



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

**Robert A. Taylor**

**RESEARCH IN MEDIEVAL CULTURE**

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

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Points out the need for new work into the nonstandard linguistic forms of most troubadours, in order to better grasp the total variety of the poetic language.]

## 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>.]

**177.**

León Gómez, Magdalena. “Les chansonniers provençaux.” *Europe* 86 (2008): 31–45. [Useful summary of the status of research on the Occitan manuscripts; information on dating, contents, history of compilations, location of copy-centers, and principles of organization.]

**178.**

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 médiévale 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.]

**179.**

Asperti, Stefano. “La tradizione occitanica.” In ► **129**, *Lo spazio letterario*, 2, *Il Medioevo volgare*, vol. 2, 2002, pp. 521–54. [Pp. 545–53: bibliography for study of the chansonniers; a useful summary of what the manuscripts are like, where from, new types of research required to clarify their nature; pp. 553–54: list of the forty-nine major troubadour manuscripts.]

**180.**

Barbieri, Luca. “*Tertium non datur?* Alcune riflessioni sulla ‘terza tradizione’ manoscritta della lirica trobadorica.” *SM* 47 (2006): 497–548. [Supportive of Avalle

► **178** *I manoscritti*, 1993; applauds a return to Lachmann's basic principles in Italian scholarship, giving latitude for the editor's experience and careful intuition = "neo-Lachmannian."]

**181.**

Borghi Cedrini, Luciana. "I libri della poesia trobadorica." In ► **145**, "*Liber*," 2006, pp. 69–80. [Comparative groupings of the chansonniers by date, by place, by inner organizing principle or lack thereof, and collections made by amateurs.]

**182.**

Brunel-Lobrichon, Geneviève. "Réflexions sur les manuscrits occitans médiévaux." *Colloque de Wégimont: les outils de la recherche occitane*. 2 vols. *Bulletins de l'AIEO* 7, 8. London: Royal Holloway and Bedford New College, University of London, 1990–91, 2:1–12. [Description of efforts to update Brunel's catalogue of Occitan manuscripts, including revised locations for some manuscripts; several additions to the corpus, texts just discovered or recognized as Occitan; a detailed list of all medieval Occitan manuscripts in Paris; methodology of new advanced study of manuscripts; copies of original manuscripts (now disappeared) may still be found—they are difficult to locate. Pp. 9–10: history of the manuscripts that preserved the *Chanson de la croisade albigeoise*; pp. 11–12: history of the preservation of the *Chanson de Sainte Foy*.]

**183.**

See ► **25**, *DOM*. [Lists eighty-three chansonniers with identification, location, date, etc.: at <http://www.dom.badw-muenchen.de/fr/biblio/SigelCh.htm>.]

**184.**

Ferrari, Anna. "Le chansonnier et son double." In ► **119**, *Lyrique romane*, 1991, pp. 303–27. [Stresses the importance of copies of manuscripts we still have, or those now lost, and isolated tables of manuscripts, all relatively neglected by researchers and none listed in PC.]

**185.**

Greene, Virginie. "*Suite provençale* for Ocarina, Triangle, and Powerpoint." *Glossator* 4 (2011): 139–70. [A provocative, experimental, tongue-in-cheek look at the troubadour manuscript tradition and the meaning of illuminated initials introducing poems of Jaufre Rudel.]

**186.**

Guida, Saverio. "La 'Biografia' di Aimeric de Peguilhan." *RST* 3 (2001): 221–34. [Stresses the likelihood that Uc de Saint Circ wrote the continuation of the *vida* of Aimeric in MS R; enriches the appreciation of how close the two troubadours were as participants in the rich cultural life of the courts of the Marca and how influential they and other troubadours were in forming the base of poetic life that was about to be transformed into the new Italian poetic movement.]

**187.**

Kendrick, Laura. "L'image du troubadour comme auteur dans les chansonniers." In *Auctor et auctoritas. Invention et conformisme dans l'écriture médiévale: Actes du colloque tenu à l'Université de Versailles-Saint-Quentin-en-Yvelines (14–16 juin 1999)*. Edited

by Michel Zimmermann. Paris: École des Chartes, 2001, pp. 507–19. [The intent of the compilers of the chansonniers, particularly in northern Italy, was to “authorize” the poetry, modeled on biblical and classical compilations, in order to dignify the troubadours as authors rather than just as entertainers, and to limit the possible interpretations of their texts.]

**188.**

Meliga, Walter. “La tradizione manoscritta dei trovatori genovesi.” In ► **126**, *Poeti e poesia*, 2006, pp. 151–62. [Very detailed information on the group of nine “Genovese” troubadours: Bonifaci Calvo, Calega Panzan, Jacme Grill, Lanfranc Cigala, Luquet Catelus, Perceval Doria, Rubaut, Scot, and Simon Doria; close analysis of manuscript tradition, which separates them from the group of troubadours centered on the Veneto and aligns them more closely with Provence.]

**189.**

Meneghetti, Maria Luisa. “La forma-canzoniere fra tradizione mediolatina e tradizioni volgari.” *CDT* 2, no. 1 (1999): 119–40. [Collections of poetry with varied interior structures or “messages” was typical of the chansonniers of the mid-thirteenth century, but the full tradition of author-directed choices of works is more typical of Sicilian and Italian poets.]

**190.**

Nichols, Stephen G. “Reading & Seeing: Troubadours in a Manuscript Context.” *Poetica* 38 (2006): 297–328. [Theories of communication from Hugh of St. Victor are applied to a complex reading of troubadour songs and accompanying marginal decorations, principally works by Jausbert de Pucibot; dialectical interactions between text and paintings are interpreted in three imagined scenarios.]

**191.**

Paden, William D. “Manuscripts.” In ► **281**, *Handbook*, 1995, pp. 307–33. [History of Occitan texts from about A.D. 1000 on: charters, earliest texts, chansonniers; discussion of the controversial theories of transmission (oral vs. written) preceding the notation of the extant chansonniers, and of the methods of textual edition (Bédier vs. Lachmann); practical guidance for modern text editors; in appendix, sigla of thirty-one troubadour manuscripts.]

**192.**

Pulsoni, Carlo. “Appunti per una descrizione storico-geografica della tradizione manoscritta trobadorica.” *CDT* 7 (2004): 357–89. [A study of chronology and location of the production of the troubadour chansonniers and their influence on some fourteenth-century Italian authors.]

**193.**

Zimei, Enrico. *Paraula escricha: Ricerche sulla segmentazione della catena grafica nei canzonieri trobadorici*. Rome: Nuova Cultura, 2009. [Fifteen troubadour manuscripts are analyzed for word division, agglutination, abbreviations, etc.; scribes have varying but stable practices, thus enabling closer study of manuscript history.]

