

Ecdotica

*Fondata da Francisco Rico,
con Gian Mario Anselmi
ed Emilio Pasquini †*

Ecdotica

20

(2023)

Alma Mater Studiorum. Università di Bologna
Dipartimento di Filologia Classica e Italianistica

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Iniziativa dipartimenti di Eccellenza MUR (2023-2027)



Carocci editore · Viale di Villa Massimo, 47 00161 Roma · tel. 06.42818417

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TEXTUAL BIBLIOGRAPHY FOR «TIRANT LO BLANC»

JAUME TORRÓ - ALBERT LLORET

ABSTRACT

After showing that the *editio princeps* of Joanot Martorell's *Tirant lo Blanc* (Valencia: Nicolau Spindeler, 1490) was printed by formes, this article illustrates how the hand press introduced errors in the transmission of the romance. Particular attention is paid to the order in which formes were printed within a quire, the characteristics of the printer's copy, and the division of the work into chapters.

Keywords

Tirant lo Blanc, Joanot Martorell, *editio princeps*, material philology, textual bibliography

Articolo ricevuto: settembre 2023; referato: novembre 2023; accettato: dicembre 2023.

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The oldest complete witness to Joanot Martorell's *Tirant lo Blanc* is Nicolau Spindeler's 1490 edition. With no way to study the manuscript transmission of the romance, textual scholars can only approach the full work through this incunable, which formatted – and transformed – the text over two decades after the death of its author. In addition to

relying on the three surviving copies of the *editio princeps* (Valencia [V], New York [N₁], and London [L]), scholars have resorted to a handful of other sources to critically edit *Tirant lo Blanc*: a single manuscript leaf likely dating to the last quarter of the fifteenth century, the second incunabular edition of 1497 (Barcelona: Pere Miquel and Diego de Gumiel), and two indirect printed witnesses (a Spanish translation from 1511 [Valladolid: Diego de Gumiel] and an Italian translation from 1538 [Venice: Niccolò da Sabbio]). Even in view of this extended *recensio* and other sources for critically editing the work – like archival documentation of Martorell's life and chivalresque milieu, and source studies of his literary culture – Spindeler's *Tirant lo Blanc* remains central to any scholarly edition of the work. Nonetheless, given what we know today about how printing shops handled – and often mishandled – texts, the *editio princeps* of Martorell's romance should be examined with skepticism.

After preparing his second critical edition of *Don Quijote* (a novel to which the modern reception of *Tirant lo Blanc* is profoundly indebted), Francisco Rico criticized earlier editors of the work for treating the *princeps* of Cervantes's novel with acritical reverence. As he vigorously denounced how counterproductive this was to editing the work, he also showed how necessary textual bibliography proved to be for identifying the opaque errors that the first edition of Cervantes's *Don Quijote* transmitted.¹ In the case of *Tirant lo Blanc*, while scholars have attended to textual variation across the three copies of the 1490 incunabular form of the work (unveiling as many states of the edition and two issues),² they have not undertaken a more comprehensive engagement with the text from this critical perspective. Textual bibliography has, in fact, been noticeably absent from scholarship on the romance. Our aim in this article is to introduce this approach into the study and eventually the editing of *Tirant*

¹ F. Rico, *El texto del «Quijote»: Preliminares a una ecdótica del Siglo de Oro*, Barcelona - Valladolid, Destino - Centro para la Edición de los Clásicos Españoles, Universidad de Valladolid, 2005. On the reception of *Tirant lo Blanc* and the role of Cervantes's *Don Quijote*, see J. Pujol, «El Decameró dels catalans?», in J. Martorell, *Tirant lo Blanc*, ed. J. Pujol, Barcelona, Barcino, 2021, pp. 7-12.

² See I. Bonsoms y Sicart, *La edición príncipe del Tirant lo Blanch: Cotejo de los tres ejemplares impresos en Valencia en 1490, únicos conocidos hoy en día; Discursos leídos en la Real Academia de Buenas Letras de Barcelona en la recepción pública de D. Isidro Bonsoms y Sicart el día 9 de mayo de 1907*, Barcelona, Tip. La Académica, 1907; J. Givanel Mas, *Estudio crítico de Tirant lo Blanch*, Madrid, Victoriano Suárez, 1912; F. Martínez y Martínez, *Martín Juan de Galba, coautor del «Tirant lo Blanch»*, Valencia, Imp. Hijos de Francisco Vives Mora, 1916; J. Perera i Parramon, «*Tirant lo Blanch*»: *Edició crítica*, Tesis doctoral, Barcelona, Departament de Filologia catalana, 1995, vol. I, pp. 63-108.

lo Blanc. We will show that Martorell's romance, like most works of the hand-print era, was printed by formes. We will consider how and why it is important that the edition stemmed, as it was common, from a manuscript copy prepared to serve the printer. Finally, we will illustrate why this process – from making and correcting the printer's copy, to its casting off and eventual setting by formes – must be taken into account when trying to make sense of the text of the *princeps* and justify editorial decisions.

Tirant lo Blanc, *Printed by Formes*

According to the colophon, on November 20, 1490, Nicolau Spindeler finished printing *Tirant lo Blanc* in his Valencia workshop. There is an abundance of evidence to show that he printed the romance by formes – that is, in conjoined or conjugate leaves: in a folio-sized volume such as *Tirant's princeps*, conjugate leaves are grouped in pairs, 1r and 8v, 1v and 8r, 2r and 7v, 2v and 7r, 3r and 6v, 3v and 6r, 4r and 5v, 4v and 5r.³ One clear sign is the idiosyncratic distribution of the book's five-line initials in pages belonging to the same forme. The distribution of initials is significant because we have found that Spindeler's shop worked on this book with a limited set of initials. Except on one occasion, which is well accounted for, two initials of the same letter were never set on the same page or any of the conjugate pages that make up a forme.⁴ Whenever the compositor had to set a forme in which a particular initial was going to appear twice or more, that given initial was printed only once. A blank space was left, or a guide letter set for the rest of occurrences.⁵ There are

³ Our collation formula is essentially consistent with the collation that Spindeler provides at the bottom of the last folio of the first gathering: 2^o: ^ma^s, a-z^s, A-X^s, Y-Z^s. The book comprises forty-nine gatherings. The first ('a') includes the table of contents and has the same signature as the next gathering (also 'a'; we have distinguished between both with a ^m). There are two 's' gatherings (long and short 's') and two 'r' gatherings (straight and round). There are no 'K' or 'V' gatherings.

⁴ The exception concerns the initial 'A': the shop owned two and each featured a different design. One appears on a1r, a7v, b6r, c3v, c6v, d2v, d6r, d6v, d8v, e8v, i1v, l4v, m1v, q2v, rr4r, ss7v, t3v, v8r, x7r, y5r; the other on b4v, q1r, rr6v. Both initials occur in the same folio on B5r.

⁵ We have observed the same phenomenon in another book Spindeler printed in 1490, the *Regiment preservatiu e curatiu de la pestilència* by Lluís Alcanyís. This book is a 4^o in 8s (in which two sheets were quired in the same gathering). In the outer forme of the outer sheet, an initial 'E' is replaced by a guide letter on a8v because it was already used to compose another conjugate sheet, a2v (a1r and a7r are the other two conjugate pages of the forme, which features no initial). We have also observed the same precarity in the edition of the *Llibre de la imitació de Jesucrist* by Miquel Pérez (also printed

many instances of this, but we will illustrate our point with a few key examples.⁶

Folio d8v should feature two initial 'L's, but there is only one initial 'L' and a guide letter for the other 'L' (see Figure 1).

FIGURE 1

N1, fol. d8v

Lo diuenbres
perço com es dia de
passio no si fagen ar
meo nengunes sino
que apres dela missa
e vespres seran dites poran amar a
casar.

Capitol. li:

Lo disapte es e
soncho donat atots a
quells quis volrà fer
cauallero e lo rey de
bon gràt apò que seran examinats
si son mereçedors de reure loz de
de caualleria ell los fara caualliers.
Eus aqí pare e senyor com eré
repartits los dies dela semana: e
foren eleits. xxvi. cauallers capitans
del camp talo que negu nols podra
nols poria.

Capitol. lii.

Apres que lo
consell son tenguer e
ordenats los capitols
foren publicats gene
ralment per los sobredits. Reys
darmes e erants. E era la bona tar
da lo Rey se leua ab tots los fians
e anaré se adinaré dites vespres
lo Rey ab tots los fians de continer
ab molts minists anam hon fla
uen los. xxvi. cauallers eleits per
fer los armes qui distaue del aleu
fament del stat del Rey en tít de
balesta: dms lo camp la hon ella
flauen tení vn dos de fusta molt
alta q negu nols podia veure sino
per la porta o entrant dins: e tots

flaue a segurs en cadres. xlii. avna
part e. xlii. alaltra: e tots armats
en blanchos al cap portauen cozo
nes doz molt riques. E com lo rey
entra e la infantia nos mogueren
gens. sino que ab lo cap saudaren
lo Rey e no fos negu dells que go
sas parlar ni digues res. Lo Rey
ab tots los fians s'agueren allí vn
poch. E com lo Rey sen volgue
anar s'agueren. xlii. donzelles de m
estimable belesa ncarant abillades
e suplicaré alrey fos plaier ala ma
gestat volgues aturar sine agues p
la collacio e lo rey graciefament los
ho atorga. Decontinér s'ij la colla
cio molt grà e abundosa de man
pas e pasta real: e totes altres ma
neres de confit de sucre e tots foré
molt ben ferulats los cauallers e
gentils. hòmens casats seya en fal
des de dona o de donzella. Apres
la collacio feta lo Rey isque en la
praderia e aqui comensaren de da
sar. E los maitendors prestamēt
foren desarmats e tots. xxvi. vin
gueren vestits ab los gèlerans: e
ab saquetes totes de vna color e
duna layo brodades doz fieseria
hi en lo cap casat portaua vn bo
net de grana ab vn beill fermaill
que be parit que fossen cauallers
de grà fiat e de alta caualleria: eoz
agueré bat si ales dangres lo rey ab
tots los fians anam aueure l'etes
les lites go es asaber la lita hon
sonyē era molt ben fers ab molts
cabals quey haia. E per seblat
eré totes les altres ab los cabals
molt ben enparaments de molt
bell e singulars draps de ras e aqí
matij les lites. Apres de ago vñt

in Spindeler's shop in Valencia in 1491). Bookseller Joan Rix (Rich) de Cura provided Spindeler with the lettering to print *Tirant*; see J.E. Serrano y Morales, *Reseña histórica en forma de diccionario de las imprentas que han existido en Valencia*, Valencia, Imp. de F. Domènech, 1898-1899, p. 530.

