A Bibliographical Guide to the Study of the Troubadours and Old Occitan Literature

Robert A. Taylor
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Robert A. Taylor
I. Reference Works

1. Bibliographies

1.1. General Bibliographies

1. Pillet, Alfred, and Henry Carstens. *Bibliographie der Troubadours*. Halle: Niemeyer, 1933. Reprint, New York: Franklin, 1968. [An essential reference for listings of individual poems by all troubadours and *trobairitz*; the standard reference to poems is: PC (or BdT)/space/number of poet/comma/number of poem (e.g., PC 262,43 for Bernart de Ventadorn’s lark poem *Can vei la lauzeta mover*); includes an index of rhymes, pp. 441–518; does not always include references to non-lyric literature, though a few works are mentioned if their authors also composed lyrics; lacks a table of contents, list of abbreviations, subject index, author index.]

Suggested Improvements:

Updatings:
– to the listing of individual poets: 13, Zufferey adds numbers 463 to 573, to 1500;

2. Taylor, Robert A. *La Littérature occitane du moyen âge: bibliographie sélective et critique*. Toronto: University of Toronto Press, 1977. [Includes 740 selected and annotated listings (up to 1976): reference works, fields of literary criticism, related scholarly areas; listings for sixty-eight poets by name, and for fifty-one non-lyric works by title; index.]

3. Pfeffer, Wendy, and Robert Taylor. *Bibliographie de la littérature occitane: trente années*
2   I. Reference Works
d’études (1977–2007). Turnhout: Brepols, 2011. [A cumulative listing of publications over thirty years on all Occitan literature from the Middle Ages to the present; works are divided by historical period, by subject and by author, with an extensive index; all published works are listed, without descriptive or critical comments.]

4. Distilo, Rocco. Per le concordanze della lirica trobadorica: incipit/explicit. Rome: Bagatto Libri, vol. 1, 2000, vol. 2, 2003. For CD-ROM, see 28. [Contains essential checklists for identification of troubadour poems by PC number, including anonymous (vol. 1 is for poets of the classical period, while vol. 2 includes later poets and the Toulouse School, along with comprehensive indices of incipits, explicits, genres, extant melodies, names of poets, manuscripts, and a bibliography of text editions); also available on CD-ROM: information at http://www.textus.org (access by password); minor weaknesses: does not mention controversial attributions, e.g., 3039, Bond, “Last Unpublished,” 1985; 480, Marshall, “Dialogues of the Dead,” 1987 (listed in the bibliography, but not utilized); 808, Paden, “Dramatic Formalism,” 1982; for the feu de Ste Agnes, lists only nine of the ca. eighteen lyric interludes; gives Bietris de Roman’s poem PC 16a to Albric and does not mention Bietris at all, nor Baussan (PC 45), nor Richard Coeur-de-lion (PC 420); some lack of coordination with Zufferey’s numbering.]

1.2. Annual or Periodic Bibliographies

5. Tenso. Athens, GA, from 1985–86. [Covers literature and linguistics, medieval and modern; literary and linguistic bibliographies separately from 1989.]

6. Year’s Work in Modern Language Studies [YWMLS]. Cambridge: Modern Humanities Research Association, from 1930. [Treats literature and language separately; Occitan literature is done currently by Miriam Cabré and Sadurní Martí.]


8. Romanische Bibliographie. Tübingen: Niemeyer. [From 1875 to 1961, appeared as supplement to ZrP.]


1.3. Specialized Bibliographies

8. London: Royal Holloway and Bedford New College, University of London, 1990–91, 2:1–12. [Describes efforts to update Brunel's catalogue of Occitan manuscripts, including revised locations, several additions to the corpus, texts newly discovered or recognized as Occitan.]


1.4. Linguistic Bibliographies


1.5. Bibliographical Theory

15. Klingebiel, Kathryn. “L’occitan médiéval: un bilan, en lisant une bibliographie.” In ▶ 107, *Ab nou cor*, 2004, pp. 89–100. [Outlines the difficulties and frustrations of the bibliographer; includes listings of recent publications, projects, desiderata; also lists Internet resources.]

16. Klingebiel, Kathryn. “Guilhem IX: Banned at the BN?” *Tenso* 24 (2009): 63–81. [Includes helpful hints for consulting bibliographic records in online library catalogues, which often have disparate forms of identification for troubadour names, faulty dates, etc.]


19. Taylor, Robert A. “Bibliography.” In *Handbook*, 1995, pp. 467–74. [Outlines the political and scholarly complications of bibliographical research in Occitan; includes a guide to the best introductory and reference tools, hints for keeping up to date, and comments on a few landmark works.]