**194.**

Zufferey, François. *Recherches linguistiques sur les chansonniers provençaux*. Geneva:

Droz, 1987. [A remarkably complete and scientific analysis of forty manuscripts in five groups; chansonnier *C*, pp. 134–52; detailed bibliography; see extensive commentary by Lino Leonardi, “Problemi di stratigrafia occitanica: a proposito delle ‘Recherches’ di François Zufferey,” *Rom* 108 (1987): 354–86.]

**195.**

Zufferey, François. “Philologie matérielle et codicologie: l’enseignement des chansonniers provençaux.” In *Filologia classica e filologia romanza: Esperienze ecdotiche a confronto. Atti del convegno di Roma 25–27 maggio 1995*. Spoleto: CISAM, 1998, pp. 429–43. [The importance of a close, informed analysis of the material codex as a prerequisite to textual edition; three examples from Occitan chansonniers of valuable information that can be deduced and used to better understand the fabrication of the codices or to explain apparent anomalies in their presentation.]

**196.**

Lemaître, Jean-Loup, Françoise Vielliard et al. *Portraits de troubadours: initiales des chansonniers provençaux I et K (Paris BNF fr. 854 et 12473)*. Ussel: Musée du pays d’Ussel et Pennautier: CREMM-Trobar and Paris: Diffusion de Brocard, 2006. [*A* (Rome), *I*, and *K* (Paris) are the three most interesting of the five manuscripts containing historiated initial letters, all three coming probably from the same workshop in northern Italy; contains high-quality color reproductions of 170 miniatures; introduction on the chansonniers (Vielliard), workshops (Gousset), manuscript descriptions (Lafitte), and heraldry (Palasi).]

**197.**

Camps, Jean-Baptiste. “Vocabulaire du texte, vocabulaire de l’image: la représentation des troubadours dans les chansonniers occitans.” In *Actes du colloque Nouvelle recherche en domaine occitan: approches interdisciplinaires (Albi, 11–12 juin 2009)*. Turnhout: Brepols, 2012, in press. [In some of the chansonniers, works of individual poets are introduced by a *vida* together with a representative miniature portrait; computer analysis is used to establish the vocabulary of the image and its link to the text of the *vida*.]

**198.**

Jullian, Martine. “Images de *trobairitz*.” *CLIO: Histoire, femmes et sociétés* 25 (2007): 165–83. [This is a close study of the portraits of *trobairitz* found in four chansonniers: there is no representation of individual personality, only standardized poses; equality of treatment with the masculine portraits; descriptions of portraits of seven named *trobairitz*.]

**199.**

Riquer, Martin de. *Vidas y retratos de trovadores: textos y miniaturas del siglo XIII*. Barcelona: Circulo de Lectores y Galaxia Gutenberg, 1995. [Contains reproductions in rich color from four manuscripts: *A* and *H* from the Vatican, *I* and *K* from the Bibliothèque nationale de France in Paris, juxtaposed with the *vidas* and *razos* from the same manuscripts; Riquer says it is for nonspecialists, but the introduction has rich information for specialists as well; 173 *vidas* and *razos* with Spanish translation; 223 miniatures of 116 poets, some depicted more than once.]

## 6.2. Individual Chansonniers

**200.**

Intavulare: *Tavole di canzonieri romanzi*. Vol. 1: *Canzonieri provenzali*. General editor Anna Ferrari. Modena: Mucchi, 1990–2009, except for vol. 1, part 1: published by Biblioteca Apostolica Vaticana. [A project to tabulate the contents of all Romance songbooks; plans call for the study of twenty-three Occitan manuscripts out of ca. fifty, of which sixteen have appeared as of 2009; each study is to contain new editions of the tables of contents, or the creation of tables for those manuscripts that have none, various indices, detailed description of the codex, facsimiles; see the review article by William D. Paden, *RPh* 61 (2007): 79–92: history of the project to 2007; lists of works published, in press, in preparation; comments, queries, and suggestions; as Paden points out, much of the information is now available online: see ► 49, *BEdT*; see also the review article by Fabio Zinelli, *Rom* 112 (2004): 46–110, providing a detailed critique up to vol. 6; published so far: vol. 1, part 1: *A, F, L, O* (A. Lombardi, 1998) [see “Istruzioni per l’uso” vol. 1, pp. 1–14.]; vol. 1, part 2: *H* (M. Careri, 1998) [see preliminary technical study by Careri, 1990, and complementary literary study by Poe in *Compilatio*, 2000]; vol. 2: *I* and *K* (W. Meliga, 2001); vol. 3: *V* (I. Zamuner, 2002) [see complementary information by Anna Alberni, “El cançoner occità V: un estat de la qüesti,” *CN* 65 (2005): 155–80]; vol. 4: *P* (G. Noto, 2003); vol. 5: *S* (L. Borghi Cedrini, 2004); vol. 6: *G* (F. Carapezza, 2004); vol. 7: *C* (A. Radaelli, 2005); vol. 8: *J* (E. Zimei, 2006); vol. 9: *B* (S. Romualdi, 2006); vol. 10: *Sg* (S. Ventura, 2009); vol. 11: *VeAg* (A. Alberni, 2006 [2008]); seven are in preparation: *a* (L. Borghi Cedrini, and W. Meliga); *D* (G. Lachin); *aI* (L. Borghi Cedrini and W. Meliga); *N* (C. Gillioz); *E* (C. Pulsoni); *M* (A. Ferrari); *T* (G. Brunetti).]

**201.**

Asperti, Stefano. “Sul canzoniere provenzale *M*: ordinamento interno e problemi di attribuzione.” *Romanica Vulgaria. Quaderni* 10–11 (1989): 137–69. [Analysis of the principles of organization of the manuscript; individual fascicles start with a major poet, then are filled in with minor poets (prestigious place is given to Giraut de Bornelh); arranged by genres; detailed study of the *sirventes* section, suggesting that attributions in it need to be reexamined.]

**202.**

Bertolucci Pizzorusso, Valeria. “Osservazioni e proposte per la ricerca sui canzonieri individuali.” In ► 119, *Lyrique romane*, 1991, pp. 273–302. [Studies the relative order of Bertran de Born’s poems in several manuscripts.]

**203.**

Cabré, Miriam, and Sadurní Martí. “Le chansonnier *Sg* au carrefour occitano-catalan.” *Rom* 128 (2010): 92–134. [History and codicological study of the manuscript, prepared probably for Count Pere II in the late fourteenth century; see note 85 regarding Ventura’s edition of *Sg* for *Intavulare*, ► 200, 2009, which Cabré was not able to consult.]

**204.**

Canova Mariani, Giordana. “Il poeta e la sua immagine: il contributo della miniatura alla localizzazione e alla datazione dei canzonieri provenzali *A, I, K* e *N*.” In ► 164, *I*

*trovatori nel Veneto*, 2008, pp. 47–76. [Links the figures in *I*, *K*, and *A* with those in other Venetian manuscripts; *A* is earlier, and *K* probably precedes *I*, both being in the 1290s; *N* is less likely to be Venetian but is from the Veneto region.]