⁶ Missing initials in the following folios do appear in their conjugate leaves: d8r, d8v, iir, iiv, i2v, i7r, n5r, v2v, u5v, x4r, x5r, x5v, B3v, B5r, C1v, D2v, D5v, E1r, E5v, M2r, M3v, O1r, O8v, P5v, P7r, T3r, U2v, U8v, Z2v. In some cases, initials are missing from one of the two pages that make up the forme and that initial does not appear in the conjugate page either (r2v, v4v, u3v, D2v, E5v, F7r, I7r, L5v, M8v, N7v, S2v, T1v, U8v). We suspect that these gaps were a consequence of the limited number of initials Spindeler's shop had (see note 5). Additionally, there is no instance of the initials 'H', 'K', and 'Y' in the book (the latter

On div, an initial 'L' is printed, while there are four blank spaces for as many 'L's on its div's conjugate, d8r (see Figures 2 and 3).

FIGURES 2 AND 3

N₁, fols. div and d8r

mes que de vida sua no emfaria
mes al Emperador: e lo caualler
feu restituire la seycia al Empe-
rador: lo qual fin feu infimof gra-
ties dela sua molta virtut. y des
comiat lo roma caualler del Em-
perador e recullis en los Balares
e abposper vent sen toca en ro-
ma. Lo faret pare. faret que lo
feu emboyador venia ab bon com-
pliment de tot lo perque era amat
feu e fer totes las arcades e d'his-
tes ab molta caualleria per reuel
e ab gran trampo lo portare da-
uant lo papa: lo qual lo rebre ab
molta amor e benignitat e donal
en pini de los treballs dels seus
traios que ell e totes los seus ne fo-
ren ricos. E apo la sua mort li font
feta granofima honoz e lo feu
coron font fort en la iglesia de
sant Joan de terra al peu de la
santa molta folem pñat. E des
mon fill aquest caualler quita bo-
no: acoqui per eñ virtuos: dit
te que significas la curialia que
pota lo caualler que li guarda tot
lo cosa. Significa la iglesia que
deu esser tota cosa e murada dela
defensio del caualler: qui deu a-
nar contra totes les gentes per de-
fendre las: axi com leu ha deitar
en lo mes alt loch del cos axi deu
fuer mas alt lenino per empar e
mantenir lo poble e no consentir
que lo rey ne negun altre lo faga
mal ni ban. Los aiutabros e may
opos signifiquen que noy deu tra-
metre angeli sino el mateix: hi deu
anar e ab los brasos e ab les mas
deu defendre la iglesia e lo poble
qui es bo e tota aquella qui son de

bona vida: e ab los brasos e ab les
mans deu tan be punir lo mala
homens de mala vida. Los quat-
ra brasos signifiquen que lo cau-
ler deu guardar que los enemides
ne yngromantichs no fagen mal
ne dan ales iglesias. L'arnes de ca-
mes significa si lo caualler sent o
sap negu vulla fer dan ala iglesia
o infies enuallse per dñificar la
causio: sino pot acualit apen hi
deu anar ala batalla per defendre
aquella. E tenpo e pare de cau-
leria dixit: tant quinta consolacio
es per ala mia anima en yo poder
saber los grans secrets que son en
aquest tan alt orde de caualleria
sia de vostra merce puy e sobut la
proprietat deles an es defensiuas
que sapia la significancia deles ef-
fendues perque hola noticia de a-
quelles. E l'egras lemita dela mol-
ta voluntat que veu a l'ant en
saber lorde de caualleria al qual te
sponen dix.

Capitol. xxxv.

Com lemita dix a l'ant la sig-
nificatio deles arnes.

Lo bon grat que
tinch da vos l'ant
ne obligat en direct
ab molta voluntat
tot lo que he sabut en lan de cau-
leria. y mementat la lanya que
es lanya ab lo ferro agut signifi-
qua quel caualler deu fer tornar a
tras tota aquella qui mal ni dñio
ten fer ala iglesia axi com la iglesia

Los capitulo deles arnes que
podien fer en aquellos fests.

o diluns son
pulsat per los delis

bits. Reyes arnes e
crante qual se vulla
que volgues luytir ab arnes re-
als o ab arnes de guerra fosse los
ferros deles arnes reals ab qua-
tre puntes en lo broquet molt en-
crades: ab cera gomada calca-
na punta dela ballesta. Los altres
lanys deles arnes de segure al
cap dela lanya vna planya de fere
redona hon hi fiquen. v. puntes
de acer feres a tall de diamant molt
ben finolades: e aquesta planya
redona ab los ferros de diamant
venen encasat dins la lanya de vi-
ferro tot fol. Lo que mes lanya
compra e millor lo fets guanyas
alcun diluns de lany. v. mardo
dos: e la vna diluns luyten ab at-
nel real e laltre ab arnes de guerra

Cap. xlyi. de axo mardo.

o dimarts qu

al se vulla caualler o ge-
ntilom que volgues
fer arnes apen en
camp dos hi per hi ho dos per
dos ho. f. per. x. ho. p. per. x. ho.
xxv. per. xxv. que no poguiffe ef-
fer de maior nombre pergo com
los martenidos no eren sino xxvi
perque lo pini del camp no restas
les defendores: qual se vulla a ses
arnes retreco lo millor qui ses
guanyas vna spala dor que pesas

de x. mardo en sus: E lo qui p-
tor ho fets que los regit de posar
fer en poder del millos que ploner
e fiquen tant pare fins que fiquen
per restat o per altra via.

Capitol. xlvii.

o dimecres

tots aquella qui vol
ra combatre acualit
a tota vltima o pun-
tes sangrenes. Equest aytal qui
millos ho feta li sua dada vna pe-
rita corona dor que pese. de. xv.
mardo en sus.

Capitol. xlviii

o digous qual

se vulla caualler o ge-
ntilom qui vol entrar
en camp dos apen a
tota vltima axi com desus es dit
lau per hi ho dos per dos en tal
cas aquell guanye vna corona tota
dor a fribia dela infia: e pergo
coy aques amos son les pue foras
e mes penilles quel caualler pot
fer pesana dor. xxxv. mardo: E fa-
ra l'urament en poder dela fustga
lo vengut que en tota la vida no
requerra a negun altre caualler o
gentilom atota vltima. E no pot
ata dina aquell dia e any spala ni
en breque a sia no penira arnes
negunes si la no eta contra infies
Epo laia de veit apolse fer empo-
der dela feryota infia e la dita fery-
opa faga deit a tota la voluntat.

Capitol. xlviii

Different states of the edition place initials on different pages of the same forme.⁷ For example, on conjugate folios x4v and x5r, the Valencia (V) and New York (N₁) copies of *Tirant* lack the initial 'L' on folio x5r (see Figures 4 and 5), whereas the London (L) copy lacks the 'L' on folio x4v (see Figures 6 and 7).

would sometimes be replaced by an 'I'; see h2r, u4r, F6r, N3v, R5r, X7v. There is also variation among copies: folio yiv features no initial in L, 'O' in N₁, and 'E' in V (compare also the folios y5r, A4v, D6r, F7r, and P8v in the three copies).

⁷ Bonsoms y Sicart, *La edición príncipe del Tirant lo Blanch*, pp. 57–58, remarked on this but did not interpret what it meant for Spindeler's shop or the printing of the romance.

FIGURES 4 AND 5
N1, fols. x4v and x5r

diré: **E**l bo bague vint q' amor
oy delig abominacio, i perça del
peccat. temor. vergonya que nega
nou sapia. audacia. ira. detestacio.
tristitia. **E**l maior do q' la noble en
venença deu haure. si es vida casta
s'ha de veü merce toy feliçitat.
merçau les abominacio del bo.
com bague mirat en laispa. d'cia
ui feno bones obres. vell fies boni
tat. jouc iens obediencia. n'ho feno al
moyra. bibe negligia. **E**l rey iudic.
pobre egullios. lenyor fies venut.
catis feno temor. poble iens discipul
na regne feno ley. **E**lre tempobor
demanau li quins lo los d'os de na
turalrepos lo rey q' eren huyt los
quis fequeren

Apitol. **ccxlii.**
los bens ó natura

El primer es gran li
natge lo legon es gra
na e bolla ó cora. lo
recte es gra foye. lo
quart es gran lauge
ria. lo cinque es famit de core. lo
sis e d'ara e bona vinta. lo set e d'
era e bona ven. lo huyt es jous e
alegría. **E**lre tempobor demanau
li cō huyt rey fe corona quins col
jura de feruato **E**lre repōnt d'g

Apitol. **ccxlii.**

El jura lo rey cō fe corona
li merçau amor e pau
en son regne. la legona q'
quimara torca mal
fista. la tercera que
en toto los feto feruato egualit e
justitia la quarta que en toto cō
los merçau misericordia. la cinque

na que giana de si tota trinitat. la
na que co que feta qua feta q' sola
amor de deu. la setena que mostra
raen fies obres que es ver cretia.
la huitena que fies defençor del
poble. e aquell amara com alon fill
prop. la nouena q' o q' feta ab gra
conill e bo en vnt e profit. dela co
la publica ala debena que cōfessia
elur fill dela fenta mare iglesia. **E**l
qual de tot fon poder la defençora e
no abquerra p' alsi feliçios ni demà
bosnia feta vacacione nengunes
El a ofensa de eier bo e feli e verba
de alio libitor. la dorgena q' anter
rara e castiga la los mals homens
El tresena q' als mequies potens
feta pait e ptoçor. la darrera de
totes tota aqila qui informant en
hōar e temore carar deu: molt
altres coles li demanaren. e a tote
dona naturala talones: lauors fo
ren vñores los portos d' caputnat
e tote los qui volgueren entrar bo
poguen be fer. cō los totes foren bio
cort. lo empobor iay feta totor e feta
li dmanat iay cofa es bonor cō di
la iglesia e jama bona trobar bo
mō c' ficia ni cauall q' loy bagui
fabet dircō loy aguerit demanau lo
rey mira en laispa e cō feliçit fli d'g
alabats paratels

