



# **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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Summary: "This volume provides offers an annotated listing of over two thousand recent books and articles that treat all categories of Occitan literature from the earliest enigmatic texts to the works of Jordi de Sant Jordi, an Occitano-Catalan poet who died young in 1424. The works chosen for inclusion are intended to provide a rational introduction to the many thousands of studies that have appeared over the last thirty-five years. The listings provide descriptive comments about each contribution, with occasional remarks on striking or controversial content and numerous cross-references to identify complementary studies or differing opinions" -- Provided by publisher.

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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.]

**285.**

Pintarič, Miha. *Trubadurji*. Ljubljana: Znanstveni institut Filozofske fakultete, 2001. [In Slovenian; half-page summary in English, p. 244; good widespread introduction to the field for beginners; social background; origins; nature of *fin'amor*; troubadour poetics; interpretations of the ethical, philosophical, aesthetic, psychological, erotic, and humorous qualities of the poetry; brief survey of a dozen of the major troubadours; no texts, no language study; good bibliography.]

**286.**

*Occitan Poetry*. Special issue of *Glossator* 4 (2011). Online at <http://www.doaj.org>. [A collection of ten articles chosen to show the vitality and variety of ongoing modern scholarship in troubadour studies; from a meticulously detailed philological investigation to a provocative tongue-in-cheek study by PowerPoint presentation of illuminated initials, by way of original studies of individual texts and poets, by established and beginning scholars, the volume demonstrates that the field of Occitan studies is alive and well and is an exciting place to be.]

## 9.2. Sociohistory [General cultural history, courts and patronage, politics and poetry]

### 9.2.1 General Studies

**287.**

Akehurst, F. R. P. *The "Costuma d'Agen": A Thirteenth-Century Customary Compilation in Old Occitan Transcribed from the "Livre Juratoire"*. Turnhout: Brepols, 2010. [A collection of customary laws from the Agenais region; edition with facing-page English translation; the introduction gives information on thirteenth-century society: economic concerns, social relations among classes and within families, and law enforcement; legal vocabulary used by the troubadours; index, several appendices, including a detailed description of the *Livre juratoire* by Alison Stones.]

**288.**

Dupuy, André. *Historique de l'Occitanie*. Montpellier: Alain Nouvel, 1976. [General survey of Occitan history from prehistory to the present.]

**289.**

Hancke, Gwendoline. *Femmes en Languedoc: la vie quotidienne des femmes de la noblesse occitane au XIIIe siècle, entre catholicisme et catharisme*. Cahors: La Louve, 2006. [Detailed analysis of the life of noble women in the convent or at home, touching on everything that affected their daily concerns, their conception of love, or their attitudes to death or maternity; see also Hancke's *L'Hérésie en héritage*, Cahors: La Louve, 2006, in which she retraces the destinies of several noble families to clarify the role of women in the success of the heresy, as protectors of the heretics and even as members of the Cathar clergy.]

**290.**

Harvey, Ruth. "Courtly Culture in Medieval Occitania." In ► **282**, *Troubadours*, 1999, pp. 8–27. [Detailed exploration of court life and social structures at the time

of the troubadours, giving lively insight into the lives of the poets and jongleurs who circulated about the lord and sought their own competitive advantage through song, flattery, and administrative skills.]

**291.**

Lafont, Robert. *Petita istòria europèa d'Occitania*. Perpignan: Trabucaire, 2003. [A comprehensive patriotic outline of the history, geography, and sociolinguistic character of Occitania; indicates the importance of the Visigoths in the formation of a Romanized culture distinct from that of northern France which was influenced more by the Franks; outlines the seven regional standards of the modern Occitan language.]

**292.**

Marks, C. *Pilgrims, Heretics and Lovers: A Medieval Journey*. New York: Macmillan, 1975. [A lively presentation of Occitan culture from the sixth century to the end of the sixteenth; poems of eight major troubadours are set into their sociohistoric context to bring out the strongly humanistic values of the civilization; solid documentation of history and literature.]

**293.**

Meliga, Walter. "L'Aquitaine des premiers troubadours. Géographie et histoire des origines troubadouresques." In *L'Aquitaine des littératures médiévales (XIe–XIIIe siècle)*. Edited by Jean-Yves Casanova and Valérie Fasseur. Paris: Presses de l'Université Paris-Sorbonne, 2011. [Historical exploration of the cultural and political interconnections among the Aquitanian courts of the first half of the twelfth century; Poitou was at the center, with influence that spread to the north and south, supporting a group of the earliest troubadours, who knew each other and exchanged songs: Guilhem de Peitieu, Jaufrè Rudel, Cercamon, Marcabru, and others, forming the "Poitevin School" at the origins of Occitan lyric.]

**294.**

Paterson, Linda M. *The World of the Troubadours: Medieval Occitan Society, c. 1100–c. 1300*. Cambridge: Cambridge University Press, 1993. Reprint, 1998. Spanish translation by José Manuel Alvarez Flores, Barcelona: Peninsula, 1997. French translation by Gérard Gouiran et al., Montpellier: Presses du Languedoc, 1999. [Overview of various aspects of medieval Occitan society as background to the troubadours; the poetry itself is examined mainly for its corroborative insights into social structures and practices; specialized information about the functions of different social groups, types of soldiers, hierarchic groups in court, etc.; the section on *trobairitz*, pp. 256–65 is wide-ranging and sums up much current research; analysis of the Cathar heresy, pp. 332–40.]

**295.**

Pons, Alain. *Ventadour et les troubadours. Ventadorn fontana de fin'amor*. Egletons: Société historique des amis de Ventadour, 2003. [An introductory survey of the history of the Ventadour dynasty, and the importance of the court of Ventadour in the fostering of literary Occitan culture over several centuries.]

**296.**

Verlato, Zeno. "Il pretesto trobadorico della raccolta di poesie religiose del manoscritto di Wolfenbüttel." In ► **118**, *La lirica romanza*, 2009, pp. 263–91. [Explores the possibility of another stream of poetic development, a religious moralizing stream that may have coexisted alongside the courtly stream in Italy but was not collected into chansonniers; documents the manner in which the anonymous poets use the prestigious troubadour language and forms, along with occasional intertextual references, but exclude amorous and political themes in favor of religious.]

## 9.2.2 Courts and Patronage

**297.**

Bianchini, Simonetta. "*L'alta marquesana qe fo de Monferato*." *CN* 46 (1986): 9–16. Also in ► **152**, *Miscellanea Roncaglia*, 1989, 1:157–64. [Identifies the cultivated author of the *Proverbia quae dicuntur super natura foeminarum* (parody in Italian of the Old French *Chastiemusart*, Veneto region, ca. 1216) as Beatrice of Monferato, daughter of Bonifacio II; describes her place in the intellectual circles of many Occitan troubadours: Raimbaut de Vaqueiras, Peire Vidal, Bertolome Zorzi, Guilhem Augier, and others; she was highly influenced by Occitan poetic traditions and undoubtedly influenced their use of proverbs.]

**298.**

Cheyette, Fredric L. *Ermengard of Narbonne and the World of the Troubadours: Conjunctions of Religion and Power in the Medieval Past*. Ithaca, NY: Cornell University Press, 2001. [A close analysis of the reciprocal cross-influence between historical and literary forces; chapter 13 concerns the troubadours and *trobairitz* who were to be found at her court; supplies provocative ideas about the political involvement of the troubadours and their poetry, the use of the vocabulary of love in feudal agreements, the role of poetry in promoting the position of the sovereign, and the function of poets as spokespersons for their leader.]

**299.**

Gourc, Jacques. "Les troubadours, négociateurs et entremetteurs." In ► **131**, *Les troubadours et l'état toulousain*, 1994, pp. 39–43. [The precarious marginality of the troubadour's social position makes him seek help from God, from birds, from patrons, from his social circle, in the *tornada*; examples from Marcabru of the poet seeking to strengthen his social role as model or teacher.]

**300.**

Loeb, Ariane. "Les relations entre les troubadours et les comtes de Toulouse (1112–1229)." *AM* 95 (1983): 225–59. [Reexamination of the supposedly long and generous patronage of the troubadours by the court of Toulouse; finds that, in spite of claims in the *vidas* and *razos*, there is little historical evidence until Raymond V, 1148, when a number of well-known poets are found there, and especially under Raymond VI and VII, at the time of the Albigensian Crusade; argues that many poets were politically engaged, anti-French, and anti-crusade; Peire Vidal had an influential position for a time, and Raimon de Miraval was prominent, though mostly as entertainer.]

**301.**

Lomenec'h, Gérard. *Aliénor d'Aquitaine et les troubadours*. Luçon, France (Bordeaux): Sudouest, 1997. [Popular introduction to Eleanor and her family and their connections, real or legendary, to poetic culture.]

**302.**

Lushchenko, Marina. "Raymond VII (1194–1249), comte de Toulouse, dans la poésie épique et lyrique de son temps." *FL* 146 (2008): 173–98. [The importance of Raymond VII in his society, as seen in the second half of the *Canso de la Crozada* and in poems by eight other troubadours, mainly Guy de Cavaillon and Peire Cardenal; the count is depicted as immensely popular among the people of Toulouse, a model of the courtly sovereign, an incarnation of *pretz* and *valor*.]

**303.**

Meliga, Walter. "L'Aquitània trobadorica." In ► **129**, *Lo spazio letterario*, 2. *Medioevo volgare*, vol. 1, part 2: *La produzione del testo*, pp. 201–51. [Discussion of the courts of Poitiers and elsewhere as the social sources of troubadour poetry: the identity of Guilhem de Peitieu and his importance as originator; the "Poitevin School"; the "Escola n'Eblo"; the attachment of Marcabru, Cercamon, and perhaps Jaufre Rudel to the court under Guilhem X and probably earlier; see also by Meliga, in the same publication, "Il pubblico dei testi cortesi," vol. 3: *La ricezione del testo*, pp. 79–123.]

**304.**

Rieger, Angelica. "La cour de Champagne, centre d'un réseau interculturel entre troubadours et trouvères." *Europe* 86 (2008): 150–63. [Describes the court of Champagne, Eleanor of Aquitaine, and her family as the central force in an intertwined complex of poets and patrons that facilitated contacts between three generations of troubadours, trouvères, and Minnesänger; contains rich information on intertextuality.]

**305.**

Routledge, Michael J. "Troubadours, trouvères et la cour du Puy." In ► **96**, *AIEO* 3, 1992, pp. 1133–44. [A careful assessment of the historical traces of the supposed literary competition of Puy-en-Velay; however, there is no proof beyond literary references.]

**306.**

Salvatori, Enrica. "Les Malaspina: bandits de grands chemins ou champions du raffinement courtois? Quelques considérations sur une cour qui a ouvert ses portes aux troubadours (XIIe–XIIIe siècles)." In *Les élites lettrées au Moyen Âge: modèles et circulation des savoirs en Méditerranée occidentale, XIIe–XVe siècles: Actes des séminaires du CHREMMO*. Edited by Patrick Gilli. Montpellier: Presses Universitaires de la Méditerranée, 2008, pp. 11–27. [A historian's perspective on the poems published in ► **1738**, Caïti-Russo, *Les Troubadours et la cour des Malaspina*, 2005; documentation for the ongoing project of reevaluating the cultural, economic, and political role of the Malaspina; information is analyzed from the perspective of the patrons rather than from that of the patronized.]

**307.**

Sánchez Jiménez, Antonio. "Catalan and Occitan Troubadours at the Court of Alfonso VIII." *La Corónica* 32.2 (2004): 101–20. [Identifies the troubadours who

visited Alfonso's Castilian court; Peire d'Alvernhe's satiric gallery poem was perhaps composed for the procession to Bordeaux in 1170 to fetch Eleanor as Alfonso's wife and queen; Peire and seven other important troubadours played a key role in strengthening ties between Aragon and Castille in their fight against the French kings; suggests that they were a key to persuading Alfonso to use the Castilian vernacular; shows that Alfonso recognized the importance of their effective propaganda.]

### 9.2.3 Politics and Poetry

#### 308.

Asperti, Stefano. "Testi poetici volgari di propaganda politica (secoli XII e XIII)." In *La propaganda politica nel basso medioevo. Atti del XXXVIII Convegno storico internazionale (Todi, 14–17 ottobre 2001)*. Spoleto: CISAM, 2002, pp. 533–59. [A consideration of songs by Marcabru, Bertran de Born, and others, analyzed in their relationship to political propaganda and concrete political action; shows that the poems are not meant so much to convince the listeners as to create a symbolic display that will generate the desired reputation of the court and its leader; this type of text was eventually replaced by a new, more direct rhetoric coming from the university tradition.]

#### 309.

Aurell, Martin. "Les troubadours: naissance et diffusion de la chanson engagée." In *Sociabilité, Culture et Patrimoine. Cahiers du Groupe de Recherche d'Histoire (GRHIS) 6* (1997): 25–36. Edited by Loïc Vadelorge and Ludovic Tournés. [Courtly themes are relatively neglected after 1200 in favor of engagement in political and social actuality; the *sirventes* is the preferred form, often based on the metrical and musical structure of an existing *canço*; three poems are reproduced with French translation and commentary as examples; PC 76,16 is called anonymous by Aurell, but see ► 2101, Asperti, "Sul *sirventes*," 1995, who confirms its attribution to Bertran d'Alamanon; see more detail in ► 2104, Aurell, *La Vielle et l'épée*, 1989.]

#### 310.

Paterson, Linda M. "Occitan Literature and the Holy Land." In ► 133, *World of Eleanor*, 2005, pp. 83–99. [Poetic responses among the second generation of troubadours (Marcabru, Cercamon, Jaufrè Rudel) to the Second Crusade, in which Eleanor of Aquitaine and Louis VII visited Antioch; details on website <http://www2.warwick.ac.uk/fac/arts/french/about/staff/>.]

#### 311.

Paterson, Linda. "Une perspective aquitaine des croisades? Le témoignage des troubadours." In *L'Aquitaine des littératures médiévales (XIe–XIIIe siècle)*. Edited by Jean-Yves Casanova and Valérie Fasseur. Paris: Presses de l'Université Paris–Sorbonne, 2011. [An initial investigation involving Aquitaine, in view of a new research project into the involvement of French and Occitan lyric with the Crusades and the Reconquista; Aquitaine was the starting point for this involvement, but after the Second Crusade, poetic response was stronger in the eastern regions; in appendix, pp. 190–99: rich thematic and chronological data.]

## 9.3. Literary History (Overview: Lyric, Non-Lyric, Prose)

**312.**

*GRLMA*. Heidelberg: Winter. [An ongoing multivolume reference which began publishing in 1968 (vol. 6, book 1); now overtaken in part by new critical theories and new documentary techniques, but still provides valuable literary and bibliographical guidance; of particular interest for Occitan are vol. 2, book 1, A (Avant les troubadours), 1979, and B (La lyrique occitane); B is divided by genre and has been published in fascicles from 1979 to 1990; fascicles 2 to 5 give a historical presentation of all major genres, fascicle 7 (1990) gives documentary information and bibliography. Vol. 4 (1978 and 1984) gives information about Occitan romances, vol. 6 about the *novas*.]

**313.**

Brunel-Lobrichon, Geneviève, and Claudie Duhamel-Amado. *Au Temps des troubadours: XIIème et XIIIème siècles*. Collection La Vie Quotidienne. Paris: Hachette, 1997. [Broadly based introduction to the medieval society of southern France, covering travels and patronage in France, Spain, and Italy, the position of troubadours, *trobairitz*, and *joglars*, music and lyric performance, real life in the cities and chateaus, the effects of the Albigensian Crusade and the Inquisition; in appendix, a list of 106 principal poets with brief biographical information; poetic texts are quoted in French translation. See objections by Lafont ► **762**, “Voix des dames,” 1997, to the so-called enthusiastic feminism that exaggerates, in his view, the independence of women poets.]

**314.**

Mölk, Ulrich. “Occitan Poetry.” In *Neues Handbuch der Literaturwissenschaft*. Vol. 7: *Europäisches Hochmittelalter*. Edited by Henning Kraus. Wiesbaden: Athenaion, 1981, pp. 19–36. [Occitan poetry: music, forms, social milieu, genres, diffusion. Part of a twenty-five-volume manual covering all world literature. Vol. 7 covers 1050–1250, especially oriented toward France and Germany; organized by genre.]

**315.**

Lafont, Robert. *Histoire et anthologie de la littérature occitane*. Montpellier: Les Presses du Languedoc, 1997. [A popular history and selected highlights of the literature, for nonscholarly readers; vol. 1 covers *L'âge classique (1000–1520)*; vol. 2, edited by Philippe Gardy, covers *L'âge du baroque (1520–1789)*.]

**316.**

*Storia delle letterature romanze medievali*. Directed by M. L. Meneghetti. Bari: Laterza, 1999. Four volumes were projected: (1) *Le origini*, (2) *Ibero-romanze*, (3) *Gallo-romanze* (provenzale a cura di L. Lazzerini), and (4) *Italiana*. The first appeared in 1997: see ► **934**, *Le origini*. [Contains information on seven Old Occitan “monuments”: “Esordi provenzali,” pp. 162–93, with bibliography pp. 259–61 and p. 266.] The second appeared in 1999: see ► **1676**, *Le letterature d'area iberica*. [Chapter 3 under “La letteratura catalana médiévale” by Stefano Asperti, pp. 340–61, discusses the role of Catalan poets who composed in Occitan from about 1160 (Berenguer de Palazol) to the mid-fourteenth century.] Vols. 3 and 4 have not appeared. The Occitan part of vol. 3 has been replaced by ► **320**, *Letteratura médiévale in lingua*

*d'oc*, 2001, in which L. Lazzerini thanks M. Meneghetti for giving her the idea for the volume.

**317.**

Varvaro, Alberto. *Letterature romanze del medioevo*. Bologna: Mulino, 1985. [Broadly based traditional introduction to medieval literature in the whole Romance area; Occitan lyric in chap. 3: "L'esperienza lirica," pp. 139–214; analysis of various aspects of the lyric tradition through close study of poems by Guilhem de Peitieu, Bertran de Born, Peire Cardenal, Peire Vidal, and Bernart de Ventadorn.]

#### 9.4. Introduction to Occitan Lyric Poetry

[For introduction to areas of research, see especially ► **281**,  
*Handbook*, 1995, and ► **282**, *Troubadours*, 1999.]

**318.**

Burgwinkle, William E. "The Troubadours: The Occitan Model." In *The Cambridge History of French Literature*. Cambridge: Cambridge University Press, 2011, pp. 20–27. [Notes the hesitancy of French scholars to include Occitan literature in their cultural heritage, as Catalan and Italian scholars have done; the collective literary identity of the troubadours was original in several ways; it was secular, vernacular, devoted to the praise of beauty, power, wealth, youth, and erotic desire, celebrating a love that elevated the individual; it was intricate in form, sometimes contradictory in meaning, and often playful in tone; Arnaut Daniel is evoked as the highest development of the art.]

**319.**

Di Girolamo, Costanzo. *I trovatori*. Turin: Bollati Boringhieri, 1989. In Catalan: *Els trobadors*. Valencia: Edicions Alfons el Magnànim, 1994. [Introduction to background history, the manuscript tradition, language, melodies, versification, and genres; chapters are arranged around an anthology of poems, chronologically ordered, intermixed with short discourses on style, background, and critical areas, giving a rich survey of cultural and critical depth.]

**320.**

Lazzerini, Lucia. *Letteratura médiévale in lingua d'oc*. Modena: Mucchi, 2001. [Succinct chronological overview, including a new interpretation of the bilingual *alba*; information on the evolution of linguistic and literary norms; bibliography is copious but omits many important works from North America, Great Britain, and Germany.]

**321.**

Mölk, Ulrich. *Trobadorlyrik: Eine Einführung*. Munich: Artemis, 1982. In Italian: *La lirica dei trovatori*. Bologna: Il Mulino, 1986. [Sketches the history of Occitan studies; detailed information on Guilhem de Peitieu, ideology, formal structures, stylistics, and genres.]

**322.**

Bermejo, José María. *La vida amorosa en la época de los trovadores*. Madrid: Temas de Hoy, 1996. [A popular introduction to troubadour poetry for nonspecialists; brief sketches of a dozen major poets, legends of Peire Vidal, Guilhem de Cabestanh, and Peire Cardenal.]

## 10. Origins

### 10.1. General Studies

#### 323.

Bec, Pierre. "Les influences." In ► **2334**, *Le Comte de Poitiers*, pp. 29–56 [Considers all the theories of origins, with many judicious clarifications; argues that, since there is no absolute answer to the search, we should only consider certain parallelisms in form, motifs, and themes, without trying to prove a filiation.]

#### 324.

Boase, Roger. *The Origin and Meaning of Courtly Love: A Critical Study of European Scholarship*. Manchester: Manchester University Press, 1977. [Detailed, objective, and well-documented survey of the various competing theories concerning the sources of troubadour lyric. See also the detailed review article ► **338**, Menocal, "Close Encounters," 1981.]

#### 325.

Bond, Gerald A. "Origins." In ► **281**, *Handbook*, 1995, pp. 237–54. [Stresses the crucial importance of the theories of origins, since they determine wider critical attitudes; a review of the major theories leads to the conclusion that we must accommodate multiple sources reflecting the hybrid court culture of the time.]

#### 326.

Brunel-Lobrichon, Geneviève. "La formation des troubadours, hommes de savoir." *Cahiers de Fanjeaux* 35 (2000): 137–48. [Explores the sources in classical and religious literature available to the troubadours.]

#### 327.

Fleischer, Ezra. "Contributions hébraïques à une meilleure compréhension de quelques aspects de la poésie européenne du haut Moyen-Age." In *Gli Ebrei nell'Alto Medioevo*. 2 vols. Spoleto: Sede del Centro italiano di studi sull'alto medioevo, 1980, 2:815–66. [Explores the possibility that Hebrew poetry may have helped in the transmission of new rhythmic forms from Hebrew or Andalusian sources to Guilhem de Peitieu, pp. 854–59; includes a discussion on this possibility with Vitale-Brovarone, pp. 863–66.]

#### 328.

Kay, Sarah. "The Contradictions of Courtly Love and the Origins of Courtly Poetry: The Evidence of the *lauzengiers*." *Journal of Medieval and Early Modern Studies* 26 (1996): 209–53. [An exploration of the social and psychological tensions out of which the troubadour love ethic arose; rather than the rivalry between young nobility and established aristocracy (Köhler), Kay sees the tensions between clerical and lay members of the court as the key to the central contradictions of *fin'amor*, with the figure of the *lauzengier* acting as a scapegoat; appendices show contradictions in poems from Guilhem de Peitieu through Bernart de Ventadorn on a variety of topics, as well as excerpts from their works dealing with the key themes: *lauzengiers*, the Crusades, adultery, and religion.]

**329.**

Lafont, Robert. *Le Chevalier et son désir. Essai sur les origines de l'Europe littéraire, 1064–1154*. Paris: Kimé, 1992. [Emphasizes the importance of Occitan culture in the formation of a European cultural identity, beginning with saints' lives and epics, oriented toward Spain; chivalric love for male companions and the lord is turned toward the *domna* in troubadour lyric; opens up new vistas for Occitan studies, though much of the analysis is based on a simplified notion of Freudian psychology.]

**330.**

See ► **377**, Ribémont, *Sexe et amour*, 2007. [Examines possible Latin and Arabic sources, pp. 49–53, concluding that neither theory is exclusively convincing.]

**331.**

Schippers, Arié. "Les troubadours et la tradition poétique hébraïque en Italie et en Provence: les cas d'Abraham ha-Bedarshi et Immanuel ha-Romi." In ► **128**, *Le Rayonnement*, 1998, pp. 133–42. [Outline of studies on the origins of troubadour poetry, especially Hebrew poetry in Arabic Spain and its connection with that of Provence and Italy through the works of two multilingual poets, one from Occitania, the other from Italy; see also his "Forme, style et thématique dans les poésies strophiques occitanes, arabes et hébraïques," in ► **100**, *AIEO* 7, 2003, pp. 651–60.]

## 10.2. Arabic Theory

**332.**

Abu-Haidar, Jareer A. *Hispano-Arabic Literature and the Early Provençal Lyrics*. Richmond: Curzon Press, 2001. [Only part 3 (chapters 10–12) concerns Occitan lyric; the rest is about Arabic popular literature (part 1) and the *zajal* and *Muwashshah* (part 2); in part 3, Abu-Haidar systematically denies any Arabic parallels with troubadour poetry, claiming that the most frequent and characteristic tropes and images of the Occitan poets, the moral idealization of the beloved, and the Occitan concepts of *fin'amors*, *pretz*, *valors*, *proeza*, *jois*, *mezura*, and *jovens* are absent from Andalusian traditions, but he does not acknowledge significant recent contradictory scholarship.]

**333.**

Aurell, Martin. "*Fin'amor*, *wadd* et féodalité dans la lyrique des troubadours." In ► **111**, *L'Espace lyrique*, 2006, pp. 77–88. [Analysis of the concept of elevated love in the two traditions; similarities despite the frequent homosexual nature of the Arabic ideal; differences in the underlying social structure explain the preponderance of the feudal submission of the poet to his lady as the key distinctiveness of the troubadour ethic.]

**334.**

Boase, Roger. "Arab Influences on European Love-Poetry." In ► **144**, Jayyusi, *Legacy of Muslim Spain*, 1994, pp. 457–82. [Agrees with Menocal that the most characteristic features of troubadour lyric, except for feudal analogies, may be found in Arabic poetic tradition going back to the seventh century; proposes a new comparative study of European and Arabic love poetry to explore the cultural links and possible avenues of transmission, along with detailed comparative study of music, formal elements,

major motifs and philosophical theories; outlines in detail many thematic parallels such as submission of the lover, the need for secrecy, the concept of *joi*, and the ennobling nature of self-restraint.]

**335.**

Chahal Timery, Joumana. "Points de rencontre du *muwassah* arabo-andalou et de la poésie lyrique des troubadours: le sentiment de l'amour et son expression poétique." In *Echi letterari della cultura araba nella lirica provenzale e nella Commedia di Dante*. Edited by Claudio Gabrio Antoni. Udine: Campanotto, 2006, pp. 76–95. [Asserts that both Arabic and troubadour poetry celebrate a new freedom from social and religious constraint, expressed in different languages and reflecting different values, but with many similarities in vocabulary, themes, metrics, and music that make the thesis of Arabic origins highly probable; includes a very rich bibliography.]

**336.**

See ► **1793**, Corriente, "Kharjas," 2009. [A report on research on the Arabic verse-forms and the controversies surrounding their relation to Hispanic and Occitan poetry; revised edition of all Romance Kharjas as a basis for further unbiased research.]

**337.**

Giffen, Lois Anita. "Ibn Hazm and the *Tawq al-ham-ma*." In ► **144**, Jayyusi, *Legacy of Muslim Spain*, 1994, pp. 420–42. [Analysis of *The Dove's Neck Ring*, Ibn Hazm's literary masterpiece, examining its origins, structure, content, themes, reception, and its depiction of women and Arab society; pp. 435–37: lists eight clear parallels between themes in this book and the themes of courtly love in the troubadours; in the absence of specific historical "proof" of actual contact, argues that we may only claim the strong possibility that parts of the Arab poetic tradition influenced the rise of the troubadour conception of *fin'amors* and *trobar*.]

**338.**

Menocal, Maria Rosa. "Close Encounters in Medieval Provence: Spain's Role in the Birth of Troubadour Poetry." *Hispanic Review* 49 (1981): 43–64. [Pp. 44–50: detailed evaluation of ► **324**, Boase, *Origin and Meaning*, 1977; discusses anti-Arab bias in nineteenth-century scholarship, and proposes the etymology of *trobar* and *trobador* from the Arabic *taraba*.]

**339.**

Menocal, Maria Rosa. *The Arabic Role in Medieval Literary History: A Forgotten Heritage*. Philadelphia: University of Pennsylvania Press, 1987. Reprint, 2004. [Arabic cultural presence in the court of Guilhem de Peitieu, Frederick II, etc., and its importance for Dante and Boccaccio; renews the Arabic thesis, arguing that it seemed entirely plausible until the heyday of European colonialism, when suddenly it was found to be unthinkable, for obvious reasons of cultural prejudice; see especially pp. 27–70.]

**340.**

Monroe, James T. "Zajal and *Muwashshaha*: Hispano-Arabic Poetry and the Romance Tradition." In ► **144**, Jayyusi, *Legacy of Muslim Spain*, 1994, 1:398–419. [Suggests that perhaps the *zajal* preceded the *muwashshah*; formulates the possibility

of reciprocal influences: Christian music and love themes may have influenced the Andalusian notion of elevated love.]

**341.**

Robinson, Cynthia. *In Praise of Song: The Making of Courtly Culture in Al-Andalus and Provence, 1005–1134 A.D.* Leiden: Brill, 2002. [Reviews the theories of origins; thorough study of Hispano-Arabic poetry in the eleventh century; notes the clear use of several key *topoi* of troubadour lyrics in earlier Andalusian poetry; suggests that Zaragoza is the probable site of contact between Andalusian court culture and the early Occitan courts, perhaps involving Guilhem de Peitieu himself. Chapter 4 of part 2 (pp. 323–52) points out many very close parallels in poetic usage between Andalusian and Occitan cultures, specifically in several poems of Guilhem de Peitieu; also the derivation of *trobare* from Arabic is persuasively explored, pp. 342–47, along with the important concepts of *joi* and *joven*, pp. 347–52. In chapter 5, Robinson notes several documented instances of cultural exchange in Arabic between Christians and Andalusians.]

**342.**

Uhl, Patrice. “Guillaume IX d’Aquitaine et la sorcellerie de Babel—à propos des vers arabes de la chanson V (MS C).” *Arabica* 38 (1991): 19–39. [Reinterprets the “Arabic” lines of *C* as authentic, suggesting that they make erudite reference to the Jewish/Islamic legend of the fallen angels Harut and Marut, who condemned themselves by succumbing to the wiles of a woman; Guilhem may have heard the legend in a story or song performed by an Andalusian slave and referred to it obliquely/ironically to provide a key to his own poem.]

### 10.3. Latin Theory

**343.**

See ► **2341**, Banniard, “Les deux voies,” 2011. [Asserts that Guilhem de Peitieu had a broadly based education, was aware of sociocultural innovations in Latin poetry and religious music, and participated in them through his own idiosyncratic poetry, influenced by sociocultural movements such as those of Robert d’Arbrissel and perhaps by the subconscious trauma of illegitimacy that they shared; Guilhem’s originality is firmly rooted in the innovative fabric of his time.]

**344.**

Bologna, Corrado. “Orazio e l’*ars poetica* dei primi trovatori.” *CDT* 10.3 (2007): 173–99. [Some of Horace’s major themes in the *Ars poetica* seem to have influenced directly the poetry of Jaufrè Rudel, Marcabru, Peire d’Alvernhe, and Bernart Marti; see also the article of Marco Bernardi in the same issue, pp. 201–34, proving that a manuscript of the *Ars poetica* circulated in the Occitan area and could have been known to the troubadours.]

**345.**

See ► **2349**, Bond, *Loving Subject*, 1995. [Makes a strong case for medieval Latin influences in chapter 4, pp. 99–128, by investigating the dense cultural context surrounding the first troubadour, Guilhem de Peitieu.]

**346.**

Switten, Margaret. "Modèle et variations: Saint-Martial de Limoges et les troubadours." In ► **96**, *AIEO* 3, 1992, 2:679–96. [A richly provocative study of the possible influences of the St. Martial *versus* on the forms and meaning of troubadour songs; the hymn *Ave maris stella*, the *versus* *O Maria Deu maire*, Giraut de Bornelh's *alba Reis glorios*, and an *alba* by Cadenet are analyzed to show how intertextual and intermelodic associations may enrich the experience of lyric performance. Both melody and text provide a complex set of interwoven associations that make both the Virgin Mary and Eve present at the beginning of the *alba*, both earthly and heavenly paradise presented as desirable goals, and both pure and sensual love as powerful forces in human life.]

## 10.4. Popular Theory (Indigenous Sources)

**347.**

Mölk, Ulrich. "Chansons de femme, *trobairitz* et la théorie romantique de l'origine de la poésie lyrique européenne." In ► **95**, *AIEO* 2, 1993, 1:243–54. Also in *Lingua e stile* 35 (1990): 135–46. [Postulates an earlier tradition of popular love poetry before the troubadours by women or composed from the female perspective; calls for more precise distinctions between popular and elevated registers, between varying perspectives of male or female protagonists, and varying presentations (monologue, dialogue, or third-person narration), in order to better understand the development of the *chanson de femme* in the various European literatures.]

**348.**

See ► **363**, Bloch, *Medieval Misogyny*, 1991. [Revives the theory, put forward in 1940 by Bezzola, that Guilhem de Peitieu may have promulgated or even invented courtly love as a competitive secular response to the spiritual seductions of Robert d'Arbrissel.]

**349.**

See ► **369**, Duby, "Le modèle courtois," 1991. [Claims that the love code was developed as a means of controlling the pent-up energies of young unmarried males of the court, based on the ethical model of vassalage transferred to the male-female relationship.]

## 10.5. Celtic Theory

**350.**

Benozzo, Francesco. "Guglielmo IX e le fate: il *Vers de dreit nien* e gli archetipi celtici della poesia dei trovatori." *MR* 21 (1997): 69–87. [Invokes Celtic archetypes for many themes found in the troubadours: the belief in fairies or supernatural women, dreams, composing on horseback or while sleeping, the unresolved tension between reality and unreality.]

