable (cf. *SW* viii. 18–23; Erdmannsdörfer, pp. 93, 142). The others were, in standard literary usage, merely a question of graphy. Why did Vidal declare a preference for one form in each pair? Closeness to Latin may have been a factor in his preference for *leal*, *talen*, *chanson*; troubadour practice may also have led him to think *leal* more correct than *liau*. But the final observation ('*vilan*, *fin* suffren miels alongamen') must surely reflect the characteristic Catalan alternation of the type *raó* <

RÄTÖNEM, *raóns* < *RÄTÖNĒS* (see Badía Margarit, pp. 225, 229, 249–50; Moll, pp. 119, 180).

440–2. One may well wonder whether there could ever genuinely have been confusion between the adjectives *melhor* and *peior* and the verb-forms *melhur* and *peiur*, other than perhaps in spelling. If we can assume that Vidal's notion of a confusion derived from reading rather than listening to troubadour songs, it may well merely reflect the form *peiur* = *perjur* which occasionally occurs (e.g. R. d'Orange, ed. Pattison, x. 44, var. C; G. de Bornelh, ed. Kolsen, xxviii. 44, var. *Sg*; cf. note to *Donatz* 1094).

445. *B*'s *las* (before *sapia*) is unacceptable, having no plural noun to which to refer. *H* innovates with *paraulas* for *parladura* (*H* 271, cf. *B* 444), so that *las* in *H* is logical, but then the subsequent *la* (*H* 274 = *B* 447) and the possessive adjectives of the singular are left in the air. *CL* alone (414–17) consistently has the singular throughout the passage.

453–4. *Paraulas biasas* would seem to be a general expression covering both the grammatical errors already pointed out by Vidal and those which are to come (cf. 463–4, 467). The other two classes of error are more specific: *paraulas de doas parladuras* announces 461–8, while *razons mal continuadas ni mal seguidas* looks forward to 455–60 and introduces an element of rudimentary aesthetic criticism.

455–60. Vidal's criticism of B. de Ventadour's song (ed. Appel, xii) would be justified only if one could take the poem as a simple unemotional statement of fact. But the supposed inconsistency is readily explained as the poet's deliberate expression of an inconsistency or change in his own attitude: and this precisely is a part of the subject-matter of the poem. (It is likely, moreover, that Vidal's criticism was based on something rather different from what Bernart actually wrote, cf. Appel's variants and notes to ll. 29–30.)

461–2. Vidal rejects as incorrect, on the grounds that they were French, the forms *mei*, *amis*, *tenir*, for the 'correct' OPr. *me*, *amics*, *tener*. Poetic practice in the troubadour lyric indicates that all three condemned forms were in fairly common use at the rhyme. For *mei* see Bohnhardt, p. 16, Harnisch, p. 211, Lienig, p. 8, Erdmannsdörfer, p. 127, Appel, *B. v. Ventadorn*, pp. cxxviii–cxxix; for *amis* see Lienig, p. 8, Erdmannsdörfer, p. 175, Harnisch, p. 273; for *tenir* see Fischer, pp. 16–17, Lienig, p. 8, Erdmannsdörfer, p. 189. The three cases are not exactly parallel. The forms *amis* and *tenir* are found in rhyme-series in *-is* and *-ir* which otherwise show no irregularity. On the other hand *mei* is found, from G. de Poitiers (ed. Jeanroy, ii. 3) on, in rhyme-series which include other forms with *-ei* for *-e*. (There are few exceptions to this: R. d'Orange, ed. Pattison, xxxiii. 2, rhymes *mei* with four 'regular' forms in *-ei*, A. de Belenoi, ed. Dumitrescu, iii. 39, rhymes *mei* with eleven 'regular' forms in *-ey*.) Thus *mei* shows a phonetic licence in rhyming which became conventional at a very early date, whereas *amis* and *tenir* seem simply to have been regarded as alternative forms on the same level as *talán* ~ *talen*.

463-4. The readings of *H* 289-90 and *CL* 431-2 suggest that the original may have read 'negunas paraulas [francesas. E de las paraulas] biasas dieis'.

464-5 (*H* 290-1, *CL* 432-3). This passage raises textual and other difficulties. The textual problem may be divided into the following elements:

1. That *B*'s 'P. uidals verge' arose from a misreading of 'P. d'Alvergne' is made clear by the united testimony of *CHL*. And in fact Peire Vidal's works provide no examples akin to those given by the various versions of the *Razos*.

2. *B* attributes the error *galisc* for *galesc* to Peire d'Auvergne and erroneous forms of *amics* and *chastic* to 'En Bernartz'. *CHL* agree in attributing erroneous forms of *amic(s)* and *chastic(s)* to Peire d'Auvergne and in omitting all reference to *galisc* and to 'En Bernartz'. Now it is true that a poem of Peire d'Auvergne (ed. del Monte, i. 72) shows the form *amis* at the rhyme. Nevertheless, one is compelled to accept that *B*'s text is closer to the original than that of *CHL*. The opposite supposition entails the hypothesis that *B*, in the middle of the syntactical construction, added a phrase referring to an error in Peire d'Auvergne and at the same time deliberately altered the attribution of the other two erroneous forms by inserting the reference to 'En Bernartz'. The various texts of the *Razos* and the *Regles* are, we know, full of additions and omissions; but nowhere in either text is there an instance of an addition of this kind, at once so gratuitous and so well integrated into the context. The case here for an addition by *B* is so weak that we must necessarily adopt the contrary hypothesis, namely that α (= *CHL*) omitted the phrase *galisc per galesc et En Bernartz dieis* by a process akin to but not quite identical with haplography. This enables us to conclude that *O*¹ had a text like that given by *B*.

3. What was the first error attributed to 'En Bernartz'? It must necessarily have been '*amis* for *amics*', for the authenticity of the reading *amics* (not *amic*) is established by the agreement of *B* and *H*, while *amis*, though given only by *B*, is preferable to *amius*, given by no MS.

4. What was the second error attributed to 'En Bernartz'? That it was '*chastiu* for *chastic*' is clearly established by the agreement of *B* and *CL*.

Beyond the textual problem lies a further question. To what poems does the passage refer? Let us again keep the three elements of the problem distinct.

1. The poem of Peire d'Auvergne is clearly *Deiosta-ls breus iorns e-ls loncs sers* (ed. del Monte, vii. 21; ed. Zenker, vi. 21), where *Galics* occurs at the rhyme in the phrase 'd'Escotz ni de Galics'. No *chansonier* has the reading *galisc* or *galesc* (though *T* has *galles*). *Galics* here means 'Galicians' for del Monte (as for W. M. Wiacek, *Lexique des noms géographiques et ethniques dans les poésies des troubadours des XIIe et XIIIe siècles*, Paris, 1968, p. 117—*Gallix* 'Galicians' is clear in Gavaudan, ed. Jeanroy, ix. 51); in my view the context distinctly favours Zenker's interpretation of *Galics* as 'Welshmen', so that one would rather expect the form *Gales* or *Galescs* (cf. *ni Escot ni Gales* 'neither Scot nor Welshman'

in Peire Cardenal, ed. Lavaud, xlv. 2). This gives some reason for Vidal's stricture and suggests that the correct reading in the *Razos* might well be '*Galics* per *Galescs*': whether the stricture was justified (i.e. whether *Galics* 'Welshmen' was a barbarism) is, of course, another question.

2. No genuine poem of Bernard de Ventadour (and what other troubadour could be referred to simply as 'En Bernartz'?) has the form *amis*. But two poems attributed to him do contain the form, namely *Bels Monrueils*, l. 3 (*PC* 70, 11; ed. Appel, *Peire Rogier*, pp. 92-4) and *Mandad m'es que no'm recreia*, l. 6 (*PC* 377, 4; ed. Appel, *B. v. Ventadorn*, pp. 344-6, and Frank, *Pons de la Gardia*, vi). One of these could be the poem referred to.

3. No poem by or attributed to B. de Ventadour contains the form *chastiu*. In principle '*chastiu* per *chastic*' could refer to (a) the noun *chastic* or (b) the verb *chastiar* in the 1st sg. pr. ind. or (c) in the 1st sg. pr. subj. or (d) in the 3rd sg. pr. subj. Only the fourth of these is attested at the rhyme, in Arnaut de Tintignac (ed. Mouzat, i. 11; cf. *amiu* in the same poem, l. 32) and in Raimon de Miraval (*PC* 406, 41; ed. Kolsen, *Archivum Romanicum*, xxi. 314); in addition, a poem of Uc Brunenc (ed. Appel, i. 32) shows *chastiu*, 3rd sg. pr. ind., for usual *chastia*. (For a good examination of these and similar rhymes in *-iu* see Almqvist's edition of Guilhem Ademar, pp. 187-9.) Thus the reference to *chastiu* in 'En Bernartz' must depend either on a lost poem or on a mistaken attribution.

Of the three references to mistaken forms in this passage, therefore, the first stands on an uncertain linguistic and textual basis, the second cannot be substantiated from any genuine poem of B. de Ventadour, while the third form is not even to be found in any poem attributed to him. In these circumstances we must pose a final question: is the whole passage really by Vidal, or is it to be regarded as an interpolation? Several factors may incline us towards the second alternative (apparently envisaged, though without argument, by Morf, p. 10 n. 2). Firstly, Vidal does not refer elsewhere in the *Razos* to B. de Ventadour simply as 'En Bernartz'. Secondly, he does not criticize mistakes in the troubadours elsewhere in the *Razos* without quoting the line in question. Thirdly, he does not quote elsewhere, either in the *Razos* or in the narrative works, from any poem of Peire d'Auvergne. Fourthly, he does not elsewhere misattribute quotations. None of these objections to the authenticity of the passage is insuperable. In conjunction, however, they do have considerable weight. They lead me to believe that the present passage (464-5) was added to Vidal's original text in order to make good, in a very approximate fashion, the absence of any exemplification of the 'foreign' words which the grammarian had just condemned.

465-6. *CHL* agree here in attributing the incorrect forms previously mentioned to the speech of the county of Forez; *B* merely says that the forms may be current somewhere, *per la natura de la terra*. The mention of Forez was clearly prompted by the existence of Franco-Provençal forms of the type *diu* < *dīcō* and is relevant to *chastiu* (*BCL*) and to *amiu* (*CL*). Despite this, it is likely that *B*'s more general observation

more accurately represents the original text. Firstly, it is easier to conceive of a rehandling of the text which replaced a generality (*crei ben qe sia terra*) with a particular piece of information than to imagine the reverse process. Secondly, *CL* (cf. previous note) would seem to have rehandled the examples in order to make *both* show *-iu* for *-ic* (just as *H* seems to have thought that both must be erroneous nom. sg. forms). Thirdly, if the argument against the authenticity of 464-5 is accepted (cf. previous note), then the sentence which concludes the paragraph (465-8) *must* have had the form found in *B*.

469. The correction of *mas* (*B*) to *neis* is more likely than the interpretation of *pero* (471) as 'however'.

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3, *guidanz*. One may emend to *guidonz* (with Ruffinatto; cf. *SW* iv. 211-12) or to *guida* (*LR* iii. 518). But the mistaken form, no doubt influenced by the present participle of *guidar*, may stem from the author.

8. The adverbial use of *avinen* is found also at 289 and 331.

14, *concreia*: cf. *SW* i. 318 *concriar* 'to engender, produce'.

17-18. The sense is that, for the sake of clarity, the author's work must needs stretch out (*s'espandre*, cf. *LR* iii. 164, *SW* iii. 243) over a wide expanse; for *landa* 'a plain', here used metaphorically, see *LR* iv. 16.

19, *afanz* 'weariness', cf. *Donatz* 1704.

36, *enars* (= *anars*) 'declensional forms or types' (cf. also 242, 269, 313). This is part of Terramagnino's personal terminology.

41. *Retz* is used sporadically throughout the *Acort* (cf. 169, 174, etc.) as the equivalent of the *casus recti* of Latin grammar. Although the *Razos* (*CL* 137-40) used the term *oblics* it did not employ *retz*, which Terramagnino no doubt derived from the *Ars maior* of Donatus (Keil, iv. 377. 16-17; the *Ars minor* does not make use of the term).

44, *eseratz*. Is this *enserratz* 'locked up', whence perhaps 'joined together' (*LR* v. 157, cf. *SW* iii. 38)? The sense in which this could apply to the moods (*motz*) of the verb is far from clear. Equally obscure is Ruffinatto's emendation to *eisegatz*.

46, *baysada* = *biaissada*. The form recurs at 665 and is found, though only once, in MS. *C* of the *Razos* (*CL* 432, var.). Emendation to *biaisada*, as in Ruffinatto, is therefore hardly justified, although the form is no doubt a barbarism.

48, i.e. 'which art (the art of grammar) has approved' (cf. *SW* iv. 180, s.v. *grazir*, 1). Ruffinatto corrects *qui* to *cui* and, in 49, suppresses *Qui* and misreads *te* as *ren*.

59, *genz* 'genders', cf. 67, 74 (the form is no doubt a barbarism, despite *Razos* *H* 98). On the other hand, *ies* (58) is the expletive particle (cf. *SW* iv. 108, s.v. *gens*, 5), for which Terramagnino shows an unusual fondness (cf. 42, 71, 75, 116, 272, 509, 521, 597, 631, 701, 795). Ruffinatto is mistaken in interpreting *genz* as an adverb and in correcting *ies* to *ien* e.

78, 'since it (*la lur parlamadura*) has a soft (weakly) nature' (?). The sense of *contrac* (i.e. *contrach*) is odd; and it is possible that one should read *tan* rather than *can*, as Meyer already suggested (cf., however, *SW* i. 195-6). Ruffinatto reads *tan ha flat contrach*, i.e. 'so short is its breath' (?).

92, *iutge Ogolim de Galur*. The reference is certainly to the Nino (or Ugolino) de' Visconti who was judge of Gallura in Sardinia from 1282 and who died in 1296, the *giudice Nin gentil* of Dante (*Purgatorio*, viii. 53). Correction to *Galur[a]* and hence to *melur[a]* is tempting, the more so as an indicative verb seems more appropriate in 91. But the existence of a second reference in Provençal to the *iuge de Galur* (at the rhyme) in an anonymous *tornada* gives some support to the reading of the *Acort*. It is not clear whether this *tornada* (*PC* 461, 246) belongs with the two *coblas* (*PC* 461, 126 and 193) which precede it in the single MS., *chansonier P*, nor whether the *seigneur iuge* to whom the succeeding *cobla* (*PC* 461, 217) is addressed is the same judge of Gallura. For these anonymous texts see de Bartholomaeis, *Poesie provenzali storiche*, ii. 301-3. On Nino de' Visconti see O. Schultz[-Gora], *ZRP* xii. 262-3; G. A. Scartazzini, *Enciclopedia Dantesca*, ii, Milan, 1899, pp. 1329-31; G. Bertoni, *RLR* lvi. 413-15; G. Zaccagnini, *GSLI* lxi. 32-4.

101-4. This paraphrase of *Razos* *CL* 100-2 is obscure in detail. Presumably Terramagnino intended to say that the employment (*lavors*) of the adjectives lacks (*bramar* 'désirer ardemment', *PD*) complete meaning without the help (*valedor*) of the substantive: *color*, perhaps suggested by a vague recollection of the *colores rhetorici* (cf. *Acort* 245), seems to be mere padding for the sake of the rhyme.

120. Here, as in 384, *enquerre* would seem to be used in the otherwise unattested sense 'to consider (sthg. as sthg.)'. Cf. also note to 748.

124, *en vertatz*. For the attachment of the analogical ('adverbial') -s to adverbial phrases cf. *a dretz* 437, *en vers* 440 (against *en ver* 81, 262, 325, 361, 499, 751), *ab drechuras* 680. These forms are no doubt employed purely for facility in rhyming.

128. Meyer took *proert* as a barbarism for *proat*, Chabaneau as an Italianism (= *proferto*). With correction to *pro[f]ert* it is perfectly acceptable (for *proferre* cf. *LR* iv. 363, *SW* vi. 581). Ruffinatto, though he makes the correction, still considers the word as an Italianism.

131. Correction of *sotz* to *totas* (Meyer) or of *chanz sotz* to *chansons* (Tobler, Chabaneau) or *totz chanz* (Ruffinatto) is unsatisfactory. The sense of *sotz* would seem to be 'classed under the headings of'. Note the substitution, here and in 146-7, of *chanz* (and in 150 *chantar*) for the *romans* of *Razos* *CL* 117, 125, 126.

132. The reading *comunas* is an intelligent correction of the erroneous *neutras* of *Razos* CL 119.

137. *asear*. One may correct to *ase[t]ar*, with Ruffinatto, or to *ase[i]ar*. But the mistaken form could stem from the author.

148. It is not possible to follow Meyer in taking *cors* as a further example of a noun for which OPr. showed a different gender from Latin. Firstly, this would involve the supposition of a lacuna. Secondly, the passage closely follows its source (*Razos* CL 124-6), which, like the *Acort*, gives three examples and does not mention *cors*. Thus it is preferable to interpret *cors* < CŪRSUS (cf. 244, 448) and to divide *gramatic' a. Cors* 'declensional pattern' is an extension of Terramagnino's personal use of the verb *corre* (309, 557, 719); cf. note to 36 for an analogous use of *anar*.

155. *Aycellas totas* is a misguided correction of the *aqellas duas* of *Razos* CL 128, itself a misinterpretation of the original *aqest dos cas* (*Razos* B 150-1).

157. The form *breuiamen* (as in 373) is no doubt a barbarism (cf. note to 167).

161-4. The correction (*nom* for *non*) is essential for the sense (cf. *Razos* CL 132-3: *qui atagnon al nome*). For *parlar* in the sense of *paraulas* cf. Index of Technical Terms. *Esgarar* 'to concern' is not attested by Raynouard or Levy.

167. Terramagnino uses (*se*) *luoygnar* and (*s'*) *aluoygnar* for Vidal's (*s'*) *alongar*, *luoygnamen* and *aluoygnamen* for Vidal's *alongamen* (for references see Index of Technical Terms; cf. also note to 777). The forms are evident barbarisms. Ruffinatto admits *luoignamen* (374) but silently corrects (*se*) *luoygnar* to (*s'*) *aluoignar* or, in 455, '*luoignar*'.