2. Alphabetized Reference

2.1. Dictionaries


22. Levy, Emil. *Petit dictionnaire provençal-français*. 1909. Frequent reprintings. [Recent editions contain some revised material for the first letters of the alphabet; definitions are in French.]


25. *DOM: Dictionnaire de l’occitan médiéval*. Tübingen: Niemeyer, 1996–. [Initiated by Ernst Gamillscheg in 1958, carried forward by Helmut Stimm until his death in 1987, directed now by Wolf-Dieter Stempel. A semiological, etymological dictionary; wide documentation will include all medieval Occitan texts up to 1550; will supersede the standard dictionaries of Raynouard and Levy. There are to be ten volumes of six fascicles each, published at the rate of one or two fascicles per year. Fascicles 1–6 have appeared (1996–2009); also Supplement 1 (1997). Rich information is to be found on the website http://www.dom.badw-muenchen.de (listings of fascicles]
published, extensive bibliographies, complete list of chansonniers, standard abbreviations, reviews, etc.; all may be downloaded; see the presentation of DOM by J.-P. Chambon in RLaR 105 (2000): 439–58. (Stimm’s intended two-volume Dictionnaire étymologique de l’ancien provençal has apparently been absorbed into the much larger DOM project; see a tribute article to Stimm by H. Christmann, with four groups of sample entries for the projected DEAP, in ZrP 104 [1988]: 592–609.]

26.
Baldinger, Kurt. Dictionnaire onomasiologique de l’ancien occitan (DAO) and Dictionnaire onomasiologique de l’ancien gascon (DAG). Tübingen: Niemeyer, 1975–. [Begun in 1955 by Kurt Baldinger, directed since 2007 by Jean-Pierre Chambon; onomasiological regrouping (listing by standardized concept) of all Occitan words in the semasiological dictionaries of Levy, Raynouard, and Wartburg; information on context and sources will not be repeated from these works; the most recent publications for DAO are fascicle 10, 2008, and Supplément 10, 2007; there is also a Supplément bibliographique, edited by Max Pfister, 1999, which coordinates abbreviations, text datings, etc. with the DOM. The most recent for DAG are fascicule 12 (2009) and Index (2000). Website for DAG http://www.rzuser.uni-heidelberg.de; as of 2008, financial constraints have forced the indefinite suspension of work on the DAO in favor of the DAG.]

27.
Olivier, Philippe. Dictionnaire d’ancien occitan auvergnat. Mauriacois et Sanflorain (1340–1540). Beilhefte zur ZrP, 349. Tübingen: Niemeyer, 2009. [Very rich information, based on original manuscript research; includes more than seven thousand entries, twelve thousand definitions, mainly juridical, commercial, artisanal, and military terms; gives references to all major dictionaries (FEW, DOM, etc.); presents all the vocabulary, making it useful for all areas of Old Occitan, not just a specialized supplement.]

2.2. Concordances

28.

29.
Ricketts, Peter T. COM: The Concordance of Medieval Occitan. Concordance de l’occitan médiéval. COM1: Textes lyriques. Turnhout: Brepols, 2001. COM2: Les textes narratifs en vers, Turnhout: Brepols, 2005. Technical direction by A. Reed; with the collaboration of E. R. P. Akehurst, J. Hathaway, and C. van der Horst. [A vast database whose aim is to document all medieval Occitan texts and to make them available in electronic format; comes with a short guidebook for usage; COM1 contains all 2,500 lyric poems; COM2 all non-lyric verse; COM3 will cover prose texts to complete the database, except for administrative texts, many unedited, which will be added as they are edited over the next few years; COM4 will present all the troubadour
chansonniers. See the extensive review by K. Klingebiel, *Tenso* 21 (2006): 63–68, which gives detailed instructions and hints for utilizing COM, along with a list of things it will not do; another by Dominique Billy, *RLiR* 71 (2007): 596–611, offers a number of corrections and suggestions.

30. Ricketts, Peter T. “La *Concordance de l’occitan médiéval* et les chansonniers des troubadours.” In ► 99, *AIEO* 6, 2001, pp. 119–22. [Part of a roundtable at the congress, along with two other participants (Perugi and De Conca) who spoke about specific research using COM; Ricketts gives the history of the project.]