**351.**

Benozzo, Francesco. *La tradizione smarrita. Le origini non scritte delle letterature romanze*. Rome: Viella, 2007. [Proposes a continuous oral evolution of popular literary culture through the Celtic shaman or druid from prehistoric times; claims that

the etymology of *trobar* is not from church Latin or Greek but from a Celtic verb; stresses the need for scholars to work with archeology, linguistics, history, and anthropology to renew research into Romance literary history; downplays the importance of traditionally identified sources of European culture. See further development of these theories in his “Residui del canto sciamanico arcaico nella poesia dei trovatori,” in ► 118, *La lirica romanza*, 2009, pp. 59–92, and in “*Trouver, trovare, trobar*: l'ipotesi celtica,” *ZrP* 127.1 (2011): 155–61.]

**352.**

Bottani, Giorgia. “Archeologia ferica. Tristano e le tre Isotte.” In ► 115, *Interpretazioni*, 2001, pp. 45–76. [In connection with a search for Celtic sources of the Tristan legend, analyzes the similarities to Celtic belief in fairies or otherworldly women in the early troubadours, pp. 51–53 (Guilhem de Peitieu, Jaufre Rudel), and worship of the *domna* to the point of ecstatic transport (Bernart de Ventadorn).]

**353.**

Fassò, Andrea. “Le troubadour, la dame et la fée.” In ► 99, *AIEO* 6, 2001, pp. 355–66. [An exploration of traditional superstitions concerning goddesses, demons, and fairies, suggesting that perhaps the *domna* was originally related to Irish fairies and the *senhal* may correspond to the necessity of keeping secret the love between a mortal and a fairy spirit; pp. 22–28 provides a new reading (*lectio difficilior*) of Guilhem de Peitieu's *Ben vueill*, based on the notion of a gift offered at birth by a supernatural goddess figure.]

## 11. The Love Ethic: Definition of *Fin'amors*

### 11.1. General Studies of the Love Ethic

**354.**

Lazar, Moshé. “*Fin'amor*.” In ► 281, *Handbook*, 1995, pp. 61–100. [Sketches the transformation from the masculine-oriented epic society of the eleventh century to the courtly service of the god of love in the twelfth, especially in the south of France; defines the complex nature of courtliness and *fin'amors* and their varying realizations in the songs of the troubadours and *trobairitz*, with many examples quoted from the poetry itself; the notion of *joy*; the metaphorical sublimation of the erotic drive, seen in its key concepts: the places, the games, the rewards, and the dangers of love; the evolution of the love ethos and its transformations in time and location, specifically in its transformation into religious poetry.]

**355.**

Paterson, Linda. “*Fin'amor* and the Development of the Courtly *Canso*.” In ► 282, *Troubadours*, 1999, pp. 28–46. [Text and translation of Guilhem de Peitieu's poem *Pos vezem*, PC 183,11, as an introduction to the basic concepts of *fin'amor*, stressing that the concept was flexible from one poet to another and evolved over time; defines the main concepts of *joi*, *joven*, *cortesia*, *largueza*, *pretz*, *valor*, and *mezura*; the richness, complexity, and ambiguous sensuality of the mature period is illustrated through analysis of Arnaut Daniel's song *Si.m fos amors*, PC 29,17.]

**356.**

Paden, William D. and Don A. Monson. "The Troubadour's Lady: An Exchange between Don A. Monson, College of William and Mary, and William D. Paden, Northwestern University." *Exemplaria* 14 (2002): 485–517. [Culmination of a long-standing scholarly debate about the social and marital position of the *domna*; despite some tendency to provocative overstatement of the other's position, the debate ends in substantial agreement that the poetry must be analyzed on its own terms, not according to any unsubstantiated presuppositions about the sociocultural reality of the time, or any inadvertent assumptions that we may supply from our own time.]

**357.**

Paden, William D. "La poésie des troubadours et le mariage: deux pratiques sociales sans élément commun?" In ► **124**, *L'Occitan*, 2009, pp. 17–41. [A call for reconsideration of two traditional views: that troubadour love was adulterous and therefore alien to the moral principles of the church, and that marriage was a political/commercial arrangement inimical to *fin'amor*; based on the poetry and materials in the *Histoire générale de Languedoc*, Paden finds that the notion of love-marriage is more widespread than thought and that love songs of the troubadours do not necessarily rule out the possibility of marriage; a few poems make it clear that the loved one is married, and many seem directed toward marriage; but the greatest number express desire, without specifying whether or not the goal is marriage.]

**358.**

Paterson, Linda. "Les troubadours et l'amour." *Mot so razo* 1 (1999): 62–68. [Argues that *fin'amor* is based on the emotional tension between desire and fulfillment, elevated to become the source of social and moral value; often ambiguous, both sensual and spiritual, serious and playful, made up of adoration for the *domna* and barely disguised misogyny, above all it expresses a love for the creation of poetry.]

**359.**

Wind, Bartina, and Michel Zink. "Courtoisie." In ► **38**, *DLF*, pp. 334–42. [A consideration of the nature of *fin'amor*, its possible origins, and its history in southern and northern France.]

**360.**

Rüdiger, Jan. *Aristokraten und Poeten. Die Grammatik einer Mentalität im Tolosanischen Hochmittelalter*. Europa im Mittelalter, 4. Berlin: Akademie Verlag, 2001. [A study of eighteen patrician families from Toulouse, linking historical research with literary analysis; *cortesia* is seen as a program of cultural empowerment through which the aristocracy tried to strengthen its position; more than just a ritualized representation of love, the poetry of the troubadours was a discourse, based on *fin'amors*, that stood for everything worthwhile in the society, including notions of family, inheritance, piety, property, weapons, and wordplay; the *domna* was not a metaphor but a symbolic morpheme capable of taking on diverse meanings such as erotic love, politics, arms, and conflicts.]

**361.**

Akehurst, F. R. P. "Courtly Love as Zero-Sum and Non-Zero-Sum Game." *Romance*

*Languages Annual* 6 (1994): 1–5. [Questions whether *fin'amor* may be illuminated by Foster's theory of limited good (zero-sum): if the Lady's love is finite, then all others (rivals, *lauzengiers*, husband) will be deprived if she grants some to the poet/lover, and they will seek to punish or destroy him; his only recourse is to maintain secrecy and hope for fate to intervene in his favor, while continuing his almost hopeless quest; the non-zero-sum model applies less well, except in the *partimen*.]

**362.**

Baladier, Charles. *Érôs au Moyen Âge: amour, désir et "delectatio morosa."* Paris: Éditions du Cerf, 1999. See also debate on the book by Baladier and three others, in *Médiévales* 40 (2001): 133–57. [Outlines the Christian theological creation of the notion of *delectatio morosa*, or long-drawn-out desire, coming between desire and fulfillment; see esp. pp. 141–44, "La *delectation morosa* des troubadours": as in the concept of *fin'amors*, emphasis is placed on the sentiment and desire for love, rather than on sexual fulfillment, which destroys its essential nature.]

**363.**

Bloch, R. Howard. *Medieval Misogyny and the Invention of Western Romantic Love.* Chicago: University of Chicago Press, 1991. [Analysis of the contradictions inherent in troubadour poetry: the Lady as wicked and worshipped; love as a paradox of knowledge and ignorance; the pride in the poetic voice coupled with a fear of speaking; use of a song to renounce singing (Bernart de Ventadorn); a desire not for the Lady but for her absence, not for a real lady but for an abstraction of the lady (Jaufre Rudel). Courtly poetry is masochistic and fatalistic, love is linked intimately to death. Guilhem de Peitieu shows the inherent paradox of love and misogyny in his "two-faced" poetry, as does Andreas Capellanus in his contradictory treatises: 1 and 2 praise love, 3 denounces it.]

**364.**

Burns, E. Jane. "The Man behind the Lady in Troubadour Lyric." *RN* 25 (1985): 254–70. [Uses Bernart de Ventadorn's poetry to illustrate the figure of the *dompna* as seen through the male poetry; parallel and contemporary to the development of the cult of the Virgin, Mary being the personification of abstract moral virtues, the *dompna* being this as well as erotic, real, and sensual. Argues that the ambivalent status of the lover is reflected in her sensual attractiveness and her refusal to satisfy his desire; the lack of fulfillment turns him, paradoxically, into a poet.]

**365.**

Calin, William. "Contre la *fin'amor*? Contre la femme? Une relecture de textes du Moyen Âge." In *Courtly Literature: Culture and Context. ICLS 5, Dalfsen 1986.* Edited by Keith Busby and Erik Kooper. Amsterdam: Benjamins, 1990, pp. 61–82. [Discusses the complementary role of misogyny and contre-textes, but not in the troubadours: analyzes directly only Old French texts: *Ipomedon*, pastourelles, *Roman de la Rose*, Guillaume de Machaut. *Fin'amor* and anti-*fin'amor* have always coexisted, as have the idealization and derision of women, as a reflection of the realities of our life and letters.]

**366.**

See ► **2262**, Camproux, "On the Subject of an Argument," 1980. [Camproux claims

that the *tenso* between Gui d'Ussel and his cousin Elias shows the falsehood of the common myth of *fin'amor* as a necessarily adulterous relationship; Gui defends the standard courtly game of idealized love, while Elias prefers the secure, private bond of perfect love in marriage.]

**367.**

Cherchi, Paolo. *Andreas and the Ambiguity of Courtly Love*. Toronto: University of Toronto Press, 1994. [Andreas's model of courtly love is seen as inherently ambiguous, as opposed to the notion that Andreas was mocking it; eros and moral perfection can be both symbiotic and mutually essential, not mutually exclusive; Jean de Meung reduces *fin'amor* to pure eros, Dante to pure spirituality, whereas the troubadours tried to balance both.]

**368.**

Cropp, Glynnis M. "Courtly Lyric Style: Some Preliminary Thoughts." *Parergon* 16 (1976): 19–37. [Questions the credibility of the courtly love situation; is it just a pastime, a *jeu*? To what extent is courtly love a matter of style? Considers the convention of secrecy, the poet's attitude to his work, aspects of poetic style, and the tensions on which it depends. Analysis of Raimbaut d'Aurenga *Un vers farai de tal mena* (PC 389,41), 30–34, to illustrate the unity achieved by the interweaving of words and themes by repetition, parallelism, and antithesis. See also ► **2855**, Milone, "Raimbaut d'Aurenga, *Un vers farai*," 2007.]

**369.**

Duby, Georges. "Le modèle courtois." In *Le Moyen Âge*. Edited by Christiane Klapisch-Zuber. Vol. 2 of *Histoire des femmes en Occident*. Edited by Georges Duby and Michelle Perrot. Paris: Plon, 1991. In English: "The Courtly Model." In *A History of Women in the West*. 5 vols. Cambridge, MA: Harvard University Press, 1992–94, 2:250–66. [A sociological interpretation of *fin'amors*, emphasizing the carnal appetite of the young man, his deceptiveness in pretending to abase himself before his Lady, in the spheres of fantasy and play; Duby claims that the love code was developed as a means of controlling the pent-up energies of the young unmarried males of the court, based on the ethical model of vassalage being transferred to the male-female relationship; Cheyette ► **698**, "Women, Poets and Politics," 1999, modifies Duby's theory, interpreting *fin'amor* as an eroticization of the overall power relations within the court society of the time, serving to implant the proper ethos and code of behavior that supported it; see also ► **2635**, Gaunt, "Marginal Men," 1990: not only does *fin'amor* act as a safety valve in helping control the young men but also it can be directly subversive, since it refers to both lay and ecclesiastic norms of marriage and sets up a third (courtly) model of its own.]

**370.**

Ferrante, Joan. "Male Fantasy and Female Reality in Courtly Literature." *Women's Studies* 11 (1984): 67–97. [Women serve as projections of the male poet's ideal or fantasy, embodying his ideal of perfection so that he can attempt to achieve the ideal himself. In *pastorelas* and debate poems, the woman's function is to point out the contradictions between what he says and what he does, or attempts to do; a series

of six *pastorelas* by Guiraut Riquier, pp. 72–75, explore the tension between courtly pretense (male) and reality (female).]

**371.**

Hagman, Roy. “The Personified Love of the Troubadours: A Quantitative Historical Semantics.” In *LACUS Forum 34: Speech and Beyond*. Edited by Patricia Sutcliffe et al. Houston: LACUS, 2009, pp. 83–92. [An investigation of the evolving metaphor and personification of *Amor*; the abstract entity was given the attributes of a person, at first powerless, then becoming more controlling, even menacing, in the second and third generations, playing a central role in human existence.]

**372.**

Karnein, Alfred. “*Amor est passio*—Aa Definition of Courtly Love?” In ► **103**, *ICLS 3 Court and Poet*, 1981, pp. 215–21. [Argues that Andreas Capellanus’s *De amore* is not a celebration of courtly love but a mockery of it; not at the court of Champagne but at Paris; not within the vernacular tradition but scholarly.]

**373.**

See ► **836**, Lacan, *L'éthique de la psychanalyse*, 1986. [Pp. 174–90; in English pp. 139–60: the code of *fin'amors* is a unique example of art playing an essential role in its society: argues that for a century and a half it governed rules of behavior, loyalty, service, and conduct in Occitan society, linked closely to a highly developed poetic craft. It was an idealization, without connection to the social realities of the time, dependent on a Lady who is inaccessible, an abstract figure that can easily turn into philosophy or allegory.]

**374.**

Meylakh, Michael. “The Structure of the Courtly Universe of the Troubadours.” *Semiotica* 14.1 (1975): 61–80. [A report on research toward constructing a typological model of the system of values at the base of Occitan lyric culture (*fin'amors* and its negative correlate *fals'amors*); for the troubadours, *amors* means “poetry about *amors*” or even “the language of poetry about *amors*”; the key characteristics are set out as a series of binary oppositions centered around *cortes* and *vilans*.]

**375.**

Monson, Don A. “Why Is *la Belle Dame sans Merci*? Evolutionary Psychology and the Troubadours.” *Neo* 95.4 (2011): 523–41. [A basic anthropological interpretation of *fin'amors*, reflecting recent research into evolutionary psychology; universal rituals of mate selection are based on the biologically determined asymmetry of sexual desire between men and women: the amorous desire of the lover is opposed by the resistance of the lady, as each strives toward a different goal; the *canço* is a rhetorical discourse of courtship stressing the sincerity of the man’s commitment to the relationship.]

**376.**

Paden, William D. “Utrum copularentur: of *cors*.” *L'Esprit Créateur* 19 (1979): 70–83. [Did the troubadours have sex? We don’t know and shouldn’t ask; ambiguous language is typical, and should turn our focus away from the literal and toward the poem itself; analysis of Bernart de Ventadorn’s *Non es meravilha*, PC 70,31, shows ambiguity to be intentionally at the very heart and in the very body of the poem;

Jaufre Rudel's *Lanquan li jorn*, PC 262,2, is similarly structured around the ambiguous distinction between secular and spiritual love; shows that erotic ambiguity is a central and necessary part of troubadour poetry.]

**377.**

Ribémont, Bernard. *Sexe et amour au Moyen Âge. 50 Questions*. Paris: Klincksieck, 2007. [Succinct nonspecialist introduction to the nature and practice of sexuality in the Middle Ages; pp. 30–53: good basic introduction to the concept of *fin'amor*.]

**378.**

Rieger, Angelica. "La dialectique du réel et du poétique chez les troubadours. Les quatre 'protagonistes' de la fin'amors." *RLaR* 87 (1983): 241–57. [The poetry posits four potential protagonists: two real people, the lady and the poet, and two poetic creations, the lover and his *domna*; their roles may coincide, but only outside the poem; one couple is subject to the complex realities of the court, the other only to the rules of *fin'amor*, but listeners may bring both couples together by sharing in their secret and identifying with them against the common enemy, the *lauzengiers*.]

**379.**

Schnell, Rüdiger. "L'amour courtois en tant que discours courtois sur l'amour (I and II)." *Rom* 110 (1989): 72–126 and 331–63. Translated into French by Eva Podlaha from the original German: "Die 'höfische' Liebe als 'höfischer' Diskurs über die Liebe." In *Curialitas. Studien zu Grundfragen der höfisch-ritterlichen Kultur*. Edited by Josef Fleckenstein. Göttingen: Vandenhoeck & Ruprecht, 1991, pp. 231–301. [An exploration of eight essential aspects of "courtly love" in Medieval French, Occitan, and German poetry: exclusivity, constancy, sincerity, impartiality, reciprocity, spontaneity, moderation, and patience; courtly love is not so much a code of behavior toward love as it is a continuing ludic discourse; part II: the antagonisms found within the lover, between lover and lady, between the lovers and society; courtly love cannot be defined, since it evolved over time and over genres.]

**380.**

Städtler, Katharina. "*En cort, en cambra o dinz vergier*. Überlegungen zu einer historischen Anthropologie der *fin'amor*." In ► 125, *Okzitanistik, Altokzitanistik*, 2000, pp. 217–30. [Believes that philological and historical studies have not so far brought us very close to grasping the alterity of the Middle Ages; methodology from the sociological and anthropological disciplines will advance our understanding of *fin'amor* by investigating it anthropologically through a study of the places where it is found (in *cort*, *cambra*, *vergier*), rather than treating the poetry as if it were about a living experience.]

**381.**

Thiolier-Méjean, Suzanne. *L'archet et le lutrin. Enseignement et foi dans la poésie médiévale d'Oc*. Paris: L'Harmattan, 2008. [Analysis of the worldview of the troubadours through their own reality: their *vidas* and their lyrics; *fin'amor* is seen as a total passion akin to divine love, remaining close to Christian virtues of faith and spirituality, even when these are adapted to the more profane interests of the courts, or when they express hostility to the temporal administration of the church; the goal of the poets is to attain

virtue through love; the troubadour song is neither purely mystical nor totally profane, but in constant tension between the two; their songs spring from this tension.]

### 11.2. Themes of Troubadour Poetry (Motifs, Images, Topoi)

**382.**

Schulze-Busacker, Elisabeth. "Topoi." In ► **281**, *Handbook*, 1995, pp. 421–40 [Definition of the term and outline of recent scholarship in the area; analysis of a *planh* by Bonifaci Calvo (PC 101,12) by way of example.]

**383.**

Schweickard, Cristine. *Sobre.l vieill trobar e.l novel: Zwei Jahrhunderte Troubadourlyrik: Thematische Schwerpunkte und Schlüsselbegriffe: Ein interpretatorischer und inhalts-analytischer Versuch*. Frankfurt: Haag und Herchen, 1984. [Computerized statistical study of the evolution over two centuries of themes, keywords, the love ethic, poetic theory, and technique; analysis is divided into five historical periods, limited to sixty-one poets; gives a chronological list of troubadours, pp. 314–28.]

**384.**

Atturo, Valentina. "Cor ai fol: la *folia* dei trovatori." In *Variabili della follia. Materiali di studio*. Edited by Simonetta Bianchini. Rome: Edizioni Nuova Cultura, 2007, pp. 13–66. [Detailed study of the notion of madness in troubadour poetry, through a systematic investigation of the whole semantic field of *foudatz*; 1155 occurrences of *lemmata* of the root FOL- were examined through numerous quotes to reveal the positive and negative meanings *fol* and *folia* have in different contexts and in different genres, basically stemming from the opposition with *mesura* and *sen*; pp. 47–62: a specialized investigation of usage of the terms in Marcabru, contrasted with that of Bernart de Ventadorn.]

**385.**

Benozzo, Francesco. "Preistoria rituale del dono cortese: dalle iscrizioni galliche alla poesia dei trovatori." In *Vincolare, ricambiare, dominare: Il dono come pratica sociale e tema letterario. Atti del X Convegno internazionale (Rocca Grimalda, 23–25 settembre 2005)*. Edited by Nicolò Pasero and Sonia Maura Barillari. Alessandria: Orso, 2007, pp. 153–63. [The troubadour theme of an offering to his *domna* may be traced back to Celtic rituals of sacrificial offerings to the goddess Epona; the poet offers his songs of fidelity and suffering but waits in vain for the expected reciprocal gift; in both cases, the submission and humiliation leads paradoxically to further exaltation and continued adoration.]

**386.**

Bianchini, Simonetta. "Letteratura e natura nel secolo XII." *RST* 4 (2002): 41–76. [Examines the use of descriptions of nature in lyric, epic, and courtly romance, in French and Occitan; special attention to troubadour lyrics, pp. 55–70: analyzes the variations and evolution of poetic uses of the topos, from its positive development in the early poets to its reversal and eventual renunciation.]

**387.**

Blakeslee, Merritt R. "*Lo dous joxc sotils*: la partie d'échecs amoureuse dans la poésie

des troubadours.” *CCM* 28 (1985): 213–22. [Discusses the metaphor of chess as an expression of the ritualized formalism of *fin’amor*, as opposed to that of dice, which is associated with the disorders of desire.]

**388.**

Borriero, Giovanni. “Il topos dell’ineffabile nella retorica médiévale e nella lirica trobadorica.” *MR* 23 (1999): 21–65. [Analysis of the motif of *midons*, especially in Cerveri de Girona and Guilhem de Cabestanh, in relation to the theoretical formulations in the rhetorical *Artes*; she is the silent, the inexpressible, named only by a *senhal*; she belongs to another dimension, going beyond the power of the poet’s words to describe her; a metapoetic reflection on the communicative powers of language, involving as well the lover’s powerlessness to express his joy or his despair.]

**389.**

Braet, Herman. “*Visio amoris*: genèse et signification d’un thème de la poésie provençale.” In ► 147. *Mélanges Rostaing*, 1974, 1:89–99. [Traces the theme of the erotic dream from antiquity and through the troubadours (except for Guilhem de Peitieu); popular theme among the troubadours, sometimes as a trick to make contact with the lady, but more often to heighten the delicious torment, or as a sort of exaltation of the unreal love-quest; the idealized poetic image is stronger than reality, and preferred to it.]

**390.**

Brea, Mercedes. “Les animaux dans les poésies amoureuses des troubadours occitans.” *RLaR* 98 (1994): 403–43. [Studies the use made of animals in the lyrics: as comparison, allegory, symbol, in conjunction with their traditional characteristics in the bestiaries; systematic catalog of the use of birds, mammals, insects, reptiles, fish, and fantastic animals, calling for further detailed and comparative study; many references in twelve pages of notes, but no bibliography.]

**391.**

Brea, Mercedes. “*L’hortus conclusus* dans la poésie lyrique des troubadours.” In ► 111, *L’Espace lyrique*, 2006, pp. 101–19. [The spring opening is linked to Christian evocations of earthly paradise and to the protective refuge for lovers, a compromise between the natural instincts of nature and the controlled life of the castle.]

**392.**

Cabré, Miriam. “*Mors et vita in manibus linguae*: la metafora della lingua nei trovatori.” In ► 100, *AIEO* 7, 2003, pp. 179–99. [A novel approach to analysis of troubadour poetic techniques through a study of the metaphorical use of the speech act; language is identified with poetry, and the troubadours called themselves craftsmen with words; the professional use of language by preachers, courtiers, and troubadours; historical development of the metaphor in the earliest troubadours, Marcabru and Arnaut Daniel shows how in the thirteenth century the metaphor took on moral and pedagogical values, with emphasis on good speech as a courtly virtue; and bad as a sin in its use for deception; special analysis of Cerveri de Girona and his pedagogical use of proverbs.]

**393.**

See ► **534**, Canettieri, *La sestina e il dado*, 1993. [Reviews the theme of gaming in a number of troubadours; proposes that the metrical structure of Arnaut Daniel's *sestina* was inspired by the arrangement of numbers on the dice; argues that the notion of gambling suggested by this structure may be intended to represent the capricious influence of fate on human love and the poet's belief that love of the *domna* and love of poetry are analogous.]

**394.**

Elizalde, Ignacio. "El tema de Navarra en la lírica trovadoresca." In *La Juglaresca: Actas del I Congreso internacional sobre la juglaresca*. Edited by Manuel Criado de Val. Madrid: EDI-6, 1986, pp. 359–76. [The theme is traced through the works of nineteen troubadours, including Arnaut Daniel, Bertran de Born, Cerveri de Girona, Giraut de Bornelh, Marcabru, Peire Cardenal, and Sordello.]

**395.**

Fabre, Daniel. "Lenguaje de los pájaros e idea de la poesía." *Revista de antropología social* 17 (2008): 165–90. [Addresses the metaphorical use of bird imagery in oral folklore, troubadour poetry and modern folk society; anthropological analysis of the origins of artistic response and the social production of virile erotic identity.]

**396.**

Gaunt, Simon. *Love and Death in Medieval French and Occitan Courtly Literature: Martyrs to Love*. New York: Oxford University Press, 2006. [An interpretation of the psychosexual dynamics of the linked themes in a number of Occitan and French texts, based on the theoretical approaches of Lacan, Derrida, Bataille, and Foucault; argues that courtly literature has instituted a new secular ethics of desire, because of its connection with sacrificial death; a study of the interplay between lyric and romance shows how this "poetic" predilection has imposed a "real" repressive sex/gender system, not only gay but also especially narcissistic, in that it is about men examining their own position in society.]

**397.**

Ghil, Eliza Miruna. "The Seasonal Topos in the Old Provençal *canço*: A Reassessment." In ► **159**, *Studia occitanica*, 1986, 1:87–100. [Detailed study of the topos in twelve troubadours (367 poems), with statistical analysis of the constituents of seasonal openings and the way they are utilized in the development of the poems, revealing "remarkable poetic craftsmanship, and infinite variety of detail"; see also the related article by H.-C. Haupt, "Autour du début printanier: naissance d'une nouvelle structure syntaxique," *FL* 115 (1992): 155–87, and "Errata," 116 (1993): 169–70.]

**398.**

Gross, Charlotte. "*Loc Aizil/Anima Mundi*: Being, Time, and Desire in the Troubadour Love Lyric." In *Desiring Discourse: The Literature of Love, Ovid through Chaucer*. Edited by James J. Paxson and Cynthia A. Gravlee. Selinsgrove, PA: Susquehanna University Press, 1998, pp. 111–22. [In line with Plato's concept of the world soul, the troubadours use the figure of *loc aizil* as the expression of a fragile transcendent

ideal of fulfilled desire, accessible only in dream, vision, or memory; analysis of works by Jaufre Rudel, Bernart de Ventadorn, and Raimbaut d'Aurenga to illuminate their search for a compromise between imperfection and perfection: Jaufre's distant love, Bernart's struggle with loss of identity, and Raimbaut's spiritual union with his *domna* through the contradictions of poetry all speak to the impossible joy of uniting two separate beings.]

**399.**

Gubbini, Gaia. "La *ponha d'amor* e la *cadena*: ferita e catene trobadoriche tra Jaufre Rudel, Raimbaut d'Aurenga et Bertran de Born." *CDT* 8 (2005): 781–801. [Study of an intertextual debate by a group of poets linked by the motifs of the suffering and chains of love: Raimbaut takes the themes from Jaufre Rudel and Bernart de Ventadorn; Bertran de Born then comments on all previous uses, agreeing with Raimbaut on the immutability of love.]

**400.**

Gubbini, Gaia. *Tactus, osculum, factum. Il senso del tatto e il desiderio nella lirica trobadorica*. Rome: Nuova Cultura, 2009. [Detailed study of the importance of the sense of touch in troubadour lyric and study of the vocabulary used to evoke the various stages of desire and its sensory evocation by the poet/lover; individual analysis of the work of Guilhem de Peitieu, Raimbaut d'Aurenga, and Arnaut Daniel; suggests that in contrast to the classical and patristic attitudes to love discourse, the troubadours developed the characteristic notion of "spiritualized corporality."]

**401.**

Mancini, Mario. "Cortigiani e cavalieri-predoni: intorno a un motivo trobadorico." *RZL* 4 (1980): 125–60. Slightly revised in his *Metafora feudale: per una storia dei trovatori*. Bologna: Il Mulino, 1993, pp. 13–62. [The theme of arms and pillage, emphasizing the social contrast between the North (structure, law, and order) and the South (disorder and pillage outside the courts, isolation and refined courtliness within) may explain the preferences in literary genre (epics and political writing in the North, lyrics and *novas* in the South); suggests that the contrast in forces and themes found in the South (*armas/amor*, exterior/interior, *raubar/fin'amor*) explains how the troubadour cultural model can have become so compact and creative compared to that of the North.]

**402.**

Mancini, Mario. "Marcabru, i sambuchi e il castello assediato." In ► **152**, *Miscellanea Roncaglia*, 1989, 3:773–87. Also in ► **401**, Mancini, *Metafora feudale*, 1993, pp. 107–31. [Argues that the elder-tree is sterile and useless, used by Marcabru in his invective against those who do not follow his moral guidance; the besieged castle is more complex: in *Bel m'es quan la rana*, PC 293,11, the peaceful garden of the *locus amoenus* is turned into a fortress, a place of violence, typical of the paranoia of the obsessively neurotic; the castle of *Proeza* is under siege, society is collapsing under evil; the only hope is a return to original purity and love.]

**403.**

Mölk, Ulrich. "La réflexion sur la notion de propriété artistique chez les troubadours."

In ► **118**, *La lirica romanza*, 2009, pp. 5–16. [Originality is stressed by many troubadours; they pride themselves on choosing “new” words and forms and stress their personal individuality; the *joglars* are secondary to the poems they perform, though some are more professional and more highly valued; the public was called upon to participate actively in the performance by recognizing the subtleties and intertextual references, and by identifying the distinctiveness of the individual poets.]

**404.**

Riquer, Isabel de. “*Lo donars sobre totz senhoria* (PC 278,75, v. 68).” In ► **162**, *Trobadors a la Península Ibèrica*, 2006, pp. 311–33. [Analysis of the theme of liberality, especially among the later troubadours after the Albigensian Crusade: Guiraut Riquier and other poets in Spain and at the court of Rodez, who are anxious to be treated as professionals; list of the nine *tensos* between Guiraut Riquier and various poets.]

**405.**

Ron Fernández, Xosé Xabier. “Les degrés du service amoureux existent-ils dans la lyrique occitane? Visions et révisions sur un lieu commun de la lyrique des troubadours.” *RLaR* 108 (2004): 189–242. [A fresh look at the figure of the steps of love, which have become a commonplace in scholarship but were not used as such by most poets; they are not obligatory progressive steps for the lover but complex and varied representations of the nature of love service of the poet/lover, based on the central notion of discretion at all stages of love.]

**406.**

Saouma, Brigitte. “La notion de beauté dans la *fin'amor* à travers l'esthétique médiévale.” In ► **101**, *AIEO* 8, 2009, 1:287–95. [Physical and spiritual beauty are important in medieval theology, and both are essential to the troubadours' notion of beauty, based on idealized harmony, a reflection of the moral qualities of the lady, in which love and beauty are one.]

**407.**

Saouma, Brigitte. “L'idée de ‘guerre juste’ dans la poésie des troubadours.” In ► **102**, *AIEO* 9, 2011, pp. 505–12. [Analysis of the contradictions between the church's doctrinal position against secular war, in favor of diplomacy, and the troubadours' enthusiasm for combat, complicated by the church's actual tolerance of war and the troubadours' stated acceptance of the church's teachings.]

**408.**

Sanguineti, Francesca, and Oriana Scarpati. “*Comensamen comensarai*: uno studio tipologico sugli incipit trobadorici.” In *Actes du colloque Nouvelle recherche en domaine occitan: approches interdisciplinaires (Albi, 11–12 juin 2009)*. Turnhout: Brepols, 2012, in press. [Analysis of the constituent elements of the opening lines over the entire troubadour lyric corpus, with an aim to identify constants and variables in each author's production; shows that, because the opening lines of medieval lyrics often operate as titles, the first line may provide a key for further interpretation. The *incipit* lines of more than two thousand Occitan poems may be grouped into a small number of typological categories, among which the following stand out: declaration of the genre, invocation, self-pity, comparison, and denial.]

**409.**

Spence, Sarah. "The Topos of Discretion in Troubadour Poetry." *RF* 112 (2000): 181–91. [Suggests that the topos is not connected as much to the supposed necessity of concealing an adulterous love as to the poetic necessity of muting the characteristics of uncultivated vernacular language in order to create a new elevated diction worthy of supplanting the old. "Discretion remains a literary constant necessary to love, but it is revised in the hands of the troubadours to speak to their artistic needs."]

**410.**

Thiolier-Méjean, Suzanne. "Des roses dans la glace, ou le monde à l'envers chez les troubadours." In ► **137**, *Contez me tout*, 2006, pp. 839–57. [The motif of the world upside-down, natural laws reversed (*adynaton*), found from classical times on, is linked by the troubadours to both moral and esthetic values; Marcabru, Peire Cardenal, and others use it to censure decadence, while others, such as Bernart de Ventadorn, stress its positive connection to the transfiguring effects of love; Raimbaut d'Aurenga uses it enigmatically to indicate that the inner poetic dream is the only true reality; his masterful use of enigma is difficult to comprehend without reference to the long history of classical and medieval rhetoric, with its insistence on highly disciplined poetic technique.]

### 11.3. Vocabulary, Terminology of *Fin'amors*

**411.**

Ghil, Eliza Miruna. "Imagery and Vocabulary." In ► **281**, *Handbook*, 1995, pp. 441–66. [Analysis, with examples, of the important figurative vocabulary coming from feudal, legal, and commercial practice, from religion, and from medicine; the figurative usage adds depth and resonance which is not always easy to appreciate from our modern perspective; suggests several areas in which further study is required.]

**412.**

Akehurst, F. R. P. "Words and Acts in the Troubadours." In ► **127**, 1989, *Poetics of Love*, 1989, pp. 17–28. [Treats the vocabulary of the *gradus amoris* in troubadour lyric; words and expressions attached to each of the five classic steps of love.]

