

TRIBUNE**MARTÍ DE RIQUER. MORE THAN SEVENTY YEARS OF STUDIES ON TROUBADOUR POETRY.****Anna M. Mussons**Institut de Recerca en Cultures Medievales (IRCVM)
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This Autumn issue of SVMMA is entirely dedicated to the memory of Martí de Riquer, Professor of History of Romance Literatures at the University of Barcelona who devoted his work to the areas of Catalan, Hispanic, and Romance philology and passed away on 17 September 2013.

This issue includes five articles on different thematic aspects of Romance literature or medieval history authored by five professors from different European universities: Carlos Alvar, from the Université de Genève, Victoria Cirlot, from the Universitat Pompeu Fabra in Barcelona, Gerard Gouiran from the Université Paul-Valéry Montpellier III, M. Luisa Meneghetti, from the Università degli Studi di Milano, and José Enrique Ruiz Doménech, from the Universitat Autònoma de Barcelona. All of them are renowned researchers who maintained a plentiful and uninterrupted contact with M. de Riquer. The variety of works that are published in this issue, the universities of their authors, and their solid careers, show the scope, validity, interest, breadth and cross-disciplinarity that the studies on Romance philology still have in universities around the world. We felt that this was the best way to pay tribute to him who dedicated his life to the study and teaching of the Romance literature of the Middle Ages, and has left a valuable legacy of magnificent works to all medievalists.

It is difficult to present in a few pages the extensive and outstanding work of M. de Riquer and highlight the importance his publications had for the understanding of medieval Romance literature in the second half of the twentieth century, especially regarding its three major genres: French epic, Occitan troubadour poetry, and Arthurian narrative. However, this look at his entire career in Romance literature is much needed, inevitable and indispensable to grasp the great contribution of M. de Riquer to the knowledge of medieval cultures from a literary perspective. We must not forget that his essentially positivist method always drove him to work on archival documents, to search for the sources and the historical circumstances relevant to the life of the authors. This method, which he received from Milà i Fontanals, remained almost unchanged until the third quarter of the last century and led to the discovery, identification and publication of numerous works, manuscripts, their authors and their literary and social contexts.

According to the chronological order of the works that M. de Riquer published on this matter, we note that his relationship with medieval Romance literature began with the study of Occitan troubadour poetry, when he was barely in his twenties and he went to the *Biblioteca de Catalunya* to study the works of the troubadours in order to acquire the basis he needed to understand and explain the Catalan medieval lyrics.¹ That activity resulted in the studies and editions of troubadours he published in those years, starting with a translation of the work of Bernat Ventadorn in 1940,² when he was not a professor yet. From the 1942-43 academic course onwards, already affiliated as a teacher at the University of Barcelona, his interest in troubadours grew along with that of his students, which made evident the lack of bibliographic references in that period. In 1944 he wrote a study on the Provençal *albas*,³ one of the hitherto little studied genres of troubadour poetry, and a year later he began publishing a series of studies on the work of Cerverí de Girona,⁴ with a first follow-up in 1946,⁵ which finally culminated in 1947, when he published the edition of the complete works of the troubadour.⁶ According to Martí de Riquer himself, this was the first work of certain importance he undertook in the field of Occitan literature and it was not easy. Both one Guillem de Cervera and one Cerverí de Girona were documented and M. de Riquer hypothesized that they were the same person, but at that time there were no documents supporting his theory. He continued his studies on the the troubadour⁷ and, as luck would have it, Riquer's identification of the two figures was ratified in 1959 when Professor David Romano, a colleague of his at the University of Barcelona, found a document in the General Archive of the Crown of Aragon which allowed him to confirm his hypothesis⁸ and publish a new series of studies openly stating