174. Is *cars* intended for *cas* (as in 37, 246, and probably 408), or is it merely a filler (cf. *rics* 169, *car* 619)?

183. Ruffinatto suppresses this line, though it is essential to the sense of the quotation, and confesses himself unable to identify the lines quoted in the extant works of Guiraud lo Ros. Meyer already noted the source of the quotation in *Rom.* ix. 54 n. 1.

218. The verb-form (apparently *asueill* altered to *esueill* in the MS.) is uncertain. The most likely solution, adopted in the text, is *esceill*, 1st sg. pr. ind. of *escelar* 'éclaircir, instruire' (cf. *SW* iii. 164, *LR* ii. 372). Ruffinatto reads *desveill*, interpreting *desvelhar* 'to unveil, reveal' as an Italianism (= *svelare*).

227. *presumir* 'to take upon oneself (to do sthg.)' (*LR* v. 262), as also in 795. Ruffinatto (p. 77), wrongly believing the verb to be unknown in OPr., considers it as an Italianism.

247. *variars* 'cases'; cf. 309, 365, *variar* 'declension', 376, *variamen* 'id.'. This is another element of Terramagnino's personal terminology,

deriving from the use of the verb *variar* in the *Razos* (CL 289, 416) and the *Acort* itself (passim).

276. The form *simil* is perhaps a Latinism, perhaps (cf. *Dicc. Alcover*) a Catalanism.

313. *se luoygnon*. Ruffinatto corrects to *s'aluoin*, thus sacrificing syntax to metre with a solecism difficult to parallel even in the *Acort*.

317. *Lus* was perhaps intended as the fem. *lutz* 'light', perhaps as the masc. *lutz* 'pike (fish)'; cf. *Razos* CL 222 (*luz*).

320-3. Terramagnino misinterpreted *Razos* CL 223-4, thinking that *all* place-names were indeclinable. Hence his inept substitution of a series of toponyms in *-a* for the *Paris*, *Peiteus*, *Angeus* of his source.

324. To introduce the 'Italianism' *l'autras* (Ruffinatto) for the sake of the metre is surely wrong, despite *Acort* 561.

345. The inconsequential link with *per que* and the absence of the expected break here (cf. *Razos* CL 234) suggest an error. Perhaps Terramagnino misunderstood his model, perhaps he originally wrote *Part aiso ieus*, etc.

373-4. In stating as a rule that adjectives and participles of common gender were uninflected in the nom. pl. Terramagnino was inexact (cf. note to *Razos* 256-9). But *Razos* CL 244-8 gave no information on this point, which was dealt with in the preceding paragraph (CL 241-3), left aside by Terramagnino.

377. *Primier* 'singular' is part of Terramagnino's personal terminology (cf. Index of Technical Terms).

381. The phrase *true a mil* (cf. *Razos* CL 251: *tro a .c.*) would seem to be a deliberate modification of Terramagnino's source, allowing him to suppress all reference to the numerals between one hundred and one thousand (cf. CL 252-5). But *Razos* CL was itself already corrupt in this passage.

390. The meaningless *qui's ressemblon* arose from the corrupt *qe del semblan son* of *Razos* CL 257-8.

391-4. Terramagnino has here modified the doctrine of his source (cf. *Razos* CL 259-60), substituting one rigid and mistaken conception of the declension of *mi dons* and *si dons* for another (see note to *Razos* 275-9).

401. The form *entelech* may be regarded as a Latinism or perhaps (with Ruffinatto) as an Italianism.

406. For the corrupt *ges* and *totz* cf. p. xxviii, Table XII.

411. *Enls* apparently stands for *E en los*.

414a-b. The *Razos* (CL 264-6, cf. B 281-3) made no mention of the

nom. sg. of *baron*. Terramagnino seems deliberately to have made good the deficiency, citing the late analogical form *baros*.

425. The erroneous obl. pl. form *coms* was not derived by Terramagnino from his source (cf. *Razos CL 279: comtes*). Ruffinatto corrects *coms* *e* to *comtes*, attributing the error to the scribe.

455-60. The distinction between the masc. and the fem. inflexion of the adjectives of common gender in the nom. pl. is here made clear, as it was not earlier (cf. 373-4). But the source of the present passage (*Razos CL 294*) already made reference to this point.

479-80. The nom. sg. fem. forms *il* and *cil* (i.e. *ilh* and *cilh*) were not mentioned by the *Razos* (*CL 302*, cf. *B 325*). Terramagnino apparently judged *ella* and *cella* to be oblique forms only. And, as with *baros* (414a-b), he seems to have underlined his originality by citing the additional form as his paradigm for this section (494a).

494a. The genitive sg. fem. form *il* is of course erroneous. The error may stem from the author, though it is perhaps more likely to be scribal.

513. *Aturs*, apparently an adjective, is impenetrable. Did Terramagnino mean 'difficult, requiring effort' (cf. the noun *atur* and the verb *s'aturar*)? —the solecism involved would not be unthinkable in such an author. Ruffinatto corrects to *en los* [for the metre] *parlars durs*.

542. *Aver gach* 'to pay heed' seems otherwise unattested; for *penre gach* 'id.' cf. 787.

559, *may*, i.e. 'further on (in the same song)'. Ruffinatto emends to *mal*.

562-4. Terramagnino no doubt derived the notion of Guiraut de Bornelh's high reputation from the *vida* of this troubadour (Favati, p. 134).

565. For the *sa ien* of the MS. it is difficult to find any correction other than *sai* [*b*en; for the bad rhyme (of 'fixed' with 'unstable' *n*) cf. p. lxxxviii. Correction to *tan ien* is hardly acceptable in the feminine, despite *Donatz 2111* (cf. the note in my edition).

571-2 For the possibility of a lacuna here cf. p. xxxiv.

617. *Far esquiu*, otherwise unattested, must be the equivalent of *esquivar* 'to avoid'.

653. For *si* 'if' + fut. ind., found also at 691 and 799, see A.-J. Henrichsen, *Les Phrases hypothétiques en ancien occitan*, pp. 114-19. In the *Acort* this construction is no doubt to be regarded as an Italianism.

665. Cf. note to 46.

668. *Ademps* is an enigma. Perhaps one should emend to [*r*] *ademps*, past participle of *rezemer*, and interpret 'then right (i.e. linguistic correctness) will be restored to him'. Ruffinatto corrects to *l'adretz* 'il giusto' and takes *ademps* as *adens* 'davanti agli occhi'; but *adens* meant 'prone, face-downwards' (*PD*, cf. *LR iii. 25-6*).

688. It is possible to retain *s'amena* without correction, as is done in a similar context at 786 (*amenar*). This sense, though not a usual sense of *amenar*, is found also in *Razos CL 197*.

701. For *se traire* 's'abstenir' cf. *LR v. 399* (sixth example, from Peire de Corbiac) and *PD*.

724. The substitution of *tala* for *talen* (*Razos CL 408*) is of course erroneous. Terramagnino seems to have been misled by *vilan-vila* and similar pairs.

728, *valeyre* 'valuable', apparently. But this is not a usual sense (cf. *SW viii. 568-9*).

739. Here and later (746, 748, 793) Ruffinatto eliminates the *le* for *la* (*ley* for *lo* in 793) by emending to *l'e[n]comensa*. But *encomensar* does not otherwise occur in the text. The thrice repeated *le* for *la* seems to me acceptable, while *ley* (793) is a scribal slip prompted by the following *comensey*.

744. This literary sense of *entrebescar*, here used in a pejorative context, is otherwise found only in the twelfth century, when *entrebescar los motz* seems to have served for a time as a slogan in literary controversy (cf. Marcabru, ed. Dejeanne, xxxvii. 12, R. d'Orange, ed. Pattison, i. 19, G. de Bornelh, ed. Kolsen, iv. 21; also *SW iii. 77*). Terramagnino no doubt derived the term from his reading of earlier poets.

745-52. One may wonder whether this advice to the poet to keep to the same person and number within one poem can have had any sort of practical relevance, in view of the frequent apostrophes to *Amor* or *mi dons* in the troubadour lyric. Raimon Vidal provided no suggestion for this development.

748, *l'enquera*, i.e. 'let him pursue it'. Again, this is not a usual sense of *enquerre* (*SW iii. 18-22, LR v. 20*). Cf. also note to 120.

750, *Do[n]c ha ops*. Ruffinatto preserves the *Tocha ops* of the MS., considering the expression to be an Italianism on the strength of Dante, *Purgatorio*, xxv. 21 ('là dove l'uopo di nutrir non tocca'). The parallel between the two passages seems to me to be illusory.

757, *conduch*: apparently 'the complement (of the verb)', a sense not otherwise attested.

763-4. For *barbarismus*, *soloeismus*, and other *vitia* see the *Ars maior* of Donatus (Keil, iv. 392-4).

765. *Tot que* 'although' (equivalent to *OPr. ab tot que, ab tot so que*, for which cf. *SW viii. 332. 6* and *334. 15*) is no doubt an Italianism, i.e. a transposition into Provençal of *tutto che*.

767-72. The sense would seem to be that 'grammatical correctness in performance is no excuse for inaccurate grammar in the written text'.

The author's observation is therefore merely a reflection on the relatively fluid observance of the case-system in many of the OPr. *chansonniers*.

773-6. The observance of *accens agutz* and *greus* can hardly have had any real relevance to OPr. verse, unless by it Terramagnino intended a reference to the difference between masculine and feminine rhymes. But more probably this, like the earlier reference to barbarism and solecism (763-4), was a piece of gratuitous erudition culled from the *Ars maior* of Donatus (Keil, iv. 371).

777, *se luoygn*. The sense must be 'let him not extend himself'. Thus this is a further example—the only one in a non-technical sense—of the barbarism *se luoygnar* for *s'alongar* (cf. note to 167).

786. Cf. note to 688.

795. Cf. note to 227.

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7-9. Cf. *Razos* 20-2.

14. For the scribal error (*en* for *han*) cf. *Razos H* 98.

30-7. Cf. *Razos* 51-4 and (for parallels in the *Doctrina de compondre dictats*) p. lxxvii.

38. *Maneyra* ('regularity of) versification' is a vernacular rendering of Latin *modus* 'metre'.

55. The word *abduy* is suspect, especially in view of the *duy* which follows. Possibly *abduy li* arose from a misreading of *aqueyl*.

68. *Linyatge* 'gender' is a rendering of Latin *genus*. Cf. *Dicc. Aguiló* for *llinatge* 'sex', with an example from Ausias March.

69, *s'acost*. This is the sole example of *s'acostar* in the *Regles*. The form may well be an error for *s'aiust*.

73-7. The treatment of present participles, which makes no reference to the fact that the nom. pl. inflected in the fem. but not in the masc., probably derives from a recollection of *Razos* 260-5, which equally avoids reference to the nom. pl. forms.

80. For *genta* see *LR* iii. 461; for *iausenta* see *SW* iv. 252. 8; for *manenta* see *LR* iv. 150. On these and similar fem. forms see Stroński's edition of Elias de Barjols, p. 46, note to iii. 1-3, and *Leys d'Amors*, ii. 70.

100, *faç*. The reading of *R* 17 (*se fay*) suggests that this may be a misunderstanding of *fa's*.

106-39. The passage shows some knowledge of the chapters *De Littera* and *De Tonis* in the *Ars maior* of Donatus (Keil, iv. 367-8, 371-2). Thus *accent* renders *accentus*, while *agusa* (107, 109, 110) is prompted by the Latin *acuere*. Jofre's *letra muda* (131), applied to the consonantal use of

i and *u*, derives from the Latin grammarian's *mutae*, though Donatus had applied this term only to plosive consonants.

129, *pausaces*. For the impf. subj. with the function of a present (cf. 124: *pauses*) see Par, *Sintaxi catalana*, pp. 424-5, 469-70. Two further examples occur in the *Regles*, at 324 and 665.

130, *mas certas no'n est tengut* 'but indeed you are not obliged to do so'. For this sense of *tengut* (usually followed by *de*) see *SW* viii. 160. 42.

138. For *ior* at the rhyme see *SW* iv. 266, s.v. *jorn*.

139 (*R* 54). *R's en la primeyra rima* has no clear sense and is probably a mistaken addition.

142 (*R* 58-9). *R's* longer version is preferable: the phrase 'cor adonchs lo pots pausar aytantes vets con el ha diverses entendimens' was no doubt omitted in *H* by haplography.

146. For *s'acordar* 'to decide' see *SW* i. 16, s.v. *acordar*, 2.

151. 'No one would ever see me eating' (*H*) or 'My soul would never be kept alive thereby' (*R*). Both readings give the same general sense: the poet suffers so deeply that, were five meals a day set before him, he would still die of unrequited love.

172-86. The passage brings together ideas from various passages of the *Razos*, namely 453-4, 462-3, 59-64, 77-83. It is noticeable, however, that Jofre rethinks Vidal's ideas: the languages 'suitable for poetry' now include Sicilian and Galician, and the geographical definition of Provençal is now rephrased so as to give *Proença* pride of place, no doubt because Jofre referred to the language of the troubadours as *proençal* or *proensales*.

187. The modern sense of *article* is striking. Other vernacular examples of the word in this period refer to the Latin demonstratives *hic*, *haec*, *hoc*; cf. *LR* ii. 129 (*Leys d'Amors*), *Donatz* 123, var. *L*, and, for OFr., *TL* i. 554. For *articulus* in Latin grammarians see *TLL* ii. 695.

188-209. For the sg. forms of the definite article in both genders Jofre makes a clear distinction between the two cases: nom. *le*, obl. *lo* for the masc., nom. *li*, obl. *la* for the fem. While this does not correspond with the usage of the troubadours (in so far as we can judge from scribal practice in the *chansonniers*), it is clear that some regions and some non-lyric texts did make the distinctions mentioned, though not necessarily as rigidly as the *Regles* suggests. In an area stretching along the Rhone from the Valentinois to Orange *le* is found exclusively as a nom. sg. form in the masc., while in a large area around Toulouse *le* for *lo* occurs in both cases. And much of the east and centre of the Occitan region distinguished between a nom. *li* and an obl. *la* in the fem. (see Brunel, *Chartes*, i, pp. xxi-xxii). Both distinctions are found (consistently for the masc., less so for the fem.) in the *Vida de Sant Honorat* (see ed. Suwe, pp. cii-ciii), the *Jeu de Sainte Agnès* (see ed. Jeanroy, p. xvii), and other non-lyric texts from Provence (cf. the references given by Suwe and Jeanroy, loc. cit.). The *Leys d'Amors* supports the *Regles* in that it

recommends the distinction between *le* and *lo* (ii. 104-6), allowing *lo* as a nom. sg. only where euphony required (ii. 120; iii. 110), but contradicts the earlier text in rejecting *li* for *la* as incorrect though admittedly current in some regions (ii. 122, 214). Thus the distinctions made by Jofre, though they seem to have had little if any relevance to the language of the lyric, had some basis in the usage of some areas: the Catalan grammarian may have been influenced on this point by the usage of Provence (*stricto sensu*), attracted perhaps precisely by the apparently clear-cut case-distinction found in that region.

200, *e* + pr. subj. 'provided that'.

203, *agros* 'herons' (*Dicc. Alcover, Aguiló*). The OPr. form was *aigros* (LR ii. 39, SW i. 38).

213-15. The list of the parts of speech is unorthodox both in the order of the items (which does not correspond with either Donatus or Priscian) and in the inclusion of *nomen verbals*. Jofre does not subsequently mention conjunctions and interjections, nor does the term *pronomens* occur elsewhere in the *Regles*.

218-27. The distinction between substantive and adjective, generally current in grammatical theory from the twelfth century onwards (cf. Thurot, p. 165), could be found in Priscian (ii. 25, 28, iii. 2). The last of these passages may well have been in Jofre's mind here: from it he could derive *accident* as the equivalent of Priscian's *accidentia* and the observation that adjectives 'no poden esser sens lo nomen primer' (cf. Priscian's 'ea [sc. accidentia] vero, nisi prior illa [sc. substantia] intellegatur, esse non possunt', iii. 2).

221. For pleonastic *a far* see *Set Savis*, glossary, s.v. *fer*.

223. One may correct to *lo[r] e[s]* with Li Gotti, as in the text (cf. R 135: *lur es*), or to *los [es]* (for the Catalan dative *los* cf. 228; also *lus* 345), or, with Meyer, to *lo[r] s[i]a iustada*.

244-5 (R 153-6). R's reading suggests that the original may have read 'li nominatiu e li vocatiu singular [o plural s'acorden, li autre .iiij. son d'autra semblança: li nominatiu e li vocatiu singular] s'alonguen', the bracketed phrase being omitted by haplography in *H*.

255, *mes*, i.e. 'but in the present instance'.

268-71. Two elementary ideas to be found in Priscian (xvii. 12-14) lie behind this passage. For Jofre's 'nulla paraula no pot haver entendimen si no ha nom e verb' cf. 'nulla oratio sine iis completur'. For Jofre's observation that the verb 'nays del nom' cf. 'Ante verbum quoque necessario ponitur nomen, quia agere et pati substantiae est proprium, in qua est positio nominum, ex quibus proprietates verbi, id est actio et passio, nascitur'.

272-3 (R 181-2). R's redaction points to an original reading of the type 'aquell cavalca es verb, [e aquil bel caval son nom; e aquels motz cavalca es verb] car es causa'—again, a probable haplography in *H*.

283 (R 193), *pus son* (*H*) 'since they are' or *pus sion* (*R*) 'provided that they are'. For *pus* + subj. cf. *Regles* 179.

294. Both Meyer and Li Gotti accepted *H*'s *ha vistz* without comment. But neither this nor *R*'s *aunis* is a possible reading: the context demands a form of the verb *vencer*, since it is the word *vences* in the quotation from Folquet de Marseille that Jofre is here discussing.

310, *en cap de rima*, i.e. 'at the beginning of a line of verse'.

316-17. The distinction between copulative and other verbs was adumbrated in Raimon Vidal (see note to *Razos* 94-112).

321. Both MSS. agree on *bonanatz*. Correction to *bonanantz* (Li Gotti; Meyer printed *bonaü[r]atz*) is dubious, cf. the form *malanat* in *Set Savis*, l. 712.

332, *huiatz* 'tired, exhausted'. The word is peculiarly Catalan, cf. *Dicc. Aguiló*, s.v. *hujar*, *Dicc. Alcover*, s.v. *ujar*, REW 9701 *ODIARE.