**413.**

Akehurst, F. R. P. "The Bottom Line of Love: A Semiotic Analysis of the Lover's Position." In ► **365**, *Courtly Literature, ICLS 5*, 1990, pp. 1–10. [An attempt to place the troubadour love ethic on a Greimasian square to clarify the psychological forces and emotional movements involved in the game of *fin'amor*; the prime moving force is identified as *merce*.]

**414.**

Babin, Malte-Ludolf. *Orgolh–umil: Untersuchungen zur lexikalischen Ausprägung des Altokzitanischen im Sinnbereich des Selbstgefühls*. Beihefte zur *ZrP* 251. Tübingen: Niemeyer, 1993. [Exhaustive collection of lexical data based on onomasiological principles; more than nine hundred lyric and non-lyric occurrences are analyzed, with a consideration of semantic evolution of the terms in Occitan literature; attaches a sample dictionary entry (in French) for *orgolh* and its derivatives.]

415.

Callewaert, Augustijn. "Entreb(r)escar los motz: à propos d'un terme poétologique chez les troubadours." In ► 98, *AIEO* 5, 1998, pp. 115–22. [Reviews the scholarship devoted to the expression; detailed study based on etymology: attached to the production of honey by fermentation, used by classical authors as a symbol for poetic creation (eloquence), then by Christian authors as a symbol for the process of explicating the deeper allegorical meanings of the Bible behind the literal sense (fermenting or refining the words). Used to express the fusion into a new richer unity of diverse words and materials gathered from many sources, a symbol of poetic creation, especially apt to suggest the semantic density and formal complexity of *trobar clus* and *trobar ric*.]

416.

Ciprés Palacín, María Ángeles. "La *douz'amor* de la lírica trovadoresca." *Revista de filología románica*, extra 5, 2007, pp. 69–84, online at <http://www.revistas.ucm.es>. [Argues that the sensuality of the troubadours is particularly oriented toward the vocabulary of touch, taste, and hearing; provides documentation of the troubadours' usage of vocabulary of the senses.]

417.

Cocco, Marcello M. *Lauzengier: semantica e storia di un termini basilare nella lirica dei trovatori*. Cagliari: Istituto di lingue e letterature straniere, 1980. [A study of all thematic and lexical groups that evoke the *lauzengiers*; stresses intertextual links concerning the figure in early poets.]

418.

Cropp, Glynnis M. *Le Vocabulaire courtois des troubadours de l'époque classique*. Geneva: Droz, 1975. [Systematic study of the troubadour lexicon dealing with *fin'amor*, including physical terms for the lover and lady as well as the sophisticated abstract vocabulary pertaining to its sociological and psychological nature.]

419.

Cropp, Glynnis M. "L'expression de la générosité chez les troubadours." In ► 159, *Studia occitanica*, 1986, 2:255–68. [Detailed study of *largueza* (liberality, generosity) as a dynamic factor of life in the court and in love; shows that the poets were discreet in asking for generosity from their patron but more direct in requesting a reward from the *domna*.]

420.

Cropp, Glynnis M. "Les expressions *mans jonchas* et *a (de) genolhos* dans la poésie des troubadours." In ► 151, *Mélanges Bec*, 1991, pp. 103–12. [Analysis of the use of this and other feudal vocabulary to indicate submission to authority, to God, or to the *domna*; the three registers may overlap or become ambiguously mixed, or the poet/lover may use the ritual as a way to come closer to his lady.]

421.

Cura Curà, Giulio. "Annotazioni sull'uso degli antonimi *fals* e *leyal* in contesti meta-poetici della lirica trobadorica." *La parola del testo* 10 (2006): 7–20. [Stresses the utility of consulting the grammatical treatises to better understand the vocabulary

concerning rhetorical and formalistic matters; for example, the term *fals* is used to indicate a word used inappropriately according to the rhetorical rules, or grammatically incorrectly, sometimes meaning “discordant, improper”; the opposing terms are *covinen*, *verai*, *leyal*: “well-chosen, proper, correct.”]

422.

Fassò, Andrea. “Chi cerca trova. Cherchez et vous trouverez. Chiens couards, chasseurs et troubadours.” In ► 154, *Mélanges Suard*, 1999, 1:231–39. Italian version: “Sulle tracce del trovatore.” *RST* 1 (1999): 109–18. [On the example of abstract words evolving from down-to-earth etymological origins in the animal world, proposes the Greek verb τροπω “to put to flight” as etymon for *trobar* in both senses of “find” and “compose”; from its use in hunting, along with the related origin of *cercar* from Latin *cercare* “to encircle” as dogs do in searching for game, τροπω would refer to the end of the hunt, when the game turned to run, leading to the more abstract, figurative meanings of *trobar* “discover, find, invent, compose,” perhaps with the added reinforcement of Arabic *tarab* “song.”]

423.

Guida, Saverio. “Mots-témoins.” In his *Religione e letteratura romanze*. Messina: Rubbettino, 1995, chapter 1. [In-depth study of four lexical concepts dealing with religious values in troubadour poetry: *amistat/amistanza*; *ermita*; *quet*; *rive/ris*.]

424.

Guida, Saverio. “Eufemismi erotici metageografici nella lirica dei trovatori.” *ZrP* 127.4 (2011): 595–611. [Inquiry into the use of geographical terms as indirect references to sexuality (*terra*, *mar*, *Fransa*, *val de Josafalla*, *lo Far*); study of multiple layering of meaning in the lyrics, and the constant tendency to play with language as a part of poetic competitiveness; the obscure meaning of several poems is clarified.]

425.

Gutiérrez-García, Santiago, and Mónica Souto-Espasandín. “Contextualización histórica e ideológica de la lírica cortés: el léxico del sufrimiento amoroso y el pensamiento cristiano.” *Estudis romànics*, 27 (2005): 147–60. [A comparison of the vocabulary of suffering in the troubadours and in contemporary Christian concepts, especially the similarities between the poetic steps of love and the penitential steps of purgatory, both leading toward perfection.]

426.

Kendrick, Laura. *The Game of Love: Troubadour Wordplay*. Berkeley: University of California Press, 1988. [Review of classical traditions of wordplay; proposes a controversial new way of approaching the poems, attuned to their ludic qualities of punning, mockery, contradictions, and innuendo; the game of love is seen as “deep play,” with the audience as an essential part of the process; at stake for the poet is not only material gain but also esteem, honor, respect, and social status; for a cautionary note on the methodology, see Duggan, in ► 110, *Cultural Milieu*, 1994, pp. 9–15.]

427.

Meylakh, Michael. “Du miel à la poésie: *entreb(r)escar los motz*, la formule méta-poétique des troubadours.” In *Hommage à Jacques Allières*. 2 vols. Edited by Michel

Aurnague and Michel Roché. Anglet: Atlantica, 2002, pp. 477–93. [Analysis of a key expression for the understanding of troubadour poetry; the universal figure of honey-making as a metaphor for the creation of poetry has evolved to take in new meanings of “interweaving” and even “fermenting”; just as fermented honey can lead to ecstasy, poetic transfiguration can lead to otherworldly insights; Meylakh adds the notion of distorting and fracturing as a further semantic evolution, helping to justify the deliberate distortion of meaning in *trobar clus*.]

**428.**

Mocan, Mira. *I pensieri del cuore. Per la semantica del provenzale cossirar*. Rome: Bagatto, 2004. [Using the whole Occitan corpus, undertakes a detailed semantic analysis of the lexical family of *considerare*, one of the most important concepts of troubadour ideology and lyric expression; provides insight into the rich, ambiguous metaphorical systems of the poetry and into the process of the inward-looking experience of love and lyric.]

**429.**

Mussons, Anna-María. “*Fols et fols naturaus* chez les troubadours.” In ► **96**, *AIEO* 3, 1992, pp. 1053–69. [Different types of *folia*, the opposite of *sen* and *mezura*—not specifically mental illness as we define it; love was often considered a sickness in Ovid, in Arabic literature, and in the troubadours, an emotion that separates the lover from reality, troubles his equilibrium, and transports him beyond the normal world through *joï*.]

**430.**

Rüdiger, Jan. “Das Morphem Frau: Überlegungen zu einer ‘Grammatik der Mentalität’ im okzitanischen Mittelalter.” In ► **125**, *Okzitanistik, Altokzitanistik*, 2000, pp. 231–47. [Asserts that *fin'amor* is seen as a pure sign-system, a symbolic idiom; following up on Georges Duby’s work on “mentalités,” he describes the vocabulary of love as a linguistic system that gives expression to “mentalités” such as that of *cortesía*.]

**431.**

Shapiro, Marianne. “*Entrebescar los motz*: Word-Weaving and Divine Rhetoric in Medieval Romance Lyric.” *ZrP* 100 (1984): 355–83. [*Entrebescar* refers to a systematic exploitation of language to create a new order of discourse that is unique to poetry, in contrast to the rational unfolding of an argument; the use of enigmatic language by Raimbaut d’Aurenga leads to its full exploitation by Arnaut Daniel and Dante.]

**432.**

Spaggiari, Barbara. “*Artimalec e archimalec*.” *Rom* 111 (1990): 331–45. [The two terms are not connected in time or meaning, and neither of them is biblical; Marcbrau created the first from the name of a Celtic hero, and it was connected in other poets with blame cast on *joglers*; the second, of Arabic or pseudo-Arabic origin, was used in the *Vida de Sant Honorat* and later by Peire Cardenal to add exotic flavor reminiscent of the epic.]

**433.**

Tavera, Antoine. “Ancien provençal *cor(s)* et *cor(p)*: une quasi-homonymie riche de

conséquences.” In *Le “Cuer” au moyen-âge*. Sénéfiance, 30. Aix-en-Provence: Université de Provence/CUER MA, 1991, pp. 411–37. [The art of playing with the ambiguity of the two words was perfected by Bernart de Ventadorn, then spread widely; includes a tabulation of occurrences of *cor* and *cors* in five troubadours; in Arnaut Daniel, even the scribes were very confused by the ambiguities.]

434.

Winter-Hosman, Mièke de. “Les mots et les choses: ambiguïté dans le vocabulaire des premiers troubadours.” In *La “fin’amor” dans la culture féodale. Actes du Colloque du Centre d’Études Médiévales de l’Université de Picardie Jules Verne, Amiens, mars 1991*. Greifswald: Reineke, 1994, pp. 195–206. [The key terms of *fin’amor* identified by Lazar and Cropp are examined succinctly with a view to showing how they are suspended ambiguously between the concrete and the abstract; their typical polysemy accounts for much of the richness of the poetry; focuses on terms such as *servir*, *domnejjar*, *deport*, *honor*, *joi*, with special attention to *pretz* and *valor*.]

#### 11.4. Obscenity, Contre-text

[See also ► **1982–92**: the Cornilh affair, an “obscene” debate involving Arnaut Daniel, Raimon de Durfort, and Truc Malec.]

435.

See ► **244**, Bec, *Burlesque*, 1984. [Different types of reaction against the very narrowly structured paradigm of *fin’amor*: #1 is for dissenting voices against the courtly idealization of women; #2 is humorous and burlesque “tours de force” and parodies; #3 the obscene and scatological shockers, including the “Cornilh affair,” pp. 138–53, and *L’altrier cuidai aver druda*, pp. 178–83; #4 is Bec’s surprising classification: “Le contre-texte féminin” (*trobairitz*); and #5 is linguistic or rhetorical, playing with sounds and forms (‘l’hypertrophie du trobar’).]

436.

Gaunt, Simon. “Obscene Hermeneutics in Troubadour Lyric.” In *Medieval Obscenities*. Edited by Nicola McDonald. Woodbridge: York Medieval, 2006, pp. 85–104. Papers presented at a seminar series at University of York 2001. [Three parts: (1) general idea of obscenity in the troubadour tradition; 2) relationship between erotics and poetics in the troubadour lyric (Guilhem de Peitieu’s *Ben vueill*); 3) analysis of Arnaut Daniel’s *sestina*: many ambiguities are dissected using Lacan’s insights into sexual language; Gaunt’s 1993 article ► **95**, *AIEO* 2, 1993, 1:101–17 concentrated on aesthetics (obscenity used to generate humor and satire); this article examines methods of psychocritical interpretation of obscenity.]

437.

See ► **836**, Lacan, *L’éthique de la psychanalyse*, 1986. [See pp. 191–94 (English, pp. 161–64): Arnaut Daniel’s obscene poem PC 29,15 and the Cornilh affair; Lacan calls it a paradox of sublimation, arguing that sublimation does not have to work only in the direction of the sublime, even the crudest of sexual gaming can be the ambiguous object of poetry; this is a problem of courtly moral casuistry concerning the limits

of the lover's service to the wishes of the Lady, a sublimation of desire revealing the profound ambiguity of the sublimating imagination.]

**438.**

Levron, Pierre. "Mélancolie et scatologie: de l'humeur noire aux vents et aux excréments." *Questes, Bulletin* no. 21 (2010): 72–88. [Scatological passages in two troubadour lyrics are seen to be linked to the love service: in one, a knight is asked to fart in order that a becalmed ship may continue its voyage, taking noble ladies to the Holy Land; in the other, a knight is asked to blow into his lady's anus as a proof of his devotion; these are parodies of the traditional elevated love, but may also be thought of as cures for the sickness (melancholia) of love. Online at [http://questes.free.fr/pdf/bulletins/0021/6\\_article\\_pierre.pdf](http://questes.free.fr/pdf/bulletins/0021/6_article_pierre.pdf).]

**439.**

Malm, Ulf. *Dolssor Conina: Lust, the Bawdy, and Obscenity in Medieval Occitan and Galician-Portuguese Troubadour Poetry and Latin Secular Love Song*. Uppsala: Uppsala University Library, 2001. [Pp. 137–210: analysis of the "noncourtly" side of troubadour, Galician and Latin poetry; detailed study of a number of poems by Guilhem de Peitieu, Marcabru and others; texts are from ► **244**, Bec, *Burlesque*, 1984, with English translation in the notes.]

**440.**

See ► **245**, Nelli, *Ecrivains anticonformistes*, 1977, vol. 1. [Anthology of fifty-one poems by thirty-five poets, consisting of various departures from the courtly ideal, including the frankly obscene, such as the Cornilh affair, pp. 79–96, the *tenso* PC 306,2 between Montan and a lady, pp. 200–204, and the *porquiera*, pp. 339–48.]

**441.**

Poe, Elizabeth W. "Na Veilla Carcais. The Text and Contexts of Montan's *Vostr'alens es tant putnais*." In ► **146**, *Literatur Mòlk*, 1997, pp. 155–74. [New edition of PC 306,4 and full examination of its place in relation to other similar poems and to the idealizing *cansos*. The "old whore poems" are "a momentary escape from the civilizing constraint of the *canso*"; see Krispin's edition of the *tenso* PC 306,2 *Eu veing vas vos* in ► **2701**, 1981.]

**442.**

Rieger, Angelica. "Gran dezir hai de ben jazer. Die Bettgeschichten der Trobadors." In *Abkehr von Schönheit und Ideal in der Liebeslyrik, für Peter Brockmeier zum 65. Geburtstag*. Edited by Carolin Fischer and Carola Veit. Stuttgart: J. B. Metzler, 2000, pp. 48–65. [A protest against the recent double tendency to interpret troubadour poetry either as Platonic or homosexual; demonstrates with many examples from the most popular poets that the troubadours sang of a sexuality that was both active and fulfilled.]

**443.**

Uhl, Patrice. "La *tenso* entre Montan et une dame (PC 306.2): petit dialogue obscène entre *amics fins*." *Expressions* 31 (2008): 67–86. [Detailed analysis to show that the poem belongs to the same level of structural and lexical intricacy as the traditional courtly lyrics; complex intertextual links with several poems by Cerveri de Girona,

Peire Duran, and the anonymous *balada Coindeta sui* (PC 461,69); argues that the anonymous female participant is no less a real *trobairitz* than any other; if a woman could participate in the performance of the poem, she could surely have participated as composer, even in the obscene contre-text mode, as in the Hispano-Arabic tradition.]

## 12. Genres of Troubadour Lyric

### 12.1. General

[Overviews of the field, genre definitions and problems, followed by a number of more specialized areas: genres and music, genre treatment in the medieval grammatical treatises. The *Leys d'amors* recognize eleven major genres (*dictatz principals*) and an indeterminate number of minor genres (*dictatz no principals*); it is noteworthy that the notion of genre was imprecise, and that many works tend to mix or ignore theoretical characteristics; many so-called generic rules have been imposed retrospectively, from the time of the *Leys d'amors* into modern times.]

#### 444.

Bec, Pierre. *La Lyrique française au moyen âge (XIIe–XIIIe siècles). Contribution à une typologie des genres poétiques médiévaux*. Vol. 1: *Études*; vol. 2: *Textes*. Paris: Picard, 1977–78. [The basic study of typology of Occitan and Old French lyric forms; the important notion of “poésie popularisante” as defined in earlier works.]

#### 445.

Canettieri, Paolo. “I generi trobadorici e la trattatistica. Variazioni sul tema e sul sistema.” In ► 92, *Actes du XXe Congrès*, 1993, 5, pp. 73–88. [Asserts that genre definitions were systematized not by the poets but only after the fact by the poetical treatises, subject to much debate among modern scholars; identifies a tripartite division according to content (*cansolvers*, *sirventes*, *planh*, *alba*, *pastorela*), dialogic mode (*tenso*, *partimen*, *cobla*), and metrical form (*dansa*, *balada*, *descort*, *estampida*, *retroencha*, etc.); includes a fuller discussion of the third category.]

#### 446.

Canettieri, Paolo. “L'empozitio del nom e i *dictatz no principals*. Appunti sui generi ‘possibili’ della lirica trobadorica.” In ► 97, *AIEO 4*, 1994, pp. 47–60. [Investigation into the origin of new genres and the reasons for their success or failure: *vers*, *escondig*, *retroencha*, *plazer*, *enueg*, and other rare, hybrid, or nonexistent genres; p. 57: provisional list of more than sixty minor genres.]

#### 447.

See ► 850, Chambers, *Introduction*, 1985. [Pp. 191–279: the panoply of genres seen in historical perspective; the presentation is diachronic, progressing through the key figures, texts, schools, and generations of poets; the book is appropriate for the specialist scholar; not entirely up to date (bibliography only to 1983); recent scholarship is sometimes not mentioned; for a more approachable introduction to versification, see ► 227, Riquer, *Los Trovadores*, 1975, 1:34–49.]

#### 448.

Gaunt, Simon. *Gender and Genre in Medieval French Literature*. Cambridge:

Cambridge University Press, 1995. [A new investigation of the feminist and socio-political implications of medieval genre structure, as this is determined by distinct constructions of the masculine as well as the feminine; chapter 2 treats the *canso*, discussing recent works by Cholakian, Huchet, and Kay, raising many provocative questions.]

**449.**

Gonfroy, Gérard. "Les genres lyriques occitans et les traités de poétique: de la classification médiévale à la typologie moderne." In *Actes du XVIIIe Congrès international de linguistique et de philologie romanes, Université de Trèves (Trier), 1986*. 7 vols. Edited by Dieter Kremer. Tübingen: Niemeyer, 1988–92, 6:121–35. [Examines closely the information about genres in all twelve poetic treatises that mention them; demonstrates the complex and sometimes contradictory nature of the information; stresses the dynamic nature of genre evolution: not a calm, continuous process but a dynamic struggle to make something new of traditional forms.]

**450.**

Gourc, Jacques. "D'un exemple de *permeabilitat* e de *mobilitat* actancial a cap a un assag de redefinicion de la lyrica trobadorena." In ► **96**, *AIEO* 3, 1992, pp. 919–26. [Explores the formal and thematic links that connect three songs—Peire Rogier PC 356,4, Bernart de Ventadorn PC 70,17, and Giraut de Bornelh PC 242,3—to the dialogic passage in *Flamenca*, culminating in the fulfillment of the poetic desires in the expanded social narrative; claims that our definition of lyric needs to be widened to allow connections with narrative genres.]

**451.**

Gourc, Jacques. "Le *trobar* entre contrainte et transgression." In ► **114**, *Les genres*, 2010, pp. 17–23. [Analysis of the processes behind the creation and evolution of genres from Guilhem de Peitieu on; Gourc sees the poetry's function as establishing a social and psychological bond among members of the courtly audience; genre rules evolved to provide a framework to orient the audience quickly and encourage participation in the performance; the polymorphic state of the earliest poems quickly developed into a set of relatively fixed genres, which nonetheless remained flexible and open to mixing.]

**452.**

Paden, William D. "The System of Genres in Troubadour Lyric." In ► **120**, *Medieval Lyric*, 2000, pp. 21–67. [The early poets did not make clear genre distinctions; these only appeared with the poetic treatises, systematically from the second half of the thirteenth century, after most of the "classical" works had been composed; we must recognize the constantly evolving, dynamic sense of genre throughout the troubadour tradition; the *canso* dominated until ca. 1220, when it was largely supplanted by the *cobla* and *sirventes*; the *cobla* has about the same number of texts as the *sirventes* but has been relatively neglected; pp. 44–57: analysis of a poem by Azalais de Porcairagues in the light of her use or awareness of genre "definitions"; edition of all three versions of the poem, with detailed notes.]

## 453.

Pickens, Rupert T. "The Old Occitan Arts of Poetry and the Early Troubadour Lyric." In ► 120, *Medieval Lyric*, 2000, pp. 209–41. [Exploration of the confused use of genre designations among the early troubadours and the many contradictions and exaggerated distinctions in the later poetic treatises; modern scholars must beware of applying modern concepts back onto the early period.]

## 454.

Rieger, Dietmar. "Norm und Störung. Zum Verhältnis lyrischer und narrativer Verfahren in der mittelalterlichen Lieddichtung Frankreichs." In *Lyrische Narrationen, narrative Lyrik: Gattungsinterferenzen in der mittelalterlichen Literatur*. Edited by Hartmut Bleumer and Caroline Emmelius. Berlin: De Gruyter, 2011, pp. 103–20. [The change in generic usage around the turn of the thirteenth century was caused by a new emphasis on present reality as opposed to past nostalgia or future idealization; dramatic and narrative features, including dialogue, realism, and frank sexuality were featured in the *alba* and *pastorela* and in themes such as the *mala domna* poems and obscene parodies.]

## 455.

See ► 2910, Vatteroni, "La fortuna," 2004. [Comparison of two songs by Marcabru and Raimon Escrivan shows that the genres of *pastorela*, *tenso*, and fictive *tenso* are variable and open; and cross-genre interference can touch on structure, vocabulary, and content.]

## 456.

Wunderli, Peter. "Réflexions sur le système des genres lyriques en ancien occitan." In ► 151, *Mélanges Bec*, 1991, pp. 599–615. [Reinterpretation of the notion of genre from the perspective of structural semantics based on content and register, and fixed synchronically at the end of the twelfth century; relational charts are constructed for the various genres by means of binary oppositions.]

12.2. *Canso*

[The quintessence of the troubadour lyric form, based on the notion of *fin'amor*, stressing originality of form and content; the ideal sought is not so much passion but the exaltation of the soul (*joi*), to be achieved through striving for love, as well as for moral and literary perfection; see also ► 471–77: the *mala canso* (and the *mala domnal/mala femna, comjat, canjar, escondig*), for variations on the classic form of the genre.

## 457.

Bec, Pierre. "La canson." *Europe. Revue littéraire mensuelle* 86 (2008): 76–87. [A rich and nuanced analysis of troubadour poetry; basic metric structures and their terminology; analysis of medieval lyricism and its dynamics, as contrasted with modern poetic assumptions; explains how poems may be linked intertextually by a series of dialectic resonances in words, in melody, in content: *motz, so, razo*; analysis of content: the notion of *fin'amor* and its paradoxes, ambiguity, and subtle variations.]

**458.**

Blakeslee, Merritt R. "Apostrophe, Dialogue, and the Generic Conventions of the Troubadour *Canso*." In ► **104**, *Spirit of the Court*, 1985, pp. 41–51. [Generic identity depends on a stable "deep structure" combined with a small number of variables that allow for innovation; one basic principle of the *canso* is the absence of the *domna*: the poem is not a dialogue between lover and lady but an apostrophe directed to her by the poet; the *domna* remains absent and, thus, ineffable.]

**459.**

Gambino, Francesca. "*Segon lo vers del novel chan*: piccola ricognizione su alcune accezioni romanze dei derivati di *versus*." *Rom* 128 (2010): 501–12. [Covers the history of Latin *versus* and its evolution in the Romance languages; its use in the Abbey of St. Martial de Limoges gives a precedent for the meaning "melody"; the development of a new melodic form here at the turn of the eleventh century, featuring rhymes, syllabic count, and stanzaic structure, is referred to by Guilhem as a "new style" that he is anxious to use.]

**460.**

Ghil, Eliza Miruna. "Topic and Tropeic: Two Types of Syntagmic Development in the Old Provençal *Canso*." *L'Esprit Créateur* 19 (1979): 54–69. [Instead of *plan/clus*, distinguishes two categories of *canso* based on the use or avoidance of poetic clichés oriented toward listener/reader response; "topic development" is illustrated by analysis of Bernart de Ventadorn's *Non es meravelha* and "tropeic development" by a study of Raimbaut d'Aurenga's *Ar respian la flors enversa*; the two poles of poetic practice govern the infinite variability of individual *cansos*.]

**461.**

Köhler, Erich. "Zum Verhältnis von *vers* und *canso* bei den Trobadors." In ► **141**, *Études Jules Horrent*, 1980, pp. 205–11. [Though indistinguishable from the *canso* among the early troubadours, the *vers* evolved after 1250 into a moralizing didactic genre.]

### 12.3. *Sirventes*

[About five hundred are extant; the metrical form was often borrowed from that of well-known *cansos* (melodic contrafacture), so that they could be sung to the same melody; may be classified as personal, moral, or historical, depending on their subject matter; "personal" *sirventes* are satirical, caustic, mocking, insolent, even crude or obscene and include the *malas cansos* ► **471–77**; "moral" *sirventes* denounce the errors of society and destiny; "historical" *sirventes* attack political figures, urge the participation of lords in crusades or wars; the Albigensian Crusade called forth many *sirventes* of protest against the French.]

**462.**

Léglu, Catherine. "Moral and Satirical Poetry." In ► **282**, *Troubadours*, 1999, pp. 47–65. [Overview of the complex interplay of genres, mostly *sirventes*, that deal with moral and social issues, political comment, satire, and personal invective; special attention is given to the works of Marcabru, Bertran de Born, Guillem de Berguedan, and Peire Cardenal.]

**463.**

See ► 309, Aurell, "Les troubadours," 1997, pp. 25–36. [Analysis of political engagement by the troubadours in the thirteenth century; the theatricality of the *sirventes* made it responsive to the audience and suitable for use by political leaders to influence public opinion and stir up enthusiasm for their campaigns; three typical *sirventes* are studied in detail as examples of the art.]

**464.**

Di Luca, Paolo. "Sirventesca: le *sirventés* parodié." *RLaR* 112 (2008): 405–34. [Wide-ranging study of a group of innovative poems from the later thirteenth century, characterized by innovation in metrics, register, and genre; explores various rare types of burlesque parody of the *canso* tradition: *peguesca* "song of the fool," *gelosesca* "song of the jealous one," *saumesca* "song of the donkey"; study of two quite dissimilar *sirventescas*, by Bernart de Rovenac PC 66,4, and Peire Basc PC 327,1; concludes that the mixing of folk traditions and unpolished metrics with the classical themes and forms seems to have been an attempt to break out of the confining limitations of the standard poetic rules.]

**465.**

Gouiran, Gérard. "Un genre à la jonction de l'histoire et de la littérature: les *sirventés* (à partir de textes de Bertran de Born)." In *Histoire et littérature au moyen âge: Actes du colloque du centre d'études médiévales de l'Université de Picardie, Amiens, 20–24 mars 1985*. Göttingen: Kümmerle, 1991, pp. 129–41. [Examines the role played by the *sirventes* in public life, especially those of Bertran de Born; poems circulated widely to furnish news of local wars, often referred to by other poets; they may illuminate obscure historical events or broaden our knowledge of social history and ideologies.]

**466.**

Léglu, Catherine. "Defamation in the Troubadour *sirventes*: Legislation and Lyric Poetry." *MAev* 66 (1997): 28–41. [Investigation of the legal status of slander in medieval society; serious attacks on honor and reputation are examined in poems of Guilhem de Berguedan and Peire Cardenal, who accuse public figures of treachery, homosexuality, deformity, and impotence in legalistic terms that would fit the definition of slander.]

**467.**

Léglu, Catherine. *Between Sequence and Sirventes: Aspects of Parody in the Troubadour Lyric*. Oxford: Legenda/European Humanities Research Centre of the University of Oxford, 2000. [Parody and self-parody are characteristic of troubadour poetry from the beginning; finds a parodic relation between Latin sequences and certain Occitan *sirventes*; parody often leads to obscenity and sexual innuendo; many examples and commentaries on poems by Peire Cardenal.]

**468.**

Rieger, Dietmar. *Gattungen und Gattungsbezeichnungen der Trobadorlyrik. Untersuchungen zum altprovenzalischen Sirventes*. Tübingen: Niemeyer, 1976. [Deals with the *alba*, the *planh*, and the *mala canso*, in addition to its main focus on the *sirventes*, whose etymology he postulates from the Old French *serventois*, indicating the servant

function of the poet to his lord; traces the history of the genre as it evolves in relation to surrounding genres; proposes that the generic name *mala canso* be applied to the *comjat* and *camjar* as well as to any poems involving a *mala domna*.]

469.

See ► 227, Riquer, 1975, 1:53–59; 3:1590–1600. [A cycle of *sirventes* from 1285 that seems to have made a direct political impact.]

470.

Thiolier-Méjean, Suzanne. *La poétique des troubadours: trois études sur le sirventès*. Paris: Presses de l'Université Paris-Sorbonne, 1994. [Three loosely organized explorations of the use of language and themes in the *sirventes*; one is centered on vocabulary and figures of speech, featuring the analysis of word-creation by Marcoat, Raimbaut d'Aurenga, and others; the second is a study of the *enuég* and *plazer* as examples of liberation from the constraints of poetic rules, using a poem by Peire Cardenal, PC 335,14a, as example; the third seeks to understand the value that the troubadours placed on their own work, based on a study of the words *pretz*, *valor*, and *lauzor*.]

### 12.3.1 *Mala Canso*

[A variation of the *sirventes*, in which the lady is accused of betraying the code of *fin'amor*; related to the *comjat*, *camjar*, and *escondig*; also the theme of the *mala domna* *femna*.]

471.

Archer, Robert, and Isabel de Riquer. *Contra las mujeres: poemas médiévale de rechazo y vituperio*. Barcelona: Quaderns Crema, 1998. [Anthology of thirteen Occitan *malas cansos* and twenty-nine Catalan *maldits*, with translation into modern Catalan; introduction, pp. 13–103, covers the short-lived outburst of the negative genre among the troubadours at the turn of the twelfth and thirteenth centuries, and its continuation among Catalan poets into the fifteenth, with an analysis of the social and literary aspects of the phenomenon.]

472.

Leube-Fey, Christiane. *Bild und Funktion der Dompna in der Lyrik des Trobadors*. Heidelberg: Winter, 1971. [Study of the presentation of the female figure from classical to modern times; pp. 27–38: the image of the lady in several major Occitan poets; pp. 50–59: a study of the adjectives, figures, and *topoi* that are used to describe her; pp. 74–106: study of the figure of the *mala domna*, followed by a short outline of the *escondig* genre, in which the poet excuses and justifies himself for rumored disloyalty; pp. 107–23: the female figure in the *salut d'amors* and the *pastorela*.]

473.

See ► 468, D. Rieger, *Gattungen*, 1976, pp. 303–18. [Chapter D: “*Bona canso–mala canso*: zum Abschiedslied der altprovenzalischen Lyrik.”]

474.

See ► 3030, Poe, “Unravelling,” 1990. [This is a very unflattering depiction of a *mala domna*.]

475.

See ► **890**, A. Rieger, “La *mala canso* de Gui d’Ussel,” 1992. [Study of a network of poems critical of ladies, centered on Gui d’Ussel’s *Si be.m partetz, mala domna, de vos* PC 194,19, involving Maria de Ventadorn, Raimbaut de Vaqueiras, and others.]

476.

Riquer, Isabel de. “*Amor* (motivo da *mala cansó*.” *Parola del testo* 8, no. 2 (2004): 333–48. (Studi in onore di Giuseppe E. Sansone). [Comparative study of the *mala canso* in Galician and Occitan poetry; pp. 336–40: listing, with examples, of eight thematic characteristics of the subgenre from eleven Occitan poems.]

477.

Winter-Hosman, Mièke de. “Un texte peut en cacher un autre: intertextualité chez quelques troubadours autour de 1200.” In ► **99**, *AIEO* 6, 2001, pp. 348–54. [Folquet de Marselha’s *S’al cor plagues* PC 155,18 is used as an intertextual model by Gaucelm Faidit PC 167,39 and by Peire de Barjac; these and another by Gaucelm make a closely knit series of *malas cansos* that turn against *fin’amors* and denigrate the *mala domna*; Gui d’Ussel PC 194,19, Raimbaut de Vaqueiras, and a *partimen* between Maria de Ventadorn and Gui d’Ussel are also involved; see also ► **890**, A. Rieger, “La *mala canso* de Gui d’Ussel,” 1992.]

#### 12.4. *Tenso, Partimen*

[A debate poem whose participants alternate from stanza to stanza. Some are real, representing an actual exchange between two poets, some are fictive, written by one poet (one has God as interlocutor, another a horse; another is a dialogue between two war machines). The *partimen* or *joc-partit* is similar, but the terms are more rigid: one poet sets the topic to be debated, the opponent chooses one side and the rival must support the other; an exchange of *coblas* or even of *sirventes* may use the same dialogic structure.]