32. Klingebiel, Kathryn. “La dérivation dans la *Concordance de l’occitan médiéval*: morphologie et ambiguïté chez les troubadours.” *Lexique* 17 (2006): 21–27. [Uses COM to investigate the ambiguous effects that can be obtained by affixation, compounding, hybrids, conversion, or by explicit manipulation of Old Occitan morphology.]


2.3. Encyclopedias

la Roca, Peire de Monso, Peire Raimon de Tolosa, Peire Vidal, Peironet, Raimbaut de Vaqueiras, Raimon de Miraval; see also vol. 10, pp. 485–88: “Trovador”; note that most of the bibliographical listings are limited to ca. 1979, i.e., twenty years out of date at printing.]

37. *Dictionary of the Middle Ages*. 13 vols. plus Supplement. New York: Scribner, 1981–89. [Contains brief introductory articles, now somewhat dated, covering chansonniers, major genres, themes, metrical structures, some of the major poets and non-lyric works; “Troubadours and Trouvères” by Ron Akehurst; “Provençal Literature” by Karl Uitti; only a few listings for individual troubadours, none for *trobairitz*; “Supplement” adds material, i.e., on satire by Jan Zielkowski.]


39. Fabre, Paul. *Petit dictionnaire de la littérature occitane du moyen âge: auteurs, oeuvres, lexique*. Lo gato ros, 10. Montpellier: Publications de l’université Paul-Valéry Montpellier 3, 2006. [For nonspecialists; brief general introductory information; chronological tables from A.D. 987 to 1498; brief articles on the major troubadours, genres, non-lyric titles, key vocabulary; mentions only a few of the *trobairitz*.]


on: Félibrige, feminist poetics, jongleur, mal mariée, minstrel, Occitan poetry, pastourelle, sestina, troubadour, trouvére; no articles on individual poets.]

44. *The Oxford Dictionary of the Middle Ages*. Edited by Robert E. Bjork. Oxford: Oxford University Press, 2010. [Includes brief but dense articles by: Simon Gaunt on many troubadours, genres; his article “Troubadour” touches on major scholarly problems; John Haines on several poets and “Song Sources: Southern France”; and Miriam Cabré on Medieval Catalan Literature, Cerverí de Girona, Ramon Llull, Francesc Eiximenis, Ausiàs March, and *Tirant lo Blanc*.]


46. *Women in the Middle Ages: An Encyclopedia*. Edited by Katharina M. Wilson and Nadia Margolis. 2 vols. Westport, CT: Greenwood, 2004. [Includes informative entries for all the known *trobairitz* by McCash, Braet, Bruckner, Blakeslee, and Rosenstein; other articles on, for example, “Alba Lady” by Gale Sigal, pp. 16–20; succinct and clear, with good bibliographies.]

3. Aids to Research

3.1. Electronic Resources


49. Asperti, Stefano. *Bibliografia elettronica dei trovatori (BEDT)*. (CD-ROM, versione di prova 0.6), 2002. [An eventual planned revision of 1, Pillet-Carstens, and 57, Frank, and the core of a database of all European medieval lyrics, along with indexes of the troubadour chansonniers; see the explanatory article by Asperti and Fabio Zinelli: “Bibliografia elettronica dei trovatori (in French),” *Le Médiéviste et l’Ordinateur* 39 (2001), online at http://www.bedt.it; has a number of text editions, some with introductory study, Italian translation, notes; bibliographical information is not always complete or up to date; new texts are added sporadically.]
3. Aids to Research


51. LEXICOLOGOS: http://www.lexilogos.com/occitan_ancien.htm. [A basic practical online lexicon of more than four thousand Occitan words compiled from various sources; provides links to many classic texts (out of copyright and available online) on language and literature, such as Raynouard’s *Lexique roman*, Levy’s *Supplementwörterbuch* and *Petit dictionnaire*, Mistral’s *Lou Tresor dòu Felibrige*, many older anthologies, studies, and editions; links to many modern critical works that are only partially available online, or by subscription.]

52. De Conca, Massimiliano. *Lessico dei trovatori del periodo classico (LTC)*. Vol. 1: *Arnaut Daniel (progetto pilota)*. [Doctoral thesis, University of Geneva, 2008, directed by Maurizio Perugi; the first partial realization of a wider lexical project meant to include all the classical troubadours; presentation of the complete lexical resources of Arnaut, in all seven editions of his poetry, plus a new one in COM2, and also all the variant forms from the chansonniers, critically examined; for preliminary justification of the overall project, see Perugi, Maurizio: “Modelli critico-testuali applicabili a un lessico dei trovatori del periodo classico (LTC),” *SM*, 3a serie, 31 (1990): 481–544.]