338-40 (R 243-5). The context strongly suggests that the first verb-form (*mostron*) is correct, the second (*mostra*) incorrect. Both MSS. share the inconsistency, which must have arisen partly from the fact that *aquestz verb* could as well be nom. sg. as nom. pl. (in the usage of both scribes and no doubt in that of their common ancestor), partly from the repeated *li* which here has the function of a dative plural (on this *li* for *lor* see p. lviii, § 35, and p. lxxv, § 34).

346-7 (R 251-3). The longer and more circumstantial exposition of *R* may have been unintentionally reduced in *H*.

350, *als noms qui han*. A singular construction (*al nom qui ha*, as in R 255) would be more logical.

357 (R 262). The reading of *H* ('and, although it is the genitive case, they have no -s if the preposition *de* is omitted') is not acceptable, for the concessive clause does not make sense in this context. The minimum correction, adopted in the text, is the omission of *e*, so that *si tot s'es lo cas genitiu* goes with what precedes. *R*'s reading, however, suggests that *H*'s *e si tot s'es* arose from a misunderstanding of an original *e si es* ('and yet it is still the genitive case').

362-3, *de motz altres*. One should perhaps correct to *motz altres* or *d'altres motz* (but cf. 80-1: *d'alcuns altres*).

372. The plural *los* may perhaps be taken *ad sensum*, despite the singular *acusatiu*. *R* 275-6 avoids the inconsistency.

373. The prepositions mentioned were evidently translations of Latin prepositions which were followed by the accusative (*versus*, *secundum*, *contra*, *per*, *iuxta*, *prope*, *circa*, *intra*, *infra*).

381-2, *axi com hom li parla*. The imprecise *li* is suspect ('to someone?') and should perhaps be suppressed or emended to *qui* (cf., however, *Doctrina* 127 and note). *R*'s reading (283-4: *atressi can homs parla* 'like' wise when one speaks') is preferable.

391-2. The prepositions are again vernacular renderings of those which in Latin took the ablative (either exclusively or as well as the accusative): *cum*, *sine*, *in*, *pro*, *super*, *subter*, *praeter*. For *praeter* 'besides' + ablative (*Regles R* 295 exemplifies with *fors lo rey*) cf. Priscian, xviii. 262, 278.

392 (*R* 294-5). The text of *H* is probably corrupt. But it is possible to make sense of the reading by taking *ab sobre* parenthetically. This seems rather preferable to substituting *R*'s redaction of the passage, as in Li Gotti's edition, or to printing, with Meyer, the pleonastic 'axi so *ab, sobre, sor, fors*'. For *sor* as an alternative form for *sobre* cf. *SW* vii. 696, s.v. *sobre*, 8, where two of the examples are from troubadour poems.

395, *per contrasemble* 'by the same token, in an analogous fashion', The attestations of *contrasemble* in *Dicc. Alcover, Aguiló* do not include this sense.

405-8. Like Raimon Vidal (cf. *Razos* 318), Jofre listed only forms with analogical -s for the nom. sg. of the masc. demonstratives. Though he lists *ells*, however, his observation at 407-8 indicates that he knew only the uninflected *ell*: no doubt he derived the otherwise unattested *ells* from *Razos* 318 (cf. note).

At 407 Li Gotti and Meyer read 'aquells altres noms derrere *ells* [s]abreuje[n]' (no italics in Meyer), thus misrepresenting entirely the sense of the phrase. The scribe underlined *ells* precisely in order to avoid possible misunderstandings by indicating that the word was an example: though he does not underline words cited as examples elsewhere in the *Regles* he commonly does so in the *Mirall de trobar*.

409 (*R* 311). For fem. *aquill* (and *cil, il*) cf. Kjellman, pp. 51-5. The fem. *ylla* (*R* gives also *cilla*, where *H* has *ceyla*), although unknown to Bohnhardt and to Kjellman, is not without analogues in medieval texts. Raimbaut d'Orange, ed. Pattison, ii. 50 and 53, has *cilha* at the rhyme, apparently a fem. obl. sg. form in both instances (though textually the passage is somewhat uncertain). Appel, *Chrestomathie*, no. 119, l. 109 (*Ste. Douceline*), attests the nom. sg. *aquilla*. The type 'ilha' (< *elha* × *ilh*) is not to be set aside, therefore, despite the apparent absence of a clear OPr. attestation (cf. also Ronjat, iii. 57-8).

411. The list of masc. nom. pl. forms is incomplete in that Jofre lists *aycell* but not *aycill* (cf. *R* 312: *aycil*), *aquil* but not *aquel* (cf. Kjellman, p. 59). For the rare *cest* and *aycest*, mentioned beside the commoner *cist* and *aycist*, cf. the nom. pl. *aquest* in Brunel, *Chartes*, i, p. xxxv.

412. For the masc. obl. pl. *cest* cf. note to *Razos* 318-22.

420-5 (*R* 320-4). The stressed possessive forms differ somewhat in the two MSS. The mixture in *H* of forms in -ieu and in -eu seems to be purely a question of graphy (*R* has -eu each time). But for the nom. pl. masc. forms there is a real divergence: *R* admits the type *li mey* as well as *li meu*, whereas in *H* the type *li mieu* is the only one mentioned. Literary texts generally support *H*, cf. Appel, *Chrestomathie*, pp. xiv-xv (the examples at 1. 25, 6. 74, 18. 20, and 73. 34 are those which show the stressed

form of the nom. pl. masc., the first and fourth examples being at the rhyme), to which one may add B. Zorzi, ed. Levy, viii. 23 (*li sieu*, also at the rhyme). But the charters always show *mei* and *sei* as stressed nom. pl. forms (Brunel, *Chartes*, i, pp. xxxii-xxxiii, and ii, pp. xxiii-xxiv), with the exception of *li meu* and *li teu* in a charter from the *pays de Foix* (ibid. 152. 18 and 20). There may have been fluctuation in ordinary usage or a divergence between literary and legalistic usage, reflected perhaps in the divergence between the two MSS. of the *Regles*. The standard OPr. grammars (Anglade, pp. 248-50; Grandgent, pp. 105-6; Schultz-Gora, pp. 77-8) are non-committal in this matter.

425-8. Some parts of the Occitan area distinguished between obl. pronoun forms of the types *me* and *mi*, some did not (cf. Brunel, *Chartes*, i, pp. xxv-xxvii); for the type *mei* see note to *Razos* 461-2. Jofre seems deliberately not to commit himself on the function of these forms, which were evidently not as universally interchangeable as he says.

430-48. The manner of the exposition clearly indicates that for Jofre the forms in -dor were the norm, whereas the traditional nom. sg. forms (whether with or without analogical -s) constituted an anomaly.

464, *tuyt aquest nom*. The reference is not merely to the preceding substantives but also to the comparative adjectives mentioned at the beginning of the paragraph. For both, as for the *nomina actoris* (439-42), Jofre admitted forms with and without -s as equally correct, contrary to Raimon Vidal (*Razos* 280-315).

467. Li Gotti, like Meyer, prints *per ço c'om no pot*; but elsewhere in MS. *H* of the *Regles* one finds only *per ço com*, *per ço cant*, *per ço cor* (*car*), never *per ço que*, in this sense. The same scribal error in the verb-form (*poden* for *podes*) occurs in *Razos H* 250.

470-1. The final sentence of the paragraph, placed here by both MSS., should probably be placed either at 498, which would justify the reference to *alor* ~ *alors*, i.e. the adverb *alhor(s)*, or after 429, which would justify the reference to the pronoun *ley* ~ *leys*. But the passage is puzzling: the spelling *alor* for *alhor* is virtually unparalleled in the text (cf. p. lv, § 12), and yet one can hardly attribute to Jofre—as Li Gotti does—the form *a lors* as an alternative to *a lor* or *a els* (Bohnhardt, pp. 35-6, has no mention of *lors* for *lor*), nor is Meyer's proposed suppression of *a* (i.e. '*lor, lors*') convincing.

473-6. The reference to a form which 'serie lag e no voldrie dir re' must evidently be to a totally mistaken and non-existent form, hence to **martirse*, not to *martires* (unless one gratuitously supposes that Jofre was here denying the existence of the less common type *martires*, for which cf. *Donatz* 81 and Loos, pp. 28-9). Both MSS. deform Jofre's thought here.

481 (*R* 374). The *aiusta* of *R* is possible if taken *ad sensum* ('each adverb adds' or 'this adds').

503-6. The quotation, cited as an example of the adverb *volenter*, was clearly misconstrued by the grammarian, who took *ser(f)* as a verb-form

(3rd sg. pr. ind. of *servir*). If we can judge from the text of the same passage quoted in Raimon Vidal's *So fo* (ed. Cornicelius, 481-4), the third line read *Pois lo ve franc*—not, as in the *Regles*, *Humils e franchs* (*H*) or *Franchs e humils* (*R*)—while the fourth had *Bon*—not, as in the *Regles*, *Bos* (*H*) or *Prous* (*R*)—and *serf* or *ser*, obl. sg. Jofre's misquotation, with its consequent alteration of the syntax, necessarily led him to take *ser(f)* as a verb, since a reading **sers volenters* (nom. sg.) was forbidden by the rhyme. For *ser* 'slave, servant' cf. *LR* v. 210, *SW* vii. 602; for the adjective *volontier* cf. *LR* v. 562, *SW* viii. 829. That forms in *-ier* and in *-iers* were both found for the adverb is clearly indicated by *SW* viii. 829. Thus the grammatical point illustrated by the misquotation was itself an overdomatic misrepresentation of OPr. practice.

508. *Maneyra* is a vernacular rendering of *modus* 'mood of a verb' (as in *Donatz*, MS. C, 264).

509. *H*'s *lo*, for the expected *la*, is surprising but perhaps admissible.

525-6. For 3rd sg. pret. forms in *-etz* for *-et* see *Donatz* 576 and note. *H* seems to derive from a copy in which *ametx* and *-etz* had been struck through without any more profound rehandling of the passage.

529-31. The admission of 1st sg. fut. forms in *-ey* as well as *-ay* is striking. For Jofre the form in *-ey* may well have been a Catalanism, though one finds it also in the Albigeois, the Narbonnais, and the *pays de Foix* (Brunel, *Chartes*, i, p. xlii); it was not normally found in the troubadour lyric, with a few exceptions (cf. Wolff, p. 7).

532-3. Cf. *Razos* 349-425.

542-3. For the antithesis of *us* and *art* cf. Dante, *Convivio*, I. v. 14 ('lo volgare seguita uso, e lo latino arte'), and *Razos H* 261, *CL* 404-5.

551-4. For these forms of the pr. ind. of *traire* see Harnisch, pp. 62-3. The 2nd sg. *trais* is attested by Harnisch (p. 168) only from *Girart de Roussillon* (= ed. Hackett, 8908). The 1st sg. *trasch* (*H* 552, cf. *R* 441: *trach*) is probably a scribal error for *trach*, arising perhaps through a substitution of the 1st sg. pret. form (cf. *Dicc. Alcover*, x. 512).

555. The infinitive *trar* was in fact rare, cf. Erdmannsdörfer, p. 101 (three examples only, two from B. Zorzi, cf. Levy's note to iv. 20 in his edition).

556-9. The text of this otherwise unattested quatrain, no doubt part of an occasional piece composed in some ecclesiastical milieu, is far from certain. In 557 one should perhaps read *no's* (no *H*, nos *R*). In 558 the emendation *Dine[r]s sab [acap]tar* (Meyer, Li Gotti) is unacceptable, since the rhyme-word must be *trar* or *atrar*: the conjecture printed in the text gives *trar* 'to pay out (money)', for which see *SW* viii. 360, s.v. *traire*, 14. In 557 the correction *E pe[n]re ab besuesia* (Li Gotti) or *ab envazia* (Meyer) is equally misguided (*besuesia* is impenetrable, *envazia* hardly convincing); my *Pere abbes* (a proper name *Pere Abbes* would also be possible) at least corrects the MS. reading only with respect to its word-division.

560. The text of *R* 448, though defective, suggests that the original may have had 'dir en [primera e en] terça': the lines quoted do in fact illustrate the 1st as well as the 3rd person form.

566. One may also, with Meyer and Li Gotti, print *home* without italics and interpret 'as one says to a man'.

578-81. The definition of the infinitive is a close adaptation of that given by Priscian (viii. 69).

597 (*R* 481). The secondary form *ayzire* (*azire* in *R*) is not attested. Either Jofre was mistaken here or both MSS. have misrepresented an original '*assir*, *assire*'. (For this and analogous forms see Fischer, pp. 31-5.)

606-7. The construction is odd. One should perhaps suppress *per* or print *segura's*.

608-9, 611. *H*'s *per ço cor no son trobat en nom* is clearly wrong, for the context requires a concessive clause ('although they are not found as nouns'). But the phrase *per la raho desus dita* (611), which refers back to the earlier clause, indicates that the error stems from a conscious, though misguided, rehandling of the passage. *R* 492 lacks the reference to the *raho desus dita* and, a few lines earlier (490), has a clause with the requisite sense, namely *no per tal que no sion atrobat en nom* 'and yet they are not found as nouns' or 'not that they are found as nouns', which is no doubt what Jofre wrote. For the semantic and syntactical problems posed by clauses such as this see Lewent in *Romanic Review*, xlviii, 1957, 28-41. Lewent does not mention *no per tal que*, which I am inclined to place, not with *non per tan que*, *non per so que* 'and yet' (which are regularly followed by the indicative), but with *non que*, *non per so que* 'not that' (which regularly take the subjunctive). Lewent's examples of these (art. cit., pp. 37-9) strongly suggest that no negation was required in such clauses, and indeed *R*'s *no* was added above the line by the scribe. Cf. also *Regles* 145 (*R* 61): *no per tal c'adoncs am may* 'not that I am more in love at that season'.

618-20. The alternation of *-isc(h)* and *-is* in the 1st sg. pr. ind. of inchoative verbs is well known (cf. *Donatz* 511). The troubadours almost always use *-is* at the rhyme (OPr. provided few rhyme-words in *-isc*), the charters almost always prefer *-isc*; see Harnisch, p. 140, Brunel, *Chartes*, i, p. xlviii, and ii, p. xxx.

621-8. On the reduction of final [ts] to [s], rare in the best troubadours but becoming more widespread in the course of the thirteenth century, see Lienig, pp. 105-8.

629-31. For *amis* see note to *Razos* 461-2. The form *enis* for *enics* (mentioned only by *H*, cf. *R* 506) is unattested in *LR* iv. 344, in *SW* iii. 2, and in Erdmannsdörfer, pp. 175-6.

651-66. In general the reduction of final [rs] to [s] was characteristically Catalan, as Jofre observed, and hence hardly to be accepted as correct in verse which aimed at an imitation of the language of the troubadours.

See Moll, pp. 139, 180, Badia Margarit, pp. 230, 250. But, as Lienig observes (p. 101), sporadic examples of rhymes between *-rs* and *-s* are found in troubadours from Marcabru onwards (cf. also Ronjat, ii. 299).

654. The adverbial use of *mellors* is striking.

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4-5. Cf. p. lxxv.

16-17. The theorist knew only of the didactic sense of *vers*, the only sense commonly found after the middle of the thirteenth century. For the distinction made between the moralistic *vers* and the courtly *canso* in this period, cf. the poems labelled with these titles by Guiraut Riquier (ed. Pfaff, i-liii) and by Cerveri de Girona (ed. Riquer, xliii-xcviii); see also Cerveri's *mig vers e miga canço* (ed. cit., ci) and the views expressed by him in another poem (ed. cit., cviii. 1-14). The theorist's mention of *veritatx* is paralleled in a number of passages in which troubadours associate *vers* (VĒRSUS) with *vers* (VĒRUS), e.g. P. Cardenal, ed. Lavaud, xliii. 4-8, G. Ademar, ed. Almqvist, xiv. 1-4, Cerveri, ed. cit., cviii. 9; cf. also *Leys d'Amors*, i. 338 ('per so es digz vers, que vol dir "verays", quar veraya cauza es parlar de sen').

22-7. For our theorist the *lai* (or *lais*) was didactic and religious in substance. This statement is not borne out by the three surviving OPr. *lais* (Bonifacio Calvo, ed. Branciforti, ix, and the anonymous *Lai Markiol* and *Lai Nonpar* in Gennrich, *Nachlass*, nos. 280, 281; on the last two see J. Maillard, *Évolution et esthétique du lai lyrique*, Paris, 1963, pp. 241-5). Of the extant Catalan *lais* none is earlier than the fifteenth century (on these see Pagès, *La Poésie française en Catalogne*, pp. 143-60). There are, however, a number of OFr. religious *lais*, which are poems addressed to the Virgin Mary; see Maillard, op. cit., pp. 96-7, and, for a complete list of OFr. and OPr. *lais* written before 1300, pp. 71-83. In OPr. the distinguishing feature of the *lai* was that it had, like the *descort*, an irregular metrical structure and through-composed tune but, unlike the *descort*, repeated the tune of the opening for the words of the concluding section (see Gennrich, *Grundriss*, p. 132). This last feature, already referred to by B. de Born (ed. Appel, xxi. 10-12) and probably by F. de Marseille (ed. Stroński, vii. 45 and note), was unknown to the author of the *Doctrina*. He seems, however, to have known something of its musical kinship with the ecclesiastical sequence (Gennrich, *Grundriss*, pp. 132, 140), whence his reference to a 'so . . . de esgleya'. (See also Frank, *Répertoire métrique*, i, pp. xliii-xliv and the references given there, together with Maillard, op. cit.)

23, *feyment*, i.e. *fenyiment* (OPr. *fenhemen*) 'fiction, pretence', with the Catalan reduction of [n'] to [j].