478.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010. [Critical edition of the corpus of 155 *tenso*s and *partimens*, out of the total corpus of 173, with introduction, facing-page English translation, notes, and glossary; poems excluded from the edition (exchanges of *coblas*, fictive debates and those involving an anonymous participant) will be published on *Rialto* at <http://www.rialto.unina.it>.]

479.

See ► **250**, Bonnarel, *Les 194 chansons*, 1981. [Popular anthology of 194 dialogue songs, with texts in modern Occitan spelling, no translation; the texts are adapted to the editor’s modern Languedocian dialect; songs are arranged by content, on a continuum from those purely about love, to social criticism, to *sirventes*.]

480.

Marshall, John H. “Dialogues of the Dead: Two *tenso*s of Pseudo-Bernart de Ventadorn.” In ► **163**, *Troubadours and the Epic*, 1987, pp. 37–58. [Believes that some *tenso*s and *partimens* may be fictitious, pretending to be debates between well-known troubadours; new critical edition of a *tenso* between Peirol and fictional Bernart de

Ventadorn PC 70,32 = 366,23, and another between Bernart and Gaucelm, PC 52,3 = 165,2, with critical notes and English translation.]

**481.**

Paterson, Linda. "Les *tensos* et *partimens*." *Europe. Revue littéraire mensuelle* 86 (950–951) (2008): 102–14. [Nonspecialist introduction with definitions and numerous examples; stresses the genre's dependence on oral performance and its wealth of social, erotic, or capricious subject matter; poses unresolved questions: were they improvised or performed as set pieces? why is music not preserved? how dramatic were the performances?]

**482.**

Fèvre, Mavis. "A 'Game of Words': Why Were 'Insult *Tensos*' Performed in Occitan Courts?" *Neo* 94 (2010): 209–24. [Four works are examined in order to clarify the nature and purpose of these aggressive exchanges between nobles and *joglars*: two *tensos* between Bona-Fe and Blacatz, another between Gui de Cavaillon and Falco, a fourth between Bertran de Gordon and Peire Raimon de Toulouse; insults may have been part of the performance tradition, mere entertainment not meant to be taken seriously, but may also have been part of a ceremonial competition, channeling inherent violence, or instigated by enemies of the noble participant; see also ► **589**, Léglu, "Reading," 1996, who hints that some exchanges may be elaborate gameplaying; also ► **2879**, Paterson, "Insultes," 2009, who calls PC 15,1 "a performance piece, not a serious fight."]

**483.**

Harvey, Ruth. "La voix dans les pièces dialoguées: à propos du *partimen* PC 185,2 = 457,24." In ► **101**, *AIEO* 8, 2009, 1:237–49. [Explains the difficulty of identifying the speakers in many of the dialogue poems; close analysis of this *partimen* leads to a probable attribution to Savaric de Mauleon, with either Uc de Saint Circ or Uc de la Bacalaria as respondent, and a likely second performance of the poem from the court of Aragon, in which an unknown Certan takes the place of Savaric; edition of the text, with English translation; full critical edition in ► **256**, Harvey and Paterson, *Troubadour "Tensos"*, 2010, 2:427–35, with the same text and translation, but the respondent now seen as probably Uc de Saint Circ.]

**484.**

Paterson, Linda M. "Jeux poétiques et communication de valeurs: les *tensos* et *partimens* des troubadours." In ► **109**, *Comunicazione e propaganda*, 2007, pp. 515–28. [Argues that a few *tensos* were used to propagate political messages, but their interest lies more in the insight they provide into the everyday social preoccupations of the poets and their courtly audiences; a list of 172 questions posed at the opening of the poems illustrates the nature of these preoccupations: courtship, sex, marriage, reputation, money, chivalry, religion, politics, philosophy; see a similar list in ► **256**, Harvey and Paterson, *Troubadour "Tensos"*, 2010, 1:xxxii–xxxix.]

**485.**

Bec, Pierre. *La joute poétique: de la tenson médiévale aux débats chantés traditionnels*. Paris: Les Belles Lettres, 2000. [History of scholarship on the *tensol/partimen*; shows

that the nature of the *tenso* is based on the dynamic of opposition, rivalry, antagonism; the generic boundaries between *tenso* and *joc-partit*, *partimen*, *torneiamen* are indistinct (even the *pastorela* can take the form of a *tenso*); the *tenso* is flexible in content, the *partimen* is not; exchanges of *coblas* or *sirventes* partake of the *tenso* format as well.]

**486.**

Billy, Dominique. "Pour une réhabilitation de la terminologie des troubadours: *tenso*, *partimen* et expressions synonymes." In ► **113**, *Il genere tenzone*, 1999, pp. 237–313. [*Tenso* is the overall term used for a dialogue poem; *joc partit*, *partimen*, and a number of other terms are used, sometimes for more specific poetic forms, often interchangeably with *tenso*; full exploration and analysis of terms used in the chansonniers and within the poems; *partimen* is sometimes applied to the alternative side of the argument; neither *tenso* nor *partimen* were clearly names of genres until after the *Leys d'amors*; an appendix describes the *tenso* sections of the chansonniers.]

**487.**

Cropp, Glynnis M. "The *partimen* between Folquet de Marseille and Tostemps." In *The Interpretation of Medieval Lyric Poetry*. Edited by W. T. H. Jackson. New York: Columbia University Press, 1980, pp. 91–112. [Detailed study of manuscripts, poets, genre, and versification; analysis of PC 155,24 = 444,1 as a polished courtly game; uses Stronski's text, with a few corrections; *Tostemps* is a *senhal*, perhaps to be identified as Raimon de Miraval.]

**488.**

Rieger, Dietmar. "La *tenson*." In ► **312**, *GRLMA*, vol. 2, book 1, fascicle 7. Heidelberg: Winter, 1990, pp. 433–52. [This is the "partie documentaire," which complements the "partie historique" presented by Erich Köhler in 1979, pp. 1–15; listing by PC number of all *tenso*s (as opposed to *partimens* /*jeu-partis*, which are listed separately under "jeu-parti," pp. 453–84) corresponding to the historical outline by Erich Köhler 1979, pp. 16–32; a useful *catalogue raisonné* of *tenso*s attesting the continued vitality of the term *tenso fictive*.]

**489.**

Rosenstein, Roy. "Fictitious *tenso*: Authentic Genre?" In *L'Offrande du Coeur: Medieval and Early Modern Studies in Honour of Glynnis Cropp*. Edited by Margaret Burrell and Judith Grant. Christchurch: Canterbury University Press, 2004, pp. 96–107. [A plea to study all *tenso*s as "genuine poetry" worthy of a place in the lengthy *tenso* tradition and not to dismiss or shortchange them as frivolous entertainment.]

**490.**

Zufferey, François. "*Tençons* réelles et *tençons* fictives au sein de la littérature provençale." In ► **113**, *Il genere tenzone*, 1999, pp. 315–28. [Some *tenso*s are obviously fictive, but often it is difficult to tell; listings for twenty-one that are clearly so (there are no fictive *partimens*); close study of PC 32,1 by Arnaut Plages, which is unusual in form, a *canço* but with inner dialogic structure between the heart and the mind; there is no feminine interlocutor, and the poem must be removed from the *trobairitz* corpus; Zufferey doubts the reality of Alamanda and laments the polarized scholarship

concerning the reality of some *trobairitz*, pitting misogynist denial against feminist all-inclusion.]

### 12.5. *Pastorela*

[A “popularizing” genre practiced in courtly circles  
(about thirty are extant in Occitan).]

#### 491.

Bertolucci Pizzorusso, Valeria. “Guiraut Riquier e il *genere* della *pastorella*.” In ► 162, *Trobadors a la Península Ibèrica*, 2006, pp. 121–33. [Reviews recent scholarly activity in the study of Guiraut; identifies a series of six dated *pastorelas* forming a cycle over a period of twenty-two years; argues that the evolution of Guiraut’s poem cycle shows moral progression, leading to his conclusion that the only true motivation for poetry is the praise of God and Virgin.]

#### 492.

Ceprega, Dan Octavian. “Sistema dei generi lirici e dinamiche compilative: la posizione della *pastorella* nei canzonieri occitanici.” *CDT* 3, no. 3 (2000): 827–70. [Study of the place of *pastorelas* in the chansonniers leads to a revised history of the *pastorela* and its distinction from the *canço*.]

#### 493.

Franchi, Claudio. *Trobei pastora. Studio sulle pastorelle occitane*. Alessandria: Edizioni dell’Orso, 2006. [The *pastorela*’s status as a minor genre allows for the study of subjective relationships difficult to conduct in the major genres; history of studies in the area; considers the main characteristics of the genre, the arrangement of *pastorelas* in the manuscripts, metrical form and the role of masculine and feminine protagonists, as well as the importance of the narrator; this volume of analysis is accompanied by a separate anthology of all thirty-eight poems: *Pastorelle occitane*. Alessandria: Edizioni dell’Orso, 2006.]

#### 494.

Paden, William D. *The Medieval Pastourelle*. 2 vols. New York: Garland, 1987. [Texts of twenty-five Occitan *pastorelas* by fifteen poets, including the six by Guiraut Riquier, with English translation, succinct textual notes.]

#### 495.

Paden, William D. “New Thoughts on an Old Genre: The *pastorela*,” *Romance Languages Annual* 10 (1999): 111–16. [Iconographic and literary study of the shepherdess figure in the *pastorela* shows that Marcabru may have taken the concept from biblical/religious traditions rather than from a nonexistent real social type.]

### 12.6. *Alba*

[A lyric song lamenting the separation of lovers at dawn; the definition of the genre is controversial; about eighteen are extant, thirteen of which are attributed to named poets; two have an extant melody.]

#### 496.

Bauer, Franck. “L’aube et la nuit.” *RLaR* 110 (2006): 291–327. [Explores the

traditional distinctions between religious and profane *albas*, between positive and negative attitudes toward the night, between differing perspectives toward time; the genre is largely indeterminate, unstable, and filled with paradoxes; a detailed look at three *albas* shows that the interference between sacred and profane is most evident in Giraut de Bornelh's *Reis glorios*, suggesting that the poem may have been of religious inspiration; the mixed register of the *alba* is a characteristic: it is a plastic genre, impossible to define closely.]

**497.**

Bauer, Franck. "Ironie de l'aube?" *RLaR* 112.2 (2008): 321–71. [Exploration of the presence of irony in the *albas*, which are very different from *cansos* in that they take place in urgently present time, the poet and the lover are not usually the same voice, and the lover is satisfied rather than perpetually seeking an impossible love; analysis of PC 461,3 *Ab la gensor que sia*, linked by intertextual irony with earlier *albas* by Giraut de Bornelh, Cadenet, and Bertran d'Alamanon; echoes from one to the other suggest that irony and parody were present in all of them; see also ► **511**, Poe, "Lighter Side," 1985, who first pointed out the parodic nature of the anonymous poem.]

**498.**

Bernard, Katy. "La voix de la dame dans la chanson d'aube occitane profane: de la lyrique à la narration." In *En un vergier: Mélanges offerts à Marie-Françoise Notz*. Edited by Joëlle Ducos and Guy Latriy. Bordeaux: Presses universitaires de Bordeaux, 2009, pp. 135–59. [Demonstrates that the feminine voice is present in four *albas*, in contrast to its absence in the masculine-oriented *cansos*; her voice expresses the perfect, sensual moments of love, as though it might be prolonged; she is conscious of her body and her power, and her voice leads into the active feminine voice and presence in Occitan narratives.]

**499.**

Billy, Dominique. "Le traitement théorique de l'*alba* dans la *Doctrina de compondre dictats* et la question de l'*alborada*." *RLaR* 113 (2009): 195–214. [Discussion of Chaguinian's claim that in the *Doctrina* the traditional *alba de separacion* is called a *gayta* and what is called an *alba* refers to the Spanish genre *alborada* (*aubade*); questions Chaguinian's explanation of why the anonymous writer would have chosen *gayta* instead of the firmly traditional designation of the genre.]

**500.**

Billy, Dominique. "Les mutations de l'*alba* dans la poésie des troubadours." *CRMH: Cahiers de recherches médiévales et humanistes* 18 (2009), mis en ligne le 15 décembre 2012. URL <http://crm.revues.org/11699>. [The corpus of the *albas* supplies data that allow Billy to propose a historical outline of the genre through the question of "designation" as well as the specific contributions of Guiraut Riquier and the structure of the poems that have survived.]

**501.**

Billy, Dominique. "Nouvelles perspectives sur l'*alba*." *CCM* 53.4 (2010): 355–77. [Suggests the need for a new typology for the *alba*, which was developed as an original

genre by the Occitan poets as part of courtly poetic expression; argues that it may have taken some of its formal aspects from popular poetry, such as the refrain, but in subject matter it is entirely courtly.]

**502.**

Chaguinian, Christophe. *Les albas occitanes*. Transcription musicale et étude des mélodies par John Haines. Paris: Champion, 2008. [Edition and study of nineteen *albas*, with French translation, notes; the same corpus as that of Riquer 1944; see suggestions by Castano, *CN* 69 (2009): 233–39.]

**503.**

Chaguinian, Christophe. “Alba et gayta: deux définitions à problème de la *Doctrina de compondre dictats* et leur possible solution.” *Rom* 123 (2007): 46–68. [Claims that in the *Doctrina* the traditional *alba* (“de séparation”) is called a *gayta* and what is called an *alba* refers to the Spanish genre *alborada* (“aubade”); see detailed commentary by Dominique Billy, *RLaR* 113 (2009): 195–214, who questions Chaguinian’s explanation; the problem of why the anonymous writer would have chosen *gayta* instead of *alba* is taken up again in ► **502**, Chaguinian, *Les albas*, 2008, pp. 25–34.]

**504.**

Cherchi, Paolo. “Filologia d’autorità.” *CDT* 8 (2005): 861–88. [Compares metrical and syntactical structures of Giraut de Bornelh’s *Reis glorios* and Cadenet’s *S’anc fui belha ni prezada*, along with their melodies, to show that such lyrics may be reelaborations of older structural models; comparison with a number of liturgical chants indicates that our notions of the popular origins of the *alba* may need to be reconsidered.]

**505.**

De Conca, Massimiliano. “Le *albas ses titol* del ms. C (BNF f. fr. 856).” Available only in a shortened version, 2003. Online at <http://www.arnaut.org>; see “Premessa alle *albas* anonime di C (461.3, 113 e 203)” [Report on preparatory research for a revision and publication of the corpus of the *albas*: definition of the genre, literary and material tradition, and ecdotic revision of all texts; see study of corpus by Rossell, ► **514**, “*So d’alba*.”]

**506.**

Fuente Cornejo, Toribio. “Canción de *alba* provenzal.” In *Actas del XXIII Congreso internacional de lingüística y filología románica*. Edited by Fernando Sánchez Miret. Vol. 4, 2003, pp. 317–31. [Study of the complex mixing of registers and genres in the evolution of the *alba* as a popular and refined lyric form; distinguishes three types of *alba*: regular, inverse, and religious, with analysis of overlap and interference.]

**507.**

See ► **253**, Gouiran, “*Et ades sera l’alba*,” 2005. [Definition of the *alba* as different from the *canso*; anthology of twenty-two *albas*, showing the variety of poems in religious, profane, mocking, tragic, or parodic mode.]

**508.**

Gouiran, Gérard. “Solitude de l’*alba*.” In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:1105–37. [Analysis of the anonymous poem *En un vergier sotz fuelha d’albespi* (PC 461,113), along with reminiscences and echoes from a number of other *albas*;

captures the feeling of unreality of the poem, which may be the song of the lady or the narrator re-creating a dream or a vague memory.]

**509.**

Malm, Ulf. "Ades sera l'alba: Structure and Composition in the *alba*, *aube* and *Tageliet*." *Studia neophilologica* 67 (1995): 75–97. [Exploration of the qualities of dawn songs with a view to clarifying the structural properties and the functions of the lady, the lover, the watchman, and the *lauzengiers*; analysis of a number of Occitan *albas*, German *Tagelieder*, and French *aubes*.]

**510.**

Poe, Elizabeth Wilson. "The Three Modalities of the Old Provençal Dawn Song." *RPh* 37 (1983–4): 259–72. [Building on previous work by Bec, Poe extends the structural analysis of the *alba* to all eighteen poems, adding two subgenres (counter-*albas* and religious *albas*) to the category of true *albas*, finding similarities and contrasts that link them closely.]

**511.**

Poe, Elizabeth W. "The Lighter Side of the *alba*: *Ab la genser que sia*." *Romanistisches Jahrbuch* 36 (1985): 87–103. [PC 461,3 is a parody of the *alba* genre, a comic response to Giraut de Bornelh's *Reis glorios*, perhaps composed by the scribe of MS C; see also ► **516**, Sigal, "Reis glorios," 1989.]

**512.**

Poe, Elizabeth Wilson. "La transmission de l'*alba* en ancien provençal." *CCM* 31 (1988): 323–45. [Studies the presence of the *albas* in the chansonniers, particularly in *C* and *R*, and their absence from Italian manuscripts; postulates the existence of an *alba* collection, now lost, from which *C* and *R* drew their material; the genre was briefly very popular in Provence and Languedoc but not among poets of the Toulouse School.]

**513.**

Riquer, Isabel de. "Alba trobadoresca inedita." In ► **160**, *Studia Riquer*, 1986–91, pp. 595–601. [Edition of a newly discovered *alba* to add to the corpus, with Spanish translation; the author was an anonymous Catalan poet, and the poem has structural similarities to the anonymous PC 461,25a, *Eras dirai ço que.us dei dire*, edited in ► **253**, Gouiran, "Et ades sera l'alba," 2005, pp. 74–79.]

**514.**

Rossell, Antoni. "So d'alba." In ► **160**, *Studia Riquer*, 1986–91, pp. 705–21. [Comparison of melodies of *Ave maris stella*, *albas* by Giraut de Bornelh, Cadenet, and Alfonso X indicate a close relationship of the "alba music" (*so d'alba*) with religious traditions; list of nineteen *albas*, with their metrical structure.]

**515.**

Sigal, Gale. "The Poetics of Dismemberment: Eros and Identity in the *alba*." *Tenso* 5 (1989–90): 133–52. [Freudian interpretation of the antisocial nature of love in the *alba*, in which the lovers isolate themselves in union against hostile forces and learn about their own individuality by defying social norms; their parting at dawn is seen as a tearing apart not only of the couple but also of the individual selves.]

**516.**

Sigal, Gale. “*Reis glorios*: An Inverted *alba*?” *Medieval Perspectives* 4–5 (1989–90): 185–95. [Giraut’s poem speaks more explicitly to the bond between the two male companions than to that of the two lovers; the companion implores God’s aid in spite of his friend’s sin; Sigal makes the point that there is no standard *alba*: each one is exceptional.]

**517.**

Sigal, Gale. “The Alba Lady, Sex Roles and Social Roles: *Who Peyntede the Leon, Tel me Who*?” In *The Rhetorical Poetics of the Middle Ages: Reconstructive Polyphony: Essays in Honor of Robert O. Payne*. Edited by John M. Hill and Deborah Sinnreich-Levi. Madison, NJ: Fairleigh Dickinson University Press, 2000, pp. 221–40. [Some scholars have depicted women in the *alba* as powerless and passive, as in the *canso*, but Sigal sees women as active participants in a fulfilling mutual love; she argues that *alba*-love is not gender-specific; see also Sigal’s “Alba Lady,” in ► **46**, *Women in the Middle Ages*, 2004, pp. 16–20.]

**518.**

Zufferey, François. “L’aube de Cadenet à la lumière de Giraut de Bornelh.” *CN* 70 (2010): 221–76. [A searching reevaluation of the typical structures of the *alba*, applied first to a critical appraisal of all six existing editions of Cadenet’s poem PC 106,14, all found to be seriously wanting, followed by a new edition and interpretation, with French translation and copious notes; a similar study of structure and interpretation in Giraut de Bornelh’s *Reis glorios* confirms the authenticity of the final stanza, essential to the poem’s meaning; further penetrating remarks about the other seven *albas* may lead to a fuller appreciation of the fine subtleties of the whole corpus.]

### 12.7. *Salut d’amor*

[A love letter in rhyming couplets; up to twenty-seven are extant (as few as nineteen according to more prudent scholars); not listed by Pillet/Carstens, Frank, Distilo, etc., because they do not have strophic structure and are not considered to be “lyric,” even though they are similar to *cansos* in themes, vocabulary, etc.; Monson thinks they are “foncièrement lyrique,” not didactic; Poe thinks they are lyric in genre, narrative in topos.]

**519.**

Solla, Beatrice. “I *salutz* del canzoniere provenzale L.” In *Actes du colloque Nouvelle recherché en domaine occitan: approches interdisciplinaires (Albi, 11–12 juin 2009)*. Turnhout: Brepols, 2012, in press. [Description of the small pocket-sized manuscript containing a variety of genres, characterized by the mixing of courtly and didactic, lyric and narrative texts; more detailed presentation of three *salutz*: *Cel cui uos etz al cor plus pres* (PC 30,I by Arnaut de Maruelh), *Domna genser q’eu no sai dir* (PC 30,III by Arnaut de Maruelh), and *Bella domna gaja e ualentz* (PC 457,I perhaps by Uc de Saint Circ).]

**520.**

Gambino, Francesca, et al. “*Salutz d’amor.*” *Edizione critica del corpus occitanico*. Rome: Salerno, 2009. [Detailed introduction, report of recent research and paleographical study by Speranza Cerullo, pp. 795–822; all twenty-seven poems proposed by recent criticism are included here, even dubious ones, in order to avoid omitting any; individual poems are edited by Gambino, Ilaria Zamuner, and eleven other editors, all with commentary, notes, and Italian translation. Seven are listed by PC as lyric poems, others are listed following the lyrics of individual poets, with special numbering by Roman numeral instead of Arabic; fifteen are by named poets, twelve anonymous; the *salutz* are narrative in form, in octosyllabic couplets, but occasionally in strophic form.]

**521.**

See ► **2845**, Carapezza, “Raimbaut travestito,” 2001. [New edition and study confirms attribution to Raimbaut d’Aurenga; the poem shows direct intertextual influence of Ovid on the creation of the Old Occitan *salut*; includes a rich bibliography on the history and nature of the *salut*.]

**522.**

Cerullo, Speranza. “Lirica e non-lirica nella poesia dei trovatori: intersezioni generiche e metrico-formali tra *salut* e *canso*.” In ► **118**, *La lirica romanza*, 2009, pp. 155–74. [Argues that the genres are distinct in most cases: the *canso* is inherently musical, depending on stanza-form; the *salut* has a nonstanza “narrative” form and typical favorite *topoi*; but there are mixed forms and experimentations; some poets seem to play with the creation of a hybrid form (Falquet de Romans, Rambertino Buvalleli), but they do not seem to have succeeded; lyric or non-lyric?—there is no consensus yet.]

**523.**

Di Girolamo, Costanzo. “*Madonna mia*: Una riflessione sui *salutz* e una nota per Giacomo da Lentini.” *CN* 66 (2006): 411–23. [Tries to loosen the definition of the genre; brief review of recent scholarship on the *salut*: wonders whether its origin is as an insertion within a narrative text; the question of genre is still open (lyric or didactic?); urges flexibility in fixing the generic norms for themes as well as metrics.]

**524.**

Gambino, Francesca. “Forme e generi in contatto: *A Deu coman vos el vostre ric preç*.” In ► **100**, *AIEO* 7, 2003, pp. 343–62. [Study and critical edition of PC 461,7, whose genre is difficult to define; she doubts whether it is a *salut*, but she has included it in her edition of the *salutz*: see ► **520**, *Salutz*, 2009: “Presentazione,” p. 14.]

**525.**

Giannini, Gabriele. “Une ébauche méconnue de *salut* occitan et le noeud ovidien Eneas-Cligés en Italie.” In ► **102**, *AIEO* 9, 2011, pp. 383–94. [Analysis of the fragment of a probable *salut* at the end of MS Pluteus 41.44 (Florence, Laurenziana) containing the *Roman d’Eneas*; shows that it is a carelessly transcribed text from the mid-thirteenth century, with several motifs that are typical of the *salut*; further study will be required to clarify the complex interconnections that link this Occitan text,

Latin love epistles, the *Novas del papagai*, and the French romances *Eneas* and *Cliges*.] **526.**

Leube (-Fey), Christiane. "Salut d'amor." In ► **312**, *GRLMA*, vol. 2, book 1, fascicle 5, 1979, pp. 77–87. [Discusses the corpus of nineteen poems and their characteristic themes and structures, but admits that the genre is difficult to define; in many cases it is close to the *canso*.]

**527.**

Poe, Elizabeth Wilson. "Another *salut d'amor*? Another *trobairitz*? In Defense of *Tanz salutz et tantas amors*." *ZrP* 106 (1990): 314–37. [Argues for the status of PC 42a as a *salut d'amor*; examines the probability that it was composed by the *trobairitz* Azalais d'Altier or alternatively by Uc de Saint Circ; text in appendix, with notes, no translation; see also Poe, "Un poème marginal," in ► **95**, *AIEO* 2, 1993, 1:283–88.]

**528.**

Poe, Elizabeth W. "Marie de France et le *salut d'amour*." *Rom* 124 (2006): 301–23. [The *saluts d'amor* were known earlier than thought; Bernart de Ventadorn refers to them, though none of his is preserved; the genre goes back to Ovid's *Heroides*; it is at once a lyric genre and a narrative topos; see response by Di Girolamo in *CN* 67 (2007): 161–65.]

**529.**

Ulders, Hedzer. "Le *salut* occitan: du genre dialogué à un dialogue de genres." *Modern Language Notes* 122 (2007): 848–74. [The hybrid combination of genres complicates the study of the *salut* and makes it impossible to agree upon a definitive corpus; in Ulders's view, one of the principal characteristics is its dialogic structure; the lover and his *domna* are in communication, though she does not speak; the lover has a destination, whereas in the *canso* he does not; the *salut* is halfway between the *canso* and the narrative, in effect instituting a dialogue between literary genres; Ulders is undertaking further study of the *salut* in Old French: see *Estudis Romànics* 31 (2009), 77.]

**530.**

Ulders, Hedzer. *Salutz e amors: la lettre d'amour dans la poésie des troubadours*. Leuven: Peeters, 2011. [Outline of scholarship on the *salut*; defining the corpus; study of poetic technique; detailed analysis of Arnaut de Maruelh's *Dona, genser qe no sai dir*, pp. 49–94.]

### 12.8. *Sestina*

[A lyric form initiated by Arnaut Daniel, utilized by other troubadours, then by poets in Italy, Spain, and Portugal; characterized by lexical repetition instead of rhyme, in a fixed pattern; see ► **1965–81** for a listing of specialized studies of Arnaut Daniel's *sestina*.]

**531.**

Bec, Pierre. "La sextine de Pons Fabre d'Uzès: essai d'interprétation." In *Miscellanea mediaevalia. Mélanges offerts A Philippe Ménard*. Edited by Alain Labbé, Danielle Quérueil, and Jean-Claude Faucon. Paris: Champion, 1998, pp. 91–100. [History of the precursors of the *sestina* and those who followed Arnaut Daniel, its creator: three

other Occitan poets: Guilhem de Sant Gregori, Pons Fabre d'Uzès, and Bertolome Zorzi.]

**532.**

Billy, Dominique. "La sextine à la lumière de sa préhistoire: genèse d'une forme, genèse d'un genre." *MR* 18 (1993): 207–39 and 371–402. [Traces the precursors of Arnaut's "invention" in a very detailed geometrical study, in particular the experimentations with rhyme, refrain-words, permutation of rhymes, retrogradation, numerology, etc., in poets of his generation and earlier, then as further refined by Petrarch and Dante.]

**533.**

Billy, Dominique. "La sextine réinventée suivi d'un essai de métrique génétique." *Stilistica e metrica italiana* 4 (2004): 3–32. [Response to Canettieri's hypothesis that the metric form of the *sestina* may be based on the game of dice; there is no reference to dice in any of the poets concerned, nor in poetic treatises of the time; a review of scholarship on the functioning of the *retrogradatio cruciata* form and his own close analysis of *sestinas* by a number of poets leads Billy to conclude that Arnaut's point of departure was the technique of the *coblas dissolutas* reversed; new analysis of Arnaut's choice of rhyme-words.]

**534.**

Canettieri, Paolo. *La sestina e il dado: sull'arte ludica del trobar*. Rome: Colet, 1993. [Reviews the presence of gaming imagery in a number of troubadours; proposes that the metrical structure of Arnaut Daniel's *sestina* was inspired by the arrangement of numbers on the dice; the figure of gambling suggested by this structure represents the capricious influence of fate on human love and the poet's belief that love of the *domna* and love of poetry are analogous.]

**535.**

Lartigue, Pierre. *L'Hélice d'écrire. La sextine. Architecture du verbe*. Paris: Les Belles-Lettres, 1994. [History of the *sestina* in sweeping terms, from Ribérac through Italy, Europe, and America, with many examples; the metrical form is seen as "a Nautilus-shaped helix that propels poets through the sea of language."]

**536.**

Pulsoni, Carlo. "Petrarca e la codificazione del genere sestina." In "La Sestina." *AMod* 2 (1996): 55–65. [Traces the steps of codification of the genre in the areas of form and metrics, as well as those of concepts and images, making the *sestina* into an autonomous genre in the hands of Petrarch; studies Arnaut's poem and those of five followers, who still considered the form to be a *canço*.]

**537.**

Roncaglia, Aurelio. "L'invenzione della sestina." *Metrica* 2 (1981): 3–41. [A very close study of the cultural background of Arnaut's time, the artistic forces that nourished the "invention" of the *sestina*: rhyme-words, retrograde structure, semantic density in Raimbaut d'Aurenga; Roncaglia finds resonances of Chrétien de Troyes (Perceval's *oncle*) and Béroul's *Tristan* (*oncle, cambra, intra*), suggesting that the "miracle" of Arnaut's *sestina* may have been inspired by a combination of the structural techniques of Raimbaut and the themes of Béroul.]

538.

Dujardin, Lucien. The most recent permutation of the *sestina* is its graphic equivalent (“6–pictine”) invented by Dujardin: <http://l.d.v.dujardin.pagesperso-orange.fr/expo/sestine/index.html>.

12.9. *Planh*

[A type of *sirventes* to celebrate the memory of a famous person, friend, or lover; see a chronological table of forty-two *planhs*: <http://www.en.wikipedia.org/wiki/Planh>.]

539.

Yearley, Janthia. “A Bibliography of *planctus* in Latin, Provençal, French, German, English, Italian, Catalan, and Galician-Portuguese from the Time of Bede to the Early Fifteenth Century.” *Journal of the Plainsong and Mediaeval Music Society* 4 (1981): 12–52. [Pp. 28–32: listing of fifty-two Occitan *planhs*, alphabetically by incipit, forty-seven lay and five religious; lists manuscripts, editions, and studies; extensive bibliography pp. 49–52.]

540.

Neumeister, Sebastian. “*Car tant com dec no só passionat* oder wie man den Tod der Geliebten wider Erwarten überlebt.” In *Abkehr von Schönheit und Ideal in der Liebeslyrik, für Peter Brockmeier zum 65. Geburtstag*. Edited by Carolin Fischer and Carola Veit. Stuttgart: J. B. Metzler, 2000, pp. 66–78. [Sketches the reaction to the death of the beloved in six *planhs* by Ausiàs March and in two by Occitan poets: one by an anonymous *trobairitz* lamenting the death of her lover, and one by Bonifaci Calvo, who contemplates suicide but decides that living would be an even greater sacrifice to his beloved.]

541.

Pelosini, Raffaella. “Contraffazione e imitazione metrica nel genere del compianto funebre romanzo.” In ► 122, *Métriques du Moyen Âge*, 1999, pp. 207–32. [Examines the flexible treatment of the *planh* in the Occitan treatises *Doctrina de compondre dictats* and *Leys d’amors*, which advise on themes, metrical form, and melody; contrafacts were relatively uncommon but grew more frequent with time, especially in Catalan, Old French, and Italian; points to the conscious use of a light and pleasing melody, to contrast with the tragic content and to assure acceptance of the song in performance.]

542.

See ► 2302, Pollina, “Word/Music,” 1989, 3:1075–90. [Looks specifically at the *planh* for Richard Coeur-de-lion; musical features are used to draw attention to the text, particularly the word *Richartz* in line 6.]

543.

Riquer, Isabel de. “Los *planhs* por la (falsa) muerte de Jaufré.” In ► 139, *Ensi firent*, 1996, 1:151–62. [The five *planhs* for the mistaken death of the romance hero follow the established traditions of the lyric genre, as documented here by analysis of formulaic elements and intertextual comparisons with regular *planhs* in Occitan, French, and Catalan literature.]

544.

See ► 2223, Rossi, “Du nouveau sur Cercamon,” 2000. [Critical edition of the *planh* by Cercamon, with French translation, copious notes, Latin *planctus* in appendix; this is the oldest *planh*, dated just after 9 April 1137; it is both *planh* and *sirventes*, because it is being manipulative politically as well as expressing genuine grief at Guilhem’s death; comparison with the slightly later Latin *planctus* by Richard de Cluny: the Latin poem is stereotyped; the *planh* has more originality, containing social and moral criticisms of contemporary importance and revealing strategic aims of the poet, trying to arrange political alliances as well as encouraging the French king to fight the Saracens.]

545.