53. Klingebiel, Kathryn. *Trobar*. Online at http://www.tempestsolutions.com/trobar/. [Basic information on identification of poets, places, names, dating, works; the database may be searched in many ways.]

3.2. Indexes, Databases, Checklists


55. Santini, Giovanna. *Rimario dei trovatori*. Rome: Nuova Cultura, 2010. [A complete index of rhymes for all Medieval Occitan lyrics up to PC/Zufferey 573,2; introduction, bibliography; see also Santini’s “Questione linguistiche e testuali a margine del Rimario dei trovatori,” in ▶ 118, *La lirica romanza*, 2009, pp. 139–53, where she discusses the preparatory work on materials that was undertaken for this *Rimario*: lemmatization, justifying apparent irregularities of rhyme within open and closed vowels and diphthongs, through scribal or editorial interference.]


58. Billy, Dominique. “Répertoires métriques de la poésie lyrique médiévale.” In *Sō wold ich in fröiden Singen: Festgabe für Anthonius H. Touber zum 65. Geburtstag*. Edited by C. Dauven-van Knippenberg and H. Birkhan. Amsterdam: Rodopi, 1995, pp. 49–78. [Summary of recent scholarship; discussion of organizational problems in the creation of a repertory: classification of material, choice of corpus, information to be included, presentation of information, means of exploitation; all of these considerations impose limitations in the printed work which make consultation and comparisons difficult; see ▶ 922, Billy, “Métrique et informatique,” 1999, pp. 305–15: Billy envisages a vast collective database, in collaboration with Thierry Glon, which will revise and merge all the existing repertories, add more information, and allow maximum electronic utilization of material.]

3.3. History of Occitan Scholarship, Reception Studies, Medievalism

[See also listings under V. Related Fields]

3.3.1. État–présent Studies

60. Vatteroni, Sergio. “Littérature médiévale lyrique.” In ‣ 102, AIEO 9, 2011, pp. 13–20. [Asserts that new basic reference tools—DOM, COM, BEdT, RIALTO, and INTAVULARE—promise a renewal of research; careful detailed study of the individual chansonniers will lead to better editions and to richer analysis of the poetic texts themselves, which must remain the central focus of study.]

61. Henrard, Nadine. “Épopée, roman, théâtre . . . : les études dans le domaine des genres non lyriques occitans depuis 1981.” In ‣ 102, AIEO 9, 2011, pp. 21–30. [Notes that new editions of most narrative texts have appeared recently, except for Aigar and Morin and Fenibratz; datation and localization remain controversial for several works; generic distinctions and mixtures have been investigated, especially intertextual links between lyric poetry and the other genres; the area of dramatic literature has been largely neglected; ends with a call for widespread global studies that go beyond single texts.]


63. See ‣ 704, Paden, “Some Recent Studies of Women,” 1992, pp. 94–124. [Survey of scholarship, mostly late 1980s, early 1990s, on the trobairitz and on the status of medieval women in southern France; more detailed discussion of ‣ 363, Bloch, Medieval Misogyny, and ‣ 735, Rieger, Trobairitz, with analysis of recent work by Paterson, Kay, Saouma, Gaunt, Städtler, Poe, and many others.]

64. Pfister, Max. “Bilan de la linguistique de l’ancien occitan, 1998–2008.” In ‣ 102, AIEO 9, 2011, pp. 73–100. [Very rich guide, with commentaries, to ten years of scholarship in the area, with references to previous ten-year summaries; covers global linguistic studies that include Occitan, major lexicological projects and databases, twenty-one troubadour editions, and twenty non-lyric editions.]

65. Ibarz, Alexandre. “État présent des recherches sur les troubadours catalans: essai d’un bilan et perspectives.” In ‣ 102, AIEO 9, 2011, pp. 421–30. [Stresses the close connection between Catalan and Occitan poetry; discusses current questions of attribution and datation for seven poets and non-lyric works; points out the need for more collaborative research as investigations become more complex.]
3.3.2. Sociopolitical Forces and Scholarship

66. Graham, John M. “National Identity and the Politics of Publishing the Troubadours.” In Medievalism and the Modernist Temper. Edited by R. Howard Bloch and Stephen G. Nichols. Baltimore: Johns Hopkins University Press, 1996, pp. 57–94. [Discussion of the forces at work in the early scholarship, calling for publication of all extant texts in order to guarantee a complete understanding of the language and the poetry; this was disrupted by cultural and nationalist politics and by hasty work resulting in badly edited texts and imperfect knowledge of the language; many recent scholars are calling for a whole new study of the grammar, based on all texts and close analysis of the chansonniers; the future seems to lie in a combination of theoretical and positivistic research methods.]