28-33. 'You should deal with warlike acts and, in particular, either with praise of some lord or with polemic or with the most recent events. And

you should begin your poem by following the normal usage of those concerning whom you are about to write [i.e. by mentioning them by their usual name]; and by means of proverbs and *exempla* you can bring in reference to the alliances which they form or the reprehensible or laudable actions of those about whom you set out to write'. For *senyalladament* see *Dicc. Alcover*, ii. 73; for *usar* see *SW* viii. 549, s.v. *uzar*, 8; for *naturaleses* see *SW* v. 365, *Dicc. Alcover*, vii. 712, s.v. *naturalesa*, 2 (a), *Dicc. Aguiló*, v. 191, s.v. *naturalesa*, 1. This definition of the political *sirventes* was manifestly suggested by the works of Bertran de Born in this genre, cf. his frequent use of the name or nickname of the subject as the opening of the *sirventes* (ed. Appel, i, ix, xii, xvi, xix, xxxii, xxxvii, xxxviii) and his liking for images and similes, commonly to characterize a person's behaviour (J. Storost, *Ursprung und Entwicklung des altprovenzalischen Sirventes*, pp. 124-6, 136; Appel, *Bertran von Born*, pp. 84-9).

36-9. On the borrowing of tune and rhyme-scheme (and, optionally, of rhyme-endings) in the *sirventes* see *Leys d'Amors*, i. 340, and Storost, op. cit., pp. 41-53. For the whole question of imitation of form in the troubadours—which could show more complexities and irregularities than any theorist envisaged—see F. M. Chambers in *RPh*. vi. 104-20. That a *sirventes* might exceptionally (*specialment*) be set to a newly invented tune is indicated by the *vida* of Guilhem Rainol (Favati, p. 327). The author of the *Doctrina* was wrong in supposing that the imitation of form extended also to a reproduction of the exact number of stanzas of the model.

38. *Contrasemblan* 'corresponding' seems otherwise unattested. Cf. also note to *Doctrina* 59-60.

40-4. The six surviving *retronchas*, all from the second half of the thirteenth century, are by G. Riquier (ed. Pfaff, liv-lvi), Joan Esteve (ed. Azaïs, x), Paulet de Marseille (ed. Levy, iv, in *RLR* xxi. 274), and Cerveri de Girona (ed. Riquer, xxix). They bear out the theorist's definition. Neither he nor any other theorist indicates a distinction between *retronchas* and other poems (*cansos*, etc.) with a refrain (Frank lists these in his *Répertoire métrique*, ii. 58). No doubt in the transplantation of the *rotrouenge* from French to Provençal something musically distinctive in its form was lost (cf. Gennrich, *Die altfranzösische Rotrouenge*).

45. *Pastora* is not attested as the name of the poetic genre except in this text. Cf., however, *pastoreta* in the *vida* of Cercamon (Favati, p. 116). Since *pastorela* had both senses ('shepherdess' and 'poetic genre', cf. *LR* iv. 449), *pastora* may also have had both.

48-9. For names of sub-species of the *pastorela* see *Leys d'Amors*, i. 346. *Doctrina* 113-14, unlike the present passage, suggests that the name *pastora* covered these variants of the genre.

49, *manera* 'poetic genre'.

50, *so estrayn ia passat*, i.e. 'a borrowed tune already current'. In fact, no OPr. *pastorela* demonstrably used a borrowed tune.

52. For *dedents* with numerals see *SW* ii. 33.

52-6. The definition of the form of the *dansa* indicates clearly its construction from a *respos*, three *coblas*, and one or two *tornadas*. Though he includes no information on the musical and metrical construction of the stanza, the author is the first theorist to mention the optional possibility of using a refrain in this genre. This procedure, aptly defined by P. Le Gentil as a 'reprise en manière de refrain' (*Rom.* lxxxiv. 9-11, 239-40, especially 239 n. 2), involved making the last few lines of each *cobla* reproduce not merely the rhymes and tune but also the text of the corresponding lines of the *respos*. It is also mentioned as an optional feature of the *dansa* by the *Leys d'Amors* (i. 342) but not by the first Ripoll treatise (cf. note to *Ripoll* 44-66). It is unclear whether our theorist's concluding observation (55-6) also refers to the technique of using a refrain or whether, as seems rather more likely, it is intended as a general observation on consistency of subject-matter.

58-60. The clear implication is that the *planh* used a borrowed tune; the *Leys d'Amors* (i. 346) also refers to this practice but regards it as a *pis aller*. In fact a number of late thirteenth-century *planhs* were composed on earlier tunes: the anonymous *PC* 461, 234, dating from 1266, was set to the tune of *PC* 167, 22 (G. Faidit), *PC* 266, 1 (Joan Esteve), dating from 1270, to the tune of *PC* 173, 11 (G. de Puicibot); for these two cf. Frank, *Répertoire métrique*, 444: 2 and 481: 2, for other analogous cases cf. *ibid.* 5: 1, 5: 3, and 5: 5 (the three *planhs* on the death of Blacatz), 313: 2, 407: 11, 553: 3, 577: 74, 636: 2. There is no twelfth-century example of a *planh* composed on a borrowed tune.

59-60, *en contrasembles o en dessemblants*, i.e. 'on the same or on different rhyme-endings' (cf. *Doctrina* 38). The word *rimes* should perhaps be supplied here. For *contrasemble* see *Dicc. Alcover, Aguiló*.

62-6. The definition of the *alba* is odd: it does not mention the usual theme of the separation of lovers at dawn, but envisages the situation of a lover going to meet his beloved at that hour; it says nothing of the role of the watchman, prominent in many OPr. *albas*; and it omits to mention the one formal peculiarity of the genre, namely the repetition of the word *alba* at the end of each stanza. The definition somewhat recalls the poem which G. Riquier called a *serena* (ed. Pfaff, lxvi), in which a lover impatiently awaits nightfall (not dawn), when he is to meet his beloved. Curiously enough, the succeeding definition, that of the *gayta*, much more closely resembles the content of the extant *albas*.

64, *fes*. One should perhaps print *fe's* (3rd sg. pr. ind.) or correct to *fe* (2nd sg. imperative), cf. 84. Elsewhere in the *Doctrina* the 3rd sg. pr. ind. of *far* is *fa* (36, 113, 121).

67-71. The only extant piece called a *gayta* is that from which Berenguer de Noya (*Mirall de trobar*, ed. Palumbo, 807-16) quotes a stanza. It may well have been a Catalan sub-species of the *alba*.

67-8, *e[n] semblan que*, i.e. 'as if' (for *en semblan de* see *SW* vii. 543. 12; for *en aytal semblan com* cf. *Doctrina* 45).

72-4. The six extant OPr. *estampidas* are by R. de Vaqueiras (ed. Linskill, xv), Rostanh Berenguier (ed. Meyer in *BEC* xxx. 500-2), and Cerveri de Girona (ed. Riquier, xxiv-xxvii). The definition does not make clear that in substance the *estampida* was a love-poem, nor do the dimensions given correspond at all closely with the extant examples. It is likely that the word *responedor* refers here to the recurrence in this genre of the same musical phrase as half- or full cadence at the end of each section of the tune; on this feature see Gennrich, *Grundriss*, pp. 159-67.

75-7. The sole example of the *sompni* is by Cerveri de Girona (ed. Riquier, xv) and corresponds fairly closely to the definition. The existence of the genre is mentioned in passing by the *Leys d'Amors* (i. 348).

78-80. The only surviving *gelozesca*, also by Cerveri de Girona (ed. Riquier, viii), is an expression of a woman's hatred of her jealous husband, similar in theme to the French *chansons de mal mariée*. The definition given by the *Doctrina*, which makes no reference to the jealous husband and supposes the poem itself to be an expression of jealousy (cf. also 128-9), does not correspond to this single example. In form Cerveri's poem consists of three stanzas preceded by a *respos* and followed by a *tornada*, a form approximating (except in the arrangement of the rhymes) to a *dansa*; and the *Leys d'Amors* (i. 348) also observes, in passing, that *gelozescas* were sometimes composed 'al compas de dansa'. This might suggest that the word *responedor* here referred to what, in the definition of the *dansa* (cf. 53), the author had called a *respost*. In this connection, it is to be noted that, for the fourteenth-century Catalan theorist Luis de Averçó, the terms *responedor*, *respos*, and *refrayn* were strictly synonymous: speaking of the *dansa*, he refers to 'un responador, lo qual per alguns es apelhat respos, e per alguns altres es apelhat refrany' (*Torcimany*, ed. J. M. Casas Homs, i. 85).

81-6. The theorist's observation on the subject-matter of the *descort* is borne out by the surviving OPr. examples (listed in Frank, *Répertoire métrique*, i. 183-94, and Maillard, *Évolution et esthétique du lai lyrique*, pp. 119-25); the idea that the 'discordant' form of the genre reflected the poet's troubled state of mind is expressed by several troubadours (R. de Vaqueiras, ed. Linskill, xvi. 5-8; Guiraut de Salignac, ed. Stempel, iii. 4-7; *PC* 461, 5, anonymous, ll. 1-3, in Mahn, *Gedichte*, no. 282). The rest of the definition, however, is less satisfactory. The observation that the poet *may* use longer lines in some stanzas than in others (for this surely must be the sense of 'metre un o dos motz mes') misses the point that the normal *descort*—all the OPr. examples, in fact, except for the multilingual piece by R. de Vaqueiras (ed. cit., xvi)—was characterized precisely by the fact that the stanzas were set to different tunes (cf. *Donatz* 2861) and had different versification. (On this and other aspects of the *descort* see Appel, *ZRP* xi. 212-30; J. Maillard in *Mélanges István Frank*, pp. 388-409; *id.*, op. cit., pp. 119-46; for the two extant *descort* tunes see Gennrich, *Nachlass*, nos. 184 and 282.) Our theorist characterizes the tune with an observation (83-4) which is hardly verifiable,

but he fails to draw attention to the striking peculiarity of music and versification which distinguished the *descort* (and the *lai*) from all other genres practised by the troubadours (though the peculiarity of versification is briefly noted later, at 131). And his observation that the *descort* should have three stanzas is simply erroneous: the extant OPr. examples have from five to fourteen stanzas. If by a *responedor* he meant a recurring cadential phrase (cf. note to 72-4), this feature could be illustrated from the tune of Guilhem Augier Novella's *Ses alegatge* (Gennrich, *Nachlass*, no. 184), where virtually every stanza does indeed conclude with a version of the same musical phrase (cf. Maillard's analysis in *Mélanges Frank*, pp. 400-1). But the remark may merely reflect a confusion with a form akin to that of the *dansa* (perhaps the *desdansa*, on which see Ripoll 67-73). Like the author of the *Leys d'Amors* (i. 342-4), the author of the *Doctrina* was confused about the *descort*, probably because the genre was no longer practised in OPr. in his time: certainly neither theorist shows any understanding of the binary and/or ternary patterns which characterize the stanzas of many *descorts* or of the sequential melodic structure which was the *raison d'être* of those patterns. (On the sequence and its vernacular derivatives, which include the *lai* and the *descort*, see Gennrich, *Grundriss*, pp. 96-140, and Maillard, op. cit., passim.)

87-9. That *coblas esparsas* normally borrowed the rhyme-scheme, and usually the rhyme-endings, of some existing song can be verified on almost any page of Frank's *Répertoire métrique*. It is curious, however, that neither here nor at 132-4 does the theorist mention the common practice of 'exchanging' *coblas* or admit the existence of the single *cobla esparsa*.

90. The *la pendre* of the MS. cannot be accepted. The palaeographically simple correction to *l'apondre* (cf. LR iv. 610-11, SW i. 73, 'to add') is preferred to *la [com]pondre*, although the latter is supported by the title of the *Doctrina*.

90-1. The theorist knew only of the *tenso* which used a borrowed tune. Practice in the twelfth and thirteenth centuries seems to have varied between new and borrowed tunes in this genre (cf. Jones, *La Tenson provençale*, pp. 53-60); but by 1300 the practice of using a borrowed tune may have been normal, as seems to be admitted, somewhat evasively, by the *Leys d'Amors* (i. 344). It is curious that only at 135-6 does the author indicate that the *tenso* is a dialogue.

96. The syntax is odd. One should perhaps read *totz aquells a qui* in place of *que a totz aquells*.

104-6. The passage gives two different explanations of the term *sirventes*. For the second, which envisages a connection with *sirven*, cf. Cerveri de Girona, ed. Riquer, xxxv. 9-15.

107. The remark that the *sirventes* might speak *de Deu* perhaps indicates that the theorist knew of the practice, apparently of French origin, of calling religious poems by this name, e.g. the *sirventes* of Arnaut Vidal, addressed to the Virgin, which won the first golden violet awarded at

Toulouse in 1324 (Noulet and Chabaneau, *Deux manuscrits provençaux*, xxxvii, cf. p. xxii).

110. For *cobles retroncades* (*estroncades* is otherwise unattested and must be a scribal slip) see *Leys d'Amors*, i. 286-8.

113-14. Cf. note to 48-9.

124-5. The phrase *en cantan o en xantan* probably reflects a scribal hesitation over reading *en cantan*; for a parallel instance in the same MS. see *Razos H* 15.

127. For the imprecise *li* ('to the poet') cf. *Regles H* 381-2 and note.

130, *discordament e reversa*. Cf. Par, *Sintaxi catalana*, p. 205.

131, *gita de manera* 'it throws out of regular versification', i.e. 'it expresses in irregular verse-form'. For *manera* in this sense see Index of Technical Terms.

133, *li*. Correction to *hi* is possible but hardly necessary, cf. the parallel uses of *li* and *hi* elsewhere in the *Doctrina* (*li* in 50, 52; *hi* in 10, 12, 65, 70, 76).

THE RIPOLL TREATISES

12. In fact comparatively few *tenso*s were concerned with courtly questions (cf. Jones, *La Tenson provençale*, p. 48). It is probable that the theorist was thinking of the *partimen* or that he considered *tenso*s and *partimens* as constituting a single genre.

19. The word *refrayn*, in this context, can only refer to the *tornadas* or, very loosely, to the borrowed tune. It is strange that the definition makes no clear reference to this latter feature of the *sirventes*.

30-5. Like the author of the *Doctrina* (87-9, cf. note), the Ripoll theorist does not acknowledge the existence of the single *cobla esparsa*.

31. For *acuyndamen* 'a breaking-off of feudal or amorous vassalage, a "defiance"' see Riquer in *HLC* i. 510 and n. 5, and his preliminary note to Cerveri de Girona, xxi.

36-43. For the exclusively didactic *vers* see note to *Doctrina* 16-17. Peire Cardenal, apart from a single poem (ed. Lavaud, xliii), did not call his didactic pieces by the name *vers* although, as the theorist notes, their substance was of the same kind.

44-66. The definition of the form of the *dansa* clearly brings out the fact that each stanza consisted of a first part (here limited to four lines) which was different in versification and rhyme-endings from the *respos* and a second part which reproduced the form, the rhymes, and the tune of the *respos* (cf. the more circumstantial definition in the *Leys d'Amors*, i. 340-2). The theorist consistently refers to the *respos* as a *refrayn* (44, 49, 58; on the terminology of the *dansa* cf. the observation of Luis de

Averçó quoted in the note to *Doctrina* 78–80). He makes no reference to the practice of repeating the last two or three lines of the *respos* at the end of each stanza (the 'reprise en manière de refrain', cf. note to *Doctrina* 52–6). The omission is strange, in that the *dansa* which he quotes does actually use this technique, repeating the end of the *respos* (from *cors ben estan*) as the conclusion of each stanza. But Jeanroy's allegation (*HLF* xxxviii. 19) that the theorist's exposition of the verse-form of the *dansa* was actually in conflict with the example quoted is unfounded: Riquer (*HLC* i. 512 and n. 11) seems to have been the first to print the text of the poem correctly, with the internal rhymes indicated by the theorist at 63–6. (Neither here nor on f. 28^r, where the poem is given complete, does the copyist make any distinction in his punctuation between internal rhymes and end-rhymes.)

55, 60, 62. The suppletions derive from the copy on f. 28^r of the Ripoll MS.

61–4. The three occurrences of a pattern of three dots (· · ·) would seem to be the result of a collation between the quotation given here and the complete text on f. 28^r. The latter has *nom gir* (not *nō uir*) and shows *ser e mayti* altered from an original *senes mentir*.

67–72. No example of the *desdansa* is extant, but the *Leys d'Amors* (i. 342) briefly refers to the existence of the genre.

74–83. On the *viadera*, called *viandela* by the *Leys d'Amors*, see Jeanroy in *Studies presented to M. K. Pope*, pp. 211–13, and in *HLF* xxxviii. 19–21. The sole extant example is by Cerveri de Girona (ed. Riquer, i; cf. Cluzel in *Rom.* lxxvii. 69). The technicalities of the theorist's definition (i.e. 76–8, 81–3) are not accurately formulated and can be interpreted only with the aid of Cerveri's text: 'If it is a true *viadera*, it [the whole poem] should have only two musical phrases (?) or two rhyme-endings, for the *responedor* [= 'Ja, Na Delgada' in Cerveri] is invariable [and is therefore not counted as a third rhyme-ending]. And similarly in [each of] the stanzas it should have only two rhymes [i.e. two lines which rhyme, not two different rhyme-endings], for if the *responedor* [= 'No'l prenatz lo fals marit, / Ja, Na Delgada' in Cerveri, perhaps more accurately called a *respos*] has three rhymes [i.e. three lines which rhyme, not three different rhyme-endings], the poem becomes a *dansa*'. It is to be noted that the repetition of lines, so characteristic of Cerveri's *viadera*, is not mentioned by the theorist, no doubt because this very simple device is very difficult to describe.

84. Of the *biade* nothing is known. Of the *estribot* two examples survive (P. Cardenal, ed. Lavaud, xxxiv; Palais, *PC* 315, 5, ed. Restori in *Nozze Battistelli-Cielo*, Cremona, 1892, p. 16), each consisting of a monorhyme *laisse* of alexandrines. Both are moral satires, the coarseness of whose language may have prompted our theorist's strictures. (For references to the *estribot* in the troubadours, as well as for other matters connected with the genre and its name, see Lavaud's note, ed. cit., pp. 208–10.)

96, *rimes soltes*. These are called *rimas dissolutas* by the *Leys d'Amors* (i. 164–6).

99. The *Leys d'Amors* (i. 176) does indeed use the term *rims espars* or *esparses* to describe rhymes which find their echo only in the following stanza.

104, *rimes croades*. These are called *rims encadenatz* by the *Leys d'Amors* (i. 170, cf. 238–40).

113, *rimes leonines*. These are called *rims crozatz* by the *Leys d'Amors* (i. 170–2, cf. 240). The anonymous theorist's use of the term *leonines* may well derive from the fortuitous fact that the first rhyme in the lines quoted (in *-ença*) was actually 'leonine' in the usual medieval sense, i.e. it was a feminine rhyme.