**205.**

Keller, Hans-Erich. “Le chansonnier occitan *N2* et son rapport avec les chansonniers *I* et *K*.” In *Philologies Old and New: Essays in Honor of Peter Florian Dembowski*. Edited by Joan Tasker Grimbert and Carol J. Chase. Princeton, NJ: Edward G. Armstrong Monographs, 2001, pp. 85–92. [Completed before Keller’s death in May 1999; published with a critical study by Elizabeth Poe.]

**206.**

Meliga, Walter. “I canzonieri *I*, *K*: la tradizione veneta allargata.” In ► **164**, *I trovatori nel Veneto*, 2008, pp. 305–24. [Study of the twin chansonniers as models of rationally organized songbooks, created in the Veneto; precise information on ordering of elements, minor inadvertent slips, slight editorial changes from *K* to *I*; confirmation of the lost two-branched transmission that precedes the two codices.]

**207.**

Poe, Elizabeth W. *Compilatio: Lyric Texts and Prose Commentaries in Troubadour Manuscript H (Vatican Latin 3207)*. Lexington, KY: French Forum, 2000. [A complement to Maria Careri. *Il canzoniere provenzale H (Vat. lat. 3207). Struttura, contenuto e fonti*. Modena: Mucchi, 1990; Careri gives a meticulous exposition of the more technical aspects of the compilation of MS *H*; Poe provides the complementary literary analysis of the codex, as invited by Careri in her book.]

**208.**

Poe, Elizabeth W. “A Re-evaluation of Troubadour Manuscript *N2*.” *Revue belge de philologie et d’histoire* 83 (2005): 819–28. [MS *N2* is not a faithful, trustworthy copy of a lost original manuscript, as is MS *a*, but was drawn from several sources; compiled by Giulio Camillo, it seems to have been conceived as a personal study-guide to Petrarch’s *Canzoniere*, a collection of poems, *vidas*, and *razos* concerning the troubadours held in high esteem by Petrarch; it testifies to the circulation of Occitan manuscripts in sixteenth-century Italy and to interest in Petrarch’s debt to the troubadours, but it should not be taken as the equivalent of a medieval manuscript.]

**209.**

Romualdi, Stefania. *Edizioni Diplomatiche a confronto: I Canzonieri Provenzali B (BnF fr. 1592) e A (BAV, Vat. lat. 5232)*. Modena: Mucchi, 2008. [This is a diplomatic edition of the two manuscripts side by side, giving variations in spelling and content; see also her preliminary study, “Il canzoniere provenzale *B*, gemello trascurato,” in ► **101**, *AIEO* 8, 2009, 1:327–37, calling for a closer study and evaluation of *B*, unjustly neglected in favor of *A*, but which shows a more careful scribe who used a secondary collation source and made more judicious corrections to the texts.]

**210.**

Signorini, Maddalena. “Aspetti codicologici e paleografici della produzione di manoscritti in lingua provenzale (secc. XIII–XIV).” In ► **164**, *I trovatori nel Veneto*, 2008,

pp. 279–303. [Stresses the complexity of the troubadour chansonniers, both in concept and in their material production, as their varied producers experimented widely; investigates the reasons for the lack of written texts before the late thirteenth century: lack of clients for expensive materials in the vernacular; written texts limited to functional use by the troubadours and *joglars*; evolution in writing and in the material fabrication of the codex, different from the scholastic manuscripts; interest in preserving and collecting and in the new forms of narrative biography.]

**211.**

Zinelli, Fabio. “Il canzoniere estense e la tradizione veneta della poesia trobadorica: prospettive vecchie e nuove.” *MR* 34.1 (2010): 82–130. [A review of recent research on the manuscript; dating to ca. 1254; possible collaboration of Uc de Saint Circ in the confection of the chansonnier; detailed study of subdivisions, tables, decorations, and corrections; consideration of the hypothesis of multiple archetypes and provenance from Auvergne.]

### 6.3. Editing Theory and Practice

[A number of scholars have suggested that basic studies of language, text editions, and analysis of the chansonniers must now be redone in light of recent new understanding of the complexities of Occitan philology, text transmission, and critical theory, and in the light of new technologies.]

**212.**

See ► **88**, Paden, “State of Medieval Studies,” 2006, esp. pp. 153–55. [One of the pressing needs for future research is that of editing theory: discussion of recent scholarship, including ► **216**, Busby, 2002 and ► **226**, M. Taylor, 2003; Paden concludes that there is no straightforward solution but that “We live in interesting times.”]

**213.**

Asperti, Stefano. “A ritroso: Bertran Carbonel, Sordello, Guglielmo di Poitiers.” *Rom* 128 (2010): 273–98. [A demonstration of the careful use of *lectio difficilior* in textual criticism; through a detailed study of the form *entrenan* in Bertran Carbonel’s PC 82,12 and working backwards by way of Sordello and twenty others to Guilhem de Peitieu PC 183,1 line 15, Asperti is able to reestablish the legitimacy of the variant reading *qu’esta sobre l’arbr’entremán* instead of *sobre l’arbr’en creman* (“upright, steadily” instead of “fearfully”), removing the one negative element from the stanza which is otherwise devoted entirely to joyful gratification.]

**214.**

Benozzo, Francesco. *Cartografie occitaniche. Approssimazione alla poesia dei trovatori*. Naples: Liguori, 2008. [Asserts that an archeological approach treats the preserved manuscripts as mere vestiges of a larger reality that is lost to us: the performance aspect, the diffusion, the oral reception, and the displacement between the poetry and its recording in the manuscripts—all this makes the complex dynamic living presence of the poetry difficult for us to grasp; attribution of the poems to real composers is futile: all songs circulated as part of a common fund of poetry going back to ancient Celtic sources; new methodology must be developed to discover traces of this evolution.]

**215.**

Bozzi, Andrea, and Maria Sofia Corradini. "New Trends in Philology: A Computational Application for Editing Old Provençal Texts." In *L'Epopée romane, I-II: Actes du XVe Congrès international Rencesvals, Poitiers, 21–27 août 2000*. Edited by Gabriel Bianciotto, Claudio Galderisi, and Bernard Guidot. Poitiers: CESCUM, 2002, pp. 1031–43. [Outline of the experimental program *Better Access to Manuscripts and Browsing of Images* (BAMBI) for computing relationships among multiple copies of a medieval text and establishing a provisional stemma.]

**216.**

Busby, Keith. *Codex and Context. Reading Old French Verse Narrative in Manuscript*. 2 vols. Amsterdam: Rodopi, 2002. [On editing theory, Busby is ambivalent: he believes in the validity of critical editions, but at the same time he claims that only direct recourse to the manuscripts will allow us to fully comprehend medieval textuality; see also ► **226**, M. Taylor, "Challenge of Editing Marcabru," 2003, esp. pp. 25–27, who foresees an electronic variorum edition of manuscripts, for which Pickens's edition of Jaufre Rudel ► **2392** is a precursor.]