68. Kendrick, Laura. “The Science of Imposture and the Professionalization of Medieval Occitan Literary Studies.” In Medievalism and the Modernist Temper. Edited by R. Howard Bloch and Stephen G. Nichols. Baltimore: Johns Hopkins University Press, 1996, pp. 95–126. [A semicynical look at the science of medieval scholarship as practiced from Nostradamus to our day; asserts that the real poets have been hidden behind various creations of imaginative scholarship; there has been much speculative study of the troubadours’ lives, dubious or contested attributions of work to one or another; textual scholars cannot hope to produce anything but pseudomedieval texts, and therefore our field is a discipline of imposture; we find it difficult to admit that we as scholars may be inventing a fictive object that fulfills our own needs.]

69. Leterrier, Sophie-Anne. “Troubadours and Trouvères—a North-South Dialogue?” Revue du Nord 87 (2005): 443–57. [Discusses the politicization of opinions on the troubadours and trouvères: nationalistic drive and social oppositions in France in the nineteenth century reversed the previous assumption that the trouvères represented a pale copy of the troubadours’ richness; detailed history of the rivalry of the two for title of “true French.”]


71. Paden, William D. “Alfred Jeanroy et la découverte française des troubadours.” In En un vergier: Mélanges offerts à Marie-Françoise Notz. Edited by Joëlle Ducos and Guy
Latry. Bordeaux: Presses Universitaires de Bordeaux, 2009, 197–210. [Detailed biography of Jeanroy and his family; paradox of his lifelong devotion to establishing the textual history of the troubadours, combined with his insensitivity to their aesthetic; he provided researchers with the essential texts and documentation, but the modern flourishing of troubadour scholarship is based more on the rejection of his harsh aesthetic and moral judgments than on his nonexistent love for the poetry.]

72. Touber, Anton. “L’importance des troubadours pour les lyriques médiévales nationales en Europe.” In 101, AIEO 8, 2009, 1:141–56. [Sketches the spread of troubadour poetry into Catalonia, Italy, Aragon, northern France, Germany, Galicia-Portugal, and Sicily, characterized by the reduction in semantic complexity, genres, themes, and strophic forms; pp. 144–56: very detailed comparison of strophic forms in Occitan and six neighboring cultures, using the electronic program Anastrof.]

3.3.3. Medievalism: Legends and Popularizing Studies

73. Dauzier, Martine. Le Mythe de Bertran de Born du Moyen Âge à nos jours. Paris: Presses de l’Université Paris-Sorbonne, 1986. [A reception study intended to explain the dual mythification of Bertran as Dantean horror and passionate chevalier, and perhaps an attempt to integrate Bertran’s image into the bicentenary of the French Revolution; see also Dauzier’s follow-up article in Cahiers de recherches médiévales 2 (1996): 179–86.]

74. Dillange, Michel. Guillaume IX d’Aquitaine: le duc troubadour. Mougon/La Crèche: Geste, 2002. [A charming, if misleading, biography of the first troubadour; almost nothing is known about Guilhem’s private life, but the lack of detail is filled in with imagination, including a tender dialogue in regional Occitan between father and mother at the moment of William’s birth, details concerning his childhood, his education, and his daily activities, imagined by the author.]

75. Ippolito, Marguerite-Marie. Bernard de Ventadour: troubadour limousin du XIIe siècle: prince de l’amour et de la poésie romane. Paris: L’Harmattan, 2001. [Romanticized reconstitution of the life of Bernart; poems by Guilhem de Peitieus, Eble II (the courtly poems of Guilhem) and Bernart are interspersed with details of Bernart’s life and times that are largely imaginary.]

77.
Nelli, René. *Le Roman du troubadour Raimon de Miraval, suivi de ses chants d’amour*. Paris: Albin Michel, 1986. Reprint, 2000. [A poetical vie romantisée of Raimon, found after Nelli’s death, supposedly inspired by a dream; the twenty-two poems are given in a Romanticized translation only, dating from 1979, without the original Occitan.]

78.
Rieger, Angelica. “La Poétesse de Carcassonne de Paul Heyse, ou: comment ‘moraliser’ la fin’amor?” In *Mélanges Bec*, 1991, 485–96. [A fictionalized biography of Caudairenga, the sometime wife of Raimon de Miraval; Heyse’s work is a nineteenth-century misreading of fin’amor as a representation of bourgeois morality, similar to the reinterpretations undertaken by Mistral and Pound.]