¹ The information contained in this article comes from conversations maintained between Martí de Riquer, Cristina Gatell, and Glòria Soler for the edition of the professor's biography. GATELL, Cristina, SOLER, Glòria, 2008. *Martí de Riquer. Viure la literatura*, Barcelona, La Magrana. Some of the details come from my memories of the years lived in the Department of Romance Philology at the Faculty of Philology of the University of Barcelona, first as his student and then as a partner and colleague until his retirement in 1984. To quote the works of M. de Riquer I used the inventories compiled by VELA, Leonor, 1984. "Bibliografía de Martí de Riquer", *Patio de Letras/La rosa als llavis, Especial Martí de Riquer*, 7: 24-38 and VELA, Leonor, 1991. "Bibliografía de Martín de Riquer". *Studia in honorem prof. M. de Riquer*, Barcelona, Quaderns Crema, 4: 733-764. The former lists the production of M. de Riquer up to 1984, the latter extends to 1990. This article includes the publications of M. de Riquer on Occitan troubadour poetry up to 2013, as well as the re-editions and translations currently in progress.

² BERNATZ, 1940. *Bernatz de Ventadorn, Poesías*. M. de Riquer (Trad.), Barcelona, (Poesía en la mano, 11) Yunque.

³ RIQUER, Martín de, 1994. *Las albas provenzales. Introducción, textos y versión castellana*, Barcelona, Entregas de Poesía.

⁴ RIQUER, Martín de, 1945. "Treinta composiciones del trovador Cerverí de Girona", *Boletín de la Real Academia de Buenas Letras de Barcelona*. XVIII: 59-157 and RIQUER, Martín de, 1945. "Adición a *Treinta composiciones del trovador Cerverí de Girona*", *Boletín de la Real Academia de Buenas Letras de Barcelona*. XVIII, 1945: 261-264.

⁵ RIQUER, Martín de, 1946. *El trovador Cerverí de Girona. Texto, traducción y comentario de veinte de sus poesías*. Barcelona, Universidad de Barcelona, and RIQUER, Martín de, 1946. "Aspectos de la lírica de Cerverí de Girona", *Anales del Instituto de Estudios Gerundenses*. I: 45-47.

⁶ Riquer, Martín de, *Obras completas del trovador Cerverí de Girona*. Texto, traducción y comentarios. Barcelona, Instituto Español de Estudios Mediterráneos, 1947.

⁷ RIQUER, Martín de, 1950. "La personalidad del trovador Cerverí", *Boletín de la Real Academia de Buenas Letras de Barcelona*, XXIII: 91-107 and RIQUER, Martín de, 1952. "Para la cronología del trovador Cerverí", *Estudios dedicados a Menéndez Pidal*, Madrid, C.S.I.C., III: 361-412.

⁸ He explains it himself in GATELL, SOLER, 2008:407

the unambiguous identification of a single troubadour,⁹ a belief he always held.¹⁰ However, his thesis was not supported by all the scholars of the time, and the controversy lasted for many years, especially with Professor Joan Corominas, who did not accept the identification of the two authors.¹¹

In addition to his studies on Cerverí de Girona, M. de Riquer published other works on troubadour poetry in those years. Some of them were dissemination works,¹² others were aimed at studying the relations with the kings of the Crown of Aragon¹³ or the genres of Occitan lyrics,¹⁴ and yet others were more specialized studies on the identification of ladies and troubadours, such as his article on the lines 25 and 26 of the composition *Aronqueta de ton chant m'azir*, of questionable attribution, according to some the scholars, but that he tried to prove was the work of the troubadour Guillem de Berguedà.¹⁵ This article brought into play another one of the troubadours that M. Riquer turned into a recurring object of his research. Just as in the case of Cerverí, he first published a series of monographs on various aspects of the work of Guillem de Berguedà. In this case, due to the personal characteristics of a troubadour who devoted himself to rebuke his enemies without hesitation and who did it with the fiercest insults, Riquer's attention was drawn to the sirventesos: against the Bishop of Urgell,¹⁶ and against the nobles in his entourage.¹⁷ These compositions show the feudal fights between the lord of Berga and the lord of Cardona, which did not always end well. In addition to the sirventesos, he was also interested in the life of the troubadour,¹⁸ and culminated his research with a magnificent edition of the works of troubadour

⁹ RIQUER, Martín de, 1959. "La cançó de les letres del trovatore Guilhem de Cervera detto Cerverí", *VIII Congresso di Studi Romanzi*. Firenze, Sansoni, II: 339-346 and RIQUER, Martín de, 1959-1960. "Guilhem de Cervera, llamado también Cerverí de Girona", *Boletín de la Real Academia de Buenas Letras de Barcelona*, XXVIII: 257-263.