Scarpati, Oriana. “*Mort es lo reis, morta es midonz*. Une étude sur les *planhs* en langue d’oc des XIIe et XIIIe siècles.” *RLaR* 114 (2010): 65–93. [Study of the typology of the genre: structure, themes; identification and listing of all forty-five Occitan *planhs*.]

546.

Schulze-Busacker, Elisabeth. “La complainte des morts dans la littérature occitane.” In *Le sentiment de la mort au moyen âge*. Montréal: L’Aurore, 1979, pp. 228–48. [Outline of scholarly studies of the *planh*; typology of the genre; close analysis of two stylistic features: the declaration of death, and the expression of grief.]

547.

Shapiro, Marianne. “The Decline of *Joi* in the Provençal *Planh*.” *Kentucky Romance Quarterly* 28 (1981): 351–69. [The evolution of the *planh*, studied principally through the texts of Bertran de Born, Gaucelm Faidit, Aimeric de Peguilhan, and Joan Esteve de Beziers.]

548.

Stäblein, Patricia Harris. “New Views on an Old Problem: The Dynamics of Death in the *planh*.” *RPh* 35 (1982): 223–34. [An attempt to redefine the genre of the *planh* on the basis of semantic patterns.]

### 12.10. *Descort*

[A sort of “anti-*canso*” in which everything is topsy-turvy: each stanza has its own metric form and its own melody; expresses the poet’s sadness or anger over a love not shared; about twenty are extant, including the most famous by Raimbaut de Vaqueiras in five languages.]

549.

Aubrey, Elizabeth. “Issues in the Musical Analysis of the Troubadour *Descorts* and *Lays*.” In ► 110, *Cultural Milieu*, 1994, pp. 67–98. [Discussion of problems of definition and genre designation for the forty or so Occitan *descorts/lays*; detailed analysis of the six extant melodies and a consideration of performance problems, including improvisation, rhythmic interpretation and the possibility of instrumental accompaniment.]

**550.**

Billy, Dominique. “*Lai et descort: la théorie des genres comme volonté et comme représentation*,” ► **94**, *AIEO 1*, 1987, pp. 95–117. [As a further refinement to his 1983 study in *RLaR* 87 (1983): 1–28, Billy reexamines the criteria for defining and distinguishing the two polymorphous genres; the *lai* is low style, seems to belong only to northern France, except for one anomalous one by Bonifaci Calvo (Bonifaci only *thought* he was composing a *lai*); the *descort* is high style, often difficult to distinguish from the *canso* except as a reaction to the *canso*’s contradictions and by the structural presence of the versicle.]

**551.**

Canettieri, Paolo. *Descortz es dictatz mot divers: ricerche su un genere lirico romanzo del XIII secolo*. Rome: Bagatto Libri, 1995. Partially available as a “knol”: “La discordia d’amore nella poesia médiévale.” Online at <http://www.knol.google.com>. [History and definition of the *descort* as a genre in Occitan, Italian, Old French, and Galician-Portuguese; stresses the need to recognize the clearly ludic character of the form, which is not really a genre; offers a *repertoire métrique* of the whole corpus; Canettieri is proposing a complete edition of the *descortz*.]

**552.**

Cyrus, Cynthia J. “Musical Distinctions between *descorts* and *lais*: Non-Strophic Genres in the Troubadour and Trouvère Repertory.” *Ars musica Denver* 4 (1992): 3–19. [The two genres are difficult to distinguish in the thirteenth century, except for differences in their musical nature; *descorts* have a freer melodic line, while the *lais* have a more repetitive structure, but both merged in the later fourteenth century in the North as *lais*.]

**553.**

Maillard, Jean. “Descort, que me veux-tu?” *CCM* 25 (1982): 219–23. [The *descort* seems to have defied generic description so far; Maillard looks at a typical poem, PC 10,45 by Aimeric de Peguilhan, one of four out of the total of twenty-eight *descorts* preserved with its melody, in two versions; one melody is quite atypical within the troubadour tradition, filled with distortions perhaps meant to reinforce the expression of the poet’s distress, while the other is more subtly discordant.]

**554.**

Marshall, J. H. “The Isostrophic *descort* in the Poetry of the Troubadours.” *RPh* 35 (1982): 130–57. [Provides the characteristics and a list of the twenty-four “normal” heterostrophic *descorts*, using PC 205,5 by Guilhem Augier Novella as an example of a poem difficult to categorize: unlike the *canso*, its melodic structure is varied in each set of double versicles, but the *descort* as a whole obeys a series of principles rather than a set of rules; as a genre it was open to continuous and flexible development; PC 10,45 by Aimeric de Peguilhan is used as an example of the five isostrophic *descorts*, which are distinguished from the heterostrophic and from the *canso*.]

12.11. Minor Genres (*Balada, Cobla, Comjat, Dansa, Devinalh, Enueg/plazer, Estampida, Estribot, Gap, Porquiera, Other Minor or Fictitious Genres, Escondig*)

Balada

555.

Bec, Pierre. "Pour une typologie de la *balada* occitane: à propos de la pièce *Quant lo gilos er fora*." In *Hommage à Jean-Charles Payen: "Farai chansoneta novele": Essais sur la liberté créatrice au Moyen Âge*. Caen: Université de Caen, 1989, pp. 53–65. Also in *Ecrits sur les troubadours*, 1992, pp. 105–117. [Analysis of the six to ten extant *baladas*, giving the identifying characteristics and an overall typology of the genre; zadjalesque structure is noted in a majority of poems; about half have a feminine voice, half masculine; edition and detailed analysis of *Quant lo gilos er fora* as the most typical *balada*.]

556.

Bohnet, Arthur. "Ballads, *ballada*, *ballade* and *A l'entrada del tens clar*." In *Ballads and Ballad Research: Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2–6, 1977*. Edited by Patricia Conroy. Seattle: University of Washington, 1978, pp. 17–25. [Urges the broadening of definitions to include all poems that share thematic and formal characteristics under the same generic heading; circularity of form seems to be more characteristic than an etymological connection with "dance" linking the *ballada* with the *canso*; close analysis of *A l'entrada del tens clar* shows that the circular structure and the joyful content create a protected *locus amoenus* similar to that found in several courtly genres.]

Cobla

557.

Leube, Christiane. "Cobla." In ► 312, *GRLMA*, vol. 2, book 1, fascicle 4, 1980, pp. 67–72. [Identified as a minor, popular form, the *cobla* makes up 19 percent of all Occitan lyric compositions, typically polemic and satirical in content, occasionally scurrilous; exchanges of *coblas* are often comic, sometimes violent and insulting; they may take up moral questions or complain about decadence in society.]

558.

Petrossi, Antonio. "Le *coblas esparsas* occitane anonime: studio ed edizione dei testi." Doctoral thesis, Università degli Studi di Napoli Federico II, 2009. Online at <http://www.fedoa.unina.it/3772/1/petrossi.pdf>. [Study of the genre in its nature and evolution; at the height of its development, it is indicative of a poetic and social mutation after the Albigenian Crusade; critical edition of 136 "classic" *coblas* (from a total of 481 texts), with Italian translation, notes; the introductory material is available in French: "*Coblas esparsas se fan esparsament: analyse d'un genre poétique mineur*," *RlaR* 114.1 (2010): 95–119.]

559.

Poe, Elizabeth W. "'Cobleiarai, car mi platz': The Role of the *Cobla* in the Occitan

Lyric Tradition.” In ► **120**, *Medieval Lyric*, 2000, pp. 68–94. [Nineteen percent of troubadour poems are classified as the “minor” genre *cobla*; definitions of inserted *coblas*, extracted *coblas*, *coblas esparsas*, and exchanges of *coblas* represent a modern attempt to impose order on an unruly body of texts; history of the genre from the 1190s through the thirteenth century and well into the fourteenth: often insulting in tone, satirical, parodying standard poems.]

**560.**

Rieger, Angelica. “La *cobla esparsa* anonyme: phénoménologie d’un genre troubadouresque.” In ► **449**, *Actes du XVIIIe*, 1988, 6:202–18. [Preliminary exploration of the corpus of 136 anonymous *coblas* out of the 472 items called *cobla* by PC; an ongoing project will define the genre, establish the corpus and its manuscript history, examine the contents and the place of the poems in the repertory, and furnish a complete edition; in a brief survey of the corpus, Rieger has established five categories by content, with illustrative quotations from twenty-five poems, and a plea for closer study of this rich but neglected source of information about the troubadours’ world.]

*Comjat/camjar* (Chanson d’adieu/Chanson de change)

**561.**

See ► **2596**, Heintze, “Die Rezeption,” 2002. [Pp. 102–7: attempts to define the *comjat* (separating from the *domna*, renouncing love) and to differentiate it from the *camjar* (leaving one *domna* for another.)]

**562.**

Newcombe, Terence H. “Remarks on the Themes and Structure of the Medieval Provençal *comjat*.” *Nottingham Medieval Studies* 34 (1990): 33–63. [Observes that in the *comjat* the poet announces his leave-taking from the lady; discusses the tripartite organization of the content.]

**563.**

Zinelli, Fabio. “Quando l’amore finisce: *comjat* et *chanson de change* nella poesia dei trovatori.” In *Liebe und Logos*. Edited by Andreas Gelz. Bonn: Romanistischer Verlag, 1996, pp. 113–25. [The *comjat* and the *camjar* introduce a narrative element into lyrics, especially when the chansonniers arrange poems into series dealing first with the rejected *domna*, then with the new one; the social dynamics and emotions involved can lead to moralizing in a *sirventes* or dramatization in a *tenso*; if invective is involved, the *comjat* may become a *mala canso*; as a genre, the *comjat* is defined only by content.]

Dansa

[The earliest are by Guiraut d’Espanha, who composed eight at the end of the thirteenth century; also Joan Esteve, Paulet de Marselha, Cerveri de Girona; half a dozen anonymous, including *A l’entrada del temps clar*.]

**564.**

Leube, C. “Tanzlied.” In ► **312**, *GRLMA*, vol. 2, book 5, fascicle 5, 1979, pp. 60–64. [There are about forty *dansas* (also called *ballada* and *retroencha*; Cerveri de

Girona has also: *espingadura*, *viadeyra*, and the humorous *peguesca*); simple in structure, courtly in content.]

**565.**

Avenoza, Gemma. "La *dansa*. Corpus d'un genre lyrique roman." *RLaR* 107 (2003): 89–129. [Establishment of a corpus of 151 poems, mostly Catalan, but including forty-two Occitan, in order to prepare a study of the development of the *dansa* form; the list is in approximate chronological order, giving information on identification, edition, and metrical structure.]

**566.**

Radaelli, Anna. *Dansas provenzali del XIII secolo. Appunti di genere ed edizione critica*. Alinea: Florència, 2004. [Critical edition of twenty *dansas*, with introduction, Italian translation, notes; all are anonymous except for six by Guiraut d' Espanha; pp. 76–81: comprehensive list of forty-one Occitan *dansas* and *baladas* from the late thirteenth century.]

## Devinalh

**567.**

Uhl, Patrice. "So es *devinalh* (PC 461,226)?" *Tenso* 15 (2000): 97–117. [Discussion of the generic nature of the *devinalh* in six poems so labeled, starting with the only one actually called a *devinalh* (the anonymous *Sui e no suy*, PC 461,226); also "enigmas" treated by Guilhem Molinier in *Leys d'Amors* and elsewhere; the anonymous poem is the only one that could be called a *devinalh* in the generic sense, therefore it does not exist as a genre.]

## Enueg/plazer

[A type of *sirventes* listing things that the poet dislikes or likes.]

**568.**

Allegretti, Paola. "Parva componere magnis. Una strofa inedita di Bernart de Ventadorn (BdT 70,33) e due schede per BdT 461,127." *RST* 1 (1999): 9–28. [A new edition of an anonymous two-stanza *plazer-enueg*, PC 461,127; denies attribution to Raimon de Miraval, suggests Jofre de Foixà.]

**569.**

Borghi Cedrini, Luciana. "Anonimo (Peire Milo?)." Online, 2003, at <http://www.rialto.unina.it/PMilo/349.3/349.3prem.htm>. [Edition of a *cobla* (*plazer*), PC 461,170b; several similarities attach it to works by Peire; perhaps a contrafact of a poem by Guilhem de Capestanh or Bertran de Born lo Filhs.]

**570.**

Gresti, Paolo. "La canzone *S'ieu trobes plazer a vendre* di Bertolome Zorzi (PC 74,15)." In *Italica-Raetica-Gallica. Studia linguarum literarum artiumque in honorem Ricarda Liver*. Edited by P. Wunderli, I. Werlen, and M. Grünert. Tübingen: G. Narr, 2001, pp. 521–37. [Analysis of the poem's relationship to three other poems with the same metric structure (printed in appendix), and a problematic *tenso*: concludes that it is impossible to decide which of the five might be the original, or whether there was

a common source now lost; edition of Bertolome's song, with Italian translation, notes.]

**571.**

Gsell, Otto. "Les genres médiévaux de l'*enueg* et du *plazer*." In *Actes du Ve congrès international de langue et littérature d'Oc et d'études franco-provençales, Nice, 6–12 septembre 1967*. Edited by G. Moignet and R. Lassalle. Nice: Publications de la Faculté des lettres et des sciences humaines, 1974, pp. 420–27. [These are types of *sirventes*, found in lo Monge de Montaudon and elsewhere, not really genres; their adherence to a group is based more on stylistic traits such as repetition of phrases: *m'enoia, no.m azaut*, or *be m'agrada, be.m platz*; the *plazer* is more common; the *enueg* is its negative extension.]

**572.**

See ► **1936**, Paden, "Un *plazer*, 1983. [Edition of PC 29,14a that combines the theme of occupations of the months with a tradition of *plazer* poems listing the poet's "favorite things": a humorous satire directed against overused themes such as the seasons of love and the unsatisfied passions of the courtly lover; reaffirms its attribution to Arnaut Daniel.]

**573.**

See ► **1939**, Zufferey, "Un *plazer* attribué à Arnaut Daniel." In ► **152**, *Miscellanea Roncaglia*, 1989, 4:1503–13. Also in *CN* 49 (1989): 1503–14. [Edition of PC 29,14a, *Mout m'es bel el tems d'estiou*, which Zufferey would renumber 461,170d, denying attribution to Arnaut.]

### Estampida

[Only six are extant in Occitan, but they are earlier than the nineteen *estampies* in Old French; for analysis of origins and form, see ► **249**, Bec, *Florilège en mineur*, 2004, p. 95.]

**574.**

Cummins, Patricia W. "Le problème de la musique et de la poésie dans l'estampie." *Rom* 103 (1982): 259–77. [Analyzes the structure of *estampidas* and *estampies*; seven are extant in Occitan, nineteen in French; it is difficult to define the text/music relationship, since some have text without music, some have music without text, one has both (*Kalenda maya*); establishes five categories as a starting point for further study.]

**575.**

Leube, C. "Estampida." In ► **312**, *GRLMA*, vol. 2, book 5, fascicle 5, 1979, pp. 65–66. [Related to the *dansa* in rhythmic structure, but to the *canso* in metric form and thematic content; six poems are extant, only one with music, *Kalenda maya*; the mixture of long and short lines and interior rhymes makes for a strong rhythmic quality.]

**576.**

Schima, Christiane. *Die Estampie*. Amsterdam: Thesis Publishers, 1995. [A very thorough investigation of the genre in Occitania, France, and throughout Europe, with music and documentary texts in appendix; the genre is difficult to define; pp. 31–49]

deal with Occitan materials: the difficulty of distinguishing the *estampida* from other overlapping genres; in Occitan tradition, the *estampida* is like the *canso* in content, tone, and register, but with “popular” features; pp. 31–36: *Kalenda maya* and *Souvent sospire*; music and text in Appendix; pp. 36–41: four *estempidas* by Cerveri de Girona.

#### Estribot

[Genre characteristics are uncertain; lyric poems based on the parody of liturgical songs, satire against monks; the only two extant Occitan examples are Peire Cardenal PC 335,64 and Palais PC 315,5, though the genre is mentioned in various poems and works, including *Leys d'amors*.]

#### 577.

Ricketts, Peter T. “L’*estribot*: forme et fond.” In ► 151, *Mélanges Bec*, 1991, pp. 475–83. [History of the use of the term *estribot* by Occitan poets and the *Leys d'amors*; edition and detailed analysis of the two extant Occitan examples, by Peire Cardenal and Palais, offering biting satirical criticisms of monks and clerics.]

#### 578.

Vatteroni, Sergio. “Peire Cardenal e l’*estribot* nella poesia provenzale.” *MR* 15 (1990): 61–91. [Prehistory of the *estribot* is difficult to establish; Palais’s poem is much like a *cobla esparsa*, but Peire Cardenal’s is more complex; he may have been responsible for renewing the genre and assuring its prestige; pp. 78–81: new critical edition of Peire Cardenal’s *estribot* PC 335,64, with Italian translation, notes; in appendix, text by Palais and a *cobla* by Folquet de Marselha, which is similar in structure to the *estribot*, though not designated as such.]

#### 579.

See ► 468, D. Rieger, *Gattungen*, 1976, pp. 128–32. [Only two *estribots* are extant; the lack of music shows that they were probably performed like the epics; their lack of success was likely due to competition from the *sirventes*, and their reputation as a low-style popular genre.]

#### Gap

#### 580.

Bonafin, Massimo. “Un riesame del *gap* ocitanico (con una lettura di Peire d’Alverne, BdT 323,11).” In ► 139, *Ensi firent*, 1996, pp. 85–99. [The distinctiveness of the *gap* should be respected and reexamined; detailed study of Peire d’Alverne’s *Cantaraï d’aquests trobadors*, attempting to show that it is a *gap* and that it provides an example of total formalization in morphological and functional terms.]

#### 581.

Ceron, Sandra. “Un tentativo di classificazione del *gap*.” *MR* 14 (1989): 51–76. [Analysis of the varied components of the genre, concluding with six elements of classification; she calls it a “criptogenere letterario,” stressing that it was dynamic, subject to constant modification and evolution in order to maintain its vitality.]

#### 582.

Fraser, Veronica. “The *gap* or Boasting Song in the Works of Guilhem de Peitieu,

Raimbaut d'Aurenga, Peire d'Alvernhe and Peire Vidal." *Tenso* 24 (2009): 47–62. [An attempt to categorize the *gap* as a motif or theme, rather than a genre designation; Fraser is preparing an anthology of all the Occitan boasting songs.]

**583.**

Grigsby, John. *The Gab as a Latent Genre in Medieval French Literature: Drinking and Boasting in the Middle Ages*. Cambridge, MA: Medieval Academy of America, 2000. [Pp. 81–98: exploration of the *gap* in six troubadours; the Occitan lyric *gap* never became a full-fledged genre as the epic *gab* did in Old French epics.]

**584.**

Köhler, Erich. "Gabar e rire: Bemerkungen zum *gap* in der Dichtung der Trobadors." In *Marche romane: Mélanges de Philologie et de littérature romanes offerts à Jeanne Wathelet-Willem*. Edited by Jacques De Caluwé. Liège: Marche romane, 1978, pp. 315–26. [Sees the *gap* as part of the courtly life of *fin'amors*, the essence of fun and liveliness (joke, blame, or boasting), that were characteristic of the *joven* group that Köhler places at the sociocultural origin of *trobar*; thinks that the *gap* did not quite become a genre: it is a variation of the *sirventes* or perhaps of the later *vers*.]

#### Porquiera

[An obscene parodied form of the *pastorela*, quoted by the *Leys d'Amors*, ostensibly for its metric structure but perhaps also as a *contre-texte* to establish a balance with the traditional attitude to love.]

**585.**

See ► **244**, Bec, *Burlesque*, 1984, pp. 184–90. [Used in the *Leys* as an illustration of its specific rhyme scheme, *coblas retrogradadas per acordansa*, in spite of its obscene content, which seems contrary to the normal tone of morality in the treatise; text of Audiau, with French translation, notes.]

**586.**

See ► **245**, Nelli, *Ecrivains anticonformistes*, 1977, pp. 339–47. [Text from Gatienn-Arnoult, with introduction, French translation, notes; Nelli believes that the intent of the song may be more ambiguous than thought, since the *tornada* seems to be addressed to the Virgin.]

**587.**

Adam, Cécile and Jean-Marie D'Heur. "La *porquiera*: simple parodie ou leçon de morale?" In *Contemporary Readings of Medieval Literature*. Edited by Guy Mermier. Ann Arbor: Department of Romance Languages, University of Michigan, 1989, pp. 145–67. [The poem seems to be a distortion of the regular rules for the *pastorela* and has been considered obscene, even pornographic, but the authors place it back into its context (a quotation in the *Leys d'amors*) and claim that it returns to a moral message in the *tornada*, difficult as this may be for modern readers to appreciate.]

#### Other Minor or Fictitious Genres

**588.**

Dijkstra, Cathrynke. "Troubadours, Trouvères and Crusade Lyrics." In ► **128**, *Le*

*Rayonnement*, 1998, pp. 173–84. [Comparative study of crusade lyrics in Occitan and Old French; dissimilarities reveal a divergence in the way crusades were viewed in the two societies; the *trouvères* see the duties of the crusader as absolute, similar to a pilgrimage, while the *troubadours* treat the Crusades as just another war, not mutually exclusive with love; the *troubadours* do not sing only about the tormenting conflicts and tensions but include the continuing celebration of love.]

**589.**

Léglu, Catherine. “A Reading of Troubadour Insult Songs: The *Comunals* Cycle.” *Reading Medieval Studies* 22 (1996): 63–84. [Analysis of the process and rhetoric of insult in the *sirventes joglaresc*; description of several cycles by Bertran de Born, Guillem de Berguedan, and Peire Cardenal, leading to a detailed look at the cycle of ten poems exchanged between Garin d’Apchier and Torcafol, addressed to a certain Communal, perhaps a reciprocal *senhal* designating both poets, and hinting that the whole cycle is elaborate game-playing.]

**590.**

Uhl, Patrice. “Contribution à la typologie d’un genre provençal du XIV<sup>e</sup> siècle: le *reversari*.” *Studia neophilologica* 70 (1998): 89–100. [Study of parallels between the anonymous *reversari* PC 461,26 and five poems (by Guilhem de Peitieu PC 183,7, Giraut de Bornelh PC 242,80, Raimbaut de Vaqueiras PC 392,21 and 28, and Raimbaut d’Aurenga PC 389,28); all fit the enigmatic definition of *devinalh* or *reversari*.]

## Escondig

[“Excuse/denial/explanation/protestation of innocence”; the only extant example in Occitan is by Bertran de Born, PC 80,15, but there must have been others, now lost.]

**591.**

Martos, Josep Lluís. “L’*escondit* de Joan Roís de Corella.” *Revista de poètica medieval* 22 (2009): 115–132. [Study of a Catalan poem, which he shows to be an *escondig*; pp. 122–24: outline of the history and nature of the genre in Occitan and general Romance.]

## 13. Music

[About forty-five major chansonniers have transmitted ca. 2,600 poems, 264 with musical notation, preserved in four of the chansonniers; 255 poems with extant melody are listed in ► **607**, van der Werf.]

## 13.1. General Studies

## Bibliography

**592.**

Switten, Margaret. *Music and Poetry in the Middle Ages: A Guide to Research on French and Occitan Song*. (with Howell Chickering). New York: Garland, 1995. [A guide to research and methodologies for the investigation of connections between text and melody, mainly 1980 to the early 1990s, concentrating largely on North American

scholarship; the introduction surveys critical approaches and editorial practices from the Middle Ages to the present; advantages and drawbacks of major recent critical trends are identified, along with suggestions for moving forward; an annotated discography of 138 recordings, many of which contain troubadour songs.]

#### Comprehensive Guides

##### 593.

Aubrey, Elizabeth. *The Music of the Troubadours*. Bloomington: Indiana University Press, 1996; reissued in paperback, 2000. [An invaluable critical account of troubadour music for musicologists and literary scholars; places constant emphasis on the link between text and music; detailed information on each of the forty-two poets whose music has been preserved, and on all four manuscripts that have transmitted the melodies; successive chapters on poetic and musical treatises, approaches to the study of musical form and style, and problems of performance practice.]

##### 594.

Aubrey, Elizabeth. *Poets and Singers: On Latin and Vernacular Monophonic Song*. Aldershot, Hampshire: Ashgate, 2009. ["Introduction" by Aubrey, pp. xi–xxxvi, gives a wide-ranging and up-to-date survey, to 2006, of the main currents of scholarship and its problems in six medieval European repertoires over the past fifty years: Occitan, French, Portuguese, Italian, German, and Latin; useful summaries of the state of scholarship in such areas as presence of women, relationship between text and music, problems of transmission, notation, and performance, with an ample twelve-page bibliography; the volume itself is a collection of previously published articles by various scholars, eight concerning troubadours, from 1986 to 2002, designed to furnish an overview of the main scholarly trends and problems that have recently engaged scholars in the area.]

##### 595.

Rossell, Antoni. *El cant dels trobadors*. Girona: Ajuntament de Castelló d'Ampúries, 1992. [General introduction to the musicology of the troubadours: detail on social background, musical forms, intermelodicity, genres, metrics, versification, and bibliography: especially strong on Catalan; ten pages of discography, pp. 277–87.]

##### 596.

Ziino, Agostino. "Caratteri e significato della tradizione musicale trobadorica." In ► 119, *Lyrique romane*, 1991, pp. 85–218. [Extensive, detailed repertoire of all musical notation in troubadour manuscripts; includes valuable charts comparing extant manuscripts for all extant melodies; copious notes; useful remarks on musicological interpretation and performance; seven photographic reproductions of musical notation in the Ambrosiana and the Vatican chansonniers.]

#### Introductory Guides

##### 597.

Acciai, Giovanni. "Il testo musicale e le sue esecuzioni," chapter 2: "I trovatori." In ► 129, *Lo spazio letterario del medioevo*, 2. *Medioevo volgare*, vol. 2: *La circolazione del*

*testo*, pp. 348–56. [General introduction to musical production; six major composers of preserved melodies: Raimon de Miraval, twenty-two; Bernart de Ventadorn, twenty; Peirol, seventeen; Gaucelm Faidit, fourteen; Folquet de Marselha, thirteen; Peire Vidal, twelve; stresses the importance of Latin traditions, along with possible Arabic influences; lyrics are theatrical in form, depending on a live vocal production.] **598.**

Switten, Margaret. “Music and Versification.” In ► **282**, Gaunt and Kay, *Troubadours*, 1999, pp. 141–63. [Clear introduction to manuscript sources, text structures, musical structures, linking of text to music, and performance; brief musicological analysis of four melodies by Bernart de Ventadorn, Comtessa de Dia, Raimon de Miraval, and Guiraut Riquier; more detailed study of Peire Vidal’s *Be.m pac*, PC 364,11; musical transcriptions in appendix.] **599.**

van der Werf, Hendrik. “Music.” In ► **281**, *Handbook*, 1995, pp. 121–64. [History of research dealing with the relationship between texts and melodies; problems of rhythmic notation; stages in oral and written transmission; a scholarly presentation, challenging for nonmusicologists; in appendix, transcription of six complete melodies, with variant copies, brief notes.]

#### Specialized Studies

##### **600.**

Aubrey, Elizabeth. “La *razo* trouvée, chantée, écrite et enseignée chez les troubadours.” In ► **98**, *AIEO 5*, 1998, pp. 297–305. [The four meanings of *razo* are interwoven to illustrate the complexity of a song by Gaucelm Faidit, *Tant ai sufert*, PC 167,59; the theme, both that of the poem and that of the melody, the prose text which serves to introduce it at a performance, and the poetic treatise that explains the rules for creating songs, all of these interact to deepen and enrich its layered meanings, which modern audiences may find difficult to experience fully.]

##### **601.**

Aubrey, Elizabeth. “The Dialectic between Occitania and France in the Thirteenth Century.” *Early Music History* 16 (1997): 1–53. [Although Occitania was being taken over politically by France during the thirteenth century, the troubadours maintained their cultural creativity and their influence on the North, while being very little influenced by northern musical and poetic traditions; close analysis of several examples of this one-way dialectic: *Li jalous*, PC 461,148a, and *Tuit cil*, PC 240a; the melody and language of *L'altrier cuidai aber druda*, PC 461,146; a motet invoking a song by Folquet de Marselha; the northern *lai* and the southern *descort*; history and comparison of the separate genres *estampida* and *estampie*.]

##### **602.**

Aubrey, Elizabeth. “Genre as a Determinant of Melody in the Songs of the Troubadours and Trouvères.” In ► **120**, *Medieval Lyric*, 2000, pp. 273–96. Also in ► **594**, Aubrey, *Poets and Singers*, 2009, pp. 183–206. [Analysis of medieval treatises to explore the ways in which text and melody were seen to relate to one another]

according to the art of rhetoric; Grocheio claims that form and material make up the substance of a song—it is a complex of text and melody; melody without text has no meaning; text without music has no form; Occitan treatises stress that the melody must be suitable to the genre; the *sirventes*, *tenso*, *alba*, *retroncha*, *pastorela*, *dansa*, *planh*, and *estampida* all have prescriptive rules governing their melodic structure; only in performance do all the elements of the song come together to serve the essential rhetorical purpose of moving the audience.]

**603.**

See ► **1743**, Gallo, *Musica nel castello*, 1992. [Studies the importance of the sung poems in Italian courts, hitherto examined only from textual, historical, and social perspectives.]

**604.**

Haines, John. *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music*. Cambridge: Cambridge University Press, 2004. [History of the evolving interpretations of troubadour and trouvère music: creation of the chansonniers in the thirteenth century, antiquarianism in the sixteenth, synthesis of scholarly and popular traditions in the eighteenth, archaeology and philology in the nineteenth, more recent attitudes and interpretations, including sound recording, modern folk song, and Occitan pop as part of the living tradition of *trobar*.]

**605.**

Le Vot, Gérard. “Réalités et figures: la plainte, la joie et la colère dans le chant aux XIIe–XIIIe siècles.” *CCM* 46 (2003): 353–80. [Suggestions as to how the troubadours may have tried to portray strong emotions through their melodies.]

**606.**

Paden, William D. “What Singing Does to Words: Reflections on the Art of the Troubadours.” *Exemplaria* 17 (2005): 481–506. [A wide-ranging exploration of the nature, history, and art of singing troubadour lyrics, and the implications of repetition and memory for transmission of the songs.]

## 13.2. Musical Anthologies

**607.**

van der Werf, Hendrik. *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars*. Edition of texts by Gerald A. Bond. Rochester: Published by the author, 1984. [The standard scholarly edition of the entire troubadour musical corpus; 236 different troubadour melodies in all extant versions, including contrafacts; total of more than three hundred readings; first stanza of text, with references to scholarly text editions; observations on editing and performing; introductory information on transmission, manuscripts, medieval notation, essentials of melodic analysis, meter, form, and content.]

**608.**

Rosenberg, Samuel N., Margaret Switten, and Gérard Le Vot. *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies*. New York: Garland, 1998. Includes CD-ROM. [A broadly based pedagogical text; sociohistoric overview of the

poetry, themes, genres, and styles by Rosenberg, pp. 1–6; “Music” by Le Vot treats the musical structures, types of rhythm, and the medieval voice, pp. 7–13; “Music and Words” by Switten discusses meter, rhetoric, and versification, pp. 14–28, giving helpful instruction on the methodology of melodic analysis, with detailed study of one song by Marcabru and one by the Chastelain de Coucy; sixty-three Occitan songs by twenty-three troubadours/*trobairitz*, thirty-six with melodies, five of which are sung on the CD; discography; Occitan texts are reprinted from existing editions, with new English translation; no glossary.]

**609.**

Fernandez de la Cuesta, Ismael. *Las cançons dels trobadors. Opera omnia*. Melodies by F. de la Cuesta, texts by Robert Lafont. Toulouse: Institut d’Estudis occitans, 1979. [Complete edition of melodies in nonmensural notation; all versions are presented; medieval ligatures are given, as well as modern transcriptions on a five-line staff; first stanza only of texts, with translation into French, German, Spanish, and English by Lafont, Kremnitz, Fernandez, and Kremnitz; some inaccuracies in transcription; texts and translation are sometimes idiosyncratic.]

**610.**

Haines, John. *Medieval Song in Romance Languages*. Cambridge: Cambridge University Press, 2010. [Survey of songs from Vulgar Latin to early Romance vernaculars (ca. 500 to 1200), predominantly female-voiced; texts with musical notation and commentary; five pre-troubadour Occitan songs.]

**611.**

See ► **168**, Paden, *Introduction*, 1998, pp. 560–77. [Musical notation for nine songs, with complete text; five of these are sung by Elizabeth Aubrey on the accompanying CD-ROM; introduction “The Music of the Troubadours” by Aubrey, pp. 578–81.]

**612.**

Collins, Fletcher, Jr., with Robert F. Cook and Roger Harmon. *A Medieval Songbook: Troubadour and Trouvère*. Charlottesville: University of Virginia Press, 1982. [For nonspecialists; twenty-two Occitan songs; transcriptions are idiosyncratic, texts and translations are sometimes inaccurate.]

**613.**

Rossell i Mayo, Antoni. *Monodia cortesana trobadoresca. Seixanta-quatre transcripcions inèdites de Mn. Higiní Anglès*. Catàlegs i altres publicacions de la Secció de Música, 32. Barcelona: Disputació de Barcelona, Biblioteca de Catalunya, 1986. [Edition of sixty-four musical transcriptions in nonmensural notation done in 1958 by Higiní Anglès.]

**614.**

Genrich, Friedrich. *Der musikalische Nachlass der Troubadours*. Summa musicae medii aevi, 3, 4, and 15. Darmstadt: Published by the author, 1958, 1960, 1965. [Contains much important information that has not been supplanted; multiple versions of melodies are “regularized” according to unknown principles; transcriptions are made in modal rhythm.]