**217.**

See ► **66**, Graham, "National Identity," 1996, pp. 57–94. [Calls for a whole new study of Occitan grammar and poetry, based on a close analysis of the chansonniers in their own right and the publication of all Occitan texts; see similar views in ► **172**, Borghi Cedrini, "La lingua dei trovatori," 2004, ► **175**, Paden, "Declension," 2003, and ► **176**, Stasyk, *Sprache und Werke*, 2007.]

**218.**

Lazzerini, Lucia. "Mouvement langagier, hapax, mostri e chimere." In *Filologia classica e filologia romanza: esperienze ecdotiche a confronto (atti del convegno di Roma 25–27 maggio 1995)*, Spoleto: CISAM, 1998, pp. 241–58. [Close Lachmannian analysis of several cruxes of textual criticism, including synoptic editions of poems by Jaufre Rudel and Marcabru, pp. 242–45, Giraut de Bornelh's *tenso* with Raimbaut d'Aurenga, pp. 247–50, and difficult vocabulary in Arnaut Daniel's *Lancan son passat li giure*, pp. 251–57.]

**219.**

Meliga, Walter. "Philologie et linguistique de l'occitan médiéval." In ► **101**, *AIEO* 8, 2009, 1:23–51. [Stresses the importance of careful linguistic study for philological research; analysis of the vicious circle caused by early assumptions about a lyric *koiné* resulting in "corrected" texts which "proved" the existence of the *koiné*; in fact, recent scholarship has discovered much more diversity in alternative forms and dialectal variants in administrative documents (pp. 25–28), monuments (pp. 28–33), troubadour lyric (pp. 33–41); outlines recent scholarship that is renewing Occitan philology (editions, dictionaries, concordances); calls for renewed work on textual criticism, stressing localization, spelling, and morphosyntax.]

**220.**

Perugi, Maurizio. "Arnaut Daniel *L'Aura amara* (PC 29,13): esercizi di stratigrafia lessicale e testuale." In ► **149**, *Mélanges Michel Burger*, 1994, pp. 289–99. [Meticulous

study of codicology, phonetics, syntax, and dialectology to clarify the meaning of lines 64–65 of the poem, incorrectly understood by most editors of Arnaut Daniel.]

**221.**

Perugi, Maurizio. *Saggi di linguistica trovadorica: saggi su Girart de Rousillon, Marcabruno, Bernart de Ventadorn, Raimbaut d'Aurenga, Arnaut Daniel e sull'uso letterario di oc e oïl nel Trecento italiano*. Tübingen: Stauffenburg, 1995. [Perugi calls for a renewal of the techniques of textual edition, with the goal of recovering the full richness and subtlety of troubadour vocabulary, which has been dulled by centuries of scribal leveling and by modern editors; ten detailed studies of editorial problems in Marcabru, Raimbaut d'Aurenga, Arnaut Daniel, Bernart de Ventadorn; six new critical editions; detailed study of Raimbaut d'Aurenga's *Cars douz e feinz*, PC 389,22; see similar linguistic analysis of Peire Cardenal by Chambon *RLiR* 60 (1996): 73–109.]

**222.**

Ricketts, Peter T., and Sergio Vatteroni. "Ce qui reste d'inédit de l'ancienne prose occitane." In ► **102**, *AIEO* 9, 2011, pp. 471–86. [Work to be undertaken for *COM3*; example of MS Assisi, Chiesa Nuova 9.]

**223.**

Roncaglia, Aurelio. "Conservare o congetturare: un falso dilemma." In *Filologia classica e filologia romanza: esperienze ecdotiche a confronto (atti del convegno di Roma 25–27 maggio 1995)*. Spoleto: CISAM, 1998, pp. 291–306. [The problems of either being conservative (Bédier) or conjectural (Lachmann); both are problematic, but useful.]

**224.**

Santini, Giovanna. "La tradizione indiretta della lirica trovadorica. Le tradizioni siciliane: alcune lezioni da inserire nell'apparato delle edizioni critiche." *CDT* 6 (2003): 1051–88. [Demonstrates the usefulness of using Sicilian lyric witnesses (translations of Occitan poems) as input for critical editions of Occitan texts and listed among variant readings in the critical apparatus.]

**225.**

See ► **2892**, Saviotti, "Nella tradizione di Raimbaut de Vaqueiras," 2009, pp. 217–39. [In the context of a longer project leading to a new critical edition of Raimbaut's works, a detailed paleographic study of the fourteen manuscripts and two fragments of PC 392,2 leads to division into three families, and the strong hypothesis of authorial intervention in the history of the text, though it is not possible to clarify the chronological ordering of the textual variants.]

**226.**

Taylor, Mark N. "The Challenge of Editing Marcabru: A Discursive Review." *Tenso* 18 (2003): 3–38, esp. pp. 25–27. [Review article on Gaunt's edition of Marcabru ► **2622**; a very detailed analysis of editing techniques and practical difficulties, suggestions for improvement; speculates that the next step should be an electronic variorum edition.]

## 7. Anthologies

[For musical anthologies, see 13.2; for anthologies of *trobairitz* poetry, see 14.3.]

### 7.1. Troubadour Lyric Anthologies

[Broadly based, representative selections]

**227.**

Riquer, Martin de. *Los Trovadores: historia literaria y textos*. 3 vols. Barcelona: Ariel, 1975. [The most complete anthology, with 371 poems and many *vidas* and *razos*; rich introduction pp. 9–102, bibliography and discography; poets are presented chronologically, with individual introductions and selected poems with Spanish translation; a French edition is projected by *Cahiers de Carrefour Ventadour*; up to 2009, only a trial edition of Ebles and Bernart de Ventadorn, Gui D’Ussel, and Maria de Ventadorn has appeared, along with a new article on Maria de Ventadorn; the introduction to Riquer’s text is available in an Italian translation by Katia Boccanera: *Leggere i trovatori*, edited by Massimo Bonafin. Macerata: EUM, 2010.]

**228.**

Baumgartner, Emmanuèle, and François Ferrand. *Poèmes d’amour des XIIIe et XIIIe siècles*. Paris: Union Générale d’Éditions, 1983. [A selection of forty-nine *cansos* and seven other genres, with French translation; some with music.]

**229.**

Bec, Pierre, with the collaboration of Gérard Gouffier and Gérard Le Vot. *Anthologie des troubadours. Textes choisis, présentés et traduits*. Paris: Union Générale d’Éditions, 1979. [Succeeds his *Petite anthologie* from 1961 and his *Nouvelle anthologie* from 1970, enlarged to sixty-seven texts, plus *vidas* and eighteen melodies.]