79.

80.
Rosenstein, Roy. “A Medieval Troubadour Mobilized in the French Resistance.” *Journal of the History of Ideas* 59 (1998): 499–520. [Study of the role of the arts (film, drama, and particularly poetry) during the German occupation of France 1940–44; detailed look at the legend and lyrics of Jaufre Rudel and his themes of crusading and of distant love, used to inspire unity among French people at home, in prison camps, or in exile abroad as they sought to recover their beloved homeland.]

3.4. Research in Progress, Goals for the Future

81.
Beltrami, Pietro G. “Lirons-nous encore les troubadours, et comment?” In *AIEO 9*, 2011, pp. 101–20. [Wide-ranging discussion of trends in troubadour research, especially the importance of electronic resources that are changing the way we conduct our investigations (COM, Troubadors, BedT, RIALTO) and will inevitably alter our relationship to the texts, as did the passage from oral to written transmission in the thirteenth century; asserts that we are beginning to better understand the manner and purposes of the collection of poems into chansonniers and to appreciate the necessity of studying in depth the poetic value of each poem and each poet; text editions remain the chief task.]

82.
research: in the epic, traditional datings and chronology established by Bédier need to be redone; Celtic themes in the early troubadours need to be reexamined: dream worlds, sickness caused by a nighttime spirit; interrelationships between the epic and lyric should be further explored.]

83.
Gouiran, Gérard, et al. “Table ronde: le retour à la littérature.” In ★ 100, AIEO 7, 2003, pp. 1273–1310. [Presentations by Gouiran, P. Beltrami, F. Kirsch, E. Schulze-Busacker, and M. Spampinato Beretta on possible new directions for Occitan literary research; most cautioned against the sweeping overall explanations that have been tried (“köhlerian,” formalistic, feminist, psychoanalytic), in favor of deeper direct study of the individual texts one by one, aided by new editions, better understanding of the manuscripts, advanced electronic aids; more work is required on individual poets within their socio-historico-cultural background, on intertextuality not only within Occitan literature but also with Latin and neighboring literatures; several stressed the sheer pleasure to be found in contact with such rich works of art.]

84.

85.
Lachin, Giosuè. “Introduzione: Il primo canzoniere.” In ★ 164, I trovatori nel Veneto, 2008, pp. xiii–cv. [A call for renewal of studies of the troubadour tradition in Italy, a period representing the turning point from oral to written transmission, the impetus toward the development of Sicilian and Italian poetry; argues that new, more precise philological methods to study the manuscripts in depth are essential to restarting the scholarship on a more solid base.]

86.
Lug, Robert. “Images sonores des troubadours: théories d’hier, postmodernisme naïf et la chance du XXIe siècle.” In ★ 102, AIEO 9, 2011, pp. 121–56. [Historical outline of the transcription and interpretation of troubadour melodies, through to modern theories involving arborescence; calls for further cooperation between philologists and musicologists to find ways to link metrical structures of the text with melodic structures; notes that continuing research may profit from the experience of oral practices that are still maintained on the periphery of Europe, for example in Irish oral traditions.]

87.
Meneghetti, Maria Luisa. “Permanence et renouveau des études médiévales (innovations théoriques et méthodologiques).” In ★ 99, AIEO 6, 2001, pp. 3–12. [Identifies the uniqueness of Occitan scholarship as its openness to insights from many disciplines, along with its relative protection from the waves of new critical fads; identifies
recent advances in the fields of intertextuality, feminist criticism, psychoanalytic approaches, and gender criticism; foresees advances in the areas of genre studies, chansonniers, Lacanian psychoanalysis, and sociocultural study of the courts.]

88. Paden, William D. “The State of Medieval Studies in Occitan and French Literature.” *JEGP* 105 (2006): 137–55. [Isolates three pressing themes that require urgent scholarly attention: the role of the *trobairitz*, within the new developments in gender studies; the Arab influence on Occitan literature; and better understanding of medieval textuality through the study of the chansonniers in their own right, perhaps by means of electronic variorum editions of the manuscripts.]

89. Paden, William D. “Etat-présent des études sur les troubadours à la fin d’une décennie et à l’aube d’un siècle.” In *AIEO*, 2001, pp. 13–35. [Discussion of recent acceleration of research, diversification of methodologies, identification of new problems, new areas of interest in manuscripts, art, and music, and renewal of interest in areas once thought to be fully explored; discusses the meaning and importance of New Philology.]