### 13.3. Manuscript Sources, Transmission

[Four manuscripts contain music: *X* (Metz 1231); *W* (Artois? ca. 1254–80); *G* (Lombardy or Veneto, late thirteenth century); *R* (Languedoc: Toulouse? 1292–1326); plus a few fragments.]

#### 615.

Aubrey, Elizabeth. “Literacy, Orality and the Preservation of French and Occitan Medieval Courtly Songs.” *Revista de Musicología* 16 (1993): 2355–66. Actas del XVº Congreso de la Sociedad Internacional de musicología, Madrid, 1992: “Culturas musicales mediterráneo y sus ramificaciones.” [Postulates differences between French and Occitan musical traditions: *trouvère* melodies are tighter in structure and pitch, more ritualized and predictable; *troubadour* music is less predictable, more individualistic, less repetitive in structure, often connected rhetorically to the poems, attempting to express the same emotion in *mot* and *son*; Occitan melodies seem to have come to us more through oral transmission, French by earlier use of written transmission; the *chansonniers* became a new kind of performance, intended for a reading audience, as early as the 1220s in the North, not before the end of the century in the South.]

#### 616.

Beldon, Valeria. “Osservazioni sulla tradizione manoscritta della lirica d’oc e d’oil in area lorenesa.” *CDT* 7 (2004): 425–46. [Paleographic study of three manuscripts from the area of Lorraine (*C*, *I*, *U*); internal structures, sources, criteria of organization; study of musical notations in *U* (= Occitan MS *X*).]

#### 617.

Haines, John. “The First Musical Edition of the Troubadours: on Applying the Critical Method to Medieval Monophony.” *Music and Letters* 83 (2002): 351–70. [Analysis of early work from 1905 by Jean Beck on the edition of troubadour melodies; careful new historical research on the development of the modal theory.]

#### 618.

Krülls-Hepermann, Claudia. “Contextes de transmission médiévaux: manuscrits et notations musicales.” In ► 96, *AEIO* 3, 1992, pp. 627–36. [Studies the particular problems of *mouvance* in musical transmission, which seems to function separately, or differently, from textual transmission.]

#### 619.

Lug, Robert. “Katharer und Waldenser in Metz: Zur Herkunft der ältesten Sammlung von Trobadorliedern [1231].” In ► 125, *Okzitanistik, Altokzitanistik*, 2000, pp. 249–74. [MS *X* was created between August and November 1231 at Metz, as the wedding gift of a patrician for his noble bride: twenty-four Occitan lyrics, twenty-three with melody; Lug attaches the manuscript to the presence in Metz of a considerable group of Waldensians and Cathar refugees from the Albigensian Crusade; links to the *Roman de la Violette* and the *Roman de la Rose*, both of which have Occitan lyric inserts; further details in Lug’s article in *Lettres, Musique et Société en Lorraine Médiévale*, Geneva: Droz, 2012, pp. 475–77.]

#### 620.

Mayer-Martin, Donna, and Dorothy Keyser. *The Thematic Catalogue of Troubadour*

*and Trouvère Melodies, with a Study of the Manuscripts*. Stuyvesant: Pendragon, 2011. [Inventory of all manuscripts containing music of the troubadours and trouvères, with introductory descriptions of each manuscript, its contents, and its relationship to the other chansonniers; melodic incipits are presented in intervallic order, with cross-references to standard handbooks; extensive bibliography.]

### 13.4. Structural Analysis

#### 621.

Aubrey, Elizabeth. "Forme et formule dans les mélodies des troubadours." In ► 94, *AIEO 1*, 1987, pp. 69–83. [Review of research into troubadour melodic structures (by, e.g., Gennrich 1932, van der Werf 1972). Now we know that each performance creates a "specific" song alongside the "general" one; but how to analyze a melody? Rhythm and meter are generally inaccessible, but we can study the repetition of musical phrases, groups of notes used as motifs or themes to unify a song; range, central tones, intonations, cadences, melodic contours, scales, and relationship of one phrase to another; variant melodies came about because the melody was re-created with each free performance; analysis of the four preserved melodies of Jaufrè Rudel to identify characteristic elements of his style.]

#### 622.

Centili, Sara, and Oreste Floquet. "Macrostructures mélodiques chez les troubadours: pour une grammaire des notes finales." In ► 102, *AIEO 9*, 2011, pp. 311–26. [Experimental analysis of the formalistic qualities of troubadour melodies, attempting to clarify the relationship of the musical structures to the metrical structures of the text; the stanzaic melodic structures may be broken down into sub-stanzaic groups, and these into musical modules, allowing detailed comparison of these units with similar units in the metrical structure; more complex studies promise to refine the definitions and reveal more detailed parallels.]

#### 623.

Chaillou, Christelle. "Le 'marqueur sonore': un exemple de conjugaison subtile des mots et des sons dans l'art de trobar." *Tenso* 25 (2010): 36–62. [Mirror structures within Peire Raimon de Tolosa's *Atrssi cum la candela* (PC 372,3) emphasize the fourth line of each stanza, in both text and melody; this line contains the series of end-words that carry the meaning of the poem; five musical techniques make the melody stand out in this line; in Pistoleta's *Ar' agues eu* (PC 372,3), line five, the center of the stanza is made to stand out musically by other means: three repeated notes, ornamentations, intervals; the melody is designed to bring out the textual structures.]

#### 624.

Cullin, Olivier, and Christelle Chaillou. "La mémoire et la musique au Moyen Âge." *CCM* 49 (2006): 143–62. [Pp. 152–58: close analysis of Guilhem Ademar's *Lanquan vei flurir* (PC 202,8) and Cadenet's *S'anc fui belha* (PC 106,14) to demonstrate the ways in which memorization is utilized to produce a harmonious interlacing of text and melodic structures; the melody may adopt the poem's architecture, emphasizing the two final lines of each stanza and facilitating memorization; in Cadenet's *alba*, the

textual and melodic structures are based on rhetorical principles; a detailed analysis of the melody; musical techniques of amplification and abbreviation; texts and transcriptions in appendix.]

**625.**

Haines, John. "Vers une distinction *leu/clus* dans l'art musico-poétique des troubadours." *Neo* 81 (1997): 341–47. [*Trobar leu* poets prefer melodies with repetition (*pedes/cauda*); *clus* poets prefer the through-composed *oda continua*, and when they use melodic repetition, the structure is invariably rare and original.]

**626.**

Haines, John. "Irregular Rhythm in the Music of Marcabru." *Tenso* 18 (2003): 50–66. [Only five troubadour melodies out of the ca. 260 extant attest (imperfectly) to medieval rhythmic interpretation; two of Marcabru's songs are so notated, two are not; brief exposition on the history of mensural ambiguities and controversies from the thirteenth century; irregularities in MS R.]

**627.**

Lug, Robert. "Chevaliers chantant à cheval. Nouvelles observations sur la rythmique des troubadours." In ► **98**, *AIEO* 5, 1998, pp. 337–49. [Review of the theories of rhythm in troubadour melodies; new experimental rhythmic model of *Can vei* (PC 70,43), following the bodily rhythms of riding on horseback.]

**628.**

Mahrt, William Peter. "Grammatical and Rhetorical Aspects of Troubadour Melodies." In ► **110**, *Cultural Milieu*, 1994, pp. 116–24. [Very accessible methodology for the analysis of melody, with three divergent examples: Bernart de Ventadorn's *Can vei* (PC 70,43), Arnaut Daniel's *Chansson do.ill mot* (PC 29,6), and Peire Vidal's *Baros, de mon dan* (PC 364,7), illustrating the ways in which syntax and rhetorical structure can be echoed and strengthened by the structures of the music.]

**629.**

Switten, Margaret. "La musique des troubadours." *Europe. Revue littéraire mensuelle* 86 (2008): 46–58. [Brief outline of methodology for analyzing the musical structures of poems, with examples from Arnaut Daniel and Jaufre Rudel; notions of variation during performance.]

### 13.5. Performance

**630.**

Aubrey, Elizabeth. "Non-Liturgical Monophony: Introduction" (1) and "Occitan Monophony" (2), in *A Performer's Guide to Medieval Music*. Edited by Ross W. Duffin. New York: Schirmer, 2002, pp. 105–15 and pp. 122–33. [1: transmission has left us with poor evidence for performance practices; imperfect transmission of melodies obliges modern performers to make difficult choices regarding rhythm, use of instruments, pronunciation, and improvisation; historical sketch of scholarly attempts to deal with problems. 2: Occitan sociohistorical background, language; poetic structures, including the progression of the same melody to reflect the progression of the poem's structure and content; the notion of *mouvance* and oral transmission;

choosing a theory of rhythm; integration of text and melody; many hints for successful performance techniques.]

**631.**

Aubrey, Elizabeth. "Finding Music to Fit the Words." [Review article of the CD-ROM *Lo Gai Saber: Troubadours et Jongleurs 1100–1300*. Camerata Mediterranea, Erato Disques, directed by Joel Cohen]. *Historical Performance: The Journal of Early Music America* [new title: *Early Music America*] 4 (1991): 105–6. Joel Cohen's response: *Historical Performance* 5 (1992): 29. Aubrey's counter-response: *Historical Performance* 5 (1992): 30–32. [A lively debate that seeks a balance between the scholarly demands for performance practices that are historically verifiable and the need for modern singers to engage their listeners in a living performance; both seem to agree that much borrowing of structures, melodies, themes, and words took place among the medieval poets, and that the only way to fully appreciate an Occitan song is to hear, see, and feel it in a live performance—even better than to experience it on such a fine CD-ROM!]

**632.**

Aubrey, Elizabeth. "References to Music in the Old Occitan Literature." *Acta musicologica* 61 (1989): 110–49. Reprinted in ► **594**, Aubrey, *Poets and Singers*, 2009, pp. 415–54. [Exploration of lyrics and other genres to clarify the evidence for performance practice; poets insist on the convergence of *mot* and *son*; satirical comments on other poets' skills; *vidas* and *razos*; epic, narrative, and didactic texts; instruments are mentioned, but their precise use is not clear; massive evidence of the importance of music in the society, but little that can be used to define closely the actual performance practices of the time.]

**633.**

Boynton, Susan. "Women's Performance of the Lyric before 1500." In ► **121**, *Medieval Woman's Song*, 2002, pp. 47–65 and notes, pp. 219–23. Reprinted in ► **594**, Aubrey, *Poets and Singers*, 2009, pp. 111–34. [Detailed study of performance practices by women in Occitan, French, Hispano-Arabic, German, Italian, and English; shows persuasively how the roles of creator and performer were intertwined, since performance meant re-creation; the *trobairitz* are linked to Arab traditions, in which women had a literary role and a voice in their society; poetic dialogues between men and women were important in both societies; male/female collaborative performances of *tensos* seem to have occurred; discography of eighteen items, half of which contain Occitan songs.]

**634.**

Boynton, Susan. "La cançó trobadoresca en escena" [Troubadour song as performance]. *Mot So Razo*, 6 (2007): 75–90. [Very down-to-earth study of the connection between text and melody and its sensitive interpretation during performance; discusses the various forms that performance can take, including the solitary reading of the text itself on a manuscript page, even without musical notation; there is virtual performance going on in the mind of the reader; detailed analysis of Guiraut Riquier's *Pus sabers noim val ni sens* (PC 248,66), called a *canço redonda et encadenada*

*de motz e de son*; edition and English translation, with full musical notation stanza by stanza.]

**635.**

Cohen, Joel. "Peirol's Vielle: Instrumental Participation in the Troubadour Repertory." *Historical Performance: The Journal of Early Music America* 3 (1990): 73–77. [Finds evidence of instruction by Albertet de Sisteron in PC 16,8, *Ben chantar far* to the *joglar* Peirol, urging him to play his *vielle* and sing his poem delicately; this is seen as proof that troubadour songs were at least sometimes accompanied by a musical instrument.]

**636.**

See ► **3014**, Guida, "Giullari a Tolosa," 2007. [New light on *joglar* performance activities, gleaned from archival documents; the *gab-sirventes* of Uc de l'Escura names eight *joglars* and gives information on the dramatic activities of the group in Toulouse responsible for theatrical activities similar to the *commedia dell'arte*; each had a particular talent: Peire Vidal was an accomplished troubadour, Albertet a good singer, Perdigon an instrumental musician, Aimeric de Peguilhan a composer of *cansos*, Arnaut Romieu a braggart, Elias Fonsalada a singer, Pelardit a mime, and Gualaubet a violist.]

**637.**

Le Vot, Gérard. "Sur l'interprétation musicale de la chanson des troubadours: pour une musicologie appliquée." In *Musique, littérature et société au moyen âge. Actes du colloque du Centre d'études médiévales de l'Université de Picardie*. Edited by Danielle Buschinger and André Crépin. Paris: Champion, 1980, pp. 99–122. [Exploration of the musical heritage preserved in the troubadour manuscripts and the problems inherent in preparing an authentic modern-day performance: text contamination, lack of rhythmic notation, uncertainty regarding instrumental accompaniment, and fluidity of transmission of the melody; in appendix: four songs prepared for a suggested modern performance.]

**638.**

Le Vot, Gérard. "Notation, mesure et rythme dans la *canso* troubadouresque." *CCM* 25 (1982): 205–17. [État-présent of knowledge of musical rhythm in medieval texts; suggests possible interpretations of troubadour music.]

**639.**

Le Vot, Gérard. "Quelques indices du silence dans la *canso* des troubadours." In ► **151**, *Mélanges Bec*, 1991, pp. 295–306. [Discussion of intervals of more than four or five causing extraordinary emphasis on the word affected, and interruptions in the melodic line such as punctuation in the text, bar lines; analysis of comments in *Leys d'amors*; emphasizes the free use in performance of improvisation; all are matters to be studied further.]

**640.**

Page, Christopher. "The Twelfth Century in the South." In his *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France 1100–1300*. London: J. M. Dent, 1987, chapter 1, pp. 12–28, and notes, pp. 245–58. Reprinted in ► **594**,

Aubrey, *Poets and Singers*, 2009, pp. 343–62. [An exploration of the nature of the troubadour lyric and the conditions of performance; the opening stanza of Arnaut de Marueilh's *La grans beutatz*, PC 30,16, illustrates the delicate rhapsodic flow of the “high style” melody; the question of instrumental accompaniment is pursued through various narrative texts, with no conclusive proof for or against, but a suggestion that accompaniment was more common in “lower style” *dansas* and *descorts*.]

**641.**

Schembri, Marcello. “Interpretare i trovatori. Una quaestio da aprire.” In ► **100**, *AIEO* 7, 2003, pp. 639–50. [Condemnation of attempts to reinvent troubadour music without proper regard to the information contained in the chansonniers (e.g., by Binkley and Clemencic); wants to clear the decks of all the false medievalism rampant in interpretations and instrumental accompaniment of the songs, in favor of the prudent “declamatory rhythm” proposed by van der Werf. The original paper was accompanied by examples of bad and good practices, sung by soprano Maria Caterina Conti.]

**642.**

Taylor, Robert A. “Occitan.” In *Singing Early Music*. Edited by Timothy McGee, with A. G. Rigg and David N. Klausner. Bloomington: Indiana University Press, 1996, chapter 7, pp. 103–18. [A practical guide to pronunciation for performers, with historical and linguistic introduction, sample texts in IPA transcription and complete readings by Klausner on the accompanying CD-ROM.]

**643.**

van der Werf, Hendrik. “The ‘Not-so Precisely Measured’ Music of the Middle Ages.” *Performance Practice Review* 1 (1988): 42–60. Reprinted in ► **594**, Aubrey, *Poets and Singers*, 2009, pp. 489–507. [The rhythm of troubadour songs may be flexible, allowing for pitches, syllables or words to vary in length or emphasis, depending on the sense, varying from one stanza to another, a sort of free rhythm in which both text and melody can receive proper attention, with neither subservient to the other; this would be preferable to a “declamatory” reading, which seems to imply the primary importance of the text; van der Werf now advises singing the poem through, giving fairly equal value to all pitches, but concentrating on the meaningfulness of the text, allowing small differences in the duration of individual pitches and some subtle variations in tempo.]

**644.**

Warning, Rainer. “Lyrisches Ich und Öffentlichkeit bei den Trobadors.” In *Deutsche Literatur im Mittelalter: Kontakte und Perspektiven: Hugo Kuhn zum Gedenken*. Edited by Christoph Cormeau. Stuttgart: Metzler, 1980, pp. 120–59. Also as “Moi lyrique et société chez les troubadours.” In *Archéologie du signe*. Edited by Lucie Brin d’Amour and Eugene Vance. Toronto: Pontifical Institute of Mediaeval Studies, 1983, pp. 63–100. [The lyric as fictional theatre: the “I” of the poem is a fiction, not to be confused with the poet; the song must be interpreted as part of the public courtly performance in order to grasp the identity of the connoisseur group forming the audience for troubadour poetry.]

## 13.6. Contrafacture

**645.**

Gennrich, Friedrich. *Die Kontrafaktur im Liedschaffen des Mittelalters*. Summa musicae Medii Aevi, 12. Darmstadt: Published by the author, 1965. [Comprehensive study of medieval *contrafacta*.]

**646.**

Bonse, Billee A. "Singing to Another Tune": *Contrafacture and Attribution in Troubadour Song*. PhD diss., Ohio State University, 2003. Available online at <http://etd.ohiolink.edu>. [Structural imitation was most closely associated with several specific genres, including the *sirventes*, *tenso*, *coblas*, and *planh*; but very few melodies have been preserved with melodies borrowed from preexistent *canços*; several suspected cases of melodic contrafacture are examined minutely, allowing the possibility of reattributing borrowed melodies to their original composers.]

**647.**

Chambers, Frank M. "Imitation of Form in the Old Provençal Lyric." *RPh* 6 (1952–53): 104–20. [Classic study of contrafacture within Occitan poetry; metrical analysis covers the entire lyric corpus, goes further than ► 57, Frank's *Répertoire métrique*, by introducing diachronic analysis into the metrical results; demonstrates for the first time the vital process of growth and change in the formal practice of the troubadours; see also ► 850, Chambers, *Introduction*, 1985: Index, s.v. "Imitation of Form"].

**648.**

Marshall, John H. "Pour l'étude des contrafacta dans la poésie des troubadours." *Rom* 101 (1980): 289–335. [Careful methodology for identifying *contrafacta*; to judge the possibility of a borrowed melody, an identical rhyme scheme alone is insufficient, unless allied with the metrical structure; confirmation depends on further resemblances: rare metrical form or choice of rhymes; twelve meticulous studies are used to test and illustrate the principles; eight or nine melodies are reinstated into the troubadour musical corpus.]

**649.**

Di Luca, Paolo. "Epopée et poésie lyrique: de quelques *contrafacta* occitans sur le son de chansons de geste." *RLaR* 112 (2008): 33–60. [Analysis of *contrafact* lyrics by Guiraut del Luc and Raimbaut de Vaqueiras, in which the poets stated that the melody was borrowed from epics; two others by Peire Bremon Ricas Novas and Uc de Saint Circ were said to be set to a melody by *En Gui*, but neither Gui de Cavaillon nor Gui d'Ussel have poems with Alexandrine lines; Di Luca suggests the hero of the epic *Gui de Nanteuil*; the discovery gives witness to the willingness of the troubadours to experiment with poetic forms and promises to be helpful in the study of melodic structures in a dozen similar poems; see the continuation of this investigation in Di Luca's "*Salutz d'amour et de geste*," *RLaR* 114.1 (2010): 47–63.]

**650.**

Lannutti, Maria Sofia. "Intertestualità, imitazione metrica e melodia nella lirica romanza delle Origini." *MR* 32 (2008): 3–28. [A consideration of musical contrafacture and the way it has been studied historically: intertextual structures in the poems

suggest the possibility of musical likeness based on metrical similarity; the metrical structure of the *Kalenda maya* text is compared with an Old French *estampie*, and found to be almost identical, but the two melodies are rather different; conclusion: the melody is the most important element of a contrafact structure, leading to a duplication of the metrical structure.]

**651.**

Monari, Giorgio. "Osservazioni su un caso di imitazione nel repertorio trobadorico." In ► **118**, *La lirica romanza*, 2009, pp. 117–37. [Analysis of a *tenso* between Bernart de Ventadorn and Peire (d'Alvernhe?), *Amics Bernartz de Ventadorn*; Peire is mocking Bernart's typical style, and Bernart is being untypical, perhaps for humorous purposes; the melody is similar in structure to others by Bernart, but this aspect too is ambiguous: perhaps it is part of the parody of Bernart, or perhaps it is Bernart being humorous himself.]

**652.**

Mouchet, Florence. "Entre *canso* et *sirventes*: contrafacture et composition poético-musicale." In ► **114**, *Les genres*, 2010, pp. 39–57. [When the melody from a *canso* is used for a *sirventes*, it acts as a kind of *auctoritas*, calling for a renewal in the sense that it requires a new association of words to music; the music is the guiding principle, not the text, and its use demands active memorial participation by the audience in order to cope with the adaptation of a new text and context to the familiar melody.]

**653.**

Phan, Chantal. "Les *trobairitz* et la technique du contrafactum." In ► **93**, *Atti del XXI Congresso*, 1998, 6:693–701. [Only one *trobairitz* poem is preserved with melody, but others may be restored through the notion of intertextuality; analysis of three *trobairitz cansos* in light of melodies taken from other poems with similar metrical structure; Comtesa de Dia's *Estat ai en greu cossirier*, with melody from Raimon de Miraval; Alais, Iselda and Carenza's *Na Carenza*, with melody from Arnaut de Maruelh; Garsenda's *Vos que.m semblatz*, with melody from Gaucelm Faidit; see also Phan's study of the comtesa's *A chantar m'er* and its preserved melody in ► **666**, *Women Composers*, 1996, 1:61–68.]

**654.**

Phan, Chantal. "Imitation and Innovation in an Anonymous French Contrafactum of Bernart de Ventadorn's *Ara no vei luzir solelh*." *Tenso* 16 (2001): 66–75. [Comparison of melody and text of two poems, seeking dynamic elements that link and differentiate them beyond their shared metrical-melodic structure; changes in the French song reveal a deep understanding of the rich phonetic and thematic features of Bernart's poem and an effort to preserve them; the rare use of accidentals in the French contrafact seem to be linked to key words in the text, indicating that the poet has appreciated the text-music architecture of Bernart's song and has tried to replicate it sensitively in his own way.]

**655.**

Phan, Chantal. "From Sacred to Secular and from Secular to Sacred: The Role of Text-Music Relations in Two Lyric Contrafacta." In *The Church and Vernacular*

*Literature in Medieval France*. Edited by Dorothea Kullmann. Toronto: Pontifical Institute of Mediaeval Studies, 2009, pp. 214–23. [Pp. 215–19: the melody of Giraut de Bornelh's *Reis glorios* is based on the Latin hymn *Ave maris stella*; pp. 219–21: the Latin-French song by Philip the Chancellor uses Bernart de Ventadorn's melody from *Can vei la lauzeta*.]

**656.**

Rossell, Antoni. "L'intermelodicità come giustificazione delle imitazioni metriche nella lirica trobadorica." In *Vettori e percorsi tematici nel mediterraneo romanzo. L'Apollonio di Tiro nelle letterature euroasiatiche dal Tardo-antico al medioevo, Roma, Villa Celimontana, 11–14 ottobre 2000: Atti*. Edited by Fabrizio Beggiano and Sabina Marinetti. Soveria Manelli: Rubbettino, 2002, pp. 33–42. [Three graded levels of contrafact borrowing: (1) melody and syllabic structure; (2) verse, rhymes, and stanza structure; and (3) lexical content, themes. Melodies were chosen carefully to awaken musical and thematic echoes among the listeners, in order to create a subtle dialogue between the new song and its model. Examples of contrafacts by Raimon de Miraval, Peire Cardenal, Jaufre Rudel, Arnaut Catalan, and a "double-contrafact" by Alfonso X demonstrate the purposeful choice of models for the resonances of melody, theme, and tone that they could add to the new song on a metapoetic and melodic level.]

### 13.7. Text/Melody Relationship

**657.**

Butterfield, Ardis. "Vernacular Poetry and Music." In *The Cambridge Companion to Medieval Music*. Edited by Mark Everist. Cambridge: Cambridge University Press, 2011, pp. 205–24. [See esp. pp. 205–14: a detailed overview of the poetry and music of the troubadours and the scholarly problems involved in relating text and melody; do the words drive the melody, or does the music follow rules of its own, apart from the poetry? Succinct presentation of scholarship on the origins and socioliterary functions of troubadour songs; discussion of genres, melodic structures, and the "vocabulary" of music, illustrated by the analysis of Bernart de Ventadorn's *Can vei la lauzeta*.]

**658.**

Carapezza, Francesco. "*Cantus divisio* e partizioni sintattiche nella canzone decasillabica dei trovatori." *SMV* 56 (2010): 55–73. [Working on a corpus of sixty poems with ten-syllable metrics and extant melody, Carapezza studies the syntactic articulations of the texts and their relationship to the melodic divisions, concluding that this relationship forms the structural base of the song and may help to judge the authenticity of the melody and its appropriateness to *contrafacta*, as well as help to restore original texts.]

**659.**

Chaillou, Christelle. "L'étude des liens entre musique et poésie dans l'art de trobar: bilan et perspectives." In ► **102**, *AIEO* 9, 2011, pp. 327–38. [A report on the present state of research on the relationship of text and melody in troubadour song, and prospects for future research; the study of smaller structural repetitions in twenty-four

songs, according to the traditional categories of rhetorical analysis, reveals a strong melodic logic which accompanies the architectural logic of the text, without being subordinated to it; the convergence of the two modalities would achieve its full effect in oral performance.]

**660.**

See ► **678**, Chaillou, “Le chant du texte,” 2009. [Analysis of poems by three troubadours in which the melody is designed to bring out the thematic structures.]

**661.**

See ► **2026**, Cheyette/Switten, “Women,” 1998. [Detailed analysis of words and music of Comtesa de Dia’s poem *A chanter m’er* (PC 46,2), and Marcabru’s *L’autrier jost’una sebissa* (PC 293,30).]

**662.**

Grange, Huw. “A Musico-Literary Commentary on Bernart de Ventadorn’s *Qan vei la laudeta mover*.” *Glossator* 4 (2011): 81–99. [A meticulous analysis stanza-by-stanza of the interrelationship of music and text in Bernart’s song; the music is a powerful, traditional force, which seems to guide and reinforce the text; recurring patterns in the melody, along with melodic leaps, pitch goals, and melismas, may have helped the *joglars* to memorize the poem and facilitated oral transmission.]

**663.**

Krülls-Hepermann, Claudia. *Trobador-Liedkunst. Literaturwissenschaft und Musikgeschichte im Kontext*. Bern: Lang, 2000. [Stresses the importance of studying the reciprocal links between literary and melodic aspects of the poetry, taking into account the textual content (*mot*), as well as the musical message (*son*); detailed analysis of five *canços* by Bernart de Ventadorn, Folquet de Marselha, Berenguier de Palazol, Arnaut Daniel, and Peirol, demonstrating the ways in which performance adapts the effect of the melody to the message of succeeding stanzas.]

**664.**

Moscatelli, Roberta. “La musica dei trovatori: indagini su aspetti melodico ritmici ed esecutivi.” *Quaderni di filologia e lingue romanze* 12 (1997): 141–62. [Introduction to questions of musicality and performance practice in the troubadours; comparison of several transcriptions of Bernart de Ventadorn’s *Can vei la lauzeta*, in order to see whether music is the primary force, or secondary to the text: the melody seems to be secondary and has to be adapted to the metrics of the poem.]

**665.**

Mouchet-Chamard, Florence. “La pratique du *contrafactum* dans le corpus des troubadours: vers une redéfinition du rapport entre texte et musique au sein du sirventés.” In *Les langues du Sud: entre érosion et émergence. Actes du 126e Congrès national des sociétés historiques et scientifiques, 9–14 avril, 2001*. Edited by Geneviève Hasenohr. Paris: Comité des Travaux Historiques et Scientifiques, 2004, pp. 91–104. [Close association of text and melody is generally seen as a prized feature of the *canço*, but some poets followed the opposite compositional practice by borrowing the melody from a preexistent *canço*, *dansa*, or *estampida*; analysis of works by Peire Cardenal allows the restoration of melodies to poems which lack them, but calls for a

reevaluation of our basic understanding of the lyrics, for which at least two fundamentally different approaches to composition are present.]

**666.**

Phan, Chantal. "The Comtessa de Dia and the *Trobairitz*." In *Women Composers: Music through the Ages*. Vol. 1: *Composers Born before 1599*. Edited by Martha Furman Schleifer and Sylvia Glickman. New York: G. K. Hall, 1996, pp. 61–68. [Brief introduction on troubadour style, performance problems, the *trobairitz* and their perspective on *fin'amor*, the relationship of text to music, melodic borrowings, and contrafacts; transcriptions of melody are provided for three poems, with English translation of the first stanza.]

**667.**

Steel, Matthew C. "A Case for the Predominance of Melody over Text in Troubadour Lyric: Bernart de Ventadorn's *Can vei la lauzeta mover*." *Michigan Academician* 14 (1982): 259–71. [The poem appears in twenty-eight different manuscripts, its melody in three, and in seven further contrafacts outside Occitan; the melody seems more stable than the text, perhaps because of its strong connection with the trope style of chant repertory; detailed analysis of the version in MS *R*, in which text and melody are very closely linked, controlled by the central mirror-image of the text, which is like the mirrored structure of the melody; the music reflects the poem and the poem reflects the music in a finely tuned complementary relationship.]

**668.**

Rossell, Antoni. "Oralité et lyrique troubadouresques: texte et musique." In ► **102**, *AIEO* 9, 2011, pp. 487–504. [An exploratory methodology, through comparative interdisciplinary analysis, to better understand the textual and musical elements utilized in oral composition; a common architectonic system valid for both text and melody will elucidate the principles of mnemotechnic processes essential to oral transmission; the architectonic analysis of several troubadour melodies and texts brings out similarities in the syntactic and melodic structures that reveal the interdependence of music and text.]

**669.**

Treitler, Leo. "The Troubadours Singing Their Poems." In *The Union of Words and Music in Medieval Poetry*. Edited by Rebecca Anne Baltzer et al. Austin: University of Texas Press, 1991, pp. 15–48. With accompanying cassette. [Rejects the notion that music was unrelated to the text in medieval traditions; the basic principles of correspondence between melodic and poetic syntax are illustrated by analysis of Jaufre Rudel's melody for *Lanquand li jorn*, its syntax being exactly suited to the conceit of "love from afar"; in Bernart de Ventadorn's *Can vei*, there is some mimetic correspondence to the motions of the bird, but basically, the connection is a syntactic one, suitable only for the first stanza; this natural interaction of music and language stopped around 1400.]

**670.**

Treitler, Leo. "The Marriage of Poetry and Music." In *With Voice and Pen: Coming to Know Medieval Song and How It Was Made*. Oxford: Oxford University Press, 2003,

chapter 17, pp. 473–78. [Detailed analysis of the text-music relationship in Jaufre Rudel's *Lanquand li jorn*, revised from an earlier article 1995.]

**671.**

See ► **2886**, Vallín, “Sobre el contenido,” 1999, pp. 131–39. [Sees the basic textual message of *Kalenda maya* as negative toward the courtly ideal, contrasted with the joyfulness of the melody.]

**672.**

Vanin, Claudio. “Musical Form and Tonal Structure in Troubadour Song: A Study of the Music and Poetry of the Twelfth-Century Troubadours.” PhD diss., University of Western Ontario, 1994. Available online at <http://www.troubadours.vaninpiano.com>. [Analysis of the troubadours’ fascination with structure, both in versification and in the musical forms, reveals an intimate and dynamic interaction between the two, which can serve as a paradigm for the understanding of music/text relationships in the *canso*; selected examples are analyzed to show how the troubadours created subtle and finely articulated formal designs in their music; a new catalogue of all attributed songs is provided.]

**673.**

Wingell, Richard J. “*Motz e chan*: Textual and Musical Rhythm in Medieval Latin Poetry and Troubadour Songs.” In ► **110**, *Cultural Milieu*, 1994, pp. 99–115. [Analysis of the complex interrelationships of natural language rhythms, metrical rhythms, and melodic rhythms, establishing a methodology first in Latin hymns, then applying it to the troubadour songs. Similar patterns of endlessly variable interactions among the multiple levels of rhythm promise to lead to a more subtle understanding of troubadour poetry and music.]

### 13.8. Single Poets and Works

**674.**

Aubrey, Elizabeth. “La langue musicale de dévotion: les *cantigas de loor* et les chansons de Guiraut Riquier.” In ► **111**, *L’Espace lyrique*, 2006, pp. 219–29. [Guiraut’s three songs to the Virgin are analyzed poetically and musically to isolate some characteristics that contrast with those of Alfonso X; poetically, Guiraut is attached to the beauties of life on Earth, whereas Alfonso looks toward heaven; musically, too, Guiraut’s songs are typical of his troubadour traditions, having little in common with those of Alfonso.]

**675.**

Boynnton, Susan. “Emblems of Lament in Latin and Vernacular Song.” In *The Church and Vernacular Literature in Medieval France*. Edited by Dorothea Kullmann. Toronto: Pontifical Institute of Mediaeval Studies, 2009, pp. 224–50. [Examines the text-melody relationship in Gaucelm Faidit’s *planh* for the death of Richard Coeur-de-lion; text with melody and English translation in appendix.]