Apitol. **ccxlii.**

El hō ptoçor hōar
dela es molt cobert
e merçau als hom
es gneralos es linat
ge inuolen eler tengu
na cofa es bonor: cō naturalment
la major part dela homens de bon
fentment lo plan i la cerque si no

la conet: ni faden be que vavellona
jantes la poten acōnigut. **E** p' o
dels aludat am lo sobran alim me
que bonos es do de reuerencia en /
edumoni d'virtut: **E** gloria e fama
han diferencia: fon departides de
bonors: d' labor: per tal cō bonos
e laboron talo de fama: **E** ve /
gloria. **E**lre per co es algun en fama
en gloriant: es lobat: e bonat.
Elre encara bonos: ha diferencia:
e departimen de labor: a qui p'ay
reuerencia gloria e fama e han acō
sumat de eler pietes per vna ma
rega cofa. **E**lre es vna claretat: e
tal matex es fama. **E**lre per co loz
que gloria naix de bonos. **E**lre per
se bonos de bonos: e del fort tem
bt: les coles temerolos e golar en
pendre les coles perillioses per tal q'
no fia defellimada la magellat
Elre agō foye per talo de be: e
bona fia. **E**lre agō es com a tota vit
tut fete obar: cō per fuis de glo
ria dela homens: mas per talo d'
be. **E**lre la ralo per que los ho
mens majorment volen eler bon
rats es per tal que apareguen faus
evitulosos als quals es majorment
deguda homos. **E**lre foyate testimo
ni implament vol manifestar la co
fa fenyalaba. **E**lre que fia alguna
cofa conegaba e manifesta. **E**lre les
coles que lo dmanon anos ocultas
e no les fozanes: **E**lre negu no pot
faber lo pensament dela persona.
Elre conet lo per los fenyals que
delosa li manifesten. **E**lre reuerencia
donchs que es bonos e deu mani
fester per la virtut de aquell be que
es bonaba. **E**lre basta q' fia p'fesa
dins lo cor: an requie que c'la fia

delosa bonaba. **E**lre bonos es
ralso de be fosa. **E**lre reuerencia es
bonos per alguna fozna fenyala
encara mes es manifest per tal cōz
bonos es me en aquell qui hōra:
que no en lo qui es bonat. **E** p' o
bonos rebita reuerencia donaba en
feyal be virtut. **E**lre empobor tot
na agor afeliçitat que li dema
nao quins coles lo bono barma
ha mester. **E**lre feliçitat loy dema
na. **E**lre lo **E**lre repōnt d'g

Apitol. **ccxlii.**

El q' lo bono barma ha mester.
El primer e principal
coia q' lo cauall ha
mester li vol eler bo
me barma que paga
emportar lo pen be
larnes. **E**lre legona es que faga gran
treball ab les mans exercit les ar
mes. **E**lre tercera es que fapen fote
nit fatura be viances. **E**lre quarta
es mal jaure e mal fura. **E**lre q'
per iusticia: e p' lo be me no dub
te la mort. **E**lre ar q' fia salura la sua
anima: com li tora la vida los fates
vergey en religio. **E**lre fiena no te
ma kampament de fanch. **E**lre vi.
es que bagit abtes de be fote li ma
tey e de ofendes los enemichs. **E**lre vii.
es q' bagit vergey de fugir vil
me. **E**lre me li demana cōs e pobla
acōnigut fanch. **E**lre d'po lo **E**lre.

Apitol. **ccxlii.**

Elre se acōnigut fanch.
Elre se pot acōnigut
per cōs cofa. **E**lre
campa e fepeda. oia
cio. **E**lre legona e p'p'p'
furi. **E**lre terç e magi

FIGURES 6 AND 7
L, x4v and x5r

diré: **E**l bo bague vint q' amor
oy delig abominacio, i perça del
peccat. temor. vergonya que nega
nou sapia. audacia. ira. detestacio.
tristitia. **E**l maior do q' la noble en
venença deu haure. si es vida casta
s'ha de veü merce toy feliçitat.
merçau les abominacio del bo.
com bague mirat en laispa. d'cia
ui feno bones obres. vell fies boni
tat. jouc iens obediencia. n'ho feno al
moyra. bibe negligia. **E**l rey iudic.
pobre egullios. lenyor fies venut.
catis feno temor. poble iens discipul
na regne feno ley. **E**lre tempobor
demanau li quins lo los d'os de na
turalrepos lo rey q' eren huyt los
quis fequeren

Apitol. **ccxlii.**

los bens ó natura

El primer es gran li
natge lo legon es gra
na e bolla ó cora. lo
recte es gra foye. lo
quart es gran lauge
ria. lo cinque es famit de core. lo
sis e d'ara e bona vinta. lo set e d'
era e bona ven. lo huyt es jous e
alegría. **E**lre tempobor demanau
li cō huyt rey fe corona quins col
jura de feruato **E**lre repōnt d'g

Apitol. **ccxlii.**

El jura lo rey cō fe corona
li merçau amor e pau
en son regne. la legona q'
quimara torca mal
fista. la tercera que
en toto los feto feruato egualit e
justitia la quarta que en toto cō
los merçau misericordia. la cinque

na que giana de si tota trinitat. la
na que co que feta qua feta q' sola
amor de deu. la setena que mostra
raen fies obres que es ver cretia.
la huitena que fies defençor del
poble. e aquell amara com alon fill
prop. la nouena q' o q' feta ab gra
conill e bo en vnt e profit. dela co
la publica ala debena que cōfessia
elur fill dela fenta mare iglesia. **E**l
qual de tot fon poder la defençora e
no abquerra p' alsi feliçios ni demà
bosnia feta vacacione nengunes
El a ofensa de eier bo e feli e verba
de alio libitor. la dorgena q' anter
rara e castiga la los mals homens
El tresena q' als mequies potens
feta pait e ptoçor. la darrera de
totes tota aqila qui informant en
hōar e temore carar deu: molt
altres coles li demanaren. e a tote
dona naturala talones: lauors fo
ren vñores los portos d' caputnat
e tote los qui volgueren entrar bo
poguen be fer. cō los totes foren bio
cort. lo empobor iay feta totor e feta
li dmanat iay cofa es bonor cō di
la iglesia e jama bona trobar bo
mō c' ficia ni cauall q' loy bagui
fabet dircō loy aguerit demanau lo
rey mira en laispa e cō feliçit fli d'g
alabats paratels

Apitol. **ccxlii.**

El hō ptoçor hōar
dela es molt cobert
e merçau als hom
es gneralos es linat
ge inuolen eler tengu
na cofa es bonor: cō naturalment
la major part dela homens de bon
fentment lo plan i la cerque si no

la conet: ni faden be que vavellona
jantes la poten acōnigut. **E** p' o
dels aludat am lo sobran alim me
que bonos es do de reuerencia en /
edumoni d'virtut: **E** gloria e fama
han diferencia: fon departides de
bonors: d' labor: per tal cō bonos
e laboron talo de fama: **E** ve /
gloria. **E**lre per co es algun en fama
en gloriant: es lobat: e bonat.
Elre encara bonos: ha diferencia:
e departimen de labor: a qui p'ay
reuerencia gloria e fama e han acō
sumat de eler pietes per vna ma
rega cofa. **E**lre es vna claretat: e
tal matex es fama. **E**lre per co loz
que gloria naix de bonos. **E**lre per
se bonos de bonos: e del fort tem
bt: les coles temerolos e golar en
pendre les coles perillioses per tal q'
no fia defellimada la magellat
Elre agō foye per talo de be: e
bona fia. **E**lre agō es com a tota vit
tut fete obar: cō per fuis de glo
ria dela homens: mas per talo d'
be. **E**lre la ralo per que los ho
mens majorment volen eler bon
rats es per tal que apareguen faus
evitulosos als quals es majorment
deguda homos. **E**lre foyate testimo
ni implament vol manifestar la co
fa fenyalaba. **E**lre que fia alguna
cofa conegaba e manifesta. **E**lre les
coles que lo dmanon anos ocultas
e no les fozanes: **E**lre negu no pot
faber lo pensament dela persona.
Elre conet lo per los fenyals que
delosa li manifesten. **E**lre reuerencia
donchs que es bonos e deu mani
fester per la virtut de aquell be que
es bonaba. **E**lre basta q' fia p'fesa
dins lo cor: an requie que c'la fia

delosa bonaba. **E**lre bonos es
ralso de be fosa. **E**lre reuerencia es
bonos per alguna fozna fenyala
encara mes es manifest per tal cōz
bonos es me en aquell qui hōra:
que no en lo qui es bonat. **E** p' o
bonos rebita reuerencia donaba en
feyal be virtut. **E**lre empobor tot
na agor afeliçitat que li dema
nao quins coles lo bono barma
ha mester. **E**lre feliçitat loy dema
na. **E**lre lo **E**lre repōnt d'g

Apitol. **ccxlii.**

El q' lo bono barma ha mester.
El primer e principal
coia q' lo cauall ha
mester li vol eler bo
me barma que paga
emportar lo pen be
larnes. **E**lre legona es que faga gran
treball ab les mans exercit les ar
mes. **E**lre tercera es que fapen fote
nit fatura be viances. **E**lre quarta
es mal jaure e mal fura. **E**lre q'
per iusticia: e p' lo be me no dub
te la mort. **E**lre ar q' fia salura la sua
anima: com li tora la vida los fates
vergey en religio. **E**lre fiena no te
ma kampament de fanch. **E**lre vi.
es que bagit abtes de be fote li ma
tey e de ofendes los enemichs. **E**lre vii.
es q' bagit vergey de fugir vil
me. **E**lre me li demana cōs e pobla
acōnigut fanch. **E**lre d'po lo **E**lre.

Apitol. **ccxlii.**

Elre se acōnigut fanch.
Elre se pot acōnigut
per cōs cofa. **E**lre
campa e fepeda. oia
cio. **E**lre legona e p'p'p'
furi. **E**lre terç e magi

We find additional evidence that *Tiran's editio princeps* was printed by formes in the distribution of certain corrections in extant copies of the book. For example, in copy L, the last lines of conjoined pages k3v and k6r – but not the neighboring formes – contain errors that were corrected in copies N1 and V.⁸ Another example is forme A2v / A7r, which was entirely recomposed for N1 (vis-à-vis L and V; see Figures 8-13).