90. Rieger, Angelica. “Zukunftsaussichten und Perspektiven der deutschsprachigen Okzitanistik. Mit Diskussionsbeiträgen von Trudel Meisenburg, Jan Rüdiger, Tilbert D. Stegmann, Barbara Wehr und Ralf Bauer.” In *Okzitanistik, Altokzitanistik*, 2000, pp. 15–33. [An assessment of the history and present threatened state of teaching Occitan language and literature in Germany, Switzerland, and Austria; to assure the continuity of contributions to Occitan studies, a German-speaking branch of the AIEO has been formed; see http://www.occitania.de.]

91. Rieger, Dietmar. “Audition et lecture dans le domaine de la poésie troubadouresque. Quelques réflexions sur la philologie provençale de demain.” *RLaR* 87 (1983): 69–85. In German: *ZrP* 100 (1984): 78–91. Reprinted in *Chanter et dire*, Paris: Champion, 1997, pp. 31–44. [A call for more “positivist” research, especially into performance practices and the role of the jongleurs; discussion of reception theory: there may have been a specific public for the written presentation of the lyrics, alongside the predominantly oral audience; offers examples of written reception and suggestions for further research, using material from the *vidas*, *razos*, and *salutz*.


4.1. Periodicals

Twenty-six journals active in Medieval Occitan literature, in order of approximate frequency of articles over thirty years (N.B.: *ZrP*, *CN*, *Tenso*, *Spec*, *RLiR*, and *RP* publish many reviews):

*CN* (*Cultura neolatina*) Modena

*RLaR* (*Revue des langues romanes*) Montpellier
Tenso Louisville
Rom (Romania) Paris
MR (Medioevo romanzo) Naples
FL (La France latine) Paris
CCM (Cahiers de civilisation médiévale) Poitiers
RPh (Romance Philology) Berkeley
CDT (Critica del Testo) Rome
RST (Rivista di studi testuali) Alessandria
SMV (Studi mediolatini e volgari) Bologna
ZrP (Zeitschrift für romanische Philologie) Tübingen
SM (Studi Medievali) Spoleto
AMod (AnticoModerno) Rome
Neo (Neophilologus) Groningen
RZL (Romanistische Zeitschrift für Literaturgeschichte) Heidelberg
MAev (Medium Aevum) Oxford
NM (Neophilologische Mitteilungen) Helsinki
RN (Romance Notes) Chapel Hill, NC
Spec (Speculum) Cambridge, MA
RR (Romanic Review) New York
VR (Vox romanica) Berne
RF (Romanische Forschungen) Frankfurt
AM (Annales du Midi) Toulouse
MA (Le Moyen Âge) Brussels
RLiR (Revue de linguistique romane) Strasbourg

4.2. Conference Proceedings (Professional Organizations)


106. ICLS 9 – The Court Reconvenes: Courtly Literature across the Disciplines (Selected Papers

4.3. Congress and Colloquium Proceedings


108. Atti del Convegno Internazionale di Studi su Sordello da Goito (Goito-Mantova 13–15 nov. 1997). Edited by Stefano Asperti and Maria Careri, in CN 60 (2000). [Includes fifteen articles on various aspects of Sordello, his poetry, his life, his background, and his influence.]


129. Lo spazio letterario del medioevo. 1. Il medioevo latino; 2. Il Medioevo volgare; 3. Le culture circonstanti. Edited by Piero Boitani, Mario Mancini, and Alberto Varvaro. Rome: Salerno Editrice, 1999–2006. [This is a vast encyclopedic work in fifteen large volumes; only 2. Il medioevo volgare, is applicable directly to Occitan: it contains many individual articles by a variety of scholars, distributed throughout its six volumes, touching on many aspects of Occitan literature as well as the other six Romance vernaculars and medieval Germanic, Celtic, and English; see critical remarks regarding use of the work in 2097, Guida, “Rechercher,” pp. 71–82.]


4.4. Collective Research Publications


137. Contez me tout: Mélanges de langue et de littérature médiévales offerts à Herman Braet. Edited by Catherine Bel, Pascale Dumont, and Frank Willaert. Louvain: Peeters, 2006.