**676.**

Carapezza, Francesco. “La voix de Marcabru: écarts tonaux et clauses mélodiques dans le *Vers del lavador* (BdT 293.35).” In ► **101**, *AIEO* 8, 2009, 1:157–69. [The

mockery of Marcabru's harsh voice may be based on a humorous contrast with the sound of the lark; the reality may be different: in his songs, Marcabru admires his own dramatic performances, and takes pride in the moral strength of his poetic message; analysis of the melody of his *Vers del lavador* demonstrates that the melodic structures reflect those of the syntax, both of which are suitable for the oratory of a preacher.]

**677.**

Carapezza, Francesco. "Implicazioni musicali in Peire d'Alvernhe: sul *vers* autunnale 323,15," in ► **118**, *La lirica romanza*, 2009, pp. 93–116. [Study of *De josta is breus jorns*, the only one of Peire's poems with a preserved melody, in the light of an examination of all references to singing in his poetry and in comparison with Jaufrè Rudel's *Lancan li jorn*, to which it may be a repique; Peire's melody is more ornamented and has greater range and structural leaps but has similarities of structure which echo the similarities of theme in the two poems; Peire's reputation as a composer is shown to be fully deserved; his musical style is complex and elaborate and served as a model for later troubadours: Raimbaut d'Aurenga, Peire Cardenal, and Arnaut Daniel.]

**678.**

Chaillou, Christelle. "Le chant du texte dans la poésie lyrique des troubadours." In ► **101**, *AIEO* 8, 2009, 1:545–57. [Detailed analysis of musical, phonetic, and textual structures in Monge de Montaudon's PC 305,6: *Era pot ma domna saber*; an attempt to define the ways in which all elements interact in the subtle performance of a song; the delicate nuances of words and sounds could be fully appreciated only by a refined audience in an oral presentation; see also Chaillou's article "Le marqueur sonore," in *Tenso* 25 (2010): 36–62, in which the melody is shown to enhance the textual structures in poems by Peire Raimon de Tolosa and Pistoleta.]

**679.**

Falvy, Zoltán. *Mediterranean Culture and Troubadour Music*. Budapest: Akadémiai Kiadó, 1986. [Detailed analysis of the musical style of Peire Vidal (pp. 83–126: nineteen melodies) and Gaucelm Faidit (pp. 127–208: thirty melodies); text and melody are interdependent, both are essential to the song; transcriptions use notation with neutral time values.]

**680.**

Green, Edward. "Marcabru and the Foundations of Modern Song." *Ars lyrica* 15 (2007): 79–101. [Very detailed analysis of melody and words of Marcabru's *Bel m'es quan son li fruich madur* (PC 293,13), first stanza only, indicating how intricately the two elements are aligned and interdependent; analysis of syllabic structure, rhyme structure, melodic structure, "dovetailing," and other subtle qualities; Green believes that Marcabru was a compositional genius and acted as a model for later troubadours, being responsible for much of the lasting greatness of troubadour songs; the emphasis of his composing is on the organic creation of a stanza as a "tightly organized unity of verbal and melodic elements." Marcabru's ethical strength (belief in absolute integrity) is allied with his aesthetic striving for absolute unity of words and music; stanza 1 of PC 293,13 is given in appendix.]

**681.**

Haines, John. "La musique des *albas* de Guiraut de Bornelh et de Cadenet." In ► **502**, Chaguinian, *Les albas*, 2008, pp. 91–101. [The melodies are unusual: similarities between them indicate that Cadenet's melody is an elaborated version of Giraut's; it is clear and forceful, in the tradition of Gregorian chant, lending it a sacred, memorable tone.]

**682.**

Pitombeira, Liduino. "A Rhythmic Realization for Raimbaut de Vaqueiras' *Kalenda Maya*." *Per Musi—Revista Acadêmica de Música da UFMG* [Universidade Federal de Minas Gerais] 12 (2006): 95–104. [A brief survey of rhythmic theories for troubadour melodies, a number of renditions of *Kalenda Maya* derived from these theories, as well as his own hybrid performance rendition (both mensural and declamatory).] Online at <http://www.musica.ufmg.br/permusi>.

**683.**

See ► **2302**, Pollina, "Word/Music," 1989, 3:1075–90. [Looks specifically at the *planh* for Richard Coeur-de-lion; musical features are used to draw attention to the text, particularly the word *Richartz* in line 6.]

**684.**

Pollina, Vincent. "Les mélodies du troubadour Marcabru: questions de style et de genre." In ► **95**, *AIEO* 2, 1993, 1:289–302. [The four extant melodies by Marcabru are varied in style, as are the accompanying texts: is this due to differences in genre or register? Each melody is briefly studied and characterized, indicating the desirability of a more complete analysis; all four melodies are edited.]

**685.**

Pollina, Vincent. "*Canso* mélodique et *canso* métrique: *Era.m cosselhatz*, senhor de Bernart de Ventadorn." In ► **94**, *AIEO* 1, 1987, pp. 409–22. [Very detailed analysis of PC 70,6 in terms of metric structure alongside the two melodic versions; the melody of *R* supports closely the rhyme patterns of the text, while that of *G* adds subtle touches to smooth the transition points; but in both cases there is a clear conscious awareness of the song's metrical structure on the part of the composer.]

**686.**

Rossell, Antoni. "Reconstrucción musical de la *Epístola* de Raimbaut de Vaqueiras: una hipótesis." In *Dalla Provenza al Monferrato. Percorsi medievali di testi e musiche*. Edited by Sonia Maura Barillari. Alessandria: Orso, 2007, pp. 29–43. [A hypothetical melodic structure is proposed for the poem, based on psalmody, Gregorian chant, and the hagiographical and epic traditions: an experimental trial.]

**687.**

Shinnick, Julia Wingo. "Singing Desire: Musical Innuendo in Troubadour and Trouvère Song." In *Sexuality in the Middle Ages and Early Modern Times*. Edited by Albrecht Classen. Berlin: de Gruyter, 2008, pp. 293–324. [A close study of Arnaut Daniel's *Lo ferm voler*; musical structures show a conscious design to add within the music additional layers of meaning to those already present in the text and metrics; six recurring pitches reinforce the sixfold use of recurring rhymewords; assertive repetition of the

three pairs of end-pitches emphasize the central metaphor of determination to reach a goal; repetitive “neighbor gestures” (occurring twelve times) could be utilized in performance as innuendo to emphasize the poem’s progressive metaphors of physical contact; the overall melodic contour of the poem is consciously designed to support the thematic advancement through fear and increasing desire to apparent fulfillment; the musical narrative toward conjunction is as strong as the textual one.]

**688.**

Stevens, John E. *Words and Music in the Middle Ages: Song, Narrative, Dance, and Drama 1050–1350*. Cambridge: Cambridge University Press, 1986. [Melodic analysis of Bernart de Ventadorn’s *Can l’erba fresca* on pp. 26–33, especially with regard to the “number principle”: stanza, line, and syllable count, patterns of rhyme, and metrical virtuosity.]

**689.**

Switten, Margaret. “De la sextine: amour et musique chez Arnaut Daniel.” In ► **151**, *Mélanges Bec*, 1991, pp. 549–65. [Text of *Lo ferm voler* from Toja, with French translation from Bec, 1979, music transcribed by Switten; detailed analysis of the circular structure, with parallels in Plato’s *Timaeus*; the rhyme-words evoke different forms of love; parallels between melodic structure and rhyme structure; as the demiurge of Plato seeks to reestablish the musical harmony of the universe by reconciling its contraries, Arnaut seeks to create, as an artisan of language, a poetic view of harmony through love.]

### 13.9. Electronic Resources for Musicology

**690.**

The journal *Le Médiéviste et l’Ordinateur*, published by the Institut de recherche et d’histoire des textes, has dedicated number 39, Winter 2000, to “La musicologie médiévale et l’ordinateur,” which offers a list of links to sites of interest for all aspects of medieval music: Online at <http://www.lemo.irht.cnrs.fr>.

**691.**

Website: *The Medieval Lyric* [http://www.mtholyoke.edu/acad/medst/medieval\\_lyric/index.html](http://www.mtholyoke.edu/acad/medst/medieval_lyric/index.html). [Contains teaching materials and links regarding medieval Occitan music.]

### 13.10 Discography

**692.**

*Early Music*: <http://www.medieval.org/emfaq/>. [Very wide reference for recordings of European medieval and Renaissance music; listing of troubadours, giving number of songs, dates, and location, from ► **240**, Zuchetto/Gruber, *Le Livre d’or*, 1998; individual discographies by Pierre-F. Roberge; see <http://www.medieval.org/emfaq/composers/trobador/faidit.html> (seventeen songs by Gaucelm Faidit); <http://www.medieval.org/emfaq/composers/trobador/vidal.html> (twenty-two songs by Peire Vidal); <http://www.medieval.org/emfaq/composers/trobador/ventadorn.html> (twenty-four songs by Bernart de Ventadorn, including fifty-seven different performances of *Quan vei la lauzeta mover*).]

**693.**

See ► **236**, Riquer, *La poesia*, 2002, 1:lxiii–lxiv. [Discography of nineteen items up to 2000; no indication of contents.]

**694.**

See ► **608**, Rosenberg et al., *Songs*, 1998, pp. 369–70. [Thirty-eight CD-ROM listings, of which at least twenty contain Occitan; individual songs on each CD are not listed; thirty-seven Occitan songs from the anthology are on the accompanying CD.]

**695.**

See ► **592**, Switten, *Music and Poetry*, 1995, pp. 323–61 [Seventy-two listings, many containing Occitan songs, giving detailed contents and descriptive commentary, indicating performance style, provision of original text and translation.]

## 14. The *Trobairitz*

[Women may be present in the tradition in a number of ways: as *domna*, as dedicatee of a poem (more than three hundred), as patron of poets (five are known), or as *trobairitz* composer of poems (as many as forty-six, as few as none; about twenty names are known).]

### 14.1. Medieval Women

**696.**

See ► **633**, Boynton, “Women’s Performance,” pp. 47–65. [Music historians have neglected to take full account of gender in the composition and performance of secular song, whereas literary and historical accounts suggest that women played an important role in the creation, performance, and transmission of lyric poetry; pp. 51–53: *trobairitz* are linked to Arab traditions, in which women have a literary role and a voice in their society; poetic dialogues between men and women are important in both societies.]

**697.**

Brunel-Lobrichon, Geneviève. “Images of Women and Imagined *Trobairitz* in the Béziers Chansonier.” In ► **132**, Paden, *Voice*, 1989, pp. 211–25. [Portraits of three *trobairitz* drawn in the late seventeenth and early eighteenth centuries, portraying Castelloza as religious, Azalais de Porcairagues as a prostitute, and Comtesse de Dia as a dramatic figure; the three images are reproduced; Brunel-Lobrichon claims that in the short “golden days” of the *trobairitz*, ca. 1180–1230, women had a privileged social position and could become “active” in love as in writing; but the patriarchal system was soon reestablished, as indicated by the varied representations of our *trobairitz* as pious, promiscuous, or rhetorical in place of the idealized portraits of the thirteenth century; appendix contains PC 109,3, PC 43,1, and PC 46,4 from the Béziers manuscript with facing texts from MS I.]

**698.**

Cheyette, Fredric L. “Women, Poets and Politics in Occitania.” In *Aristocratic Women in Medieval France*. Edited by Theodore Evergates. Philadelphia: University of Pennsylvania Press, 1999, chapter 5, pp. 138–77 and notes pp. 225–33. [The courts of

Ermengarde de Narbonne and Marie de Montpellier; description of an evening's entertainment in the castle; general introduction, from the historical point of view, to Occitan poetry, attempting to fix the audience and the social role of the songs; rejects the theory (Duby, Köhler) that the poetry was an expression of the struggle of the young, powerless knights against their feudal lords; instead, it was an eroticization of power relations within the court society of the time, serving to implant the proper ethos and to elaborate the code of behavior that supported it; analysis of text and music of Comtessa de Dia's *A chantar m'er* to illustrate the close parallel between the traditional feudal loyalty between men and the concept of *fin'amor*.]

**699.**

Cheyette, Fredric. *Ermengard of Narbonne and the World of the Troubadours: Conjunctions of Religion and Power in the Medieval Past*. Ithaca, NY: Cornell University Press, 2001. [A stimulating demonstration of the cross-influence of historical and literary analysis. Chapter 13: troubadours and *trobairitz* at Ermengarde's court; provocative ideas about political involvement of the poets and their poetry in court activities, use of the vocabulary of love in feudal agreements, role of poetry in promoting the political agenda of the sovereign, and poets as spokespersons for their leader.]

**700.**

Dronke, Peter. *Women Writers of the Middle Ages: A Critical Study of Texts from Perpetua (†203) to Marguerite Porete (†1310)*. Cambridge: Cambridge University Press, 1984. [Chapter 4: "Personal Poetry by Women: The Eleventh and Twelfth Centuries," pp. 84–106, esp. pp. 97–106: a brief presentation of Tibors, Iseut and Almuse de Castelnaud, Alais, Lady Carezza, Yselda, and Comtessa de Dia.]

**701.**

Earnshaw, Doris. *The Female Voice in Medieval Romance Lyric*. New York: Peter Lang, 1988. [A broadly based, daring study of European lyric; pp. 81–93: the persona of the female Occitan voice: more self-confident than in other cultures, rational, equal to the male; analysis of thirty-six poems in five thematic categories: joyful love, lament, dance song, light parody, and burlesque; the first two and the last two impart balance as reverse images; many comparisons with male and female poets in other cultures; chapter 5, pp. 145–63, is devoted to the *trobairitz*: Tibors, Comtessa de Dia, Castelloza, the preponderant role of *tensos*, and the characteristics of women's songs; see complementary discussion in ► **38**, Mölk, 1989, pp. 13–47.]

**702.**

Edwards, J. Michele. "Women in Music to ca. 1450." In *Women and Music: A History*. Edited by Karin Pendle. Bloomington: Indiana University Press. 2nd edition, 2001, pp. 26–53. [See "Medieval Lyric," pp. 29–32: a brief overview touching on *trobairitz*, female minstrels, etc. throughout Europe and elsewhere; the problems in establishing a *trobairitz* corpus; themes, poetic and musical style, and challenging the masculine discourse.]

**703.**

Martinengo, Mariù. "Il messaggio delle Trovatore." In ► **100**, *AIEO* 7, 2003, pp. 521–32. [Generalized overview of women patrons, about twenty *trobairitz*, a number

of anonymous women poets, and some who have names but no poems; discusses the *trobairitz* as part of a continuous tradition from the Hispano-Arabic through the early Italian tradition; finds women poets particularly adept at intersocial relations and didacticism.]

**704.**

Paden, William D. "Some Recent Studies of Women in the Middle Ages, Especially in Southern France." *Tenso* 7 (1992): 94–124. [Survey of scholarship, mostly late 1980s and early 1990s, on the *trobairitz* and on the status of medieval women in southern France; pp. 95–99: more detailed discussion of Bloch's *Medieval Misogyny*, ► **363**, pp. 104–5: A. Rieger's *Trobairitz*, ► **735**, with analysis of recent work by Paterson, Kay, Saouma, Gaunt, Städtler, Poe, and many others.]

**705.**

Rieger, Angelica. "Ins e.l cor port, dona, vostra faïssu: image et imaginaire de la femme à travers l'enluminure dans les chansonniers de troubadours." *CCM* 28 (1985): 385–415. [Analysis of all pictorial images representing women and *trobairitz* in illuminated manuscripts, especially the "comic-strip" marginalia in *N* (New York, Pierpont Morgan Library, MS M. 819); complete documentation for *N* on pp. 406–15.]

**706.**

Rieger, Angelica. "Beruf: *joglaressa*: die Spielfrau im okzitanischen Mittelalter." In *Feste und feiern im Mittelalter: Paderborner Symposium des Mediävistenverbandes*. Edited by Detlef Altenburg et al. Sigmaringen: Jan Thorbecke, 1991, pp. 229–42. [Distinguishes the social position of the humble *joglaressa* and that of the noble *trobairitz*, while denying the association of the *joglaressa* with the *putas*; considers the *soldadeira* the female equivalent of the *joglar*.]

## 14.2. General Studies of *Trobairitz*

### 14.2.1. Annotated Bibliography

**707.**

Pendle, Karin. *Women in Music: A Research and Information Guide*. New York: Routledge, 2005. [Pp. 168–79: "Middle Ages": annotated bibliography up to 2002; fifty-five entries, mostly from the 1980s and 1990s, twenty-three of direct interest for Occitan studies; helpful critical evaluations.]

**708.**

Schaus, Margaret. *Feminae: Medieval Women and Gender Index*. [Very broad collection of bibliographical information, including *trobairitz*.] Online at <http://inpress.lib.uiowa.edu/feminae/Default.aspx>.

### 14.2.2. Encyclopedias

**709.**

See ► **38**, *DLF*, 1993. [Pp. 1450–51: "*Trobairitz*," succinct article by Geneviève Brunel-Lobrichon stresses women's independence in the South, active participation in poetry; outline of problems: are they historical people, poets, or poetical *senhals*,

part of the masculine literary game? Many took part in *tenso*s or exchanges of *coblas* or acted as arbiters in quarrels; the corpus is still controversial, interpretations still open; rich bibliography; listings for some named *trobairitz* (Comtessa de Dia, Gormonda, Castelloza, etc.).]

**710.**

Margolis, Nadia. “*Trobairitz*,” article in ► **46**, *Women*, 2004, 2:902–4. [Brief introduction to the *trobairitz*; also succinct articles with basic bibliography for all twenty-one known *trobairitz* by June Hall McCash, Herman Braet, Matilda Tomaryn Bruckner, Merritt R. Blakeslee, and Roy Rosenstein.]

**711.**

Paden, William D. “*Trobairitz*,” article in ► **44**, *Medieval France*, 1995, pp. 927–28. [Brief introduction to history, statistics, corpus (ca. twenty known *trobairitz*, thirty-two songs), style, and relationship to the realities of society.]

## 14.2.3. Introductory Studies

**712.**

Sankovitch, Tilde. “The *Trobairitz*.” In ► **282**, *Troubadours*, 1999, pp. 113–26. [History of recent scholarship on the *trobairitz*, their corpus, their historical reality, their particular style, the definition of a female voice; pp. 118–25: detailed study of *cansos* by Azalais de Porcairagues, Comtessa de Dia, Castelloza, Bietris de Romans, and two *tenso*s.]

**713.**

Bruckner, Matilda Tomaryn. “The *Trobairitz*.” In ► **281**, *Handbook*, 1995, pp. 201–33. [Introduction to scholarship on the *trobairitz*, problems of historical reality, corpus, characteristic style, social reality, the part they played in establishing the poetic message of *fin’amors*; detailed consideration of the *trobairitz* corpus, adding two poems by named composers to Bogin’s twentythree, and nine anonymous poems that may be by women, leaving the number open to amendment as scholarship advances; discussion of recent work in the literary analysis of *trobairitz* songs and directions for further research.]

**714.**

Callahan, Anne. “The *Trobairitz*.” In *French Women Writers: A Bio-Bibliographical Source Book*. Edited by Eva Martin Sartori. New York: Greenwood, 1991, pp. 495–502. [Broad introduction to sociohistorical presence of women poets in southern France; major themes: female desire, feminine perspective on *fin’amors*, anguish and confusion in dealing with the love ethic, less emphasis on the poetic role; list of twenty-one *trobairitz* with identification and characterization of each; survey of *trobairitz* scholarship up to 1989.]

**715.**

Huchet, Jean-Charles. “*Trobairitz*: les femmes troubadours.” In *Voix de femmes au Moyen Âge: savoir, mystique, poésie, amour, sorcellerie XIIe–XVe siècle*. Edited by Danielle Régnier-Bohler. Paris: Robert Laffont, 2006. [Pp. 3–14: “Introduction”: brief history of scholarship; problems of corpus, identity, and distinguishing between

textual feminism and biological gender; importance of dialogue forms (*tenso*, *partimen*, exchange of *coblas*); bibliography to 1991; pp. 15–73: anthology of thirty-three poems in French translation only, based on texts by A. Rieger, ► 735.]

716.

Riquer, Isabel de. “Las *trobairitz*.” In *Breve historia feminista de la literatura española*. Edited by Iris M. Zavala. 6 vols. Barcelona: Anthropos, 1993–2000, 6:27–39. 2nd edition, 2000, updated, at least in bibliography. [Treats the forty-six poems and twenty *trobairitz* as “real,” active ca. 1135–1240; history of scholarship: not appreciated since their poetry was considered simple and emotional; now recognized as richer and more ambiguous than formerly thought; two Catalan women poets are presented at the end.]

#### 14.2.4. Specialized Studies

717.

See ► 88, Paden, “State of Medieval Studies,” 2006, pp. 137–55. [Identifies the *trobairitz* as one of the pressing themes for ongoing research: an adequate understanding of their role remains a matter of urgency, complicated by current developments in gender studies; discussion of ► 132, Paden, *Voice*, 1989, ► 731, Bec, *Chants d’amour*, 1995, ► 735, A. Rieger, *Trobairitz*, 1991, ► 733, Bruckner et al., *Songs*, 1995; see also Paden, “Azalais de Porcairagues,” in ► 120, *Medieval Lyric*, 2000, and Chayette in ► 699, *Ermengarde*, 2001.]

718.

Amtower, Laurel. “Private Desire and Public Identity in *trobairitz* Poetry.” *Dalhousie French Studies* 73 (2005): 3–18. [The paradox of asserting a feminine voice within the masculine conventions of *fin’amor*. Agrees with Bloch ► 363 that the poetry is essentially misogynistic; the inaccessible and mysterious *domna* figure is replaced in *trobairitz* lyric by a very concrete and vocal feminine figure who appropriates the prestige of being in love, and through a public expression of her love, takes on an identity that is consecrated by the society of the court.]

719.

Bec, Pierre. “*Trobairitz* et chansons de femme: contribution à la connaissance du lyrisme féminin au moyen âge.” *CCM* 22 (1979): 235–62. [An influential and controversial article, in which distinction is made between “féminité génétique” (a real woman) and “féminité textuelle” (a feminine voice in a poem whose author may be male or female); detailed study of the place of the *trobairitz* in the sociopoetical system of the troubadours; their characteristic style; calls for much more detailed and sensitive analysis; feels that the *trobairitz* were more comfortable with the “style popularisant” (more emotional, more realistic, more sensual) and that their poetry struck an uneasy compromise between this and the elevated style of the troubadours; see objections by Grimbert ► 759, “Diminishing the *trobairitz*.”]

720.

Bonnet, Marie-Rose. “Les *trobairitz* et la maladie d’amour.” In ► 101, *AIEO* 8, 2009, 1:207–26. [Renewed interest in preventive medicine in the twelfth century

is reflected in the poetry; the body becomes as important as the heart or the soul; *mezura* becomes a medical as well as a moral ideal; love is defined as *melancholia*, a form of insanity (cured by sexual intercourse, or discussion with friends, or listening to music); the *trobairitz* seem more aware of the realistic medical side of the love passion, and more concerned with avoiding its dangers for themselves and their lovers.]  
721.

Hancke, Gwendoline. "La poésie des *trobairitz*: le sirventès de Gormonda de Monpeslier." In ► 130, *Troubadours et cathares*, 2004, pp. 101–18. [Succinct definitions and study of how the *trobairitz* managed to integrate themselves into the masculine world of *trobar* and how they were judged by their contemporaries; fixes the corpus of *trobairitz* poems at a maximum of forty-six (A. Rieger) and a minimum of twenty-three; sees the *trobairitz* role as halfway between an independent person and her poetic role as *domna*; detailed commentary of the *sirventes* of Gormonda de Monpeslier, the first woman in France to write a political poem, almost fanatically hostile to Catharism and to her "confrère" Guilhem Figueira.]

722.

Jullian, Martine. "Images de *trobairitz*." *CLIO: Histoire, femmes et sociétés* [Musiciennes] 25 (2007): 165–83. [The stereotyped images of *trobairitz* are part of the fiction revealing the moral and social nobility of the *domna* figure, the ideal vision of the perfect lady sung by the troubadours; information on eight *trobairitz*.]

723.

Léglu, Catherine. "Did Women Perform Satirical Poetry? *Trobairitz* and *soldadeiras* in Medieval Occitan." *Forum for Modern Language Studies* 37 (2001): 15–25. [Argues that women performed some satirical and political poems before audiences; scholars have been slow to recognize the performance of women, especially in these poems that are not concerned with love, the topic deemed (by scholars) to be most suitable for women.]

724.

Nicholson, Francesca. "La mise en page des *trobairitz*: ordre fractal et espace performatif dans les chansonniers *N* et *H*." In ► 100, *AIEO* 7, 2003, pp. 565–78. [Influenced by theories of fractal structuring in the universe and in everyday nature, Nicholson suggests that there are dynamic forces at work within the chansonniers that depend as much on the participation of each reader as upon the intentions of the compilers; the chansonnier *N*, for example, is not a single unit but is made up of various "spaces" (texts, illuminations, blanks), each of which may be reduced to smaller and smaller units by fractal ordering; the texts themselves and their parts have an inner dynamic which may react with that of other widely separated texts, making the chansonnier into a living performative space; close attention is given to the *tenso* between Alamanda and Giraut de Bornelh (PC 242,69 = 12a,1), which seems to function as an introduction to the *trobairitz* presence in most of the manuscripts that contain their songs.]

725.

See ► 294, Paterson, *World*, 1993, pp. 256–65. [The presence of women in Occitan

literature; their social status; establishing the *trobairitz* corpus; difficulties of adapting the *canço* for a female voice; *trobairitz* especially active in dialogue poems; and Gormonda's assertiveness.]

**726.**

See ► **377**, Ribémont, *Sexe et amour*, 2007. [Pp. 45–49: the *trobairitz* are real; they sing a love which is more open and frank, more modern; they play with the code of *fin'amors* and maintain a leading role for women.]

**727.**

Riquer, Isabel de. "Tota dona val mays can letr'apren: las *trobairitz*." In *Mujeres y literatura*. Barcelona: Promociones y Publicaciones Universitarias, 1994, pp. 19–38. [Rich introduction to the social background and relationship of women poets to men; notes differences in their interpretation of *fin'amor*, women turning the typical troubadour balance between *joi* and *dolor* more toward *dolor*; and ambiguous mixture of idealization of women and misogyny in much of troubadour poetry.]

**728.**

Rosenn, Eva. "The Discourse of Power: The Lyrics of the *Trobairitz*." *Comitatus* 21 (1990): 1–20. [Examines discursive strategies of the *trobairitz*, as they manage briefly to "speak through the cracks" in their own language, to protest against the contradictions inherent in the masculine discourse of the troubadours.]

**729.**

Sakari, Aimo. "La forme des poésies des *trobairitz*." In *Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. 2 vols. Alessandria: Edizioni dell'Orso, 1988, 2:931–47. [Analysis limited to the structural outlines of the poems; listing of twenty-four poems by seventeen named poets and two anonymous; Sakari's remarks on content are colored by an unfortunate attitude of condescension toward the *trobairitz* as a group.]

**730.**

Spampinato Beretta, Margherita. "Les *trobairitz*: la voix féminine au moyen âge." *RLaR* 100 (1996): 17–48. [A thoughtful analysis of the whole field of *trobairitz* poetry, attempting to express its complexity and ambiguity while distinguishing it in several ways from the dominant ideological system of the troubadour tradition.]

### 14.3. Anthologies of *Trobairitz* Poetry

#### 14.3.1. Complete Anthologies

**731.**

Bec, Pierre. *Chants d'amour des femmes-troubadours: Trobairitz et chansons de femme*. Paris: Stock, 1995. [Includes twenty-five poems, most with text from A. Rieger: fourteen *canços* by six named *trobairitz* and two anonymous; participation in ten *tenços* by eight other *trobairitz*, one by Domna H and one anonymous; *salut d'amor* by Azalaïs d'Altier; nine feminine-voice popular poems, most anonymous, but one each by Raimbaut de Vaqueiras, Cadenet and Cerveri; rich bibliography.]

732.

Bogin, Meg. *The Women Troubadours*. New York: Paddington Press, 1976. Also New York: Norton, 1980; and in Catalan, with “poetic” translation by Alfred Badia, Barcelona: LaSal, 1983. [Provides twenty-three poems with English translation and commentary; a pioneering popular presentation, giving historical and philological information; largely superseded, but useful for availability of texts.]

733.

Bruckner, Matilda Tomaryn, Laurie Shepard, and Sarah White. *Songs of the Women Troubadours*. New York: Garland, 1995; revised (paper) 2000. [Detailed introduction by Bruckner sketches the place of women poets within the masculine poetic system, the slight biographical and social evidence, an overview by genre, and a discussion of the problem of identifying a “female voice”; thirty-six texts, edited anew by Shepard, each from a single base manuscript; English translations by White are on facing pages; replaces older anthologies by Schultz-Gora and Bogin.]

734.

Martinengo, Marirì. *Le trovatore*. Vol. 1: *Poetesse dell'amor cortese. Testi provenzali con traduzione a fronte*. Introduction by Michel Pereira. Milan: Libreria delle donne di Milano, 1996. Vol. 2: *Poetesse e poeti in conflitto*. Preface by Angelica Rieger. Milan: Libreria delle donne di Milano, 2001. Spanish edition: Madrid: Horas y Horas, 1997. [Introductory presentation on sociohistory of the *trobairitz*, their biographies, their songs; vol. 1 has thirty-three songs, some fragmentary, with Italian translation; vol. 2 has twelve *tenso*s between a woman and a man, and four “suffering” songs by *trobairitz*, plus extensive excerpts in Italian translation only. See also Martinengo's 2003 online presentation “Oggi parleremo d'amore,” a broad introduction to *trobairitz* poetry, with musical interpretation of songs of Comtessa de Dia and Castelloza: <http://www.url.it/donnestoria/testi/trovatore/trovrelmar.htm>.]

735.

Rieger, Angelica. *Trobairitz: Der Beitrag der Frau in der altokzitanischen höfischen Lyrik. Edition des Gesamtkorpus*. Beihefte zur ZrP 233. Tübingen: Niemeyer, 1991. [The standard edition and study of the *trobairitz* poems; nineteen women are known by name (plus Domna H); the corpus is expanded to forty-six by the inclusion of all texts that appear to express a feminine voice; includes *cansos*, debate poems, *pastorelas*, single *coblas*, *serventes*, a *salut*, and a *planh*; twenty-three poems by named *trobairitz* and twenty-three anonymous, newly edited from the manuscripts, full variant listings, rich bibliography. Glynnis M. Cropp, *NZJFS* 18 (1997): 39, suggests that English readers may wish to use this alongside Poe's review, *RPh* 49 (1996): 335–43, and Matilda Bruckner's chapter in ► 281, *Handbook*, 1995, pp. 201–33.]

736.

Städtler, Katharina. *Altprovenzalische Frauendichtung (1150–1250): historisch-soziologische Untersuchung und Interpretationen*. Heidelberg: Winter, 1990. Germanisch-romanische Monatsschrift, Beiheft 9. [Skeptical of feminist approach that links the *trobairitz* to the history of “écriture féminine”; reduces corpus to twenty songs, four of which are anonymous, the rest by twelve named *trobairitz*; the twenty poems are

reprinted from standard editions; following Erich Köhler, *Literatursoziologische Perspektiven*, Heidelberg: Winter, 1982, she links their actions to social conditions of the later twelfth century; they had no discourse of their own but adapted their songs to the masculine troubadour tradition.]

#### 14.3.2. Specialized Anthologies

##### 737.

Mölk, Ulrich. *Romanische Frauenlieder*. Munich: Fink, 1989. [Anthology of sixty lyric poems from the Romance tradition: nine in Occitan (pp. 52–77), one by Azalais de Porcairagues, one by Clara d'Anduza, seven anonymous; other songs in French, Italian, Catalan, and Galician; the introduction concerns the scholarly history of defining “women’s poems” as a distinct entity, especially in the Galician tradition; complex problems of genre typology and attempts to distinguish “popular” and “elevated” style do not seem to apply helpfully to the *trobairitz* poems; new critical editions, with German translation, commentary, and copious notes; see complementary discussion in ► 701, Earnshaw, *Female Voice*, 1988.]

##### 738.

Nappholz, Carol Jane. *Unsung Women: The Anonymous Female Voice in Troubadour Poetry*. New York: Peter Lang, 1994. [Anthology of twenty-six songs attributed to anonymous women poets, with English translation; it is left uncertain whether some of the poems may be by women, or by men writing in a woman’s voice; see also her article “(Re)locating Lost *Trobairitz*: The Anonymous Female Voice in Provençal Debate Poems,” *Tenso* 7 (1991–92): 125–41, a review of scholarship on the *trobairitz*, arguing for the reality of many of the anonymous *domnas* in *tensos*; Bogin, ► 732, 1976, listed twenty-three poems as the corpus, three of which were anonymous participants in *tensos*; Paden’s checklist in ► 132, *Voice*, 1989, listed forty-six, half anonymous; ► 735, A. Rieger, 1991, listed forty-three; ► 733, Bruckner, 1993, listed thirty-six; we still lack clear criteria to assess their identity as women.]

##### 739.

Paterson, Linda M. “Five *trobairitz* *tensos* and *partimens*: A New Critical Edition.” *RST* 6–7 (2004–5): 191–245. [New critical editions, with full philological study for each poem, English translation, commentary, and copious notes; extensive bibliography, pp. 239–45.]

##### 740.

Thiébaux, Marcelle. *The Writings of Medieval Women*. New York: Garland, 1987. 2nd edition, 1994. [Chapter 11, pp. 241–76: “The Women Troubadours,” gives introduction, anthology of nine songs, in English translation only, by Tibors, Lombarda, Comtessa de Dia, Almuc de Castelnou and Iseut de Capio, Biétris de Romans, Alaisina/Iselda/Carenza, Gormonda, Azalais de Porcairagues, and anonymous.]