FIGURES 8-10

L, A_{2v}; V, A_{2v}; N₁, A_{2v}

qñia raho enpollatoa li brece: e yof
 fare congece: deat e lo mō congece
 que haueu parat malibi enuoue
 le aputa en aqueit caro amoz e te
 moze recoz: yoe que en agit caro
 percoz: vouta honoz e famia: lo
 queuo oido e yoe barvo heuito lo
 gural: e fare postar la cozona do
 qñpi garche: car ja se venguda
 la hoza que nouu pudt altra co
 de fino que aneu pudtament afec
 aquello honozoso p. fluo de stare
 ptop de fluo: qñuella queua lera en
 altre compe pzoze fluo beati aniu
 vofre cam. li vete vident lo qñ
 vate vbert de fluo: ademaouta ac
 yau baqa seu pñuici a ym tal par
 lar.
 replica que fa tirant a
 plaedemauida

Capitol.CCIII.

Gremoz de restar ab
tal vergosa me to
de gnia; ar paraiso
en aquet mon cre
poo en laire: l'emp
ro dire lo quem par que en tempe
de adueritat los parents e amichs
romé enemichos lo meu igno
blig no es pue sino ab amoz fer
ueys en aquella de qui lo e fere
com la vida me acompaña: ab
aquet arde de fe vull viure e me
dire si la tua voluntat e lo meu d
sig eren concordes molt ne fera la
mia anima acoloboradora los co
fies quis representen al teu vif

[illegible]

qnia talso enpalhala li brece y o
 fare congece: deu e lo mō conge
 ce que hauien parat malhi en co
 re ajuflara en aqueſt caro amo e te
 moze recoz: vos que en agſt car
 porea voſtra hono e famia: lo
 queſo dics e y o dar vos hecyta lo
 guraſe: fare poſtar la cozoa bel
 impiet ſiſced: car ja e vençuda
 la boza que nous puſt altra cofa
 dir ſino que anes peſtament aſe
 aquella honozoloſa paſſos de ſar
 poſp de ſua ſamilia que ſera en
 altre compze: que ſeu deaci auſte
 voſtre cam. Irat vebent lo par
 lar vebet de ſolardemanda ab
 vey bapta ſeu principi a vn tal
 parlar.
 replica que fa tirant a
 plaerdemanda

Capitol.com.mt

Almos de resar ab
tal vergoia me tol
de gñayar paralisi
en aquet mon ere
pos en laltre: l'emp
ro dire lo quem par que en tem
de aduerçar los parente e amicos
tozme enemichos: lo amo ignoçit
d'ig no e pus fino ab meo: ser
uey en aquella de qui fo e fere tã
com la viba me acompayar: ab
aquet arde de se vull viure e mo
rire si la tua voluntat ab lo mo d
fig en conçoçes molt ne ferra la
mea anima acbolada: totes les co
sa onia reçoçent ab la mia viba

[illegible]

quia talis enpalsaba li breu: e yo
fare conecere deue lo mo conec
ta que haueu parlar maliciosa
se ajustara en aquest cara amo e te
moze li recort vos que en aqst cas
perdeu vostra honore fama de lo
quens diche yo par vos heu de fe
gualitudo fare contar la cosa de
l'imperi grece: car ja es venguda la
hora que noua puat altra cosa bi
sino que enu prellamita a fer aqst
honozosos pallos de fier prop di
simo de qto sera ni altre compe
tea. E feu e e e auant vostre cam
E tant vengut lo parlar vob de
pleaderme de auo van baixa ten
pincia a vn tal parlar.

Explica que la Zitrant a placebo
monda.

CapitolCorporation.

C Ermoz d'estat ab tal
vergonya me tot de
guanyar parabis en
aquest mon: e reposi
en laltre. E tempo bi
te lo quem par que en temps de ab
necitat los parents amides tots
non enemics. E lo meu innocent
delis no es pus lito ab amoz lex
tuyo en aquella de qui fore tant
com la vicia me atrompauya: e ab
aquest article de fe vall viure me
ritre: si la tua voluntat ab lo meu de
fig eren concordes: molt ne seria la
mia anima acobolada: totes les co
ses que representen ala mia viciu
no es pus lito temo: de vergonya

[illegible]

⁸ k3v: prengué] pringue L; no u volgué consentir] no volgué consentir L, nou volgué consentir N1 V; mateix] meteix L; posarenlo L, posarenlo N1 V; a cascú] cascú L; servien]

It is easy to see that, within each quire, outer formes were printed first, as was common in the fifteenth century.⁹ While the text was regularly set in two columns and forty-two lines, the number of lines varies more often in the inner formes of the quire. This variation is due to the unavoidable inaccuracies of casting off the text of an entire quire before composing it. When estimations deviated significantly from the actual composition, it was necessary to adjust the amount of text to be set on each page of the forme. There were different ways of making these adjustments. For instance, when there was too little text to be set and too much space available, the compositors would leave more space between chapters. When there was too much text to be set in too little space, they would heavily abbreviate the text. In certain desperate situations, they would simply eliminate portions of the text altogether.¹⁰

One way to adjust the text to the formes was to add or subtract lines per page. As compositors neared the end of the quire, their accuracy (or lack thereof) in casting off the text would become obvious, and the need to adjust would become evident and pressing. These adjustments can be identified in several quires in which the number of lines in the inner formes is higher or lower than the usual forty-two. When too little text was cast off for a quire, the number of lines in inner formes goes down. This is the case in quires f, g, h, m, r, s, y, and z.¹¹ In quire A, the inner formes even

⁹ See L. Hellinga, *Texts in Transit: Manuscript to Proof and Print in the Fifteenth Century*, Leiden, Brill, 2014, pp. 58-61; 59.

¹⁰ S. Garza Merino, «La cuenta del original», in P.A. Escapa, S. Garza Merino, *Imprenta y crítica textual en el Siglo de Oro*, estudios publicados bajo la dirección de F. Rico, Valladolid, Centro para la Edición de los Clásicos Españoles, 2000, pp. 65-66, and 77-79; Rico, *El texto del «Quijote»: Preliminares a una ecdótica del Siglo de Oro*, pp. 89-93, 181-186; N. Harris, «Filologia dei testi a stampa», in A. Stussi (a cura di), *Fondamenti di critica testuale*, Bologna, Il Mulino, 2006, pp. 187-188; A. Lloret, «La formazione di un canzoniere a stampa», *Ecdotica*, 5 (2008), pp. 103-125; Idem, *Printing Ausiàs March: Material Culture and Renaissance Poetics*, Madrid, Centro para la Edición de los Clásicos Españoles, 2013, p. 149.

¹¹ f4v 42 ll. // f5r 41 ll.; g2v 41 ll. // g7r 41 ll.; g3r 41 ll. // g6v 41 ll.; g3v 40 ll. // g6r 41 ll.; g4r 42 ll. // g5r 42 ll.; g4v 41 ll. // g5r 40 ll. (moreover, the chapter rubric on g4v has an additional line of space before and after it); h4v 42 ll. // h5r 41 ll.; m4v 41 ll. // m5r 40 ll.; r4r 41 ll. // r5v 42 ll.; r4v 41 ll. // r5r 41 ll.; s3v 41 ll. // s6r 42 ll.; sr4 40 ll. // s5v 40 ll.; s4v 40 ll. // s5r 40 ll.; y4v 41 ll. // y5r 42 ll.; z4r 42 ll., b41 ll. // z5v 42 ll.; z4v 41 ll. // z5r 42 ll. On occasion, only one of the pages in a forme or one of the columns on a page would contain fewer lines, such as the very irregular quire t or the first formes of quire v: tr , a: 41 ll., b: 40 ll. // t8v 41 ll.; tiv 42 ll. // t8r 41 ll.; t2r 41 ll. // t7v 41 ll.; t2v 41 ll. // t7r 42 ll.; t3r 41 ll. // t6v 42 ll.; t3v a: 41 ll., b: 40 ll. // t6r 42 ll.; t4r 40 ll. // t5v 42 ll.; t4v 40 ll. // t5 r 42 ll.; vir 40 ll. // v8v 42 ll.; v1v 40 ll. // v8r 42 ll.; v2r a: 42 ll. b: 41 ll. // v7v a: 42 ll., b: 41 ll.; v2v a:

Solecisms and Lacunae

Having established that Martorell's novel was printed by formes and that compositors began by setting the outer folios of the quire and ended with the inner ones, we can identify and interpret phenomena that are particular to the transmission of texts in hand-printed editions. One is the solecisms, or grammatically defective sentences, which are apparent, among other places, in the innermost formes of the quire. Such sentences produce obscure *loci critici* and often seem to indicate that words or lines of the original text were skipped, whether intentionally or not. We do not want to suggest that every solecism was caused by the inaccurate work of a compositor: the printer's copy, its antigraph, and any earlier manuscripts could all have been the source of such errors.¹⁴ Nevertheless, there is a correlation among the nature of these errors, their location, and a step in the hand-printing process that could require an intense compression of the text. In short, solecisms in the inner formes do not appear to be coincidental and should prompt editors of Martorell's romance to consider the material features of the

¹⁴ Jaume Chiner noticed an example of textual error that may seem harder to ascribe to a manuscript copy or the printing process. Between chapters 271 and 272 (that is, on folio D6r, so not one of the innermost formes), an entire speech by the protagonist is missing (cf. J. Chiner, «El Tirant lo Blanch de Nicolau Spíncler (1490), una edició fragmentària? A l'entorn de la seua estructura capitular», *Rassegna Iberistica*, 50 (1994), pp. 18-19). The *verba dicendi* at the end of chapter 271, as in many chapter endings in the *princeps*, introduces what would have been the words of Tirant, who is expected to take the floor: «Mas Tirant, mostrant ésser molt content del bon conhort e gràcia singular que de la Princesa obtesa havia, ab cara afable e gest humil li dix paraules de semblant estil» ('But Tirant, showing himself most pleased by the fine consolation and unique grace he had obtained from the Princess, with both a pleasing and humble mien, said to the Princess words such as the following'). However, instead of containing Tirant's speech, the beginning of 272 turns to a different matter: «En alegria de goig inefable fon posada l'ànima de Tirant com se véu en camí per poder posseir la corona de l'Imperi grec per mitjà de les novelles esposalles» ('Tirant's soul was in such joyful and ineffable bliss when he realized he was on the road to obtaining the crown of the Greek empire through marriage'). An alternative explanation would be that this ending was added in the printing shop, as would occasionally happen for different reasons. See, e.g., R. Ramos, «Problemas de la edición zaragozana del *Amadís de Gaula* (1508)», in A.B. Carro Carvajal, L. Puerto Moro, M. Sánchez Pérez (eds.), *Libros de caballerías (de «Amadís» al «Quijote»): Poética, lectura, representación e identidad*, Salamanca, Seminario de Estudios Medievales y Renacentistas, Sociedad de Estudios Medievales y Renacentistas, 2002, pp. 325-341, and Rico, *El texto del «Quijote»: Preliminares a una ecdótica del Siglo de Oro*, pp. 198-204.

princeps when examining the *loci critici* of the work. We will discuss a few cases below.