**230.**

Di Girolamo, Costanzo. *I trovatori*. Turin: Bollati Boringhieri, 1989. Translated into Catalan: *Els trobadors*, Valencia: Edicions Alfons el Magnànim, 1994, with an additional section on Catalan troubadours. [Includes a historical introduction; covers the manuscript tradition, the troubadours, language, pronunciation, melodies, versification, rhymes, and genres; chapters are arranged around an anthology of poems, chronologically ordered, interspersed with short discourses on topics of style, background, and critical topics, giving a rich survey of cultural and critical depth.]

**231.**

Di Girolamo, Costanzo, and Charmaine Lee. *Avviamento alla filologia provenzale*. Rome: Nuova Italia Scientifica, 1995. Reprint, 1996, 2002 by Carocci. [Includes a grammar, a ninety-page anthology, and a glossary.]

**232.**

Fabre, Paul. *Anthologie des troubadours: XIIe–XIVe siècle*. Orléans: Paradigme, 2010. [A broad selection of poems for a general audience, the fruit of an impassioned desire to make the troubadours better known and remembered as the originators of vernacular poetry in Europe and a new conception of love; introduction to the historico-cultural context, *fin’amor*, poetic genres and structures; texts of 143 poems in modern

Occitan spelling, with facing-page French translation; brief information on ninety-four poets, pp. 641–83.]

**233.**

Felbeck, Christine, and Johannes Kramer. *Troubadourdichtung: eine dreisprachige Anthologie mit Einführung, Kommentar und Kurzgrammatik*. Tübingen: Narr, 2008. [A teaching text for nonspecialists; thirty-five standard songs, texts from ► 227, Riquer, 1975, with German translation; the bibliography is out of date; the sociohistorical background sketch dates from the 1960s.]

**234.**

Jensen, Frede. *Troubadour Lyrics: A Bilingual Anthology*. New York: Peter Lang, 1998. [Includes ninety poems by thirty poets; an introduction on sociocultural context, genres, versification, themes, origins, and the manuscript tradition.]

**235.**

Paden, William D., and Frances Freeman Paden. *Troubadour Poems from the South of France*. Cambridge: Brewer, 2007. [Contains 126 poems in English verse translation only: 117 Occitan, four Hebrew, four Italian, one Old Norse; succinct introduction to sociohistory, court culture, origins, manuscripts, music, poetic structures, and ongoing influence.]

**236.**

Riquer, Martin de, and Isabel de Riquer. *La poesía de los trovadores (Antología)*. Madrid: Espasa Calpe, 2002. [Includes seventy-five poems by forty poets, chosen to illustrate the great variety of poetic voices, to counter the widespread but erroneous notion that all the poets were similar; four poems by *trobairitz*; eleven *vidas*, one *razo*; five anonymous poems; texts with Spanish translation; no melodies; rich bibliography up to 2001; discography of nineteen items up to 2000.]

**237.**

Romieu, Maurice, and André Bianchi. *Iniciacion a l'occitan ancian: dètz e nòu tèxtes de l'Edat Mejana comentats. Initiation à l'ancien occitan: dix-neuf textes du moyen-âge commentés*. Pessac: Bordeaux University Press, 2002; 2nd edition, 2006. [A solid autodidactic introduction to Old Occitan language and poetry.]

**238.**

Roubaud, Jacques. *Les Troubadours: Anthologie bilingue. Introduction, choix et version française*. Paris: Seghers, 1971. Reprint, 1981. [Contains an introduction, 119 poems by forty-seven poets; texts with facing French translation, sparse notes, bibliography, discography of eleven items].

**239.**

Sansone, Giuseppe E. *La Poesia dell'antica Provenza: testi e storia dei trovatori*. Biblioteca della Fenice, 50. Parma: Guanda, 1984, 1986. 2nd edition, 1993. [Includes 119 poems by fifty-seven poets, plus seven anonymous; introduction, bibliography, texts with Italian translation, notes.]

**240.**

Zuchetto, Gérard, and Jörn Gruber. *Le livre d'or des troubadours: XIIe–XIVe siècle, anthologie*. Paris: Éditions de Paris, 1998. [For nonspecialists; includes ca. three

hundred songs by ninety-one poets; the Occitan text is given for the first piece by each poet, with facing translation; others are in French translation only; in appendix, pp. 295–99: known troubadours and jongleurs, listed by place of origin, with number of poems; pp. 300–301: list of the forty-four principal chansonniers with date, provenance, and an occasional indication of contents.]

## 7.2. Comprehensive Anthologies (Lyric, Non-Lyric, and Prose)

### 241.

Liborio, Mariantonia, and Andrea Giannetti. *Letteratura provenzale médiévale. Antologia di testi*. Rome: Carocci, 2004. [Covers literature from the tenth to the fourteenth centuries; introduction on orthography, pronunciation; early texts; seventeen troubadours; nine non-lyric texts: *vidas*, *razos*, epic, romance, and didactic; bibliography.]

### 242.

Bec, Pierre. *Anthologie de la prose occitane du moyen âge (XIIIe–XVe siècle)*. Vol. 1: *Vidas et razons, chroniques et lettres, prose narrative*. Avignon: Aubanel, 1977. Vol. 2: *Grammaires et arts poétiques, littérature religieuse et morale, prose juridique, didactique et scientifique, petit corpus épigraphique*. Valariès: Vent Terral, 1987. [Introduction; broad selection of passages from grammar treatises, religious, didactic, scientific, and epigraphic works; texts in Occitan, with following French translation, notes, and restricted glossary; see suggestions regarding translation by G. Gouiran, *RLaR* 92 (1988): 410–17.]

### 243.

Lafont, Robert. *Histoire et anthologie de la littérature occitane*. 2 vols. Montpellier: Les Presses du Languedoc, 1997. [A popular history and highlights of literature, for nonscholarly readers; vol. 1 covers the “Age classique: 1000–1520”; vol. 2, edited by Philippe Gardy, covers the “Age du baroque: 1520–1798.”]

## 7.3. Contre-texte Anthologies

### 244.

Bec, Pierre. *Burlesque et obscénité chez les troubadours: pour une approche du contre-texte médiéval*. Paris: Stock, 1984. [Discusses fifty poems with French translation; various types of reaction against the very narrowly structured paradigm of *fin’amor*: category 1 is for dissenting voices against the courtly idealization of women; 2 is for the humorous and burlesque *tours de force* and parodies; 3 is for the obscene and scatological shockers including the “Cornilh affair,” pp. 138–53; category 4 is Bec’s unusual and controversial classification: “Le contre-texte féminin” (*trobairitz*); category 5 is for linguistic or rhetorical playing with sounds and forms “l’hypertrophie du trobar.”]

### 245.

Nelli, René. *Ecrivains anticonformistes du Moyen Âge occitan*. Vol. 1: *La femme et l’amour*. Vol. 2: *Hérétiques et politiques*. Paris: Phébus, 1977. [Includes fifty-one poems by thirty-five poets and one anonymous; vol. 2 has Cathar texts and an assortment of religious, moral, and anticlerical texts, excerpts from the *Canso de la Crozada* and from the *Life of Saint Douceline*; a few texts on superstition and magic.]