119–20. It is true that the rhyme-patterns *a b a b* and *a b b a* were commonly found in the opening four lines of the stanza in troubadour poetry of all periods.

121, *rimes dobles*. These are called *rims continuatz* by the *Leys d'Amors* (i. 170, cf. 238). The theorist refers to the same feature (in the same quotation) as *rimes doblades* in the first treatise (51).

133, *rimes doblades*. Cf. note to 121. These are called *rims caudatz* by the *Leys d'Amors* (i. 168–70, cf. 238).

137, *rimes cares*. These are called *rims estramps cars* by the *Leys d'Amors* (i. 150–2).

138–9. Of the four rhyme-endings mentioned in the original text (i.e. without the interlinear additions), three were clearly suggested by Arnaut Daniel's *Doutz critz e brais* (ed. Toja, xii), where the last three rhymes of each stanza are in *-obra*, *-ampa*, and *-endi*. No similar source can be indicated for the remaining rhymes mentioned in the text. For two of the interlinear additions, here printed as *-uer* and *-um*, *-u*, the correct reading is very uncertain. None of the rhymes mentioned was suggested by the poems in the Ripoll anthology, although they, like much of the work of Cerveri de Girona, amply attest a predilection for rare rhymes among Catalan poets of the late thirteenth and early fourteenth centuries.

141, *rimes adiectivades*. These are called *rims derivatius* by the *Leys d'Amors* (i. 184–8).

APPENDIX I

The Razos de trobar: text of the CL version

[1] Per so qar eu En Raimons Vidals hai vist et conegut qe pauc d'ome **L, 1^r**
 saubon ni an saubuda la mainera del trobar, vuel far aqest libre e far
 conoisser e saber qal trobador an mielz trobat. E si eu mi alonc en
 causas qe eu poiria dir plus breu, non vos en devetz meravillar, qar eu **4**
 vei e conosc qe maint saber en son tornat en / eror et en tenzon qar son **1^v**
 tant breumen dit, per q'ieu mi alongerai per tals locs q'ieu poiria ben
 leu plus breumen dire. Aitan ben si ren i lais ni faz errada, pot si ben
 avenir per oblit o qar ieu non ai auzidas totas las causas del mon o en **8**
 falla granment de pensar; per qe totz homz prims ni entendenz no

Rejected Readings of L and Variants of C¹ (unlabelled variants are readings of C). Heading Las rasos de trobar de R. Vidal 1 Peso qe; conogut
 2 sabon; maneira 3 meis trabat; alonie 4 brieu 5 conoisce
 qe; error 6 luecs 7 Aitam 8 auzidaïs 9 failla

¹ Omitted are (a) certain variants of graphy (cf. p. xlviii), (b) self-corrections by the scribe, (c) corrections and underlinings by a second hand (cf. p. xi). The last two groups are listed below.

(1) Self-corrections by the scribe (square brackets indicate deleted letters):

2 saubuda < sabuda 18 luecs (l < j?) 27 cantars (r < t)
 31 entendan[.]; cuarion (u < ir) 33 aprendre [dels maiors senz
 del mont] 36 en [seg] segnamen, with a line joining n and s (the line is
 perhaps added by the second hand) 37 auzidor (u < zi) 40 cujamen
 (j < o?) 41 g[u]es 54 far [fors] fos 57 lemozi [totz aqellas
 terras] 60 ni [noirit altered from norit] norit 78 uos < nos 81 cas
 (a < q?) 110 mascl (l < r?) 123 trai underlined, nai written
 above 175 serial [bels] bes 185 botz (b < d) 247 pla[n]g]zentz
 300 autes (s < e?) 305 meua underlined 321 eu (e < o?), with e
underlined 326 chastiar[e] 381 dafan (first a < e) 385 et
 [atressi] atressi 395 malua[g]tz 410 ai[t] 418 son [d]
 nombre 423-4 diz ben man per dut lai en ues uentadorn qi added in margin
 436 segonda [globa] cobla

(2) Corrections by the second hand (italics indicate letters underlined>):

3 trabat 8 auzidaïs 9 granmen 10 veljaizonar; lu
 caico 12 acsinat 19 comtor 20 paue 22 tjeus (n added
 above tj) 24 mos 32 enganno 40 Cere 42 tu; lur
 43 torno; raas 48 ni 50 mils 58 dabierugna 59 oras;
 uerzinas 70 retromas 73 *deletion of atressi and suppletion of*
non son . . . atressi 74 quom 81 a deg 91 *suppletion of the*
omitted passage (92-106), which is now lost 124 femenis (second time)
 130 neutri 133 nomen altered to nominatiu 140 loblios

m'en deu uchazonar, pos conoissera o conois la causa. E sai ben qe
mainz homz blasmera o dira q'en aital loc i degra mais metre, qe sol
12 l'uchazon† non sabra ni co[no]issera, si non o trobes tant ben acemat.
Atressi vos dic qe homz primz i aura de cui vos dic, si tot estai be, qi i
sabria mellurar o mais metre; qar grieu trobares negun saber tant fort
ne tant primamen dit q'us fortz primz homz no i pogues meillurar o
16 mais metre. Per q'eu vos dic qe negun dig, pos basta ni ben estai, negus
homz no-l deu tochar ni mover.

[20] Tota genz crestiana, et iueus e serazis, emperaire, reis, princes,
ducs, coms, vescoms, contor, vescontor e tuit autre cavalier, et clerge et
20 borges e vilan, pauc e gran, menon tot dia en trobar o en cantar, o qi
volon entendre o qi volon dir o auzir; e grieu seres en loc, pos genz i a
pauc ni mouta, q'ades non auiaz contar† un o autre o toz ensems, nes
les pastors de las montagnas, qe toz lo maier solaz q'il han es de cantar.
24 E tuit li mal e li ben del mon son en remenbranza e qais en memoria mes
pels trobadors. E ia non trobaretz re mal dicha ni ben dicha, pos li
trobador l'an dicha ni mes solamen en rima, qe tostemps pois non sia en
remenbranza; e trobars e cantars egalment† de totas autras gallardias.
28 [32] D'aquest saber de trobar son enganat dels trobadors et dels
auzidors eissamenz mantas vez, e dirai vos qom ni per qe: li auzidor qi
non entendon, qant auziran un bon chantar, faran semblan qe fort ben
o entendan, e ia no l'entendran, e qar cutiarion q'hom los tengues per
32 pecs s'il dision q'il no l'entendesson e-s tassen. Et en aissi enganon lor
metheis, qar us del maiors senz del mon es qi vol aprendre [e] demandar
zo q'el non sap; et assat [z] deu aver maior vergogna cel qi non sap qe
2^r aicel qi demanda. E cil qi / entendon, qant auziran un mal azaut trobador,
36 per ensegnamen et per cortesia lauseran son avol cantar, o al menz no lo
blasmeran; et aissi reman lo trobaire e[n]ganatz, et li auzidor en†
blasme. Qar una de las maiors valors del mon es lauzar so qe-s fai [a
lauzar e blasmar zo qe-s fai] a blasmar, qant es locs et temps.

40 [43] Cil qi cution entendre et ren non entendon, per outracuiamen
non volon apenre; et en aissi remanon enganat. E non dic ges q'eu
10 veljaizonar; la c.] lu caiczo; che 11 blasmara; luec 12 lu
chaizo; tam; acsinat 13 first dic] dit L; qi] qe 14-16 qar
grieu . . . metre repeated L, with variants forz and y 15 ne] ni;
qe fort; o om. 17 no-l] Uol L; dieu 18 Totas L; luezeus;
serrazis emperador rei princ 19 duc comte vescomte comtor vescontor;
cauailier; clergues 20 borzes; uillan paue 21 siretz; luec; gen
22 ni] o; aiaz L, iau ratz C 22-3 tjeus los pastores 24 second e] o;
memoira L; mos 25 trobairatz L, trobares C 26 trobadors L;
tost temps L 27 e c.] encantars L; gaillardias 28 first dels] del
29 essamenz with i added above L, eissamentz C; maintas; e d.] Mirai; qi]
qar 31 cuiarion 32 estansen L 32-3 entaissi enganno lurs meteis
36 lauzaran; zantar L, chantar C; meinz 37 blasmaran; reman]
tenian; trobairen 39 luecz 40 il qe cuidon; et ren] Cere,
which begins the new paragraph 41 apenire L; E] eu; qi eu

puesca far primz ni entendens totz les homes del mon ni de lur envers si
tornon per mas paraulas; qe anc Dieus non fez tant gran ordref qe, pos
homs escouta l'error†, q'om non trobe qal[a]com home qi lai inclina son
cor; per qe, si tot non sui tant entendenz qom eu volgra per far totz
entendenz, si vueil eu far aqest libre per la una partida.

[50] Aqest sabers de trobar anc non fon mes ne aiostaz totz en un sol
luec, mas qe caschus s'en ac en son cor segon qe fon primz ni entendenz,
48 qe negus hom non fon anc maistres ni perfetz de totas causas; qar tant
es cars et fis lo sabers et hanc nuls hom no s'en dona garda, q'om no-l
pot tot aiostar ensems, si qom poires auzir en aqest mon libre. E non dic
ieu ges q'ieu sia maistres ni perfez; mas tant en dirai segon zo q'ieu cug
52 en aquest libre, qe toz hom qi ben l'entenda ni aia bon cor de trobar
poira far sos cantars ses tota vergogna.

[59] Totz homz qi vol trobar ni entendre deu primeramen saber qe
neguna parladura non es tant naturals ne tant drecha dels nostre[s]
56 lengages qom aquela de Franza o† de Lemozi o de Santonge o de
Caorci o d'Alvergna. Per qu'eu vos dic qe, qant eu parlarai de 'Lemozi',
totas aquellas terras i entendatz et totas lor vezinas qe son environ d'ellas.
Et tuit li home qi en aquela terra sunt nat ni norit han la parladura
60 natural et drecha. Mas qant us de lor es issitz de la parladura natural per
alchuna rima o per alquon mot qe li sera mestier, cuion la gen qi non
entendun qe la lur lenga sia aitals, qar non sabon lur lenga; per qe mierz
lo conois cel qi a la parladura reconoguda q'acel qi non la sap. E pero
64 non cution mal far qan geton la parladura de sa natura, anz cution qe sia
aitals la lenga. Per q'ieu vuol far aqest libre per far reconoisser las
parladuras d'aqelz qi la parlon drecha e per enseigner aicels qi non la
sabon. 68

[72] La parladura francescha val mais et es plus avinenz a far romanz,
retronias, e pastorellas, cella de Limozi val mais a chanzos / et sirventes et
2^y vers de totas las autras† dels nostres lengages; et per aizo sun en maior
autoritat li cantar de la parladura de Limozi qe de negun' altra lenga. 72

42 los; second ni] tu 43 torno; mas] raas 43-4 pes homes L
44 ascouta L, esconta C; qi] qe 45 sui] sun 47 trobrar L, trobat C;
mes] space large enough for 8-10 letters, filled with four dots 48 e son; primz
om. 49 negurs; maistres; perfetz; canzas 50 es] est L; mills
51 ensemps; mon om. 52 first ieu] leu L; sta maestres ni perfetz 53 en]
eu L; ara; bon] ben L 54 sos] fos 55 hom; dieu primeiramen
57 lengatges; lemogi L; santorge L, sain tonge C 57-8 de C.] re caerci
58 deluergna L, dabierugna C; queu altered from queu L; parlarai 59 first
totas] totz; i] et; et oras; los uerzinas; en ueiron de las 60 son;
noirit 61 drezha (z is badly formed) L, drecha C; lors L; issuz
L; della; natural om. 62 qe] qi; cuteron L, cui on C; las
genz 63 entendon 64 qa cel L, qe sel C; per zo 65 cui on;
qangeron L; sua; cui on 66 uue il 67 drecha; aicels] celui L
69 mai 70 retromas; limogi L 71 totz; lengartes; aizon; en] e
72 auctoritat

[77] Maint home dizon qe *porta* ni *pans* ni *vins* no sun paraulas de Lemozi per zo qar se dizon en autras terras qom en Lemozi. Sol non sabon qe se di[z]on; qar totas las paraulas qe hom diz en Lemozi
 76 atressi qom en autras terras son aitant ben de Lemozi qom de las autras terras, mas aqellas qu'om diz en Lemozi d'autra guisa qe en autras terras sun propriamen de Lemozi. Per q'eu vos dic qe totz homz qi vol trobar ni entendre deu sauber la natura de la gramatica si fort primamen
 80 vol trobar ni entendre, qar tota la parladura de Limози si parlla naturalmen adrech per cas et per nonbres et per genires et per temps e per personas et per motz, aissi qom poires auzir si ben m'escoutares.

[90] Toz hom qi s'enten en gramatica deu saber qe ·viii· part[z] son
 84 qi totas las paraulas del mond deison, zo es, nomz, verbz, partecipz, pronomez, preposicions, averbis, coniuncions, et interieccions.

[94] Outra tot aizo q'eu vos ai dit, devetz saber qe paraulas i son de tres maineras: las unas sum aiectivas, las autras substantivas, las autras
 88 ni aiectivas ni substantivas.

[96] Substantivas sun aqellas qi an singularitat e pluralitat, et demostron genre et personas, et sostenon o sun sustengudas, et han sustantia.

92 Aiectivas sun aqellas del nome et del participi et del pronom qi non podon estar senz nom, et an pluralitat et singularitat et demostron genre et qualitat et persona.

[99] Cellas de las prepositions ni de l'averbi ni de la coniuntio ni de la enteriection, per zo qar non han pluralitat ni singularitat ni demostron genre ni persona ni temps ni sosteno, non [son] de l'um ni de l'autre.

[104] Las paraulas aiectivas sun aissi qom *bos*, *belz*, *bona*, *bella*, *fortz*, *viltz*, *sotiltz*, *plazentz*, *sufrentz*, e totas las autras del mond qi demostron
 100 qals es la substantia qe canta† o qe fai o qe sofre; e sun apelladas aiectivas qar homz non la[s] pot poner e drec entendimen si sobre substantia† non l'agenza†.

[108] Las paraulas substantivas son qom *cavaliers*, *cavals*, *domna*,

73 after uins the scribe of C wrote atressi, which is the last word of f. 17^v; the second hand struck out atressi and added, in the lower margin of f. 17^v and the upper margin of f. 18^r, the passage non son paraulas . . . atressi (73-6), omitted by the first scribe 74 lemogi L; si; lemgi L 74-5 sol . . . Lemogi repeated (without variants) in L: the scribe noted the dittography by inserting above the line ua before the passage and cat after it 75 si; tot; lemogi L 76-7 son aitant . . . terras om. 76 lemogi L 77 lemogi L 78 limogi L; hom 79 de saber 80 limogi L; parla 81 a deg; geners 83 in the margin of L the note nunc incipit 84 qe 85 pronoms propositions; coniuntios; interiectj^s 86 ¶ but no new paragraph L; auzo L, aisso C; dig 87 maneiras; sum] son 89 e] o L 90 genus; sostengudas 91 after substantia, which is the last word of f. 18^r, 92-106 (first aiectivas) om.; the second hand has added at the top of f. 18^v the note qui manca uedi insu la coperta 92 large initial of Aiectiuas not inserted L 95 ¶ but no new paragraph L; propositions L 98 aiactiuas L

segner, *emperaire*, *comz*, et totas las autras qi demostron substancia 104 visibel [o] en visibel; et han nom per zo substantivas qar sostenon las aiectivas, et podez en far una razon complida ses las aiectivas ab lo verb, aissi qom si eu dizia *reis soi d'Aragon*, *cavalier[s] sui*, *caval hai*.

[113] Las paraulas aiectivas sun de tres maneras: las unas sun masculinas, / las autras femininas et las autras comunas. Las masculinas son 108 aissi qom *bos*, *belz*, *gais*, *blancs*, et totas aqellas [qe demostron] mascle. Las femininas sun aissi qom *bona*, *bella*, *gaia*, *blancha*, et totas aqellas qe demostron femenil causa. 112

[119] Las comunas son aissi qom *forz*, *viltz*, *sobtils*, *plazenz*, *sufrenz*, et mantas autras d'aquesta manera; et son per aizo appelladas comunas qar hom la† pot aitan ben dire al mascle qom a la femna.

[138] Apres tot aizo devetz saber qe gramatica fai ·v· genires, zo es 116 masculis, femenis, neutres, comus, et omne. Mas en romans totas las paraulas del mon, substantivas et aiectivas, sun, aissi qon ieu vos ai dit desus, masculinas, femininas et neutras†, et de lur entendimen, petitas et grandas†, et pod hom abreuïar las grandas† per la razon del neutre en 120 lo nominatiu et enl vocatiu singular, aissi qom qi volia dir *bel m'es qar m'avez honrat*, *mal m'es qar m'aves tengut*, *bel m'es aizo*, *bon m'es aizo*. Atressi van tuit l'autre d'aquest semblan. E donar vos n'ai senblan, neis dels masculis et del[s] femenis et dels autres: en gramatica es femenis 124 *arbres* et en romans es masculis; en gramatica fa hom masculinas *amors* et *amar†* neutre, et en roman[z] femenin *amors* et *amar* comun. Et autressi totas las autras paraulas del mon sun masculinas o femininas o comunas, o† de lur entendimen, [en romans], d'aqellas duas en foras qe 128 son neutres per abreuïar; ni ia non trobarez alguna paraula sustantiva qe hom puescha dir el neutre, mas solamen las aiectivas, aissi qom ieu vos ai dit, el nominatiu et el vocatiu singular.