First, we will focus on a sentence in which the main clause is missing. The passage appears in the right column of vr5, toward the top, in chapter 172 of the romance. Here, Carmesina is encouraging Tirant to stop extending his sojourn with her and, instead, act on a letter from the battlefield, which begs him to return and captain the troops. Carmesina mentions a parallel incident in the life of Alexander the Great, in which Alexander abandoned the distractions of love to honor his military prowess:

E tal cavaller com aquest portava devisa de virtut en sa companyia, axí volria yo que vós fésseu, e serà forçat la vostra persona sostinga dans e congoxes ab tanta pèrdua de vostra honor si us aconortau de aquella, mas justa escusa no teniu per al que m'havéu ofesa, perquè los hòmens envejosos de nostra pròspera fortuna de lur poder [no] perdessen la conexença, [ha plagut hajam pres aquests treballs], però la gran stima nostra igualment perdent fa adversa nostra fortuna.¹⁵

The missing clause in this passage has been emended thanks to Martorell's imitative writing, which literally draws from Joan Roís de Corella's *Lletres d'Aquil·les a Políxena*.¹⁶ Martorell's source supplies us with a text («ha plagut hajam pres aquests treballs») that renders the sentence grammatically correct.

Second, we will consider a passage from a page with an extended line count, one from an inner forme in quire i. This page includes columns of more than forty-two lines, showing that the compositor considerably overestimated the amount of text that could fit into the quire. This miscalculation alerts us to the fact that, in the setting of type, textual accidents may have occurred during the printing of that quire, particularly of its inner formes, and that we should watch carefully for them. That, in fact, is the case here: there is a grammatical anomaly in a sentence in the last lines of the outer column of one of the last folios to be set, 15r, in chapter 98 (see Figure 16).

¹⁵ Here and elsewhere, we quote from our edition in progress of the work.

¹⁶ See A. Annicchiarico, *Varianti corelliane e 'plagi' del «Tirant»: Achille e Polissena*, Fasano, Schena editore, 1996, p. 87.

FIGURE 16

Lacuna in i5r (N1)

re	manera no li volia fer obrie. E sta
au	ua allí vn caualler molt anticls qui
lo	diu al Mestre. Senyor perq vostra
lo	senyoria no dona audiencia ha aqst
lar	frare Simo de far:aveguades se se
da	guetxen coles en una hora:q noa el
os	deue en mil anys: aquest caualler
si	ja sap la pea que li va en lo que ha
ta	comes: mol tingau per tan foll que
ne	sens causa ell vulla entrar en aqua
la	hora puix al matí poria entrar seg
sal	rament: p q tendria p bo q guardades
as	les portes: dalt p les torres les gu
en	ardes stigue armats e be provehits
re	d grosses canteres: car senyor yo he
au	vist en mon temps: si no aguessen uberta
ria	la porta del castell a la hora de la mija
un	nit lo castell d sanct Pere se perdia p

In this passage, the knight Simó de Far tries to enter the city of Rhodes after the gates are closed. He wants to deliver news of an imminent attack from the Mamluk army, which is being aided by the Genoese. But Simó de Far meets resistance from the guards and the master of the city, due to the lateness of the hour. In the sentence that contains the *lacuna*, an old, revered knight advises the master of the city to let Simó de Far enter, but the text of the *princeps* does not contain the full recommendation.

[i5r] Senyor, per què vostra senyoria no dóna audiència ha aquest frare Simó de Far? A veguades se segueixen coses en una hora que no s'esdeve[nen] en mil anys. Aquest cavaller ja sap la pena que li va en lo que ha comès, no-l tingau per tan foll que sens causa ell vulla entrar en aquesta hora, puix al matí poria entrar segurament. Per què tendria per bo que, guardades les portes e dalt per les torres les guardes stiguen armats e ben provehits de grosses canteres[, *li volguésseu obrir*]. Car, senyor, yo he vist en mon temps, si no aguessen uberta la porta del castell a la hora de la mija nit, lo castell de Sanct Pere se perdria per [i5v] la gran multitut de turchs que y vengueren a hora incogitada, e hora per hora lo mestre, que Déus haja, lo socorregué e lo castell fon deliurat dels enemichs.

An early modern Spanish translator (Valladolid: Diego de Gumiel, 1511) also noticed that the passage was missing words and supplied a

reading that fixes the solecism and makes the sentence readable («le mandasen abrir»¹⁷). That is the text we have tentatively supplied in the above edition of the passage («li volguésseu obrir»).

While these emendations are ours, previous editors have also identified solecisms in the last folios to be printed in certain quires of *Tirant*. For instance, toward the end of the right (here, the inner) column of folio rr4v – one of the last formes printed in the quire – Martí de Riquer identified and emended a passage in chapter 148 (see Figure 17):

Aprés que lo Gran Conestable e Diafebus foren partits, los turchs staven molt desesperats com dues voltes eren stats desbaratats, maldient del món e de la fortuna qui en tanta dolor los havia posats, com trobassen per compte los fallien entre morts e presos més de cent milia hòmens. E stant ab aquesta ira, tingueren consell en quina forma porien dar mort a Tirant; per què fon deliberat que lo rey de Egipte [*la hi donàs*], per ço com era molt entès e en les armes més destre que negú de tots los altres, e dels moros millor, de II celles molt bon cavalcador, [e] armava's a la nostrada segons en Ytàlia se acostuma fer, ab sos penatxos e los cavalls encubertats.

Here, the Turks debate how to murder Tirant and decide that the king of Egypt would best fit the mission. However, the verb of the main clause is missing. Riquer resorted to the Italian translation of 1538, by Lelio Manfredi, to supply a reading («glie la desse»)¹⁸ that makes the passage grammatical («la hi donàs»).

¹⁷ «Señor, ¿por qué vuestra señoría no quiere oyr a este frayre Simón de Far? Alas vezes se suele seguir cosas en vn hora que no vienen en mil años. Aqueste cauallero ya sabe la pena que merece por lo que ha cometido. No le tenga vuestra señoría por tan loco que sin causa él tenga gana de entrar en esta hora, pues ala mañana podría entrar seguramente, porque ternía por bien que guardando bien las puertas y en lo alto, por las torres, que las guardas estuuiesen armadas y bien proueydas de gruessos cantos, que le mandasen abrir.», fol. 53v.

¹⁸ «Poi che'l Contestabile & Diophebo furon partiti, i Turchi erano molto disperati che due volte erano stati rotti, & maladiceuano la fortuna che in tanto dolore posti gl'hauea & trouorno per computo che tra morti & persi, piu di .c. milia huomini li mancauano, & essendo in questa ira, tennero consiglio in quale forma potrebbono dar morte a Tirante. Onde fu deliberato che'l Re d'Egitto glie la desse.», fol. 102r.

FIGURE 17

Lacuna in rr4v (N1)

la a
amf
mèr
paré
nt: e
nten
us e
ap.
: no
ven
ab
dis
ave
ha
co
da

tes eren stats desbaratais mal dit
del mon e dela fortuna qui en tanta
dolor les havia posats. Com iro
balsen per compte los fallien entre
morts e plos mes o cent milia ho
mens: e stant ab aquesta ira tingué
ren consell en quina forma porien
bar mort a *Tirant*: perque son de
liberat que lo *Rey de Egipte* pgo
com era mort entres e en les arns
mes desre que negu de tots los al
tres e dis moros milloz de. u. celles
molt bon caualler e doz armades ala
nostrada segós en ytalía se acostia
fer ab los peayx e los caualls en
substans. *E* gueren de seyt que

FIGURE 18

Lacuna in m4r (N1)

tal senyor: mas en la mia peia los
cayguyn tal fet entre les dents yo
agues dot o pomes fer tal vot: ans
moit que venit amens dela pro
mía. *La* canalleria no es p^o lino
donar se de virtuofament obar: q
que *Ricart* donam la ma e anem
amort com acalleres: e no fign
ni en tantes superflues pataules.
De *Ricart* yo lo content donam
la ma e tquam dia aygua: e anem
contra los enemichs dela fe. *La* sta
uen los dos cauallers en la aygua
dela mar quils dava fins als pits
per les lanças: darts: passadors: e pe
dres que ls tirauen: lino per sguart
deles galeres que ls fehien gran o
fensio. Com *Ricart* ven q *Tirant*
ixque fins ala voza dela mar per fe
rir en los moros: el lo tira dela lo
buenista e tornat dis la aygua e dic
yo no coets caualler en lo mō fer
temoz lino tuz puer: q lo ten aio
ta fozat ses actipola pmer lo pen
en la scala e yo lauozepujare pmer
Lo *Rey* congoitruas molt: perq
aquella dos tū singulars canalleres
nos perdesien. *La* irat volguet fer
part dela honoz son content o po

Com *Ricart* en presència del
Rey de Franga dix que combatria
a *Tirant* atora vtranga. *La* coz lo
Rey de Franga combare *Tirant*
de Franga: e apetz roba la cofia de
Turquia.

CDes los qui no tené
verdadera noticia de
la honoz de ayt mō
mostren llur poch la
ber: manifestant ab
llur boca aquell grosser parlar qui
dix. *Ab* la rabo de mon compare
men valq. *La* do aduerint ni sabent
lo genti tal ni virtuofa psarica de
nostres antecessors. Segons se lig
de aquell famos *Rey* *Zir* senyor
q fon dela petica e gran *Egiptania*
lo qual dona fe e complint ala
prospera e pomposa tanla rebona
hon tantes nobles e virtuofos ca/
uallers en ella seguerit: qui foren co
neixebos e mercebos o tota ho
noz e gentica: e auoridos de tot
engan: falcia e malbat: e si per art
de canalleria la cofia era ben jeta
dala honoz e la glozia de aquell
mon aqui ben ellet attribuda lino
m.iii.

The last example we will discuss is on page m4r (chapter 113). This passage is not located on the innermost forme but on the one next to it, in a segment of the column that is densely packed with type (see Figure 18).