¹⁰ RIQUER, Martí de, 1989. "Guillem de Cervera és Cerverí de Girona". *Revista de Catalunya*, març : 127-138.

¹¹ COROMINAS, Joan, 1988. *Cerverí de Girona. Lírica*, Barcelona, Curial.

¹² RIQUER, Martín de, 1948. *Resumen de literatura provenzal trovadoresca*, Barcelona, Seix Barral.

¹³ RIQUER, Martín de, 1950. "El trovador Guiraut del Luc y sus poesías contra Alfonso II de Aragón", *Boletín de la Real Academia de Buenas Letras de Barcelona*, XXIII: 209-248 and RIQUER, Martín de, 1959. "La littérature provençale à la cour d'Alphonse II d'Aragon", *Cahiers de Civilisation Médiévale*, II: 177-201.

¹⁴ RIQUER, Martín de, 1950. "Alba trovadoresca de autor catalán". *Revista de Filología Española*, XXXIV: 151-165 and RIQUER, Martín de, 1951-1952. "El escondit provenzal y su pervivencia en la lírica románica", *Boletín de la Real Academia de Buenas Letras de Barcelona*, XXIV: 201-224.

¹⁵ RIQUER, Martín de, 1949. "En torno a *Aronqueta de ton chantar m'azir*", *Boletín de la Real Academia de Buenas Letras de Barcelona*, XXII: 199-228.

¹⁶ RIQUER, Martín de, 1952. "Las poesías de Guilhem de Berguedán contra el obispo de Urgel", *Studi Medievali*, XVIII: 272-291.

¹⁷ RIQUER, Martín de, 1953. "las poesías de Guilhem de Berguedán contra Pere de Berga". *Boletín de la Real Academia de Buenas Letras de Barcelona*. XXV: 247-271, RIQUER, Martín de, 1953. "El trovador Guilhem de Berguedán y las luchas feudales de su tiempo", *Boletín de la Sociedad Castellonense de Cultura*, XXIX: 7-60 and RIQUER, Martín de, 1955. "Las poesías de Guilhem de Berguedán contra Pons de Mataplana", *Zeitschrift für Romanische Philologie*, 71: 1-32.

¹⁸ RIQUER, Martín de, 1957. "L'ancienne *Vida* provençale du troubadour Guilhem de Berguedan", *Ier Congrès International de langue et littérature du Midi de la France*, Avignon: 56-67, RIQUER, Martín de, 1957. "El testamento del trovador Guilhem de Berguedán", *Mélanges de linguistique et de littérature romanes à la mémoire d'Itsván Frank*. Saar, Universität des Saarlandes: 573-583 and RIQUER, Martín de, 1970. "Guillem de Berguedà, trovador y señor feudal del siglo XII", *Príncipe de Viana*, XXXI: 281-284.

a few years later.¹⁹ This first edition presents some peculiarities: since it was published by the Abbey of Poblet, M. de Riquer considered that the texts had to be translated into Latin, rather than into Spanish, whenever rude insults and profanities appeared. Given the idiosyncrasy of the troubadour, the language change occurred quite often. From that first edition to the last one in 1996,²⁰ with its Catalan translation, the situation had changed a lot; the translation is explicit and this work is considered final.

Apart from the works on these two Catalan troubadours, which demanded much of the attention of M. de Riquer, in 1972 he also published a study on Huguet de Mataplana.²¹ Riquer probably got to know him during his work on the edition of the works of Guillem de Berguedà, since Guillem was the nephew of Ponç de Mataplana, one of the figures he denigrated the most, and to whom he dedicated one of his best *planhs*, showing his regret for all the false accusations he had falsely brought against him.