[155] Oimais devetz saber totas las paraulas del mon qi atagnon al 132 nome e cellas qe hom diz en entendimen de masculin o de femenin†, substantivas et aiectivas, s'alongon en dos nonbres, en singular et en plural, et en ·v[·] cas, zo es lo nominatiu e-l vocatiu singular, qe se resemblon, et el genitiu, datiu, acusatiu et ablatiu, qi se resemblon 136 eissamen; et aqist qatre cas son apellat oblig. Et devetz saber q'en aissi 105 after perzo L adds sun 106 uerbs 107 soi] sui; caualliers 108 maneiras 110 bels; blancz; totz 111 totz 113 fort uils; 114 mautas L, maintes C; maneira 115 hom om.; 117 masculinis femininis neutris; omnis; totz 118 dig 120 pot; del] 121 et enl] en lo; uolra 122 mauetz; mauetz; teugut L; aisso; aisso 123 lautri L; deqest L, da qest C 126 feminini 127 atressi 128 en romans] L leaves a space for 9-10 letters; deqellas L, da qellas C; doas; qi 129 neutras 130 neutri 133 nomen 135 singulars 136 second resemblon] resemblan 137 qatres L; appellat obligui

fai lo nominatiu plurals qom fai l'oblics singulars et aissi vai l'oblics plurals qom lo nominatiu singulars; q'om diz *cavalz*, q' es lo nominatiu singulars, et *caval* l'oblics singular, et en plural es *caval[s]* oblics plurals et *caval* nominatiu plurars; qom q' vol dire *us cavals es aqi et eu ai dos belz cavalz et eu pueig en mon caval et dui bel caval son aqist*; et autresi totas las paraulas del mond. Qant homz diz *lo cavaliers es venguz, mal mi fez lo cavalz o bon mi sap l'escuz*, et son nominatiu singular (et en plural sun oblig), aissi qom q' dizia *venguz sui aqi*, et es nominatiu singular[s], et q' volia abreuïar, diria en plural *il sun vengut*; qom En Peires Vidal q' dis:

148 Mont m'es *bon e bel*
Qan vei de novel
La flor el ramel.

3^v *Mot m'es bon e bel* es nominatiu neutres et per aizo / lo pauset neutres
152 per abreuïar. *Cavalier, mal mi feron vostri ca[va]l, bon mi sabon li escut*, et atresi de totas las paraulas del mond masculinas: se po[on] abreuïar per lo plurar et per lo neutre.

[172] Per so n'aiaz maior remenbransa, q'ieu vos en pausarai sem-
156 blanzas aissi qom an menat e lors cantars sobre lo nominatiu cas singular et sobre lo nominatiu plural et sobre ls vocatiu, per ço qar aqist cas sun plus estrainz per entendre a cels q' non han lur drecha parladura qe tuit li autre, e qar li .iiij. cas singular, zo es lo genitiu e-l
160 datiu e l'acusatiu e l'ablatiu [. . .]. Mas per so qar lo nominatiu e-l vocatiu singular non s'alungon mas per cels q'an la drecha parladura, ni-l nominatiu ni-l vocatiu plural no s'abreuïon mas per cels qe an la drecha parladura, vos voil donar aital semblanza.

164 [184] En Bernat de Ventadorn dis:

Ben escai a domna *ardimenz*,
Entr' avol gent e mal[s] vezis;

en autre luec dis:

168 Domna, l' vostre cors *gentz*.

[188] En Guillem de San Deisler dis:

Domna, eu vos sui *mesagiers*;

138 loblios singular; loblios 139 cauals 140 caval] acaul L; loblios;
singular . . . oblics om. 141 plurals; couals L, caual C; hai 142 bels
cauals; pueg emon; dus; sun 143 qanc hom; caualliers; uengut
144 fes; cauals; fap; em plural 145 oblic; digia L; uengutz soi
146 uolra; em plural; son uengutz; Empeires L; uidals 151 mout;
bon] o on 152 feiron nostrt; fa bon 153 aïessi; si 154 plural
155 naratz 156 nominatiu L 157 singulars; zo 158 lur om.
159 qe] q' L; .iiij.] patre 160 lacusat.; the passage omitted here by CL
appears at 211-13; nominatiu 161 uocatiu; salongnon; drecha
162 nominatiu; uocatiu plurals; subreuïon 164 uentardon
165 eschai 168 genz 169 saint 170 ieu; sui om.; messaigiers

et en autre luec dis:

Non sai qal s'es lo *cavaliers*.

172

[192] En Gu[i]raud de Borneil dis:

E pos del mal no-m fui la famz,
E conosc qals seria-l *bes*.

Tuit aqist foron nominatiu singular alongat. Ara-us donarai semblanz
176 dels vocatiu. [. . .] en un luec dis:

E vos, domna, *pros*, franch' e de bon aire;

en un autre chantar dis:

Eu hai de vos chantat ben dos anz,
Cors *prezanx*.

180

[201] Ara-us donarai semblanz dels nominatiu plurars qom s'abreuïon.
En B. da Ventadorn dis:

Li sei *bell oill trahidor*.

184

E B. de Borz dis:

Sabon *Pitavin e Norman*.

E Guiraud de Borneil dis:

E si-l faig son *gentil*.

188

[208] Pois vos donarai semblanz dels vocatiu plurals. En B. da
Ventadorn dis:

Ara-m consseillatz, *seignor*,
Vos c'avetz saber e sen.

192

Aqest *seignor* fon vocatiu q'abreuïet en lo plural.

[211] Per estiers vos voil far saber qe una paraula i ha masculina q' s'alonga en lo nominatiu et en lo vocatiu singular [et] en toz los plurals,
ço es *malvatx*.

196

[214] A[u]zit avetz qom [. . .] deu amenar las paraulas masculinas en abreuïamen et en alongamen. O[i]mais vos parlerai de las femininas et de totas cellas qe hom ditz en entendimen de femenin.

[216] Saber devetz qe paraulas femeninas son de doas maineras: las
200 unas fenisson en -a, aissi qom *domna, bella, blancha, poma*, e mantas autras d'aqest semblan; las autras fenisson in -s†, qom *amors, / calors*, 4^e
canzos, saizos, e mantas autras d'aqest semblan.

172 qals; caualers 173 giraut; bornel 174 fanz 175 conoisc
L 180 cantat; auz 181 prezans 182 plurals; fabrenion
183 Bernat 184 bel oil 185 botz 186 pitau en orman 187 Giraud
188 fag 189 del 190 uendadorn L 191 cosseillatz 192 es en
195 en lo 196 zo 197 den 198 parlarai; feminas 200 Sauer;
maneiras 201 fenis son L; maintas 202 in] en 203 chanzos
faizos; maintas

204 [221] Cellas totas qi fenisson en -a sun aiectivas†, aissi qom *domna*, *bella*, *poma*, *blancha*, et s'abreuion en los ·vj· cas singulars e s'alongon en los ·vj· cas plurals.

[223] Las autras qom *amors*, *calors*, *sazos*, *chanzos*, et las autras qi son
208 d'aquesta semblanza, s'alongon en lo nominatiu e lo vocatiu singular et en totz los plurals, et s'abreuion enl genitiu et enl datiu et en l'acusatiu et en l'ablatiu singular. Et per zo qar lo† nominatiu singular son plus salvage a cels qi non an la drecha parladura †s'alongon per totas las
212 parladura[s] del mond e li ·iiij· cas plural, zo es lo genitiu, datius, acusatiu et ablatiu, s'alongon per totas terras.

[229] E donerai vos en semblanz dels trobadors. En Folquet[z] dis:

S'al cor plagues, ben for' o[i]mais *sazos*.

216 Arnauz de Meroil dis:

Sun† destregnez, *domna*, vos et *Amors*;

et en maintz d'autres qi n'i ha dels trobadors q'om vos poiria dir. Mas en una paraula o en doas pot totz homz primz entendre totas las autras.

220 [235] Per estiers vos voil dir qe paraulas i ha qi s'alungun en totz les cas singulars et plurals, aissi qom *deleghos*, *voluntos*, *ris*, *vis*, *lis*, *cors*, *solatz*, *lais*, *braz*, *glatz*, *vas*, *nas*, [cas, ras,] *gras*, *pres*, *ronfesi*, *engres*, *lux*, *fals*, *reclus*, *claus*, *us*, *repaus*, *envers*, *convers*, *travers*, *vers*, *romanz*, e noms
224 propis de luec cum *Paris*, *Peiteus*, *Angeus*, e mainz d'autres qi romanon en esgardamen d'omes primz.

[240] Enqara i ha paraulas qi s'alongon per totz los cas singulars e plurals per us de parladura, et qar se dizon plus avinen, a[i]ssi qom
228 *emperaritz*, *chantariz*, *ballaritz*, et totas cellas qi son d'aquesta semblanz[a].

[244] D'autras paraulas i ha qe hom pot abreuier per cas qa[n] son acusatiu singular e qon† aqel cas mezeis la† pot hom alongar per us de parladura et qar se dizon plus avinen, aissi qom qi volia dir *eu me teing*
232 *per pagaz* et *eu me teing per pagat* et *eu mi tieng gai*. E son bon per cas *eu me faz gai* e *mi faz gais*; et aissi tuit li autre d'aquest semblan.

[249] Estiers tot aizo voil qe vos sapiatz qe-l nominatiu e-l vocatiu singulars ditz *totz* et en tot los autres cas singulars *tot*; e-l nominatiu e-l vocatiu plurals ditz *tuit*, els autres cas plurals diz om *toz*./

204 totz 205-6 singulars . . . cas om. 206 vz. L 207 ¶ but no new
paragraph L; sazoz] cazos L; canzos 208 en] et en 209 los] lo;
first et om.; subreuion el; second enl] el 210 son] zon 211 saluatge
211-13 cf. var. to 160 212 quatre 214 ¶ but no new paragraph L;
donarai; del 215 plangues; o'imaiz 216 Arnaut de merueil 217 de
stregnetz 218 ha om. 219 totz om.; hom prins 220 fa longon
221 caz; de lechos; volunres L, boluntos C 222 solati; glaz 224 del
uec L; angueus; remanon 225 prins 226 ¶ but no new paragraph L
227 uz 228 em emperairitz chantantz ballantz; daqeesta 229 Autras;
qant 230 meteiz 231 et] o; mi 232 pagatz; mi 233 mi
234 sapchatz 235 et] o; e-l] es 236 altres; dizom L, dizom C; totz

[253] Saber devetz eissamenz qe de verb i ha [. . .] q'om diz aissi qom
nom, et zo es a saber le feminis†, aissi qom [. . .] volia dir *mal mi fai*
l'anars, *bon mi sap le venirs*; et atressi s'alongon et s'abreuion qom los
noms. 240

[256] Las paraulas substantivas comunas, qan la[s] diz hom per
masculin, s'alongon e s'abreuion qom li masculin; e can se dizon per
enfenitiu†, aissi com li feminin qi en -a fenisson et en -l†.

[260] Dinz el cor devetz saber qe tuit li aiectiu comun son†, zo es
fortz, *viltz*, *sotiltz*, *plaxenz*, *sufrenz*, de qal part sian, nom o participi,
s'alongon el nominatiu et el vocatiu singular, ab qalqe sustantia† sian
aiostat, a[b] masculina o a[b] feminina, aissi qom qi volia dir *plaxens*
cavaliers, *plaxenz domna*. 248

[266] E sapchatz qe hom ditz *us* el nominatiu et *un* en toz los autres
cas. Eissamen diz hom *dui* el nominatiu e-l vocatiu et enl[s] autres cas
totz diz hom *dos*; †et en aissi de tot los autres nombres tro a ·c·. Verament
cent diz om per totz cas d'una guisa; mas *ducent*, *trecent*, *qatrecent*, ·d·,
·dc·, ·dcc·, ·dccc·, ·dcccc·, abreuï' om el nominatiu et el vocatiu plural et
en los autres cas los along' om, aissi qom qi dizia *eu hai ducentz*,
trecentz, *qatrecentz liuras*. 252

[272] Parlat vos ai de las plurals† masculinas et femininas qom s'alon-
gon e s'abreuion en cascun cas. Ara-us parlarai de cellas qe del semblan†
son el nominatiu et el vocatiu singular. Primeramen vos dirai femeninas:
el nominatiu et el vocatiu singular *ma dona*, *sa domna*, *sor*, *nepsa*, *gasca*,
garsa, et en toz les autres cas singulars diz hom *si donz*, *soror*, *boda*,
guascona, *garsona*; et en totz los cas plurals diz om *ma donast*, *domnas*,
sorors, *bodas*, *guasconas*, *garzonas*. 260

[280] Dels masculis podez auzir oimais, el nominatiu et el vocatiu
singular, qe hom diz *compagnos†*, *Peiros†*, *Bos*, *bailes*, *N'Ebles*, *borges†*,
felz, *lares*, *braz†*, *gascz*, *larcs†*, *glotz*, *Carles*, *Ucs*, *Guis*, *Boves*, *Gaines*,
Folquetz†, *Ponz*, *Bernatz†*, *ios†*, *Otos*, *Naines*, *Steves*, *ratz†*, *Pauls*, *falcz*;
et en totz los autres cas singulars et el nominatiu et el vocatiu plural diz
om *compagnon*, *Peiron*, *bon†*, *baron*, *gloton*, *bailon*, *N'Eblon*, *felon*, *garzon*, 268

237 eissamen 239 la mars; bos L, bom C; uenus; falongon efa
breuion 243 feminini L; qe; en el 244 fuit; le L 245 uils
sotils plasentz; sulfrenz L, sufrentz C 246 salongan; sustancia
247 plazentz 248 plazentz 251 hom] som; totz; cent; Veirament
L 252 doscent trescent quattrecent 253 abreuia som; first et repeated
254 alongon L, a longa hom C 255 trescentz quattrecent 256 Parlar
L 256-7 salungon 258 zon; singulars; primeiramen 259 mam-
dona L, ma donna C; fa donna; nepza 260 garza; los; seror
261 gascona garzona; om om.; mamdonas L, madonnas C 262 gasconas
264 peires; bailos; Nobles L 265 fels laures; gascz larcz;
Ucs] ues; games 266 bernartz tos olos tzaunes (z badly formed);
Streues L; paulz falcz 267 first el om. 268 compagno;
baiolon L

gloton, Carlon, Ugon, Guion, Bovon, Gainelon, Odon, Oton, Naimon, Stevanon, Caton, Paulon; et en los genetius, datius, accusatius et ablatius plurals los diz hom en -ons: *compagnons, Peirons, bons†, barons*, et totz los autres d'aquella mainera meteisa. Et per aquesta mainera devetz trobar los cas de las autras.

[291] Estier aquestas devetz saber qe enl nominatiu et el vocatiu singular / diz hom *s[e]igners, coms, vescoms, enfes, homz, nebotz†, abbas, prest[r]es, cle[r]gues†, pastres, mazos†*, et enl genetiu, datiu, acusatiu, ablatiu singular devont dir *seignor, comte, vesconte, enfan, home, bot, abbat, preveire, clergue, pastor, mazon*; et el genetiu, datiu, acusatiu, et ablatiu plural de[u] hom dir *segnors, comtes, vescomtes, enfanx, homes, abbaz, preveire[s], clergues, pastors*, et dels autres qí son d'aquesta mainera.

[300] Dels noms verbals sapiatz qe i ha de tres maineras, aissi com *cantaires, emperaires, volaires†*, et aissi qom *iauzires, sufrires, mentires, trahires*, et aissi qom *entendeires, veleires†, deveneires†, tondeires*. Aqist tuit e li autre [del semblan] se dizon enl nominatiu et enl vocatiu singular *chantaires, emperaires, volaires†*, et enl genetiu, datiu, acusatiu, et ablatiu *cantador, emperador, violador*, et el nominatiu et enl vocatiu plural [. . .] et enls autres cas plurals *chantadors, emperadors, violadors*; et totz los autres d'aquesta mainera.

[310] Aissi sun li aiectiu comun qí-s varion enl nominatiu et enl vocatiu singular et a totz los autres: el nominatiu et el vocatiu cas singular diz hom, qalqe substantius sia, feminis o masculis, com *maiers, menres, meillers, bellaires, genzers, piegers, sordeggers*, et en los autres cas ditz hom *maior, menor, meillor, bellazor, genzor, peior, sorde[i]or*—breus e loncs, aissi qom lo lur substantius.

[316] Per zo qe derier voil parlar del verb, vos dirai aissi las paraulas del pronome qom se dizon el nominatiu et el vocatiu singular, q'om deu dir *els, cels, agels, aqestes†, autres, aicels, cest, los†, mos, sos*, et en totz los autres cas singular diz hom *lui, celui, cestui, aqest, altrui*; et el nominatiu plural diz hom *ill, cill, aqill, aqist, autre, cist, li, mei, sei, tei*; et en totz los autres cas plurals diz hom *els, lor, agels, aqest, los, mos, tos, sos*.

[323] Ausit aves dels masculis; era-us dirai dels femenis. El nominatiu et el vocatiu singular diz hom *ella, cella, autra, aqesta, cesta, la, ma, sa*,

269 gloton *om.*; Guion] Vuion; Oton *om.*; tzaimon 270-1 et ablatius *om.* 271 compagnos; baronz 272 maneira; meteisa . . . mainera *om.* 274 Estiers; el; el *om.* 275 homz] homs 276 el 278 *second* et *om.* 279 vescontes enfantz 280 ablaz *L*, abbatz *C*; preueiros; maneira 281 nomes; verbarls *L*; sapchatz; qí *L*; manieras 282 chantaires; suffrires 283 uoleires 284 el; el 285 singulars; el 286 *first* et *om.*; chantador; uolador; el 287 els; uoladors 288 maneira 289 aiectiui *L*; el; el 290 autres cas 292 menires *L*; gengers; sordegier; et *om.* 293 bellezor *L* 294 lones 295 derrier 296 dieu *L* 297 celes *L*; a qestres; cetz 299 messentei 300 autes; dizon

et en los autres cas singular[s] *lei, celei, autra, autrui†, cestui†, la, ma, sa*; et en tot los plurals diz hom *ellas, cellas, autras, aqestas, cestas, las, mas, sas*. Et aquestas diz hom en una guisa el singular: *nostra, vostra, meua, seua, teua*; et el plural en -as: *nostras, vostras, meuas, seuas, teuas*, qe s'abreuiou e s'alongon qom lo noms.

[332] En aissi vos ai dit del nome et del participi et del pronome, cossi si menon las paraulas en alongament et en abreuiament. Et en senblan ara vos parlerei de l'averbi et de la conioncion et de la preposition et de l'entergeccion./

[336] Tal n'i a de l'averbi qe hom pot dir longas et brieus, segon qe n'aura mestier, aissi qom *mais e mai, als, al, aillors, aillor, loniamentz e loniamen, autramenz et autramen*; et atressi [. . .] dison totas cellas d'aquesta mai[nera].