E staven los dos cavallers en la aygua de la mar qui-ls dava fins als pits, [e] per les lanças, darts, passadors e pedres que-ls tiraven [*foren morts*] si no per sguart de les galeres que-ls fehien gran defensió.

This conditional sentence is incomprehensible without a consequent clause. The 1511 Spanish translator noticed the missing clause and emended the text («y fueran muertos»),¹⁹ which supplies us with a reasonable reading to correct the text.

The Printer's Copy and the Division of the Work into Chapters

We now turn our attention to the importance of considering the material source of the edition – the printer's copy (even if it is not extant) – to

¹⁹ «Estauan los dos caualleros enel agua del mar que les llegaua hasta los pechos por guardarse delas lanças, dardos passadores, piedras que les tirauan y fueran muertos sino porque de las galeras les ayudauan e defendían mucho», fol. 71r.

examine the division of the text into chapters. *Tirant lo Blanc* begins with a prefatory letter in which Martorell dedicates his romance to Ferrando of Portugal (1433-70), the son of King Duarte and Eleanor of Aragon. Ferrando is addressed as «rei expectant» ('waiting to be king'). This is a highly unusual form of address that some scholars have explained as a reference to Ferrando's expectations of ruling in North Africa rather than Portugal. Others have linked it to Ferrando's cousin Peter, who was appointed king of Aragon by the *Diputació del General* between October 1463 and January 1464, during the Catalan civil war.²⁰ In this context, Ferrando would have been next in line to the throne of Aragon. In any case, Ferrando never reigned and Martorell, who initially supported the *Generalitat* and was faithful to Peter of Portugal, switched sides in April 1464 and became loyal to John II. This means that he could only have dedicated a manuscript copy of his book to Ferrando during the first few months of 1464.²¹ Moreover, before his death in March 1465, Martorell pawned the manuscript of his romance to Martí Joan de Gualba, who had often loaned him money. The manuscript was then described as «hun libre appellat Tiran lo Blanch, lo qual és continuat en XXVII sisterns de full entregue, desligat» ('a book called *Tirant lo Blanc*, which is contained in twenty-seven sexternions of full folios, unbound').²²

In short, Martorell's very context-specific letter appears in an edition that was printed more than a quarter of a century after the letter was written, when both its author and addressee were dead, and long after the political loyalties promoted in its dedication were meaningful or consequential. Its existence is a reminder that the way in which we read his romance today ultimately depends on material and textual features

²⁰ See J.E. Martínez Ferrando, *Pere de Portugal, «rei dels catalans»*, Barcelona, Rafael Dalmau, 1960, pp. 18-20.

²¹ See R. Beltran, «Vida de Joanot Martorell», in *Història de la Literatura Catalana*, dir. de À. Broch, *Literatura Medieval, III. Segle xv*, dir. de L. Badia, Barcelona, Enciclopèdia Catalana - Editorial Barcino - Ajuntament de Barcelona, 2015, pp. 30-34, and J. Pujol, «La datació i la dedicatòria. L'infant Ferran de Portugal», in *Història de la Literatura Catalana*, pp. 107-109.

²² See J. Villalmanzo, J.J. Chiner, *La pluma y la espada: Estudio documental sobre Joanot Martorell y su familia (1373-1483)*, Valencia, Ajuntament de València, 1992, pp. 429-433.

²³ This does not imply that the presentation copy was a luxurious manuscript, for not all presentation copies were elaborate. When Galceran Martorell attempted to reclaim his brother's romance, Gualba alleged that the book was not worth the 100 *reals* Martorell obtained for pawning it: «és de poca valor, e no val los dits cent reals que son estats mutuats o prestats sobre aquell com sia cosa moble, en la qual no cau special obligació ne ypotheca» (Villalmanzo, Chiner, *La pluma y la espada*, p. 432).

of a source text that was not conceived of as a printer's copy but as a gift.²³ At the same time, Spindeler did not directly use this gift manuscript in his shop, but rather obtained a copy of it. Gualba, who died before the printing of the book was finished, provided that copy. An inventory of his household lists two copies of the romance: first, «hun libre cubert de pergami appellat lo *Tiran*» ('a book bound in parchment called *Tirant*'); then «n'i ha hun altre tot acabat, lo qual tenen per original los stampadors, e per lo qual ne tenen a donar x bolums com sien stampats, segons consta ab carta rebuda per lo discret en Johan Cavaller, notari, sots sert callendari» ('there is another complete manuscript that the printers are using as their original, for which they will provide ten copies of the work once it is printed according to a letter received by Discreet Notary Joan Cavaller at a certain date').²⁴ This second description verifies that Joan Rix de Cura, the bookseller who financed the printing, was bound to compensate Gualba with ten printed copies of the book in exchange for Gualba's supplying the press with the printer's copy of the romance. Gualba's heir did receive the agreed-upon payment, and the printer's copy of *Tirant* was returned to him on April 30, 1491.²⁵

Now, at some point, the text of the work was divided into chapters, rubrics were added to it, and these rubrics were eventually used to compile a table of contents. These editorial interventions either occurred during the making of the printer's copy or were the work of a corrector preparing the text for publication after the copy was made. The latter was common and, in our view, the case here.²⁶ Tellingly, the single surviving manuscript leaf of a copy of *Tirant* dating to the fifteenth century contains fragments of two chapters of the printed work. A blank space separates these chapters. Since no rubric appears between them, the manuscript could not be a copy of the edition, but rather a text very much like the one Martorell pawned to Gualba.²⁷ So while the text of the printer's copy of *Tirant lo Blanc* derived many of its features from

²⁴ See Martínez y Martínez, *Martín Juan de Galba, coautor del «Tirant lo Blanch»*, p. 82.

²⁵ Ivi, p. 59.

²⁶ See A. Grafton, *Inky Fingers: The Making of Books in Early Modern Europe*, Cambridge, MA, Belknap Press - Harvard University Press, 2020, pp. 34-39.

²⁷ The colophon of Spindeler's edition mentions a lady, Isabel de Lloris, as its patron. The manuscript leaf was located among documents of the Lloris family; see J.J. Chiner, *El viure novel·lesc: Biografia de Joanot Martorell (amb un fragment d'un manuscrit del Tirant lo Blanch)*, Alcoi: Marfil, 1993, pp. 169-175, 186-187. On the identification of this lady, see Ivi, pp. 166-169; and J. Torró, «Nota per a la identificació de la noble senyora dona Isabel de Lloris», *Tirant*, 16 (2013), pp. 373-374.

Martorell's manuscript, it is also a different text from its original, and uniquely so because of the editorial work that the press's corrector performed on it. These small distinctions, as we will see, are essential for modern editors of the work, who need to understand the sources and agents responsible for certain substantial features of the printed text in order to decide how to treat these features in their critical edition.²⁸

In our view, not only was the press's corrector most likely responsible for much of the division of the text into chapters, but the numbering of the chapters of the romance, and perhaps the addition of the rubrics, appear to have taken place while the book was being printed. The usual procedure would have been the following: chapters were segmented (indicated with a line on the printer's copy, as shown on surviving printers' copies), then a rubric was added next to most of them, and finally a chapter number was assigned. This last step took place after chapters had been cast off, as we will now show, so it would not be unlikely to presume that the other two steps would have also taken place after the work had been cast off.

Take, for example, chapters 243-246 (B3v-B5r). In this sequence, the *editio princeps* misplaced chapter 244, a short reply from the Princess to Tirant that should appear right after 246.²⁹ It is not apparent how the Princess's response got misplaced, although it seems likely that it occurred during the copying of the work. This bit of text could have been easily skipped and then added later in a marginal position that was accidentally placed out of order when printed.³⁰ Since the correct order

²⁸ Jaume Chiner has already argued that Martorell was probably not responsible for dividing the romance into chapters. To support this claim, Chiner gathered examples of the narrator's discourse and characters' dialogues that appear to be split between chapters, chapter titles that refer only to what occurs at the beginning of the chapter, and inexplicably short chapters (see Chiner, *El viure novel·lesc: Biografia de Joanot Martorell*, pp. 177-181).

²⁹ The second edition of the work, by Pere Miquel and Diego Gumiel (1497), noticed the error and attempted a correction that is not satisfactory. The one suggested here was first proposed in Lelio Manfredi's Italian translation of 1538 (ff. 165r-166r) and was adopted by Marian Aguiló (J. Martorell, *Libre del valeros e strenu cavaller Tirant lo Blanch*, ed. de M. Aguiló i Fuster, 4 vols, Barcelona, Llibreria d'Àlvar Verdaguer, 1873-1905) and by all later editors of the work except for Givanel (J. Martorell, *Tirant lo Blanch*, 2 vols., ed. de J. Givanel i Mas, Sant Feliu de Guíxols, Estampa de N'Octavi Viader Editor, 1920-1921) and Víctor Gómez (J. Martorell, M.J. de Galba, *Tirant lo Blanc*, 3 vols., ed. de V. Gómez, Valencia, Alfons el Magnànim, IVEL, 1990).

³⁰ For another case of marginal additions (in this case, to poetic works) that got misplaced when the work was printed see A. Lloret, «L'original d'impremta de l'edició de Tournon (1633) i un altre testimoni perdut de la traducció llatina d'Ausiàs March» in M. Garcia, F. Llorca, L. Martín, J.L. Martos, J.M. Perujo, G. Sansano (eds.) *Estudis en honor*

of the chapter sequence is 243, 245, 246, and 244, Martorell certainly could not have assigned these numbers to, and then mis-sequence, these parts of his romance.

FIGURE 19

Chapter 69, fol. gr (N1)

senyors lo son venguts no ni ha
vengut negu qui ab tan gent orde
sia vengutne mes acceptes atores
les grta. Com fore prop del Rey
del canal caren: e saludarenlo ab lo
cap: e ala Reyna perque es dona
fora vna poca reuerencia de genoll
E lo Rey e la Reyna los reteren les
salutes roznarense afeure. E los ca
uallers estiguere segurs sens fer ne
gun mouiment mes de miga hoza
lino mirant l'estar e lo compoz del
Rey e dela Reyna: e no era negu
quels pogues conegre: e els conet
ren amolte axi de sos vasallo cõ de
strangers. Com agueren de mirar
ator llur plaer: acostats fou dels par
tes aells ab lo leo q portaua per la
crenyella: e lo vn caualler mes en
la boca del leo vn scritre bascas ala
orella del leore parlali: nos pogue
saber quel diu. Lo leo ana veners
lo Rey e coneguel axi com li fos v
na persona. Com la Reyna veu ve
nir lo leo solt no pogue star q nos
tenas del costat del Rey e tores les
dones ab ella. Lo Rey la po per
la roba e aturalare dix: ques tozmas
afeure q no era depelar ni creure q
tals cauallers que fossen venguts en
la sua cort que ab animals aguesse
de enmar negu. E la Reyna mes
per forza que per grat se torna en
son loch. E no era admiracio que
la Reyna se espantas: que cosa era
de remoreiarlo leo era tant dome
stich que no feya mal a negu. Lo
leo ana dret al Rey ab la letra que
portaua en la boca. E lo valeros
Rey sens temoz alguna li pres de
la boca lescrit. E lo leo prestament
se gira als peus del Rey. Lo qual
scrit era del temoz seguent.