**246.**

Sansone, Giuseppe. *I trovatori licenziosi*. Milan: ES, 1992. [Divided into five categories: anticourtly, erotic, sexual hyperbole, variations, and parodic contrafacts.]

## 7.4. Specialized Anthologies

**247.**

*Rialto* website <http://www.rialto.unina.it>. [May be consulted under names of *Trovatori*: listings for many poems by about one hundred troubadours, plus ca. forty-five anonymous poems; some of these are newly edited, some with translation, some with introduction; additional listings are ongoing.]

**248.**

Bec, Pierre. *Pour un autre soleil. Le sonnet occitan des origines à nos jours. Une anthologie*. Orléans: Paradigme, 1994. [Contains a brief introduction; 275 sonnets by about one hundred poets, with French translation, from the thirteenth century to the modern day: one poem is a *sonnet-sirventes*, by Paolo Lanfranchi da Pistoia, ca. 1282–95, an Italian writing in Occitan; text also in ► **227**, Riquer, 1975, 3:1662–65; two poems are by Dante da Maiano, in highly Italianized Occitan.]

**249.**

Bec, Pierre. *Florilège en mineur. Jongleurs et troubadours mal connus*. Orléans: Paradigme, 2004. [Anthology of sixty forgotten or neglected works by fifty-eight poets, from the twelfth century to the fifteenth (1471), edited with French translation; very spare presentation: brief introductions, few notes.]

**250.**

Bonnarel, Bernard. *Les 194 chansons dialoguées des troubadours*. Paris: Bonnard, published by the author, 1981. Available through the Service de diffusion de l'Institut d'Études Occitanes at Laurens. [Popular anthology of 194 dialogue songs, with texts in modern Occitan spelling, adapted to his own *dialecte*, i.e., modern Languedocian; songs are arranged by content on a continuum from purely “love” to “social criticism” to “*sirventes*.”]

**251.**

Gadea i Gambús, Ferran. *En so vell i antic. Antologia de trobadors catalans*. Barcelona: La Magrana, 1990. [An anthology concerned with the spread of Occitan troubadour poetry into Catalonia; very brief introductory material, texts reproduced from previous editions with translation into Catalan; poems by eighteen Catalan poets who composed in Occitan: Berenguer d'Anoia (de Noya); Berenguer de Palou; Alfons I de Catalunya, II d'Aragó, el Cast; Ponç de la Guàrdia; Guillem de Cabestany; Guillem de Berguedà; Uc de Mataplana; Pons d'Ortafà; Cerverí de Girona; Amanieu de Sescas; Formit de Perpignan; Guillem Ramon de Gironella; Peire Salvatge; Raimon Vidal de Besalú; Peire II de Catalunya-Aragó, el Gran; Jofre de Foixà; Jaume II de Catalunya-Aragó, el Just; Guerau de Cabrera.]

**252.**

Gambino, Francesca. *Canzoni anonime di trovatori e trobairitz: edizione critica con commento e glossario*. Alessandria: Edizioni dell'Orso, 2003. [Edition of all twenty-one

anonymous *cansos*, with diplomatic transcription, critical text, and Italian translation, and copious philological notes; plus one further controversial poem in appendix, which may belong to the Catalan fourteenth-century tradition rather than to the Occitan troubadours.]

**253.**

Gouiran, Gérard. "Et ades sera l'alba." *Angoisse de l'aube. Recueil des chansons de l'aube des troubadours*. Collection *Lo gat ros*. Montpellier: Publications de l'université Paul-Valéry Montpellier 3, 2005. [Contains an introduction by Franck Bauer and G. Gouiran: definition of the genre in relation to the *canso*; edition of twenty-two *albas* with French translation: two early examples, thirteen profane, six religious, and one *serena*.]

**254.**

Guida, Saverio. *Canzoni di crociata francesi e provenzali*. Parma: Pratiche, 1992. [Contains a historical introduction, plus eighteen crusade songs by sixteen troubadours, with Italian translation, notes.]

**255.**

Guida, Saverio. *Trovatori minori*. Modena: Mucchi, 2002. [Contains a detailed socio-historical introduction; critical edition of eight poems by six poets: Ozil de Cadars, il vescovo-trovatore di Bazas (Eveque de Bazas), Pons Barba, Ademar Jordan, Arnaut de Brantalon, Guilhem d'Anduza.]

**256.**

Harvey, Ruth, and Linda Paterson. *The Troubadour "Tensos" and "Partimens": A Critical Edition*. 3 vols. Cambridge: Boydell & Brewer, 2010. [A critical edition of the corpus of 155 *tenso*s and *partimens*, with introduction, facing-page English translation, notes, and glossary; a rich resource for the study of courtly life, contemporary politics, and social attitudes to gender, class, and sexuality; the few extant melodies are not given; see detailed remarks and suggestions by D. Billy, *RLaR* 115.1 (2011): 227–44; poems excluded from the edition (exchanges of *coblas*, fictive debates, and those involving an anonymous participant) are being published periodically by *Rialto*: see "Foreword to the Online Edition of Dialogues Not Included in Boydell Volume," 2011: so far, six *tenso*s are available at <http://www.rialto.unina.it>.]

**257.**

Liborio, Mariantonia. *Storie di dame e trovatori di Provenza*. Milan: Bompiani, 1982. [Anthology of eighty-one *vidas* and *razos* with Italian translation; the placement of texts within their social context brings out mechanisms that transform poems into narrative, while church values are reinterpreted in lay terms; texts from Boutière/Schutz, arranged thematically, with a few corrections of detail.]

**258.**

Mantovani, Dario. *Ans am ieu lo chant e.l ris: Episodi di parodia e satira presso i trovatori*. Milan: CUEM, 2008. [Anthology of poems dealing with satire and parody; critical texts of ten poems by six troubadours, with detailed introduction, commentary, notes, and Italian translation; thirteen other texts printed in appendix.]

**259.**

See ► 1517, Oroz Arizcuren, *La lírica religiosa*, 1972. [Anthology of fifty-five lyrics

chosen for their religious orientation; critical texts with Spanish translation, textual notes, and glossary.]

**260.**

Vatteroni, Sergio. *Falsa clerica. La poesia anticlericale dei trovatori*. Alessandria: Edizioni dell'Orso, 1999. [A study of anticlerical themes and traditions and what constitutes heresy; anthology of ten poems: four by Peire Cardenal, two by Guihem Figuera, one each by Bernart Sicart de Marvejols, Guilhem de Montanhagol, Bertran Carbonel, and Calega Panzan, all with Italian translation, no notes.]