Guillem de Berguedà and his denunciatory and bellicose poetic activity, also brought about a strong interest in the *sirventès* as a genre of political propaganda, therefore, a year later, Riquer published a study on the political significance of *sirventesos*.²²

Editing the works of troubadours was a task that M. de Riquer performed throughout his life. In his later years of research, already retired from the University of Barcelona, he undertook the edition of the works of another troubadour: Arnaut Daniel.²³ This is the last of the editions of the complete works of a troubadour he has left us, and once again, the re-edition made ten years later, is a sure sign that troubadour literature continues to enjoy great interest.²⁴

Also in recent years, he published a couple of books about the *Vidas* [lives] of the troubadours²⁵ and another one, more general, he wrote with his daughter, Isabel de Riquer.²⁶

¹⁹ RIQUER, Martín de, 1971. *Guillem de Berguedà. Estudio histórico, literario y lingüístico. Edición crítica, traducción, notas y glosario*, Espluga de Francolí, (Scriptorium Populeti, 5-6), Abadia de Poblet, I i II.

²⁰ RIQUER, Martín de, 1996. *Les poesies del trobador Guillem de Berguedà*, Barcelona, Quaderns Crema.

²¹ RIQUER, Martín de, 1972. "El trobador Huguet de Mataplana", *Studia Hispanica in honorem R. Lapesa*, Madrid, Gredos, I: 455-494.

²² RIQUER, Martín de, 1973. "Il significato político del sirventés provenzale", *Concetto, storia, miti e immagini del Medio Evo*, Venezia, Fondazione Cini: 287-309. Spanish translation in RIQUER, Martín de, 1973. "El sentido político del sirventés provenzal", *Miscellanea Barcinonensis*, XII: 7-27.

²³ RIQUER, Martín de, 1994. *Arnaut Daniel. Poesías*, Barcelona, Quaderns Crema.

²⁴ RIQUER, Martín de, 2004. *Arnaut Daniel. Poesías*, Barcelona, Acantilado.

²⁵ RIQUER, Martín de, 1995. *Vidas y retratos de trovadores. Textos y miniaturas del siglo XII*, Barcelona, Círculo de Lectores, and RIQUER, Martín de, 2004. *Vidas y amores de los trovadores y sus damas*, Barcelona, Acantilado.

²⁶ RIQUER, Martín de, RIQUER, Isabel de, 2002. *La poesía de los trovadores*, Madrid, (Biblioteca de Literatura Universal) Espasa Calpe.

One of the most recurrent areas of work of Martí de Riquer throughout his career were the anthologies of troubadours. The first one was published in 1948.²⁷ It was a pedagogical work that was reviewed by Jordi Rubió and was meant for his students and justified by the lack of library resources of those years. One of the most recurrent areas of work of Martí de Riquer throughout his career were the anthologies of troubadours. The first was published in 1948. It was a pedagogical work that was reviewed by Jordi Rubió and was meant for his students and justified by the lack of library resources of those years. The purpose of M. de Riquer was to produce a two or three-volume anthology, that is why behind the title of this work we find the Roman numeral I, indicative of a sequence that was not completed at that time. Years later, with the same purpose of making the texts available to students and facilitate their analysis and translation—the main purpose of most of his classes—he published a second anthology in three volumes, containing the texts of three major genres of Romance literature: epic, lyrics, and narrative.²⁸ Six years later, in collaboration with Francesc Noy, who was in charge of the course in the chair of M. de Riquer at that time, he published a new collection which also included the three genres.²⁹

The goal remained the same:³⁰ to have texts for students and, therefore, the anthology was free for the students enrolled in the course.

The constant concern of Martí de Riquer to make troubadour texts available to students and the general public led him to undertake a great work which could explain the historical context of troubadours, cite the main editions, transcribe and translate many of their compositions and include footnotes containing everything that could facilitate the understanding of the text. That is how *Los trovadores, historia literaria y textos* was born.³¹ The project was old, M. de Riquer himself explained it in a letter to Dámaso Alonso on Easter Monday 1974: “Estoy acabando una refundición de un viejo libro mío que se ha convertido en una historia literaria a base de textos (más de 380 poesías editadas, traducidas, anotadas y comentadas)...”³² Surely, the “viejo libro” [old book] was that first anthology of 1948 that end up having a a single volume, perhaps because Martí de Riquer, at that time, had also initiated other major works on French epic, and was immersed in the publication of *Los cantares de gesta franceses*,³³ another one of his major

²⁷ RIQUER, Martín de, 1948. *La lírica de los trovadores, antología comentada. Poetas del siglo XII*, Barcelona, Consejo Superior de Investigaciones Científicas, I.