[340] Las autras paraulas de l'averbi et de la conioncion et de la preposition et de l'enterieccion, totz homz prims las deu ben esgardar†, qar tota via et en totz luecs las diz om d'una guisa.

[344] Hueimai vos dirai del verb. En la prima persona del singular diz hom *sui*, et en la terza persona del plural *son*, aissi qom qí volia dir *eu sui belz* et *cill son bel*. Et per zo vos ai parlat d'aquestas dua[s] personas qe maint trobador han ia mesa la una en luec de s'autra.

[349] Autra n'i a del verb en qe an fallit li plus dels trobadors, aissi qom *retrai, estrai, cre, recre, mescre, descree, sufri, trahi, vi*. Per aizo qar en aquestas paraulas han fallit li plus dels trobadors, vos en parlerei per castiar los trobadors e-ls entendentz.

[353] Saber devetz qe *trai, retrai* et *estrai* sun del presen de l'indicatiu de la terza persona, et vai en aissi: *eu trac, tu tras, aqelz trai, eu retrac, tu retras, aqel retrai*, qom qí volia dir *eu trac mon caval de l'ostal, tu tras la rauba de la maison, aqelz trai lo cotel de la guazina*, et *eu retrai† bonas novas* et *tu la[s] retras* et *aqelz la[s] retrai*. Mas En B. de Ventadorn mes la terza persona per la prima en dos seus chantars, qant el dis *Qan vei la foilla Ios dels arbres chazer*, et en aqel qe dis *Era non vei luzir soleill*. Del premier chantar fon en aquella cobla qe diz:

Encontra-l damage

E la pena q'eu trai.

304 totz 305 dizom hom *L* 305-6 meua and seua *interverted* 306-7 qa sabreugon 308 dig 309 senblon *L*, semblan *C* 310 araus parlarai; conijunction 310-11 del interiection 312 potz dire 313 nautra *L*; alliors 314 autramentz 315 mai at end of line *L*, maniera *C* 316 conijunctio 317 proposition; del interiection; hom prim 318 dizon *L*, ditz hom *C* 319 Uhei mai *L*, Hai mais *C*; uerbi 320 siu; persona *om.* 321 bels; doas 322 des autra *L* 323 ¶ but no new paragraph *L*; uerbi 324 suffri; vi] ni 325 parlarai 326 entendetz 327 trahi 328 alqelz *L*, aqel *C* 329 alqel *L* 330 maizon; aqel; coltel; griazina 331 nouos; aqel; bernat 333 soilla; des; qe *om.* hizir 334 son 335 damp natge

E degra dir *trac*. En l'autra fallic qe dis:

Ia ma domna no-s meraveil
Si-l prec qe-m don s'amor ni-m bai,
Contra-l foudat q'ieu *retrai*.

340

E degra dir *retrac*, qar los diz en terza persona et los degra dir en la prima, qar hom deu dir *eu trac* [et *eu retrac*,] *tu retras*, et *cel retrai*. Aitan mal diz [qi diz] *eu trai gran mal per vos* qom qi dizia *aqels trac*
344 [*gran*] *mal per vos*. Ben leu i haura d'omes qi dirant q'om [non] podia dir *trac* ni *retrac*, qe la rima anava en *-ai*. Ad aqels deu hom respondre q'el devia cercar paraulas en *-ai* qi no fosson biassadas de sa natura ni falsas en personas ni en cas. *S'estrai* et *atrai* se dizon en aquella mainera
348 mezeissa.

[379] Aitan ben son del present de l'endicatiu de la terza persona del singular *cre*, *mescre*, *recre*, *descre*; qar en lla prima persona deu hom dir *eu crei*, *tu cres*, *aqelz cre*, *eu mescrei*, *tu mesces*, *aqelz mescre*. Aitan mal
6^r 352 diria qi dizia *eu cre* qom qi dizia *aqelz crei*. Et aissi diz om *eu vei*, / *tu ves*, *aqeltz ve*; et en aissi de totz los autres semblantz d'aquest.

[386] Mas En G. de Borneil i falic en la soa bona chanzon qe dis
Gen Manten† Ses fallimen En un can valen, en aqela cobla qe dis:

356

Den Noent†
M'en vau meten
Per sobardimen
En bruda
360 Mentauguda,
Qe-m trai
Vas cell assai
Q'a la mia fe
364 Ben *cre*.

Aquest *cre* q'es de la terza persona mes en la prima, e devia dir *ben crei*.

[398] Atressi ne blasmi En Perol qi diz:

Et eu ame† la tant, a la mia fe,
368 Qan vei mon danages† mi metheus non *cre*.

Aquest *cre* fon de la terza persona, e degra esser de lla prima e dir *crei*. Et En Bernat de Ventador:

337 l'altra; fallit <i>L</i> , faillic <i>C</i>	338 nos <i>repeated L</i> ; merauill	340 fon-
dat qeu	343 <i>first</i> diz] di	344 haura <i>L</i> , hauria <i>C</i> ; qe; diram <i>L</i>
345 qe] qar; aqelas <i>L</i> ; qelz <i>L</i>	346 biassidas	347 si; maneira
349 Aitam; preniz dell indicatiu	350 la	351 a qel; aqel; aita
352 aqel; om] som	353 ves] uez; a qel	354 falit <i>L</i> , faillic <i>C</i>
355 maten; faillimen; chan; a qella	356 seu noai	357 menten
<i>L</i>	359 brusda	360 in en tauguda
367 ama <i>L</i>	368 dampnages; menteus	362 cel
da uentadorn	369 deg†; la	370 Bernat

Totas la[s] dot e la[s] *mescre*.

Et degra dir *mescrei*. Et en autre luec diz:

372

Qe per pauc de tot† ioi no mi† *recre*.

E degra dir *recrei*, qar tuit aqist *mescre* et *recre* son de la terza persona del singular de l'endicatiu, e degran esser de la prima persona e dir *crei*, *mescrei*.

376

[408] *Parti, sufri, feri, trahi, noiri*, e totas las paraulas qe son d'aquesta natura sun de prima persona del preterit perfet de l'endicatiu, et en la terza persona deu hom dir *partic, sufri, feric, vic, trahic, noiric, muric*. Mas En Folqetz i fallic en una seua chanzon qe dis *Ai! qan gen vents et*
380 *a[b] qan pauc d'afan*, en aquella cobla qi dis:

Qi aura mais tan de bona fe?

Q'anc mais nultz homtz si mezeus non *trahi*.

Aquest *trahi* es de la prima persona, et el degra dir la terza persona qe
384 ditz *trahic*; et atressi en totz los autres d'aquesta natura. E trac vos en per guiren En Peire Vidal qi dis en terza persona:

Q'Alexandres *muric*
Per sos [sers†] q'enrichic,
388 E-l reis Daires *fenic†*
A mort cel qi-l *noric*.

Aitan mal diria qi dizia *aiqel vi un home*, *aqel feri un home* qom [. . .] dizia *eu vic un home*, *eu feric un home*; et altressi de totz los autres d'aquesta
392 mainiera.

[426] Assatz podetz entendre, pos eu vos ai dit e proat qe tan bon trobador i han fallit, podetz saber qe an faig li malvas. E qi ben volra ni sabra conoisser ni esgardar primamen, d'aquest trobador[s] metheis en
396 trobara mais de malvasas paraulas q'ieu no-us hai dichas, et dels autres mais qe ia non poiria ni sabria conoisser, si primamenz no i entendia e no se treballava.

[430] Las autras paraulas del verb, per zo qar eu non las poiria totas
400 dir ses gran afan, mas totz homz primas las pot ben esgardar et usar qant auzira las gens parlar d'aqellas terras; e qe deman et enqera a cels qi sabon la parladura e l'an reconuguda et esgar / los bons trobadors qom
6^v

371 dopt	373 no] uo	374 tu ig	375 del indicatiu	377 suffri;
en <i>L</i>	378 perfet del indicatiu	379 suffric ferit	380 ifallit <i>L</i> ,	
i faillic <i>C</i> ; qant	381 qam; aqela; qe	383 qant <i>L</i> , qa ne <i>C</i> ;		
nuls hom se mezeis	385 trahir <i>L</i> ; trauc <i>L</i>	386 giuren; petre;		
dis en] dize	387 Qauxandres inoiric	388 sers] <i>L leaves a space large</i>		
<i>enough for 5-6 letters</i> , fers <i>C</i>	390 qel noiric	391 aqel	392 atressi;	
totos	393 maneira	394 podritz; dit aproat <i>L</i> ; prouat	395 i	
han] san; fag; E qi] aqi <i>L</i>	396 premamen; meteis	397 hac		
398 i] et <i>L</i>	401 hom	402 auzire <i>L</i> ; denran; enqeira	403 re-	
coneguda; esgarda <i>L</i>				

404 las han dichas, qar nul gran saber non pod hom aver sens grant us, si tot sap l'art.

[435] Per aver maior entendimen vos vueil dir qe paraulas i ha de q'om pot far doas rimas, aissi qom *lial, vilan, talan, chascun, fin, chanzon*; et 408 pod hom [. . .] *liu, talen, villa, cansso, fi*. Aissi trobam qe an menat li trobador. Mais li primier, zo es *talen, lial, chanzon, fin, villan*, son li plus dreit. Dir† vos ai en qal luec del nome diz hom *meill† apeiragorc†*. Era-us voil dir qe qan son verb deu hom dir *meillur et peiur*, aissi qom qi 412 volia dir *eu meillur*.

[443] Totz homz primz qi ben voilia trobar ni entendre deu ben aver esgarda[da] et reconoguda en conoisser la parladura de Lemozi et de llas autras terras q'eu vos ai dic[h]as; et qe lla sapçh' om alongar et abreuier 416 e variar e dreit dir per totz los locs q'ieu vos hai dit, e deu ben esgardar qe per neguna rima qi li aia mestier non la meta fors de sa proprietat ni de son cas ni de son genere ni de son nonbre [ni] de sa part ni de son mot ni de son temp[s] ni de sa persona ni de son alongament ni de son abreuia- 420 men. Per aqi metheus deu gardar, si vol far un cantar o un romanz, qe diga razos e paraulas [. . .] biassadas ni de doas parladuras ni de razon mal continuada ni mal asegu[i]da; aissi qom B. del Ventadorn qi, e[n] las .iiij. coblas d'aquel seu cantar qi dis *Ben m'an perdut lai enves Venta-* 424 *dorn*, qi dis qe tant amava si donz qe per re no s'en podia partir ni s'en partiria, e la quinta cobla el dis:

A las autras son hueimais escaegutz

Et† chascuna-m pot, si-s vol, a son ops traire.

428 Pois vos dic qe tuit cil qi dizon e ch'an diçh *amis* per *amics* e *mi* per *me* e *mantenir* [per *mantener* e *retenir*] per *retener* han fallit, qar han pausat lo nom frances per lo proenzal, qe *amis* es frances et *amics* proenzal, per che hom non la deu mesclar ab la lemozina aqestas ne negunas autras. Et 432 d'aqestas paraulas biassadas dis En P. d'Alvergnia *amiu* per *amic* e *chastiu* per *chastic*; q'eu non cug qe sia terra el mond on hom diga aitals paraulas mas el contat de Fores.

404 null; pot; sens] sas 406 uoil 407 cascun 408 pot; lian; uilan; cansson L, chanzo C; troban; menar 409 mas; uilan 410 dreit] dric L; diz] dez; home L; mels 411 deu] deir 413 hom; uoillia; den 414 es gargada; recognuda; las 415 la; sapçhon L, sapçhom C 416 uanar L; luecs; ditz 417 q] qe; ara 418 first ni repeated; genre; motz 420 meteus 421 rozos L; r.e.p.] paraulas razos et; biaissadas 422 assignada; qom] aqom 423 sieu; enuer L, en ues C 423-4 uendadorn L 424 re] rem 425 e] et L 426 nutras; vhei mais L; escazegutz 427 cascunam 428 q] qe; qant dich; amics] anues 430 per lo . . . frances om.; amics] amies; proensals; qe 431 second la] las L 432 baissadas; deuergnia L, dal uergna C 434 comtat

Et Peire Raimon de Tolosa, en una seua cha[n]zon qe diz *De fin' amor son tuit mei pensamen*, e[n] la segonda cobla, dis: 436

Qe-l solaz e-l gent parllars

Mostran qals es a *cels* qi sap chazur.

Et degra dir *a celui qi sap chazur*; et, si volia dir plural *a cels*, degra dir *qi sabon chazur*. Et en aquela chanzo, en la fin de la tornada, pauset un 440 mot frances per proenzal qan el dis:

De gran solaz et de ioi *mantenir*.

Et degra dir *mantener*; mas la cobla vai in *-ir*.

E Gauselm Faiditz fallic en una cobla de la seua chanzon q'el fez qi 444 7^r diz *De faire chanzon*, en la cobla qe diz:

Aissi qon ieu *ve*

Qe cuiet far de me;

pauset la terza persona en luec de la prima, et degra dir *aissi qom eu vei*. 448

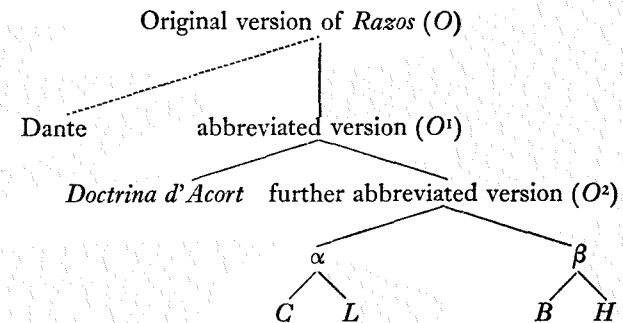
435 raimonz; telosa L, toloza C; canzon 436 pensamen; dis om.
437 solatz; parlars 438 es] et 441 proenzal L 442 e
443 in] en 444 gaulcims; fallit L, faillic C 446 con 447 cuiet
L 448 en] eu L; qon; after uei, C adds tot o e zei

APPENDIX II

Salvatore Santangelo and the Relationships of the *Razos de trobar*, the *Doctrina d'Acort*, and Dante

THE views of Salvatore Santangelo¹ on the place of the *Doctrina d'Acort* in the stemma of the MSS. of the *Razos de trobar* have not, so far as I am aware, been accepted by any subsequent scholar. But his arguments have not ever been refuted.² They merit some detailed consideration, however, for two reasons: Santangelo postulates a version of the *Razos de trobar* much fuller than those which have come down to us, a version which he supposes Dante to have known; and his arguments raise a number of methodological issues which cannot be passed over in silence.

The stemma at which Santangelo arrived is as follows:



The arguments with which he supported this view are summarized below, in an order more schematic than that followed by the Italian scholar. (References to the *Razos de trobar* give the line-numbering of the text based on *B*, except where the contrary is indicated. The present editor's comments, as well as page-references to Santangelo's study, are placed in square brackets.]

¹ S. Santangelo, *Dante e i trovatori provenzali*, 2nd ed., Catania, 1959, pp. 79-97.

² See, for example, the somewhat sketchy observations of Ruffinatto, pp. 51-3, 58-9.

1. The existence of α and of β .(a) [p. 86]. Common errors of *BH*:

112 *ieu sui rics homs* (*BH*) is an erroneous example. [For a justification of *BH* and an explanation of *CL*'s reading see note to *Razos* 94-112.]

BH omit the substance of *CL* 435-48: addition of this passage by *CL* is unlikely, in view of Vidal's earlier apology for his excessive length. [This is to take Vidal's words altogether too seriously.]

(b) [pp. 86-9]. Supposed common errors of *CHL* are rejected as unfounded:

464-5, the hypothesis of an omission in *CHL* is rejected because (1) Peire d'Auvergne does show an example of *amis*, (2) Bernart de Ventadour does not show *amis* in any authentic poem, (3) Vidal does not otherwise call the latter *En Bernartz*, (4) condemnation of *galics* as an error for *galecs*—so corrected—seems unjustified. [See my note to *Razos* 464-5.]

323-5, erroneous feminine forms *autrui* and *cestui* in *CHL*. The error *cestui* is attributed to O^2 , *celui* to β , while *autrui* is acceptable as a possible feminine form: *B* here made a deliberate omission to avoid a real and a supposed difficulty. [This complicated hypothesis is not demonstrated: there may well be an error in *B*, cf. note to *Razos* 323-7.]

341-3, *deu ben* (*es*)*gardar* (*CHL*) is an acceptable reading ('può esser giusta'), being rendered 'distinguish, consider separately' [the translation is incorrect and tendentious]; *B* is anyway wrong, since *po leu entendre car* 'can easily understand why' [same observation] makes no sense. [*B* is admittedly in need of some emendation here; but *B*'s error does not prove *CHL* to be correct.]

2. The existence of O^2 .(a) Common errors uniting *CL* and the *Acort* are rejected. [Cf. 3 (b) below.](b) [pp. 92-3; p. 83 nn. 9, 10, 11]. Common errors of *BCHL* in passages where the *Acort* has the correct reading:

Razos 402, *BCHL* omit one line of the quotation, against *Acort* 560-1. [But the extra line is quite unnecessary.]

Razos 387, *manten* (*BHL*), against the correct *m'aten* (*Acort* 566). [This is convincing only if one rejects the possibility that Terramagnino made independent use of a *chansonnier*.]

Razos 394, *assai* (*BCHL*), against *ieu sai* (*Acort* 568—'potrebbe esser giusta'). [But the *Acort* is clearly wrong.]

Razos 151, *dos cas* (*BCL*; *H* is lacking)—although *three* examples have been given in the text—against *aycellas totas* (*Acort* 155). [The *dos cas* are manifestly the nominative and vocative singular, mentioned in *Razos* 143, not 'two instances' or 'two examples'—*CL* already misunderstood this phrase and omitted the word *cas*.]

Razos 413-14, *BCHL* omit the third line of the quotation from Folquet de Marseille, given by *Acort* 648-50. But the third line is 'essenziale per via della rima' [pp. 84, 93]. [The argument rests on nothing: where else does Vidal *excuse* a wrong form by citing the rhyme which occasioned it?]

3. The existence of O^1 .(a) [pp. 80-5]. The *Acort*, though it makes some omissions, reflects a longer version of the *Razos* (= O^1) than that represented by *BCHL* (= O^2):

(1) The *Acort* often unnecessarily illustrates well-known rules: this reflects an unabridged *Razos*, which would justify Vidal's apology for his excessive length. [Nothing proves that the prolixity was not Terramagnino's.]