**261.**

Viel, Riccardo. *Troubadours mineurs gascons du XIII<sup>e</sup> siècle. Alegret, Marcoat, Amanieu de la Broqueira, Peire de Valeria, Gausbert Amiel*. Classiques français du moyen âge, 167. Paris: Champion, 2011. [Introduction gives historico-cultural context for each poet, manuscript tradition, attribution problems, language, and metrics; critical edition of nine poems, with French translation, textual notes, rich glossary; three other poets traditionally grouped with these five are left out because of the limitation to the twelfth century: Bernart Arnaut d'Armagnac, Giraut de Calanson, and Arnaut de Comminges.]

**262.**

Zambon, Francesco. *I Trovatori e la crociata contro gli albigesi*. Milan: Luni, 1999. [Anthology of fourteen poems by Peire Vidal, Raimon de Miraval, many by Peire Cardenal, Tomai/Palaizi, Guilhem Figueira, Bernart Sicat de Marvejols, and Guilhem de Montanhagol, and extracts from the *Canço de la cruzada*, with Italian translation, notes; introduction analyzes the nowdiscredited scholarly myth of the Cathar heresy; claims that the troubadours and heretics shared a common spirit and cause on a deeper level of morality.]

## 8. Attribution Studies

Much remains to be done in the area of attribution studies, especially with the recent renewal of philological interest in the chansonniers; see ► 4, Distilo, *Per le concordanze*, 2000, note 16, p. xvi, about the problem of attributions and of deciding at what point repertoires should change attributions to reflect current scholarship; see also ► 1825, Borghi Cedrini, “Una recente acquisizione,” 1996, who claims that much scholarly work in the area of attribution has been called into question by the discovery of one small *unica*.

### 8.1. General

**263.**

Asperti, Stefano. “Répertoires et attributions: une réflexion sur le système de classification des textes dans le domaine de la poésie des troubadours.” In ► 95, *AIEO* 2, 1993, 2:585–94. [Outlines the confused history of attributions in the philological history of troubadour studies; maintains that there is need for active study instead of the largely passive attitudes prevalent until now; calls for more study into the mode of composition of the chansonniers, each of which is embedded in its own cultural and social context.]

**264.**

Gambino, Francesca. "Osservazioni sulle attribuzioni 'inverosimili' nella tradizione manoscritta provenzale (I)." In ► 99, *AIEO* 6, 2001, pp. 372–90. [A report on her project to study questionable attributions; close study of poems by Guilhem de Peitieu and Jaufrè Rudel, illustrating the vicious circle of attribution decisions made on the basis of style, vocabulary, structure, themes, or especially on the basis of a poet's typical tone, decisions that are then used as evidence for further attributions; analysis of poems attributed to Marcabru, Cercamon, Bernart de Ventadorn, Peire Rogier, Raimbaut d'Aurenga, and Giraut de Bornelh; see also "Caso, imitazione, parodia. Osservazioni sulle attribuzioni 'inverosimili' nella tradizione manoscritta provenzale (II)," *SMV* 46 (2000): 35–84, a study of wrongly ascribed poems, with a list of thirty-three texts divided into those whose author has now been identified and those which remain anonymous, with a consideration of possible causes for the confusion.]

**265.**

Pulsoni, Carlo. *Repertorio delle attribuzioni discordanti nella lirica trobadorica*. Modena: Mucchi, 2001. See preparatory article in ► 117, *Le letterature romanze*, 2000, pp. 113–22; in French in *Bulletins de l'AIEO* 14 (1998): 65–71. [Many cases of multiple attribution, about 360 poems out of the 2,600 extant, were provisionally resolved long ago by a consideration of themes or formalistic qualities, and these solutions have tended to become accepted as solid fact; Pulsoni argues that they must now be reconsidered individually by a very careful study of each manuscript witness for dating, localization, and interior structure, seeking the possible reasons behind dubious attributions in the manuscripts; as a guide to future research, two listings are presented, one based on the manuscripts, the other on the poets and by incipit.]

**266.**

Meneghetti, Maria-Luisa. "Problemi attributivi in ambito trobadorico." In *L'attribuzione: teoria e pratica. Storia dell'arte, musicologia, letteratura*. Atti del Seminario di Ascona 30 sett.–5 ott. 1992. Edited by Ottavio Besomi and Carlo Caruso. Basel: Birkhäuser, 1994, pp. 161–82. [Points out the basic principles of verifying attributions of lyric poems; the necessity of understanding the methods and attitudes of those responsible for creating the chansonniers; several examples of difficult cases in Raimbaut d'Aurenga, Marcabru, Peire Vidal, Folquet de Marselha, Cercamon, and Peire Bremon Ricas Novas; shows that often the solution will depend on the flair of the scholar, based on wide experience.]

**267.**

Rossi, Luciano. "Anonymat poétique et hétéronymie. Le cas des premiers troubadours et trouvères." *CDT* 12.1 (2009): 239–59. [Early troubadours may have played with double or multiple poetic identities through the conscious use of pseudonyms: Guilhem de Peitieu, Cercamon (= Eble II?), Jaufrè Rudel; the meaningfulness of the names was doubtless more evident to contemporary audiences than to us, but Rossi postulates bold interpretations through names: religiosity in Guilhem de Peitieu, more direct eroticism in Jaufrè Rudel, and an identification of Cercamon with Eble II.]

## 8.2. Specialized

**268.**

Beech, George. "L'attribution des poèmes du Comte de Poitiers à Guillaume IX d'Aquitaine." *CCM* 21 (1988): 3–16. [Outline of scholarship concerning the identity of the "first troubadour"; since no clear historical proof has yet been found to link the poetry of the Coms de Peitieu with William IX Duke of Aquitaine, only the *vida* can give a semitrustworthy identification; see subsequent investigations and/or hypotheses: ▶ **2363**, Lafont, "Lecture du *Comte de Peitieu*," 1991; ▶ **2355**, Fassò, "Fate," 1999; ▶ **2378**, R. Taylor, "Assessment," 2006, pp. 883–84; and ▶ **2364**, Manetti, "Osservazioni," 2009.]

**269.**

Guida, Saverio. "Una canzone provenzale in cerca d'autore." *SMV* 44 (2008): 49–76. [PC 70,11 *Belh Monrueilh*, attributed variously to Bernart de Ventadorn, Perdigo, Peire Rogier, Raimon de las Salas, Raimbaut de Vaqueiras, Peire Raimon de Tolosa, Alegret, and Peire Bremon lo Tort; Guida considers external and internal matters (history, sociocultural characteristics, vocabulary, themes, style), and finally attributes it to Raimbaut de Vaqueiras, attaching *Monrueilh* and *Na Helis* to the Malaspina family, and hence to Raimbaut.]