5. Occitan Language

5.1. Practical Guides


5.2. Philological Research

172. Borghi Cedrini, Luciana. “La lingua dei trovatori tra grammatiche e edizioni.” In
[107, *Ab nou cor*, 2004, pp. 191–206. [Argues that we cannot judge what is “normal” in poetic language until we break free from the vicious circle by which grammars have been formulated by reference to the early editions of the poetry, and judgments as to the correctness of language forms made by reference to these same early grammars; concludes in this and other articles that Old Occitan grammars need to be redone, based on a new analysis of the manuscript tradition.]

173.

Field, Thomas T. “Troubadour Performance and the Origins of the Occitan *Koiné*.” *Tenso* 21 (2006): 36–54. [Argues that the popular notion of Occitan as a miraculous, unified literary language, and an oral one at that, is a myth; the proper linguistic definition of a *koiné* does not apply; the troubadours used a semiartificial form of language, associated with the musical performance of poetry. The performance pattern was established by the pronunciation and lexicon of the most prestigious of the early poet/performers and was used for aesthetic reasons by many others, even from other linguistic origins—not obligatory, not always consistent, and not to be identified with any of the local regional forms.]

174.

Lee, Charmaine. “Considérations sur la langue des romans occitans.” In [102, *AIEO* 9, 2011, pp. 207–15. [Argues that the formation of the Occitan scripta may be studied more satisfactorily through lexical investigation than through phonetics and morphology; the vocabulary of *Jaufre* and other non-lyric texts reveals shared characteristics: “mixed regionalisms,” more frequent rare forms, etc., which are unlike usage in the troubadour lyrics; this points to the formation of the basic Occitan scripta in an area from the Rhone valley to Poitou, an area under the influence of Cluny; the troubadour *koiné* is more restricted, “purified,” and may have been fixed mainly in northern Italy in connection with its use in the chansonniers.]

175.

Paden, William D. “Declension in Twelfth-Century Occitan: On Editing Early Troubadours, with Particular Reference to Marcabru.” *Tenso* 18 (2003): 67–115. [Critical of Gaunt et al. editors of Marcabru for not trying to solve the “non-normative case-inflexions” found in many manuscripts; detailed analysis of early non-lyric texts reveals anomalies in declension that must be taken into consideration by editors. Was there a use of declension governed by register? The complex investigation may help editors to make better editions.]

176.

Stasyk, Maria. *Sprache und Werke von vier Trobadors im Licht der Forschung, unter besonderer Berücksichtigung fremdsprachlicher und dialektaler Einflüsse*. Doctoral diss., University of Siegen, 2006. Online at http://dokumentix.ub.uni-siegen.de/opus/volltexte/2007/283/pdf/stasyk.pdf. [Investigation of the content and language of poems by Guilhem de Petieux, Peire Cardenal, Peire Vidal, and Marcabru, looking for linguistic influence from foreign (German, French, Italian, Spanish) and regional forms, whether these were used consciously for reasons of style (i.e., the use of forms in -et by later poets, imitating Guilhem’s usage) or accidentally (by poet or scribe).]
II. The Texts

6. Manuscript Sources

6.1. The Chansonniers: General Studies

There are about 425 extant manuscripts containing Occitan texts; ninety-five contain troubadour poetry, forty-one of which are true chansonniers, complete or fragmentary; the thirty-one major chansonniers are listed in ▶ 282, Gaunt and Kay, Troubadours, 1999, pp. 303–5. A full list is online at http://www.bedt.it.


Avalle, d’Arco Silvio. I manoscritti della letteratura in lingua d’oc. New edition by Lino Leonardi. Turin: Einaudi, 1993. Original edition, 1961: La letteratura mediievale in lingua d’oc nella sua tradizione manoscritta: problemi di critica testuale. Abbreviated German version of the original in Geschichte der Textüberlieferung, Zürich: Atlantis, 1964, pp. 261–318. [Landmark study, advocating the neo-Lachmannian approach to text editing, which entails an attempted reestablishment of an archetype for the extant manuscript copies; Bédier’s principle of editing the “best manuscript” has caused the variant readings of other manuscripts to be neglected; the study postulates that there was a written form at the origins of troubadour poems, and that transmission was primarily written; the 1993 update retains Avalle’s principles, but its new title emphasizes more clearly the major focus on manuscript analysis, as a first step toward better literary understanding. Three valuable appendices from 1961 have been omitted from the new edition. See detailed review by Naohiko Seto, FL 130 (2002): 159–71; for more recent developments of Avalle’s principles, see Lino Leonardi, “Creazione e fortuna di un genere: la filologia dei canzonieri dopo Avalle,” in ▶ 145, “Liber,” 2006, pp. 3–21, calling for the study of the chansonniers as independent entities, rather than as anthologies.]