(2) Grammatical examples in the *Acort* do not innovate on the *Razos* [not quite true: cf. *Acort* 322-3], but do not in general coincide exactly. This proves, firstly, that each text gives a choice from the more numerous examples to be found in an unabridged *Razos*, and, secondly, that Terramagnino, since he did not change the examples, cannot have changed the verse-quotations either. [The first conclusion ignores the verse-form of the *Acort*, which imposed on its author some choice and re-arrangement of examples; the second is simply a *non sequitur*.]

(3) The verse-quotations in the *Razos* and in the *Acort* also represent in each case a choice from the fuller exemplification given by the unabridged *Razos*. In the three cases where the choice coincides (*Razos* 402, 386, 413 = *Acort* 560, 566, 648), the *Acort* shows variants and—in the first and third cases—an additional line. [The only economical hypothesis is that Terramagnino renewed the verse-examples with the help of a *chansonnier*, to give his work a semblance of novelty. The odds are enormously against the supposition that independent abridgement would result in only three partial coincidences out of a supposed total of fifty-nine verse-quotations, of which O^2 allegedly omitted thirty-four and Terramagnino twenty-two.]

(4) [pp. 93-4]. The perfunctory judgements on individual troubadours

in the *Acort* are a reflection of an 'aesthetic' element in the original *Razos*, omitted entirely from *O*². Dante knew a version of the *Razos* [see 4 (c) below] which included the judgements on G. de Bornelh and F. de Marseille now found only in *Acort* 562-4, 223-4. [The judgements, which are banal, are not of a kind for which a thirteenth-century writer must be supposed to have had some special 'source'.]

(b) [pp. 90-2]. The existence of common errors linking the *Acort* with MSS. *CL* of the *Razos* is denied:

Razos CL 119-20, *Acort* 134-6. Of the two errors in the passage, the first (*petitas et grandas*) is accepted as correct by supposing a lacuna after it [!], *de petitas en fora* (*BH*) 'with a few exceptions' [mistranslation] being a misguided correction by β . The second, *las grandas* (*CL*), is admitted as an error of α but is said [wrongly] not to be identical with the reading given by the *Acort*, which makes sense if one supposes a lacuna of a couplet after *pauzar* (136). [This is tendentious and arbitrary: all texts, however corrupt, will make sense if one supposes a sufficient number of lacunae.]

Razos CL 126, *Acort* 149. The error *amar* for *mar* is either coincidental or to be regarded as an error of *O*¹ later corrected by β [!]. *Acort* 148 gives the example *cors* (absent from *CL*), with *B* 147 and hence with *O*¹. [This misinterprets *Acort* 148.]

[These two examples do not exhaust the common errors of the *Acort* and *Razos CL*, cf. above, p. xxviii. Further argument is avoided by Santangelo by means of a general hypothesis:]

Agreements of *Acort* with *CL* or of *Acort* with *BH* derive in each case from readings of *O*¹, errors having been corrected in β or in *B*, as appropriate. The hypothesis of 'correction in *B*' will also cover agreement of the *Acort* with *CHL*; thus *Razos* 413, *Qui aura mais* (*CHL*) is regarded as an error of *O*²: *B* corrected this by consultation of a *chansonnier*, while *Acort* 648 inherited the correct reading from *O*¹. [The postulation of various stages of transmission in which earlier errors were corrected is not supported either by reference to the type of error involved or by any evidence concerning the nature of the various copies in which 'corrections' were so liberally introduced. Further general comment is rendered unnecessary, however, by Santangelo's conclusion to this part of his study, namely that] these hypotheses explain the manuscript-relationships satisfactorily 'salvo qualche piccola difficoltà che si spiega con lacune, con correzioni personali o con collazioni' [p. 93].

4. The existence of *O*.

(a) [pp. 79-80]. That the original *Razos* was longer than any of the extant texts is indicated by internal contradictions:

Razos 3-5 is not borne out by the rest of the work, in which no judgement on the relative value or correctness of the various troubadours is given, nor any element of aesthetic or literary criticism. Examples from the troubadours are cited only for the declension of nouns; criticism of the troubadours is almost limited to their use of verb-forms. Surely Vidal must have written more than this. [Surely Vidal's promises greatly exceeded his performance; cf. *Razos* 76, which implies a later treatment of the French language not attributed to the 'unabridged *Razos*' even by Santangelo.]

Razos 5-11, the apology for excessive length is inappropriate in so short a text. [Same observation as above; it is worth adding that the extant text, though short, is in parts quite unnecessarily prolix and thus does somewhat bear out Vidal's remarks in the opening paragraph.]

(b) [p. 93 n. 35]. The *Doctrina de compondre dictats* perhaps originally formed part of such a reconstituted *Razos*. [The connection of the work with the *Razos* is entirely illusory, cf. above, pp. lxxv-lxxvi. It is to be noted that neither (a) nor (b) could possibly demonstrate the existence of *O* as distinct from *O*¹. This last stage of the argument thus depends on one proof:]

(c) [pp. 74-8, 94-7]. Dante must have used an Old Provençal grammar. [This is probably true.] Besides having information on the language and on those who spoke it, he shows knowledge of the troubadours beyond what he could derive from the *vidas*. [This last point is questionable, but to argue against it here is unnecessary.] It is arbitrary to suppose the grammar from which he derived this information to have been some text not now extant. [A reasonable working hypothesis; but the invention of an otherwise unknown text is not made any the less arbitrary because one equates this mythical text with the attested *Razos de trobar*, as Santangelo does.] An Old Provençal grammar might reasonably be expected—'perché no?' [p. 74]—to contain information on some of the poets and on the areas in which the language was spoken. [A gratuitous assumption: even the *Leys d'Amors*, huge though it is, does not fulfil these conditions.] Dante knew the *Razos*. [Possibly true, though hardly demonstrable with certainty.] Thus Dante must have derived from the *Razos* the information on Old Provençal language and literature which he did not derive from elsewhere. [The conclusion follows only if each of the previous hypotheses is accepted as proven.] This information was as follows:

- (1) Old Provençal was spoken in part of Spain, i.e. Catalonia; Aimeric de Belenoi was Spanish, i.e. Catalan (though he was Catalan only by long residence, not by birth). Vidal must have mentioned these points, since he was a Catalan. [This would be surprising, for neither Catalan nor Catalonia is mentioned in the *Razos* or in the *Doctrina d'Acort*.]
- (2) Old Provençal literature was of greater antiquity than that of the other Romance vernaculars; Peire d'Auvergne was one of the earliest troubadours; but other, unnamed poets were even earlier. These facts must have been mentioned in a long passage of which *Razos* 72-6 is the sole surviving fragment. [This is to attribute Dante's interests, and hence some of his penetration, to Vidal.]
- (3) G. de Bornelh was *limousin* by origin. Vidal must have mentioned this as part of a warning that a troubadour's *limousin* origin was no guarantee of his linguistic correctness. [This assumption is based on an arbitrary and mistaken interpretation of *Razos* 64-7, with an equally ill-founded acceptance of *terra* (CHL) for *terras* (B) in *Razos* 64].

Since the passages used by Dante do not survive in the extant MSS. of the *Razos* or in the *Acort*, it is necessary to postulate *O* as a fuller version of the text of which *O*¹ was already an abridgement. [One final observation, a *reductio ad absurdum*. Why did successive abridgements omit precisely the most interesting material of the original *Razos*? If it was omitted because it was found uninteresting, why did Dante alone show an interest in such matters? If it was omitted because it was too well known, why did Dante need such a text as the *Razos* as a source for material which was familiar to everyone?]

APPENDIX III

Note on the Versification of the *Doctrina d'Acort*

THE versification of the *Doctrina d'Acort* has already been examined by Ruffinatto.¹ The present reconsideration of the question is intended merely to define the irregularities which Terramagnino permitted himself and to justify an editorial attitude to the text which is in this respect more conservative than that of the Italian editor, who, in the interests of metrical regularity, introduces emendations in a number of lines.²

In order to establish a series of statistics for the versification of the *Acort*, it is convenient to leave aside for the moment two types of line which constitute special cases, namely those couplets consisting wholly or partly of quotations from the troubadours and those in which the rhyme joins together either a stressed and an unstressed syllable or two unstressed syllables. These being left aside, 334 couplets of Terramagnino's text remain, of which 250 have masculine rhymes and 84 feminine. The patterns of scansion found in the masculine couplets³ are as follows: 8+8 (138 couplets), 8+7 (34), 7+8 (39), 7+7 (26); thirteen couplets fall outside these four patterns.⁴ The patterns of

¹ Pp. 81-9; cf. P. Meyer's observations, *Rom.* viii. 209-10.

² Cf. Ruffinatto, pp. 86-7. Hypometric lines are corrected by the addition of a grammatical example (470, 484, 490, 492, 501), by the use of alternative forms (*elha* for *il* 33, *de los* for *dels* 105, *esgara* for *sgara* 327, *per que eu's* [*sic*] for *per qu'ieus* 345, *li autre* for *l'autre* 504, *ara* for *ar* 635, *que alcuns* for *q'alcuns* 658, *a cui* for *cui* 728, *e los* for *e'ls* 775), and by other modifications (*la parladura* for *parladura* 238, *conoisser* for *saber* 729). Hypermetric lines are similarly corrected (*enl* for *en lo* 1, *e femnin* for *e de feminin* 164, *con* for *si con* 283); in 324 Ruffinatto adopts the reading *l'autras* for *lau autras* (MS.), while 54 and 639 are left without correction (54 is perhaps scanned by him as eight syllables). It is to be noted that Ruffinatto, besides the corrections discussed in his introduction (pp. 86-7), makes some other modifications without comment: 313 *s'aluaign' e* for *se luoygnon e* (cf. my note); 352 *l'hai eu* for *l'hai*, giving a 5+5 decasyllable; 513 *en los* for *els* (consequent, for Ruffinatto, on the correction *durs* for *aturs*); 762 *encar* for *encara* (consequent on the counting of *abreviament* as five syllables). It is further to be noted, in connection with the last example cited, that Ruffinatto regularly prints *abreviar* and scans the word as four syllables.

³ Some eight-syllable lines are counted as such by virtue of an elision not indicated by the scribe: 92 *iutge_Ogolim*; 311 *Que_i*; 313 *e_els*; 368 *li_aiectiu*; 424 *Li_oblic*; 541 *E_en*; 629 *devia*; 651 *deuri_aver*; 693 *vostri_entendimen*; 719 *qui_en dogs*.

⁴ These irregular couplets include one ten-syllable line (164), five nine-syllable lines (1, 54, 283, 324, 639), and seven six-syllable lines (105, 470, 501, 504, 635, 729, 775). Line 325 is counted as eight syllables by virtue of the elision *li_entendedor*.

scansion in the feminine couplets are: 8'+8' (11 couplets), 8'+7' (17), 7'+8' (10), 7'+7' (37); nine couplets fall outside these four patterns.¹

Clearly the norm for the masculine couplet is the 'orthodox' octo-syllable (356 lines out of 500), with an admixture of seven-syllable lines (131 in all). Only thirteen masculine lines fall outside these two patterns. Equally clearly the norm for the feminine couplet is the seven-syllable line (109 lines out of 168), with an admixture of 'orthodox' eight-syllable lines (totalling 50). Only the nine lines which have six syllables fall outside these two patterns. The same figures may be analysed in another way: of the masculine couplets 164 are isometric, 86 are not; of the feminine couplets 48 are isometric, 36 are not. In a high proportion of cases, therefore, the syllable-count of the first line does not dictate that of the second line of the couplet.

In these circumstances it would be illusory to introduce emendations for the sake of metrical regularity, even to the extent of eliminating the lines of six, nine, and ten syllables (as is done in Ruffinatto's edition): rather than set himself an ideal of metrical correctness above that envisaged by the author, the present editor has preferred to abstain from making corrections solely for reasons of versification. This is not to deny that a proportion of the 'irregular' lines may well be due to the scribe. It is tempting, for example, to correct some lines by suppletion of the prosthetic *e* and others by the use of *feminin* for *femin*.² It is also tempting to suppose that the author himself scanned *eizamen* as four syllables.³ But, even with the aid of these and similar corrections and suppositions, it is impossible to reduce all the lines of the *Acort* to a regular pattern. We must suppose that the author's handling of the verse-form was itself fluid. This fluidity may have derived, as Ruffinatto supposes (pp. 81-2, 86), from the free alternation of seven- and eight-syllable lines found in early Italian versification. It should be added, however, that a good number of the irregular lines include grammatical terminology and grammatical examples: this suggests that the author's practice was dictated as much by the convenience of the moment as by any aesthetic or technical considerations.

An analogous fluctuation is perceptible in the ways in which the author fitted verse-quotations from the troubadours into his own verse. In all but two cases (183, 358) the rhymes of the quotations are made to fit into the couplet versification. And there is a marked tendency for Terramagnino to provide a line of equivalent length to rhyme with the

¹ In each of the irregular couplets one line has only six syllables (33, 238, 327, 345, 484, 490, 492, 658, 728).

² 2 [e]speritz, 11 [e]srich, 243 [e]sgarar, 327 [e]sgara, 382 [e]stil; 237, 238, 388, 478 fem[i]nin.

³ Cf. ll. 175, 290, 320, 496, 504, 544, 589, 596, 616. There is no line in which the normal three-syllable pronunciation of *eizamen* is demonstrable.

opening or closing line of a quotation: this is the case in nineteen¹ out of thirty-three such couplets. But again, correction of the fourteen remaining cases would hardly be justified.²

The casual and—by normal Provençal standards—inaccurate nature of Terramagnino's rhyming is further indicated by the seven couplets which join masculine and feminine endings together³ and by the three couplets which simply make a rhyme of two unstressed final syllables.⁴ Eight of these couplets involve 3rd pl. verb-forms in *-on*, the other two involve words in unstressed *-er*. These rhymes, of a type extremely rare in Old Provençal but better attested in medieval Catalan verse,⁵ constitute at the very least an unusual licence: some of them may indicate hesitation or straightforward ignorance on Terramagnino's part as to the pronunciation of these words. Certainly these rhymes, like the phonetically inexact rhymes mentioned elsewhere (p. lxxxviii), lead one to make a low estimate of the author's skill in the handling of verse. They support the view that it is unwise to attribute any high proportion of the metrical irregularities of the *Acort* to scribal error and therefore merely arbitrary to attempt to regularize the versification of the text.

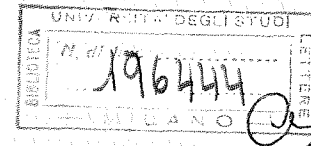
¹ Or twenty, if one corrects the quotation in l. 352 to the decasyllable which it manifestly ought to be.

² These cases are ll. 179, 223, 227, 290, 294, 303, 353 (cf. previous note), 550, 567, 570, 573, 581, 595, 597. In 179 Ruffinatto corrects (or misreads) *ch'ac* for *e hac*, in 227 he misreads *que eu* for *qu'ieu*. The remaining lines, all of seven or eight syllables, are left uncorrected by him.

³ 111-12, 389-90, 409-10, 413-14, 415-16, 445-6, 767-8.

⁴ 171-2, 371-2, 449-50.

⁵ Cf. *Set Savis*, pp. 31-2.



INDEX OF PROPER NAMES CITED IN THE TEXTS

THIS Index does not in general include proper names cited as grammatical examples or included in illustrative sentences or verse-quotations, nor does it include the word *Deu*. Geographical names (e.g. *Lemosi*) are listed here, but the corresponding adjectives (e.g. *lemosin*) are classed in the Index of Technical Terms. For the *Razos* and the *Regles* line-references are given for all versions. Variant readings of some interest are also noted.

Alvergna, *Razos B* 61 (*CL* 58), *Regles H* 177 (*R* 92).

Andrianz del Palais, *Acort* 200; En Andrianz, *Acort* 265.

En Arnaut Daniel, *Ripoll* 97.

(N')Arnautz de Merueill (Meroil *CL*, Maroill *Acort*), *Razos B* 230 (*CL* 216), *Acort* 349.

N'Aymerich (N'Eymerics *R*) de Peguila, *Regles H* 17, 560-1 (*R* 448).

B. de Born (Borz *CL*), *Razos B* 204 (*CL* 185).

(En)Berna(r)t(z) de (del *B*, da *CL*) Ventador(n) (Ventedor(n) *BR*), *Razos B* 184 (*CL* 164), 202 (*CL* 183), 208-9 (*CL* 189-90), 360 (*H* 188, *CL* 331), 401 (*H* 228, *CL* 370), 455 (*H* 282, *CL* 422), *Acort* 260, 288, 543, 558, *Regles H* 385 (*R* 286-7); En Bernartz, *Razos B* 464.

En Bertran(s) de Lamanon, *Regles H* 300 (*R* 209-10).

Caersin (Caorci *CL*), *Razos B* 62 (*CL* 58).

lo Capela de Bolquera, *Ripoll* 39, 51, 143.

Cathalunya, *Regles H* 653.

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THE definition of what constitutes a 'technical term' of grammar or poetry is necessarily subjective: in dubious cases the decision has normally been in favour of inclusion. References to the texts are exhaustive unless the contrary is indicated. Line-references to the different versions of the *Razos* and the *Regles* are not normally given. Unqualified references to 'Razos' are to MS. *B* but imply that the word in question occurs also at the corresponding point in *H* and *CL* (except where *H* or *CL* have a lacuna). Unqualified references to 'Regles' are to MS. *H* but similarly imply the presence of the word in *R* except for lacunae in the latter. Conversely, specific references to 'Razos B', 'Regles H', etc., indicate the absence of a particular example from *Razos CHL*, *Regles R*, etc.

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- PC 364, 15: (1-3) *Acort* 251-3.
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- Andrian del Palais (PC 22a):
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THE words listed have a mainly lexicographical interest; no attempt is made here to index the morphological material contained in the texts. Words listed in the Index of Technical Terms are not repeated, but a few proper names cited as examples by the grammarians are included.

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Paris, *Razos* 239.
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Ponz, *Razos* 239.
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rasonar, *Razos* 11.

semblan 'example', *Razos* 173; en
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 source)', *Razos* 91; 'to abstain',
 Acort 701.

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verge 'saint', *Razos* 130-1.
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