**270.**

Guida, Saverio. "Sospette paternità di due dispute e d'un *sirventese* in lingua d'oc (BdT 201,5 = 25,2; 150a,1 = 25,3 = 201,5a; 345,2)." *CN* 70 (2010): 277–321. [A wide-ranging historical investigation of poetic and political activity around the court of Toulouse in the early thirteenth century; many details about the names and activities of little-known or poorly identified poets are brought to light, particularly Arnaut de Comenge, Guilhem Peire de Cazals, and Bertran Folc d'Avignon; includes many valuable insights into the complex workings of the court and the politico-cultural functions of the poets and entertainers, who played a major role in setting the moral tone and social pride of class among the ruling figures and administrators.]

**271.**

Morlino, Luca. "Omonimi equivoci e riconoscimenti trobadorici: il caso di Peire Guillem." In ▶ **118**, *La lirica romanza*, 2009, pp. 241–61. [Close study of identities to sort out several poets with similar names; Peire Guillem de Luserna is an invented name, playing on the value of *Luserna* as symbolic of courtly perfection; the same troubadour is known as Peire Guillem, Peire Guilhem de Tolosa, and Peire Guilhem de Luserna.]

**272.**

See ▶ **1936**, Paden, "Un *plazer*," 1983. [Edition of a poem that combines the theme of occupations of the months with a tradition of *plazers*, poems listing the poet's favorite things; reaffirms its attribution to Arnaut, against Zufferey ▶ **1939**, who would classify it as PC 461,170d anonymous.]

**273.**

Zinelli, Fabio. "Un cas d'attribution douteuse? Bernart de Ventadorn, *Amors, enquera. us preyara* (BdT 70, 3)." In ▶ **102**, *AIEO* 9, 2011, pp. 577–92. [Several structural

and metrical characteristics seem to place the poem outside the normal practices of Bernart; Zinelli undertakes a meticulous study of all variant readings and the place of the poem in the various chansonniers, comparing lexical usage, rhymes, and forms showing French influence, concluding that there is no compelling reason to deny attribution to Bernart, and none at all to support authorship by Peire Vidal.]

### 8.3. Lost or Neglected Poets and Works

274.

Asperti, Stefano. "Testi e frammenti recuperati per il *corpus* della lirica trobadorica." *MR* 33 (2009): 264–94. [A series of eight detailed investigations of orphan texts and fragments that have been rejected or ignored by scholars: supposedly apocryphal stanzas or *tornadas*, unidentified fragments, manuscript witnesses that were not utilized in critical editions, and late copies of lost manuscripts; many precise examples of texts that need further investigation.]

275.

Careri, Maria. "Alla ricerca del libro perduto: un doppio e il suo modello ritrovato." In ► 119, *Lyrique romane*, 1991, pp. 329–78. [Presentation of a manuscript in Madrid's Real Academia de la Historia, which had been thought to be lost: eighty-four folios transcribed in the eighteenth century containing sixty-four poems, thirty by Peire Vidal, and the only known copies of two *sirventes* by Guilhem de Durfort.]

276.

Klingebiel, Kathryn. "Lost Literature of the Troubadours: A Proposed Catalogue." *Tenso* 13, no. 1 (1997): 1–23. [Sets out the principles for establishing a comprehensive catalogue, drawn in part from the work of Deyermond (1995); a relational database has been designed; see also Klingebiel, "La littérature perdue," in ► 99, *AIEO* 6, 2001, pp. 212–21, and "A la recherche des troubadours perdus: Languedoc, Comté de Foix, Quercy, Rouergue," in ► 100, *AIEO* 7, 2003, pp. 471–78.]

277.

Klingebiel, Kathryn. "A la recherche des troubadours: la Gascogne." In ► 101, *AIEO* 8, 2009, 1:131–40. [Outline of a project to name, date, and localize not only lost troubadours but all of the poets up to the end of the fourteenth century; a special look at supposed Gascon poets, but more interesting for the general methodology.]

278.

Melani, Silvio. "Il cammino della croce e gli artigli della lussuria: ipotesi sulle 'perdute' cantilenae composte da Guglielmo IX in occasione della sua crociata." In ► 117, *Le letteratura romanze*, 2000, pp. 281–94. [Postulates that a little research might restore the supposedly "lost" works that Guilhem performed "before kings and magnates and Christians" after his escape from massacre in 1101 and that PC 183,10 may be a crusade song dating from just before his departure in 1101; PC 183,12 may be a parody of a pilgrimage that Guilhem made after his deliverance from the disaster of the crusade.]

279.

Rieger, Angelica. "Les troubadours-fantômes en Italie." In ► 95, *AIEO* 2, 1993,

1:327–47. [Study of poets known only by name, many of whom may have composed in non-lyric genres; of the seventy-eight phantoms among the 460 names in PC (17 percent), forty remain unidentified, and five more must be added to PC, giving forty-five phantoms in all, including Eble II de Ventadorn, Caudairenga, and the two Ermengaut brothers.]

**280.**

See ► 754, Rosenstein, “*Ubi sunt?*” 2005. [New information about Alis, mentioned in poems by Guiraud lo Ros, Sarrazina, the wife of Hugh VII of Lusignan, and Gaudairenga, wife of Raimon de Miraval and *trobairitz* with no extant poems.]

### III. Literary Criticism (Lyric)

#### 9. Orientation

##### 9.1. Guides to the Field

**281.**

Akehurst, F. R. P., and Judith M. Davis. *A Handbook of the Troubadours*. Berkeley: University of California Press, 1995. [A basic introduction to the discipline; twenty-one chapters give an overview of the whole field, with an emphasis on informative coverage of a practical nature; provides guidance on a number of topics missing from ► 282, *Troubadours*, 1999, such as origins, language, vocabulary, imagery, non-lyric texts, and Minnesingers.]

**282.**

Gaunt, Simon, and Sarah Kay. *The Troubadours: An Introduction*. Cambridge: Cambridge University Press, 1999. [A guide to research in the field; sixteen chapters represent distinct research areas and recent developments in critical methodology, some of which are not covered specifically in ► 281, *Handbook*, 1995, such as satire, parody, intertextuality, subjectivity, and orality.]

**283.**

Bolduc, Michelle. “Occitan Studies.” In *Handbook of Medieval Studies: Terms, Methods, Trends*. Edited by Albrecht Classen. 3 vols. Berlin: de Gruyter, 2010, pp. 1023–38. [Succinct introduction to the history of Occitan scholarship, with indications of recent trends and future possibilities; covers language, lyric literature as well as narrative, epic, hagiographical and didactic works, and a discussion of the various critical methodologies that have been used to explore them; specific attention is given to the study of lyric genres, themes, metrics, and musicological analysis; a final section is devoted to key works and recent trends in Occitan scholarship.]

**284.**

*Europe. Revue littéraire mensuelle* 86, nos. 950–51 (2008): 3–149. Special number: *Les Troubadours*. [Nonspecialist guide to the field; rudimentary anthology of twelve poems, two in Occitan with French translation, ten in translation only; nine articles: introductory guides to chansonniers, versification, music, genres (*canço*, *sirventes*, *tenso*), and influence (Galicia, Catalonia, Italy), each by an authority in the field.]