Scipen per cert tota
aquells qui la present
carta veuran. Com
aquest.iii. freres dar
mes son copareguts
en presència del senar de Roma: e
del Cardenal de pisa: e del Carde
nal de terra noua: e del Cardenal
de sanct pere de Lugdore del Pa
triarca del Dietulale de Mger El
berto de campo basco: e de Mger
Lubincio dela colondai: an request
amf norati per auctoritat imperial
que ses acte publico com aquest
son cauallers de.iiii. quarters: go
es alaber de pare e de mare: de au
e de auia: negu senyoz del mon re
prochar nols por per liargem per
tirol negu. E per senyal de veritat
pos agi mon acostiar signe de no
tari publico. * Zimbrosino de ma
tua. Daba en Roma a.ii. de Març
any. M.

capítol. lxxix.

Com los.iiii. cauallers germans
darmes se plentaren dauat lo Rey
de Anglaterra: los quals eren dos
Reys e dos Duchs: e donarenli
per scrit lo que volien.



Cortey ague vista
la carta e veu que par
lar no volien mana
q per scrit los respon
guesen. Lo secretari
son aqui prestament feu semblat
resposta. Que ells fossen ben ven
guts en los regnes e terres: y en la
cort suae li resvolien per llur plaer
honor o delit queu diguessen: que
gl.

The sectioning of chapters 69-71bis – which contain the episode in which four knights use a tamed lion to deliver a challenge to the king of England – reveals additional features of the division of the work into chapters. Chapter 69 begins on folio gr, on the first page of a quire (see Figure 19). Notice how the beginning of the chapter is marked with the

del professor Rafael Alemany Ferrer, Alacant, Departament de Filologia Catalana, Institut Interuniversitari de Filologia Valenciana, Universitat d'Alacant, 2023, pp. 273-281.

rubric «capitol .lxix. // Com los iiii cavallers germans d'armes se presentaren davant lo rey de Anglaterra, los quals eren dos reys e dos ducs, e donaren-li per escrit lo que volien» ('Chapter 69: How the four knights, brothers in arms, presented themselves before the king of England; they were two kings and two dukes, and they gave him what they wanted in writing'). However, the action described in the rubric begins earlier in the text. By this point, the first knight has already delivered the first written message with their first batch of requests. Notice how the first knight's letter appears directly above the rubric and is also indicated with an initial, which is how Spindeler marked the beginning of chapters. The action described in the rubric begins at the top of the second column of previous page, f8v, which happens to be the end of the previous quire, just before Diafebus announces the beginning of the episode: «Ara, senyor, recitaré a la senyoria vostra» ('Now, my lord, I will tell your highness'). Each of the following three chapters (70, 71 and 71[bis]) begins with the text of the remaining three messages written by each of the other three knights. There is a duplication in the number of the last of the chapters in the episode, which is also 71. The ensuing chapters are numbered consecutively, 72, 73, and so on.

We can draw several conclusions from these errors, which Givanel noted but left unexplained (1912: 30-32). First, the division of the text into chapters highlights the rhetorical wealth of Martorell's work, which must have been visually signaled in his manuscript with blank spaces and capital letters. This is clear in chapters 69-71bis, in which a particular discursive form – here, four letters – scaffolds the chapter division of the text. Thus, when dividing the text into chapters, the corrector must usually have resorted to the author's own division of the work, particularly in the sections devoted to the rhetorical and discursive forms: «raonament» ('discourse'), «rèplica» ('reply'), «resposta» ('response'), «oració» ('speech'), «lamentació» ('lament'), «reprensió» ('reprehension'), «suplicació» ('petition'), «consolació» ('consolation'), «sermó» ('sermon'), «lletra» ('letter'), «lletra de batalla» ('letter of challenge'), «capítol» ('chapter'), «vot» ('vow'), «jurament» ('swear'), «sentència» ('sentence'), «testament» ('will'). The rhetorical structure of the work, as highlighted in the printing process through its division into chapters, reflects how Martorell constructed his romance as an «opus oratorium maxime». That is, he wrote *Tirant lo Blanc* as a romance of chivalry and love but also as an example of oratory genres, epistolography, dialectics, and history, as Cicero famously defined it in *De oratore* 2.9 («Historia vero testis temporum, lux veritatis, vita memoriae, magistra vitae,

nuntia vetustatis, qua voce alia, nisi oratoria, immortalitati commendatu?»). As Martorell wrote in his prologue:³¹

Com evident experiència mostre la debilitat de la nostra memòria, sotsmetent fàcilment a obliuio no solament los actes per longitud de temps envellits, mas encara los actes freschs de nostres dies, és stat donchs molt condecant, útil e expedient deduir en scrit les gestes e històries antigues dels hòmens forts e virtuosos, com sien spills molt clars, exemples e virtuosa doctrina de nostra vida, segons recita aquell gran orador Tul·li.

(‘Since our immediate experience demonstrates the weakness of our memory, which easily forgets not only deeds of bygone times but also recent ones from our own days that are still fresh, it is therefore very fitting, useful, and appropriate, to write down the old deeds and histories of powerful and virtuous men, because they are clear mirrors, examples, and a source of virtuous learning for our own life, as the great orator Cicero wrote.’)

Second, a letter without a rubric was typeset as a chapter (though no chapter number or rubric was assigned to it), and the actual beginning

³¹ The definition of history as an «opus oratorium maxime» comes from Cicero’s *De legibus* 1.5; see J. Torró, «Il romanzo cavalleresco tra letteratura antica e i romanzi cavallereschi e d’avventura francesi e borgognoni», in F. Delle Donne, J. Torró (a cura di), *L’Immagine di Alfonso il Magnanimo tra letteratura e storia, tra Corona d’Aragona e Italia*, Firenze, SISMEL-Edizioni del Galluzzo, 2016, pp. 238-239. The Castilian translator of the romance recognized and highlighted this structure in the prologue of his work. Juan Manuel Cacho Blecua has commented: «Las palabras preliminares del *Tirante el Blanco* proyectan el libro desde una tradición genérica, destacando los ‘autos’ y ‘razonamientos’ de su materia amorosa. La matización se ajusta al desarrollo de la novela, en la que encontramos no sólo unos desarrollos narrativos, sino también un gran despliegue retórico de razonamientos, parlamentos, debates, cartas, muchos de los cuales tienen como núcleo central el amor o la mujer. No parece lo más adecuado para interpretar el libro, de acuerdo con el contexto de su época, considerar estos últimos como los menos interesantes, pues tal apreciación no se corresponde con el interés puesto en su desarrollo por su creador o creadores, acordes con una época y con una estética. No olvidemos que las palabras preliminares de la traducción castellana están puestas como señuelo que incita a la lectura de la obra, por lo que no se hubieran destacado dichos aspectos de creer que no interesaban a los posibles lectores» (J.M. Cacho Blecua, «El amor en el *Tirant lo Blanc*: Hipòlit y la Emperadriu», in *Actes del Symposion «Tirant lo Blanc»*, Barcelona, Quaderns Crema, 1993, p. 137). On the importance of rhetorical elaboration prior to humanist historiography and of Cicero’s example, see F. Delle Donne, «Da Valla a Facio, dalla prassi alla teorizzazione retorica della scrittura storica», *Reti Medievali Rivista*, 19, 1 (2018), p. 601, n. 7; and Idem, «Cronache in cerca d’autore: l’autoconsapevolezza come misura della professionalizzazione dello storiografo», in F. Delle Donne, P. Garbini, M. Zabbia (a cura di), *Scrivere storia nel medioevo: Regolamentazione delle forme e delle pratiche nei secoli XII-XV*, Roma, Viella, 2021, pp. 14-16, 23.

of an episode was missed. That is because, when the printing process was ongoing, chapters were tentatively located, and rubrics were placed on the margins of the manuscript – meaning that neither was part of the copy that Martí Joan de Gualba procured for the bookseller Rix de Cura. As the remaining printers' copies of incunables show, it was common to mark chapter divisions with fine lines and to place rubrics on the margins.³² In *Tirant*, chapter division often overlapped with the calligraphical and visual hierarchies of the hand-written text (that is, with its blank spaces and capitals). It is possible that the beginning of the letter was marked as the beginning of a chapter with a short line but that the sign was later disregarded once the rubric was added to mark the beginning of the chapter. At the same time, it seems clear that rubrics were not anchored between portions of the body of the page but were likely placed in the margins. In this case, the compositors must have missed the place where the rubric should have been and did not intentionally move it *ratio typographica*: folio f8v belongs to the first forme to be typeset in the quire, and accommodating one rubric more or less in the forme and quire should not have been a major problem. If it was accidentally skipped, that is because it was not placed in the body of the manuscript page, between chapters. It must have been floating in

³² See Sonia Garza's keynote speech on printers' copies of incunabula and post-incunabula at the BNE in June 8, 2022. At 2:32:30, Garza mentions the printer's copy of Alfonso del Madrigal's *Diez cuestiones vulgares*, of 1507 (Salamanca, Biblioteca General Histórica, MS 2014), whose titles were added in the margins to the printer's copy. The table of contents was also prepared on the basis of those rubrics, after the original had been divided into chapters (<https://www.youtube.com/watch?v=6rtgikkB13A>). On printer's copies, see P.A. Escapa, E. Delgado Pascual, A. Domingo Maldavi, J.L. Rodríguez Montederramo, «El original de imprenta», in P.A. Escapa, S. Garza Merino (eds.), *Imprenta y crítica textual en el Siglo de Oro*, estudios publicados bajo la dirección de F. Rico, Valladolid, Centro para la Edición de los Clásicos Españoles, 2000, pp. 29-64; S. Garza Merino, «El original de imprenta de la Primera parte del *Flos sanctorum* (Toledo, Diego de Ayala, 1578)», in J.M.L. Megías, C. Castillo Martínez (eds.), *Decíamos ayer...: Estudios de alumnos en honor a María Cruz García de Enterría*, Alcalá de Henares, Universidad de Alcalá, 2003, pp. 227-238; S. Garza Merino, «El *Tratado de las matemáticas* de Juan Pérez de Moya en la imprenta», in P.M. Cátedra, M.I. Paiz, M.L. López Vidriero (eds.), *La memoria de los libros: Estudios sobre la historia del escrito y de la lectura en Europa y América*, vol. 1, Salamanca, Cilengua - Instituto de Historia del Libro y de la Lectura, 2004, pp. 435-462; S. Garza Merino, «*Vida de San Gerónimo*: El texto en proceso de constitución», *Edad de oro*, 28 (2009), pp. 105-142, and Lloret, *Printing Ausiàs March*, pp. 129-156. On printers' copies of incunabula, a slightly different species, see Hellinga, *Texts in Transit: Manuscript to Proof and Print in the Fifteenth Century*, esp. pp. 8-101, in addition to Garza's keynote speech.

a blank space, perhaps in the margins or in an available portion of the page, such as near the end of the letter of the first knight.