²⁸ RIQUER, Martín de, 1950-1952. *Antología de textos literarios románicos medievales: I, Cantares de gesta; II, Poesía lírica; III, Materia de Bretaña*. Barcelona, Universidad de Barcelona.

²⁹ RIQUER, Martín de, NOY, Francisco, 1958. *Antología de textos literarios románicos medievales*. Barcelona, Universidad de Barcelona.

³⁰ “Esta Antología no tiene más finalidad que la de dotar a los alumnos de la Sección de Filología Románica de la Facultad de Filosofía y Letras de Barcelona de una serie de textos que les permitan familiarizarse con la lengua de los escritores románicos medievales y, sobre todo, leer directamente sus obras...” Foreword in RIQUER, Martín de, NOY, Francisco, 1958.

³¹ RIQUER, Martín de, 1975. *Los trovadores, historia literaria y textos*, Barcelona, Planeta, I, II i III.

³² Letter from Martí de Riquer to Dámaso Alonso edited in GATELL, SOLER, 2008:409

³³ RIQUER, Martín de, 1952. *Los cantares de gesta franceses. Sus problemas, su relación con España*, Madrid, Gredos. French translation in CLUZEL, 1957. *Les chansons de geste françaises*, París, Nizet, reprinted in 1968. Spanish translation in RIQUER, M. de, 2009. *Los cantares de gesta franceses*, Madrid, Gredos.

research topics and a work that still maintains its validity.

Los trovadores: historia literaria y textos is the most comprehensive anthology of Provençal troubadours. It contains 1,749 pages, and 122 troubadours, including their lives, historical context, relationships with ladies, other figures, kings, noblemen and other troubadours. In many cases, it also provides the Provençal *Vida* and it always cites the editions available until 1974, together with the bibliographic references of the main studies on the troubadour and his work. The compilation includes 371 texts of various genres, transcribed in the original language, with their Spanish translation and explanatory footnotes that facilitate reading. The notes are so complete and contain so much contextual, historical, and bibliographic information that by themselves they provide a deep understanding of Occitan troubadour poetry and its world.

The compilation is headed by a magnificent 93-page introduction that contains everything you need to know about the craft of troubadours and jongleurs, genres, versification, poetic and grammatical treatises, songbooks, oral and written transmission, reception, courtly life ... The information that can be found in the text of this introduction and the accompanying notes is so extensive that it could make an independent volume by itself, and its reading is a must for anyone who wants to enter the world of Occitan troubadour poetry.

Unquestionably, *Los trovadores* is one of the most renowned works of M. de Riquer and the one which has promoted his figure the most in the wide world of medieval literature and culture outside the university sphere. The importance of this work can be measured by its subsequent re-editions—the first one in 1983,³⁴ the second one in a single volume in 2011—³⁵ and by its reception in other countries: the first volume of a French translation is already available,³⁶ as well as an Italian version of the introduction with updated bibliography.³⁷

All the publications mentioned in this article are a sample of the great task that Martí de Riquer accomplished as a professor and a researcher of troubadour poetry for over seventy years. His contribution to the knowledge of medieval literature extends also to other topics such as French epic, the *roman*, Catalan and Spanish literature, heraldry, weapons and chivalry. His works are still an indispensable reference to all scholars interested in the Romance literature of the Middle Ages.

³⁴ RIQUER, Martín de, 1983. *Los trovadores, historia literaria y textos*, Barcelona, Ariel, I, II i III.

³⁵ RIQUER, Martín de, 2011. *Los trovadores, historia literaria y textos*, Barcelona, Ariel.

³⁶ RIQUER, Martín de, 2013. *Les troubadours. Histoire littéraire et textes*, Lyon, Cahiers de Carrefour Ventadour, I, containing a foreword by Peire Bec.

³⁷ RIQUER, Martín de, 2010. *Leggere i trovatori*. M. Bonafin (ed.), EUM, Università di Macerata.