FIGURE 20

Chapters 145-146, folio r8r (N1)

ment puja al en la cambsa e beia li
la maza presa ala Emperadria e ala
excellia. *¶* O ague abaga
des totes les dames toina al Em
perador e viciu tor go e quat beneo
cio amor e voluntat de Tirant li
plentana. *¶* E lo clementissim senyor
ab cara molt afaible lo rede. *¶* Dices
li dyc. *¶* Diafebus senyor supplich ala
majestat vostra mie vulla polar en
libertat: car be es pzeloner qui ap
sonera guardarcoz calcu o aquelle
cote sobre pujar son coratge o ma
jor dignitat que noblea no es: per
go vulla la alteia vça acceptar los
per lo gran perill que cal comanda
ab si portaxar ley es feta per aquell
qui sola honra basta aconieruar la
sua honra. *¶* O per los entremetistes
lera yo haja reut mon deute de fi
delitat lo q ameres de part se guar
dara just o injust acce se nomenara
e no gracia. *¶* E perq sia vist lo delig
meu ab la vça concores rege als
notaris que me sia feta carta publi
ca pquen reste memoria en focuemi
dor. *¶* La senyora de gran excellencia
pncella del impi grecu. *¶* La egre
gia Orepheia de macedonia. *¶* E la
virtuosa eluda repolada. *¶* E la bel
la eloquia de plare o mavida. *¶* E
la honesta prospera e benaventura
da dela senyora Emperadria qui es
font o tote los sabers virtuosos fa
gen ver testimoni de mi: com be re
ut mon deute ab los pzeloners en
sempa. Son leuat acce e lo Empera
dor rebe los psoners e parla molt
ab Diafebus demanar li lo seu capt
pita qna honra: los sebia e coz los
contractuare Diafebus recita la pa
tica que ab ells serrada havia. *¶* La

uora lo Emperador los feu polar
dins lo palau en leames forat to
res que tenia. *¶* Com Diafebus veu
sempa de parlar ab la pncella a
ria ala sua cabza e trobala ab totes
les sues dames. *¶* Com la pncella
lo veu leuua del strado e feu la via
suar. *¶* Diafebus cuyta lo pasat dona
del genoll en la dura terra e beia li
la ma e dix: aquita beada es de aqui
que la celstrat vostra la cõdemnat
en mes fort pzelõ que no son aquita
q yo así be portate: e les donziles
acostaren le no li pogue res dir per
duperaq no hoysen lo q diri amas
presa lo per la ma e anarense afeute
e vna finestra. *¶* Com foren alegres
la pncella crida Orepheia. *¶* E
Diafebus feu principi a vn tal plar.

Si la mar se romana
finta e la arena paper
yo pens no bastaria
o scriure lamo: la va
lirarles infinites recomendades
que aquell prosper e virtuosus Tirant
tramet ala majestat vostra com to
tes les coles son vistes p la fi e aquila
mostra calcu qui es: e dona premi
e cõdama legona les obras. *¶* E to
amor no sia major son perill: sino
atenyer hi mort o gloria p fmi de
caualier valeros: e no deurten tant
amar la vida que deisõ que seu la
mor dun tal e tan florzar capita cõ
la alteia vça re. *¶* Com per la libertat
poch areia de aquell joz quell vos
veu. *¶* Excitare part de la vida illa
minada no per los antichos canal/
lers de molta stima: ni per los pre
sents ni encara per negunes altres.
¶ Eo es bigna cosa negu sia mercede

Third, this ambiguity or relative indeterminacy in the chapter divisions also involves chapter numbers; for, although 71 was used twice, the subsequent chapters are numbered consecutively. As in the case of the misplaced chapter 244, it is clear that the division of the work into chapters was not Martorell's and that it was actively shaped during the printing of the work. We find additional proof on folio r8r, between chapters 145 and 146 (see Figure 20). Here, as in other character interventions at the beginning of a chapter (this would have been the actual chapter 146), Diafebus's speech is announced («E Diafebus feu principi

a un tal parlar») and marked with an initial, but there is no rubric or chapter number above it.³³ The beginning of the chapter seems to have been marked in the printer's copy, but no rubric was placed near it – or perhaps the compositors missed or skipped it, as also happened for the first of the knight's messages, just discussed.³⁴ A related example is chapter 161 (s6r), which carries no rubric but is placed directly after the text of a letter of safe passage, the short text included in chapter 160, and numbered as chapter 161. The end of a rhetorical piece constitutes the beginning of a new chapter, and this takes precedence over the content of the actual following bit of text.³⁵

It seems that numbers, and perhaps rubrics, too, were given to sections of the text within a previously cast-off quire. Errors in the numeration are not corrected in later quires, nor are they inconsistent with the numbering of chapters in quires that appear after those quires containing skipped rubrics or misnumbered chapters – as would be expected if someone had numbered all chapters before casting-off the text. A final clear piece of evidence of this numbering of chapters within cast-off quires – and the floating rubrics in the margins, prone to misplacement – can be found between chapters 45 and 51 (d7v-d8v). An initial without a chapter number is found on d7v. Thereafter, chapters numbered 45-49 follow (d7v-d8r), but number 50 is skipped. On d8v, one of the first folios to be composed, we find chapters 51 and 52. This is because, when the quire was cast off, the first skipped chapter on d7v was counted but not numbered. In being skipped, d7v-d8r reflect the mistake, but the numbers in d8v (which was set before d8r and d7v) carry the correct numbering.³⁶

³³ This *locus criticus* was pointed out in Givanel Mas, *Estudio crítico de Tirant lo Blanch*, p. 32.

³⁴ The same phenomenon can be observed between chapters 107 and 108 (l2v), in which a *verbum dicendi* («lo Mestre feu principi a un tal parlar» ['the Master of Rhodes began to speak thus']) precedes blank lines, a rubric («La oferta que feu lo Mestre de Rodes a Tirant de pagarli la nau» ['The offer that the Master of Rhodes made to Tirant to pay for his ship']) and an initial, but no chapter number. It is not included in the table of contents.

³⁵ When the table of contents was composed, the corrector used the first words of chapter 161 («Com Tirant tingue lo guiatge» ['When Tirant got the letter of safe passage']) and a totally made up or inexact phrase («ana a fer reverencia a la Princesa» ['went to pay his respects to the Princess']), which is not what Tirant does when he goes to see the Princess in this chapter.

³⁶ For an example of errors in chapter numbering that were created by the order in which the parts of a work were printed (in this case, for Cervantes's *Persiles*, from the

Together, these errors show that the process of printing the romance failed to materialize instances of the work's division into chapters that had been planned at an earlier point in time, but after the making of the printer's copy had already been completed. If the *princeps* were to be reedited, these mistakes should be noticed and emended accordingly, which would result in the appearance of additional chapters of the work that have never been identified in modern editions. At the same time, it is unclear if a critical edition of *Tirant* should undertake to restore the chapter divisions of the *princeps*, which is faulty and incoherent, as others have noted, and could be further demonstrated. Chapters underscoring the rhetorical variety of the work, for example, coexist with the articles of the Order of the Garter, which are each given a chapter of only a few lines (chapters 87-91, iir-iiiv); or the parts of King Arthur's speech, sometimes also very short, which are each given a chapter number (as in chapters 193-200, x4v-x5v); or even the ensuing episode of the vows, which apportions a chapter per vow (chapters 203-206, x6v-x7r).

These are some of the consequences of the process of printing by formes in the transmission of *Tirant lo Blanc*. Textual bibliography forces us to look at Martorell's romance from the perspective of the material text and to consider how and why it came to be in the book that contains it. We have examined the printed work in terms of formes, its printer's copy, and casting off, and have considered the contributions of the press's corrector to the form of the printed work. We have thus been able to interpret some of the already well-known but unexplained particularities of the romance and have identified new ones. Textual bibliography does not solve all the problems that editors of early printed texts face. But in complicating what so far appeared to be an opaque textual picture, it helps us make better-informed decisions when preparing a new critical edition of the text.³⁷

inner to the outer formes of a quarto in eights), see F. Rico, «Los dos capítulos séptimos del 'Persiles,' libro II», *RILCE: Revista de filología hispánica*, 23, 1 (2007), pp. 185-194.

³⁷ This article belongs to the research project "Cultura escrita cortés en la Corona de Aragón: materialidad, transmisión y recepción." PID2019-109214GB-I00. Ministerio de Ciencia e Innovación. We thank the Biblioteca Històrica de la Universitat de València for their permission to reproduce images of copy V of the incubale. We also would like to thank Lluís Cabré for his comments to an earlier version of this essay.

Progetto grafico e impaginazione: Carolina Valcárcel

1ª edizione, aprile 2024
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Carocci editore S.p.A., Roma

Finito di stampare nell'aprile 2024
da Grafiche VD Srl, Città di Castello (PG)

ISSN 1825-5361

ISBN 978-88-290-2449-0

Riproduzione vietata ai sensi di legge
(art. 171 della legge 22 aprile 1941, n. 633)

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Il periodico ECDOTICA è stato iscritto
al n. 8591 R.St. in data 06/09/2022 sul registro
stampa periodica del tribunale di Bologna.