#### 14.4. Feminist, Gender Criticism

##### 741.

Gaunt, Simon. “Poetry of Exclusion: A Feminist Reading of Some Troubadour

Lyrics." *MLR* 85 (1990): 310–29. [Questions the assumption that courtly love literature is about women, and attempts to expose the patriarchal structures within the texts written by men (works of the *trobairitz* are excluded); homosocial desire is more important than the fictional poet/lady relationship; many lyrics are directed to a male rather than a female listener; discussion involves five major troubadours: Arnaut Daniel, Bernart de Ventadorn, Guilhem de Peitieu, Marcabru, and Raimbaut de Vaqueiras.]

**742.**

Gravdal, Kathryn. "Metaphor, Metonymy and the Medieval Women *trobairitz*." *RR* 83 (1992): 411–26. [A vigorous account of the feminist reinterpretation of *trobairitz* poetry, with much stress on phallogentrism and misogyny; claims that troubadours used metaphor to portray the lover as being *like* a helpless woman, while women poets used metonymy to suggest that their position in the poetry reflects their *actual* social position; in her *tenso*, Garsenda begs the man to court her; likewise, Castelloza undermines the courtly fiction of the powerful *domna* by mimicking the role of the masculine lover as rejected, submissive, and patient; the Comtessa de Dia laments that she has lost her lover by playing the role of the powerful *domna* instead of her *real* role of subjection; she debunks most of the male posturing in the *cansos*; she (and Gravdal) claim that female self-expression is prevented by male narcissism and misogyny.]

**743.**

Jewers, Caroline. "Reading and Righting: Issues of Value and Gender in Early Women Poets." *Exemplaria* 10 (1998): 97–121. [Calls for the reevaluation of the *trobairitz* on their own terms, through their own poetic language, rather than from without; consideration of the unfair critical appraisal of women poets that is skewed by judgments based on their gender rather than their quality as poets; specific consideration of the Comtessa de Dia in relation to her own notions of value expressed in her poetry; feminist criticism may sometimes overstate the "reality" and "sincerity" of women poets, even though so little is known about the actual poets and their sociohistoric context; close analysis of poems by Azalais de Porcairaques, pp. 107–10, and Comtessa de Dia, pp. 111–21.]

**744.**

Nichols, Stephen G. "L'orgueil du manuscrit: sur un chansonnier des troubadours." In *L'Orgueil de la littérature: autour de Roger Dragonetti*. Translated by Jean-Marc Meylan. Edited by Jacques Berchtold and Christopher Lucken. Geneva: Droz, 1999, pp. 73–88. [Analysis of the ordering of poems in *N*; there are five poems by Guilhem de Peitieu, then six by *trobairitz*, then William's are repeated, suggesting a kind of debate; this may have been done on purpose, provocatively, by the scribe; William's two groups of poems begin and end with the cat poem, the others are in semi-inverted form (12345 > 34521), as though inviting readers to consider the macho poems, contrasting them with the very different tone of the *trobairitz* songs, then looking at them again in light of the feminine responses; Nichols challenges convention by painting the *trobairitz* as worthy of the classical Greek writers but has found convincing evidence of a conscious "layout" of the material in *N*.]

745.

Nicholson, Francesca. "Seeing Women Troubadours without the *-itz* and *-isms*." In *Troubled Vision: Gender, Sexuality and Sight in Medieval Text and Image*. Edited by Emma Campbell and Robert Mills. Basingstoke: Palgrave Macmillan, 2004, pp. 63–76. [The notion of gender interplay is more useful than the tendency to over-feminize the *trobairitz* and force them into a limiting female identity; analysis of two poems: Bietris de Roman's *Na Maria, pretz e fin valors* (PC 16a,2) and Azalais d'Altier's *Tanz salutz e tantas amors* (PC 42a,1); in both, the "I" is saying that the position and identification of that "I" is changeable: the two *trobairitz* sometimes speak in the identity of a male lover and sometimes speak as women; in this Lacanian reading, "no single identification is claimed, and none is rejected (72)."]

746.

Oliver, Sophie. "Subversive Acts: Female Voice and Performance in the Songs of the *trobairitz*." *French Studies Bulletin* 95 (2005): 2–7. [The *trobairitz* lyric is a means of using irony to undermine and deconstruct masculine discourses of gender to establish a space where the female voice may find expression. The Comtessa de Dia and Maria de Ventadorn perform the role of the *domna* to point out the gap between the promises made by the troubadours and reality; Castelloza mimics the male role of martyr to reconstruct her own feminine identity as subject rather than object; the dialogues of the *trobairitz* are not only with male poets but also with *lauzengiers* and with other women.]

747.

See ► 792, Sankovitch, "Lombarda's Reluctant Mirror," 1989, pp. 183–93. [Lombarda's exchange with Bernart Arnaut is analyzed in light of feminist psychoanalysis à la Luce Irigaray, in which Lombarda frees herself from being the man's mirror and goes through the looking-glass to female self-discovery; see a similar analysis in ► 783, Labbie, "Vacant Mirror," 1995.]

748.

Peters, Ursula. "Frauenliteratur im Mittelalter? Überlegungen zur *Trobairitz*poesie, zur Frauenmystik und zur feministischen Literaturbetrachtung." *Germanisch-romanische Monatsschrift* 69, n.F. 38 (1988): 35–56. [Claims that the search for an authentic female voice in the *trobairitz* poetry has not been successful; Bogin was naive; Bec thought that they were caught between the two registers of "aristocrat" and "popular" and confused by the contradictions; in spite of wishful thinking on the part of feminist scholarship, neither the *trobairitz* nor the German women writers were able to establish a genuine female literary voice; both remained bound in the preestablished conventions of style, themes, and genre established by men.]

### 14.5. Establishing the *Trobairitz* Corpus

749.

Bruckner, Matilda Tomaryn. "Debatable Fictions: The *Tensos* of the Women Troubadours." In *Literary Aspects of Courtly Culture. Selected Papers from the Seventh Triennial*

*Congress of the ICLS*. Edited by Donald Maddox and Sara Sturm-Maddox. Woodbridge: Brewer, 1994, pp. 19–28. [The main issue of debate in *tenso*s between male and female speakers is the sexual balance of power; whether the participants are real or fictional is not certain and cannot be proved easily; Bruckner bases her work on a corpus of sixteen *tenso*s (out of A. Rieger’s twentysix) that she believes could involve real women, with a detailed look at the debate between Alamanda and Giraut de Bornelh (PC 242,69 = 12a,1).]

**750.**

Krispin, Arno. “La tradition manuscrite des *trobairitz*: le chansonnier H.” In ► **95**, *AIEO* 2, 1993, 1:231–42. [Close study of the place of the *trobairitz* poems in the manuscript; identifies three more female voices in an anonymous *planh* and two *tenso*s under the name of Guilhem Rainol; enriches the “registre féminin,” maintaining that the female voice should be recognized not through biography but through language.]

**751.**

See ► **132**, Paden, *Voice*, 1989. [The introduction, pp. 1–28, outlines sociohistorical background and has useful observations on defining *trobairitz* style; pp. 227–37: detailed information on twenty *trobairitz* in “Checklist of Poems by the *Trobairitz*”; pp. 227–37: discussion of the difficulty of establishing the corpus, a problem examined also in ► **755**, Zufferey, and ► **758**, Chambers.]

**752.**

See ► **527**, Poe, “Another *salut*, 1990. [Argues for the status of PC 42a as a *salut d’amor*; examines the probability that it was composed by the *trobairitz* Azalais d’Altier or, alternatively, by Uc de Saint Circ; text in appendix, with notes, no translation; see also Poe, “Un poème marginal,” in ► **95**, *AIEO* 2, 1993, 1:283–88.]

**753.**

See ► **735**, A. Rieger, *Trobairitz*, 1991. [Expands the *trobairitz* corpus to forty-six by adding texts, or parts of texts, that express a feminine voice, including debate poems, *pastorelas*, single strophes, *sirventes*, and other genres.]

**754.**

Rosenstein, Roy. “*Ubi sunt?* Three Lost (and Found) Ladies in the Troubadour Lyric.” In *Medieval Constructions in Gender and Identity: Essays in Honor of Joan M. Ferrante*. Edited by Teodolinda Barolini. Tempe: Arizona Center for Medieval and Renaissance Studies, 2005, pp. 87–102. [Focuses on: (1) Alis/Elis, the real name hidden under the *senhal* Alixandres or Belhs Alixandres in two poems by Guiraud lo Ros, as an acrostic in a third poem, and as a (corrected) equivocal rhyme in a fourth, confirming the attribution of four out of Giraud’s seven songs; (2) Sarrazina, wife of Hugh VII of Lusignan, on whose grave he swore to go on the fatal Second Crusade, is mentioned at the end of Jaufre Rudel’s song *Quan lo rius*; (3) Caudairenca, sometime wife of Raimon de Miraval, was apparently a historically real *trobairitz*, mentioned in a *sirventes* by Uc de Mataplana and a reply by Raimon: see ► **227**, Riquer, *Los Trovadores*, 1975, 2:985, though none of her songs is extant.]

755.

Zufferey, François. "Toward a Delimitation of the *trobairitz* Corpus." In ► 132, Paden, *Voice*, 1989, pp. 31–43. [Careful examination of the whole corpus, genre by genre and poem by poem, results in a "final" tally, before A. Rieger, of eleven *cançons*, two or three *baladas*, one *alba*, one *salut*, three *sirventes*, three *partimens*, seven exchanges of *coblas*, and as many as sixteen *tenso*s; forty-five in all, omitting Bietris de Romans.]

## 14.6. Real Women or Fictitious?

756.

Anderson, Patricia. "Na Carenza al bel cors avinen: A Test Case for Recovering the Fictive Element in the Poetry of the Women Troubadours." *Tenso* 2 (1987): 55–64. [Close study of the *tenso* between Na Carenza and N'Alaisina Iselda, proposing that the two ladies are types, created by the anonymous poet as a dramatization of his message: this is a fictive imaginative poem meant to be entertaining, albeit unflattering to women; the satirical purpose seems clear, aimed at the figure of the *domna* and at the whole social convention of *fin'amor*; if it were to be read as a subjective courtly lyric, improvised by two real ladies, it would become, of course, a different poem.]

757.

See ► 797, Bruckner, "Mathematical Bodies," 1999. [Discussion of the *tenso*, or, rather, the exchange of *coblas*, between Na Carenza and Alaisina Iselda, PC 12,1 and 108,1; suggests that we cannot prove or disprove the reality of a body in a poem, nor its fictional construct, so that in "fuzzy logic" it is both at the same time.]

758.

Chambers, Frank M. "*Las trobairitz soiseubudas*." In ► 132, Paden, *Voice*, 1989, pp. 45–60. [Claims that all *tenso*s in which the female speaker is unnamed were composed by male poets and doubts the existence of Alamanda and Domna H; insists that only eight of the twenty-three debate poems have real feminine participants and that the other fifteen are the work of male poets using the feminine voice for rhetorical effect.]

759.

Grimbert, Joan Tasker. "Diminishing the *Trobairitz*, Excluding the Women Trouvères." *Tenso* 14 (1999): 23–38. [Critical of Bec's 1979 "*Trobairitz* et chansons de femme," which contains a bias that has skewed the scholarly contribution of women to medieval poetry; Bec claims that all *chansons de femme* were male authored and that, since the *trobairitz* based their uniqueness on taking up the themes of the *chansons de femme*, their contribution is undermined; Grimbert insists that Bec for some reason is intent on deprecating the *trobairitz*; discussion of work by Gravidal, Gaunt, Städtler, and Tyssens.]

760.

See ► 1863, Guida, "*Trobairitz fantomatiche?*" 2001, pp. 411–33. [Reality demands a more careful assessment of the "anonymous" poets; some were probably women; the idea proposed by Frank Chambers, Pierre Bec, and others that the female-voice

participants in some *tenso*s may be fictitious *trobairitz*, in reality male poets, has no more or less validity than to say that the anonymous male-voice participants may be women in disguise; discusses the possible identities of Alamanda d'Estanc and Escaronha Jordan, whom he sees as two very real women; the song *No puesc mudar no digua mon veiaire*, PC 404,5, attributed to Raimon Jordan, is in a woman's voice, as shown by ► 2914, Asperti, *Il trovatore Raimon Jordan*, 1990, pp. 118–19, and ► 448, Gaunt, *Gender and Genre*, 1995, pp. 160–65; this provokes several intriguing questions: could a copyist have misread *R. Jordan* for *E. Jordan*? Could *E. Jordan* be the *Escaronha de l'Isla Jordan* known to Arnaut Guilhem de Marsan, or the *domna* addressed by Giraut de Bornelh? Could the “anonymous” ladies of PC 461,56 be Alamanda (*donzela*) and Escaronha (*bona domna*)?]

761.

Huchet, Jean-Charles. “Les femmes troubadours ou la voix critique.” *Littérature* 51 (1983): 59–90. [A provocative claim that all *trobairitz* are fictional characters on principle: “The feminine voice lends itself to the deconstruction of the themes of *trobairitz* through sly linguistic games,” echoed by Georges Duby and to some extent by Pierre Bec, who included the *trobairitz* songs in the category of “contre-texte”; Huchet believes that *trobairitz* criticism has been marred by misogyny and by the simplistic naivety of early feminist criticism; now we must distinguish between poetic creation and social or sexual reality, by admitting that the *trobairitz* poems might represent a literary fiction; the textual markings of femininity in a poem are not to be confused with the actual sex of the author; the poetic language of the *trobairitz* depends on the masculine model, which it copies and parodies; sexual definition comes only through the grammar or vocabulary within the poem.]

762.

Lafont, Robert. “Varia: La voix des dames.” *RLaR* 101 (1997): 185–205. [Reaction to ► 313, Brunel-Lobrichon, *Au Temps*, 1997, to ► 735, A. Rieger, *Trobairitz*, 1991, and to ► 731, Bec, *Chants d'amour*, 1995; modern positivist criticism is anxious to see the *trobairitz* texts as authentic, created by historical poets with their individual reality, but Lafont cannot ignore the fact that the medieval poetry itself is already an affabulation; the *trobairitz* have an identity as participants in a social game, not as historical women; only the passion is real; for psychocritical analysis, *fin'amor* is based on the transfer of man-to-man homage, vassal to lord, to that of knight to lady, a relationship that Lafont sees as one of more or less sublimated homosexuality; the socio-sexual-poetic game seems to have been orchestrated at the court of Raimbaut d'Aurenga, who made it as ambiguous as possible; the real meaning of *trobairitz* poetry is that of an involution into masculine anguish and fantasy, in which the *trobairitz* symbolize masculine impotence when faced with the “other.”]

763.

MacDonald, Aileen Ann. “The Female *Tenso*: Alamanda's Response to Guiraut de Bornelh.” In *The World and Its Rival: Essays on Literary Imagination in Honor of Per Nykrog*. Amsterdam: Rodopi, 1999, pp. 79–92. [Sixteen *tenso*s have a female voice, four of which are defined as the so-called “*donzella tenso*s”; the identity of the female

voice in shared *tenso*s: was Alamanda a real person or a fictional creation by Giraut de Bornelh? MacDonald remains divided 50/50, or, based on internal evidence, a little in favor of her “reality”; on this problem, see ► 370, Ferrante, “Male Fantasy,” 1984, pp. 67–97. The Alamanda figure is very down-to-earth, in contrast to the exaggerated suffering of the poet; in performance, this exchange could be dramatic, even comic.]  
764.

Poe, Elizabeth Wilson. “A Dispassionate Look at the *Trobairitz*.” *Tenso* 7, no. 2 (1992): 142–64. [Casts doubt on the historical reality of five of the seven anonymous *trobairitz*, maintaining only Garsenda and Guilhelma de Rosiers; Bietris de Roman may be in fact Alberico da Romano, as Schultz-Gora thought in 1891; intricate arguments for Uc de Saint Circ as author of Azalais d’Altier’s *canso*, as well as the response to it by Clara d’Anduza, and of the exchange of *coblas* between Iseut de Capio and Almic de Castelnou; but resemblance to Uc’s work may reflect only his influence, not his authorship.]

765.

Rieger, Angelica. “*En conselh no deu hom voler femna*: les dialogues mixtes dans la lyrique troubadouresque.” *Perspectives médiévales* 16 (1990): 47–57. [Denies the fictionality of the mixed *tenso*s, in response to Huchet and Duby, who consider the *trobairitz* themselves to be fictional; a systematic inventory and classification of *tenso*s with a feminine voice: twenty-six poems (three between women, eight mixed with named women participants, thirteen mixed with anonymous women participants, two with feminine voice and role-playing; geographically and chronologically they fit into the general history of troubadour lyrics; subject matter (four thematic groups) and themes are traditional.]

766.

See ► 490, Zufferey, “*Tensons réelles*,” 1999. [Close study of PC 32,1 by Arnaut Plages, which is unusual in form: a *canso* but with inner dialogic structure between the heart and the mind; there is no feminine interlocutor, and the poem must be removed from the *trobairitz* corpus; doubts the reality of Alamanda; laments the polarized scholarship concerning the reality of some *trobairitz*, pitting misogynistic denial against feminist all-inclusion.]

#### 14.7. Distinguishing Features of *Trobairitz* Poetry

767.

Blakeslee, Merritt R. “La chanson de femme, les *Héroïdes* et la *canso* occitane à voix de femme: considérations sur l’originalité des *trobairitz*.” In Farai chansoneta novele. *Hommage à Jean-Charles Payen: Essais sur la liberté créatrice au Moyen Âge*. Caen: Université de Caen, 1989, pp. 67–75. [Examines the narrative structures of twelve feminine *canso*s: oriented toward the past, fixed in the concrete, even anecdotic, as opposed to the masculine *canso*s; except for two by Comtessa de Dia, they are adaptations of the formal conventions of masculine lyric to the themes of abandonment, perhaps under the influence of the *Heroides* of Ovid: see also ► 777, Shapiro, “Provençal *Trobairitz*,” 1979.]

768.

Bruckner, Matilda Tomaryn. "Fictions of the Female Voice: The Women Troubadours." In ► 121, *Medieval Woman's Song*, 2002, pp. 127–51. [Slight revision of her article in *Speculum* 67 (1992): 865–91; analysis of the work of twenty *trobairitz*, who experimented with literary and cultural definitions of sex and gender, manipulating the conventional format in which a male speaker addresses a distant, silent lady, inventing his own distinctive literary version of the female voice; pp. 877–80: close analysis of songs by the Comtessa de Dia and Castelloza to show how their narrative voice meshes different strands of lyric femininity.]

769.

Ferrante, Joan M. "Notes toward the Study of a Female Rhetoric in the *trobairitz*." In ► 132, Paden, *Voice*, 1989, pp. 63–72. [Tentative study of the *cansos* of the *trobairitz* compared with those of Bernart de Ventadorn, Peire d'Alvernhe, Arnaut Daniel, Peire Cardenal, and Sordello; finds "somewhat different" rhetoric among women poets: much more frequent use of the second person to address the lover, more frequent use of the negative and of the past tense, play on the pairing of masculine and feminine forms, making fun of exaggerated male rhetoric, especially in the *tenso*s; see further considerations in ► 776, Marnette, "L'expression féminine," 1997.]

770.

Fraser, Veronica. "Two Contrasting Views of Love in the Songs of the Troubadours and the *Trobairitz*." *Tenso* 13 (1997): 24–47. [The male boasting of the *gab* (Guilhem de Peitieu, Peire Vidal) is not found in *trobairitz* poems, which stress the loss and frustration of love, even anger and resentment at their cold and boastful lovers or at patriarchal social constraints.]

771.

Grimbert, Joan Tasker. "Songs by Women and Women's Songs: How Useful Is the Concept of Register?" In ► 106, *JCLS* 9, 2003, pp. 117–24. [Suggests that Bec's registral distinctions are not useful, since they do not reflect distinctions used in medieval times; "popularisant" seems to imply inferiority; in fact there is much borrowing and intermixing of registers and genres.]

772.

Heidenreich Findley, Brooke. "Reading Sincerity at the Intersection of Troubadour/*Trobairitz* Poetry: Two Poetic Debates." *Romance Quarterly* 53 (2006): 287–303. [It is particularly the female figures who voice concerns about sincerity in men's poems; as outsiders to the masculinevoiced tradition, they speak from a more credible perspective; two debates, one in a *tenso* between Ysabella and Elias Cairel, PC 252,1 = 133,7, the other an exchange of *coblas* between Bernart Arnaut, PC 54,1, and Lombardia, PC 288,1.]

773.

Hurley, E. Anthony. "Justifying the Male: The Function of the Poem in Bernart de Ventadorn and Na Castelloza." *Tenso* 8 (1992–93): 26–41. [The voices of poet and lover in Bernart are closely interwoven: a close look at PC 70,31, 12, 39, 6 by Bernart and all four of Castelloza's songs: PC 109,1, 2, 3, and 461,191; both exalt the

male persona, Bernart by vaunting his own qualities as poet and lover, Castelloza by singing her lover's praises while complaining of him; Bernart's poet derives power from writing his poem, while Castelloza is claiming the right to self-expression on a personal rather than professional level; hers is a polemic of protest which serves to validate the male-dominated sociopoetic system.]

774.

Kasten, Ingrid. "The Conception of Female Roles in the Woman's Song of Reinmar and the Comtessa de Dia." In ► 121, *Medieval Woman's Song*, 2002, pp. 152–67. Also in German in *Germanisch-Romanische Monatsschrift* 37 (1987): 131–46. [The comtessa's assertiveness is contrasted with the timidity of the women in Reinmar's *Frauenlieder*.]

775.

Kay, Sarah. "Derivation, Derived Rhyme, and the *trobairitz*." In ► 132, Paden, *Voice*, 1989, pp. 157–82. [Studies rhyme in its function "as a metaphor for the experience of poetic creation, and as a metonym for the meaning of the poetic text"; derived rhyme is analyzed in several troubadours and in the two *trobairitz*, Comtessa de Dia and Lombarda, who make elaborate use of it, perhaps because it is well suited to the themes of gender differences, male-female boundaries, and reciprocity.]

776.

Marnette, Sophie. "L'expression féminine dans la poésie lyrique occitane." *RPh* 51 (1997): 170–93. [Continuation of the search for a feminine rhetoric undertaken by ► 769, Ferrante, "Notes Toward the Study," 1989; two linguistic and stylistic analyses, one comparing ten *cansos* by four *trobairitz* (Comtessa de Dia, Castelloza, Azalaïs de Porcairagues, and Clara d'Anduza) with nine by four troubadours (Peire Vidal, Raimon de Miraval, Guilhem de Cabestanh, and Bertran de Born), the second examining twenty-two *tenso*s containing dialogues between male and female characters; Marnette finds several linguistic and structural qualities that indicate a clearly original feminine discourse: the masculine discourse is "stronger" in that it remains stable, whereas the feminine is "weaker" in that it tends to adapt and avoid confrontation; but these differences, though clear in themselves, are difficult to interpret.]

777.

Shapiro, Marianne. "The Provençal *Trobairitz* and the Limits of Courtly Love." *Signs: Journal of Women in Culture and Society* 3 (1978): 560–71. [The structural principles of *trobairitz* poetry are similar to those of Ovid's *Heroides*: agonistic, esthetics of antithesis and internal contradiction, male aggressivity and deceit, essentially negative; the female response is not just passivity and tragedy but is an understanding of the love relationship that needs to be learned by men poets, a contemplation that allows them to rise above their subjected state, to learn how to govern themselves and control their own destiny.]

#### 14.8. Individual *Trobairitz*

778.

Bec, Pierre. "Avoir des enfants ou rester vierge? Une *tenso*n occitane du XIIIe siècle

entre femmes.” In *Mittelalterstudien: Erich Köhler zum Gedenken*. Edited by Hemming Kraus and Dietmar Rieger. Heidelberg: Winter, 1984, pp. 21–30. [Provisional edition, with French translation, of PC 12,1 = 108,1, a unique *tenso* between Na Carenza and N’Alaisina Yselda on the topic of motherhood; philological analysis of the difficult text, establishing a down-to-earth meaning, probably parodic, in opposition to several mystical interpretations.]

**779.**

Bruckner, Matilda Tomaryn. “Na Castelloza, *trobairitz*, and Troubadour Lyric.” *RN* 25 (1985): 239–53. [Discusses the uniqueness of Castelloza’s songs, each of which shows “a position that is simultaneously offensive and defensive”; presents some criteria for identifying the feminine voice in *trobairitz* poetry, claiming that Castelloza cleverly channeled other feminine lyric roles through the reconfigured stance of the courtly speaker to produce an “energetic fusion.”]

**780.**

Dronke, Peter. “The Provençal *trobairitz*: Castelloza.” In *Medieval Women Writers*. Edited by Katharina M. Wilson. Athens: University of Georgia Press, 1984, pp. 131–52. [Castelloza is unique for her frank declarations of love, actively seeking, not waiting to be chosen; four of her songs are given in English translation only, no Occitan texts.]

**781.**

See ► **721**, Hancke, “La poésie des *trobairitz*, 2004. [Pp. 111–18: detailed commentary of the *sirventes* of Gormonda de Monpeslier, the first woman in France to write a political poem, almost fanatically hostile to Catharism and to her “confrère” Guilhem Figueira, whom she thinks should be burned.]

**782.**

See ► **743**, Jewers, “Reading and Righting,” 1998. [Seeking to define a distinct feminized/feminist rhetoric, Jewers analyzes poems by Azalais de Porcairagues, pp. 107–10, and Comtesa de Dia, pp. 111–21; she finds no truly authentic female voice but a deep sense of reevaluation and the need to deconstruct and reconstruct them through their own poetic language.]

**783.**

Labbie, Erin F. “The Vacant Mirror in Lombarda’s *tenson*.” *RN* 36 (1995): 13–26. [Curiously unaware of ► **792**, Sankovitch, “Lombarda’s Reluctant Mirror,” 1989, which covers much of the same ground; postulates Lombarda as the sole composer of the *tenso*, creating the figure of Bernart Arnaut d’Armagnac as a fictive masculine voice to which she can respond freely, claiming back her liberty and maintaining her sense of self; she satirizes the male gaze, undermining its narcissism; the mirror must be destroyed before either can know the other.]

**784.**

Langdon, Alison. “*Pois dompna s’avel d’amar*: Na Castelloza’s *cansos* and Medieval Feminist Scholarship.” *Medieval Feminist Forum* 32 (2001): 32–42. [Feudal metaphors in Castelloza; her speakers must be historicized; in many cases they have taken up the supplicant position of the male troubadours.]

**785.**

Millay, S. Lea. "The Voice of the Court Woman Poet." In *Crossing the Bridge: Comparative Essays on Medieval European and Heian Japanese Women Writers*. Edited by Barbara Stevenson and Cynthia Ho. New York: Palgrave, 2000, pp. 91–116. [Poetry of Izumi Shikibu compared with that of Comtessa de Dia, both having the voice of the passionate woman.]

**786.**

See ► **745**, Nicholson, "Seeing Women, 2004, pp. 63–76. [Two poems are analyzed: Bietris de Roman's *Na Maria, pretz e fin valors*, PC 16a,2, and Azalais d'Altier's *Tanz salutz e tantas amors*, PC 42a,1; in both, the "I" is saying that the position and identification of that "I" is changeable; Nicholson argues that the two *trobairitz* sometimes identify with a male lover and sometimes speak as women.]

**787.**

See ► **2208**, Paden et al., "Poems," 1981, pp. 158–82. [Critical edition of the four *canços* of Na Castelloza, with English translation and extensive notes; intense searching for traces of her historical identity gives scant information, but enough to indicate that she was a real woman; attribution of the fourth song to her (PC 461,191) is "not unreasonable"; the tone of her songs is one of constant submission, suffering, and melancholy, from which she derives an almost masochistic satisfaction.]

**788.**

Rieger, Angelica. "Un *sirventes* féminin—la *trobairitz* Gormonda de Monpeslier." In ► **94**, *AIEO 1*, 1987, pp. 423–55. [PC 177,1 is a unique feminine *sirventes*, presenting a vigorous defense of the papacy in reply to the attack by Guilhem Figueira in PC 217,2; Guilhem's song itself is related to two other poems, whose chronology within the series is studied here in detail; new critical edition with French translation, notes; detailed contrastive analysis with Guilhem's poem.]

**789.**

Rieger, Angelica. "Was Bieiris de Romans Lesbian? Women's Relations with Each Other in the World of the Troubadours." In ► **132**, Paden, *Voice*, 1989, pp. 73–94. [The prevailing ambiguity of gender identification in troubadour poetry sometimes makes it difficult to determine the intended orientation; detailed examination of the widely varied expression of friendship between women leads Rieger to deny lesbianism in Bietris de Romans as a product of modern misreadings of friendly affection; edition of PC 93,1 = 16a,2 with English translation.]

**790.**

Rieger, Angelica. "Alamanda de Castelnau, une *trobairitz* dans l'entourage des comtes de Toulouse?" In ► **131**, *Les Troubadours et l'état*, 1995, pp. 183–92. [Revised version of an article in *ZrP* 107 (1991): 47–57; argues that Alamanda is attached to the important Alaman family of Toulouse, possibly even to a historical lady, Alamanda de Castelnau, through evidence of her influence, intertextual connections, and some hypothesis based on a *razo*.]

791.

Sakari, Aimo. "Azalais de Porcairagues, interlocutrice de Raimbaut d'Orange?" In ► 95, *AIEO* 2, 1993, 1:369–74. Also in *Neophilologica fennica* 45 (1987): 430–40. [Explores the possibility that the link with Raimbaut, prior to their use of the reciprocal *senhal* "*Joglar*," was fixed as early as 1169; Sakari deduces a reference to Azalais in a poem by Giraut de Bornelh and in a *tenso* with Raimbaut, PC 39,6, in which the anonymous *dona* is probably Azalais, supposing that her active participation in the *tenso* would justify her later qualification as *Joglar*.]

792.

Sankovitch, Tilde. "Lombarda's Reluctant Mirror: Speculum of Another Poet." In ► 132, Paden, *Voice*, 1989, pp. 183–93. [Sankovitch's "jewel-like" essay reads Lombarda's exchange with Bernart Arnaut in the light of feminist psychoanalysis à la Luce Irigaray, turning Bernart's male narcissistic mirror into a subversive reworking in which the *trobairitz* frees herself from being the man's mirror and goes through the looking-glass to female self-discovery; compare the similar analysis in ► 783, Labbie, "Vacant Mirror," 1995.]

793.

Siskin, H. Jay, and Julie A. Storme. "Suffering Love: The Reversed Order in the Poetry of Na Castelloza." In ► 132, Paden, *Voice*, 1989, pp. 113–27. [Examines the negative, suffering love that is characteristic of Castelloza and finds that her masochism leads paradoxically to an extraordinary sense of self-esteem; an attempt to explain why she is so compulsively masochistic: her poetic universe is entirely negative, as exemplified in her poetry by the mechanism of reversal—positive emotions or wishes are immediately deconstructed. Her suffering permits the exaltation of her virtue and righteousness, leading to a positive self-image.]

794.

Städtler, Katharina. "The *sirventes* by Gormonda de Monpeslier." In ► 132, Paden, *Voice*, 1989, pp. 129–55. [A penetrating study (independent of ► 721, A. Rieger, 1987) of Gormonda's *sirventes* as a response to a poem by Guilhem Figueira (PC 217,1), imitating the metric structure and rhyme scheme *cobla* by *cobla*; transcription of both poems side by side, with a detailed and penetrating study of the intertextuality that links them; she mocks him by using the same structure and much of the rhyme scheme and vocabulary, while turning Guilhem's message on its head: he rants against Rome and the papacy, she supports Rome and the Albigensian Crusade.]

795.

Van Vleck, Amelia E. "*Tost me trobaretz fenida*: Reciprocating Composition in the Songs of Castelloza." In ► 132, Paden, *Voice*, 1989, pp. 95–111. [In *Amics, s'ie'us trobes avinen*, Castelloza makes the argument that women should compose their share of the world's love poetry; Van Vleck finds that Castelloza's poems are concerned with verbal power, as are those of the troubadours, as she tries to provoke from her lover a "reciprocal" text.]

## 15. Critical Approaches to Literary Analysis

### 15.1. General Studies of Critical Methodology

#### 796.

Benozzo, Francesco. *Cartografie occitaniche. Approssimazione alla poesia dei trovatori*. Naples: Liguori, 2008. [The preserved manuscripts offer only vestiges of a larger reality that is lost to us. For example, 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 poetic presence of the compositions difficult for us to grasp; new methodology must be developed.]

#### 797.

Bruckner, Matilda Tomaryn. "Mathematical Bodies and Fuzzy Logic in the Coupling of the Troubadour Lyric." *Tenso* 14 (1999): 1–22. [Discussion of how to distinguish real from fictional bodies in the troubadour lyric; three poems are studied: Bernart de Ventadorn's *Era.m cosselhatz, senhor* (PC 70,6), Guilhem de Peitieu's *Farai un vers de dreit nien* (PC 183,7), and the exchange of *coblas* between Na Carenza and Alaisina Iselda (PC 12,1 and 108,1); suggests that we cannot prove or disprove the reality of a body in a poem, nor its fictional construct, so that in "fuzzy logic" it is both at the same time.]

#### 798.

Burle, Elodie. "Le sujet lyrique médiéval en question." In *L'expérience lyrique au Moyen Âge*. (Assemblée des Médiévistes du 26 au 28 septembre 2002). Special issue of *Perspectives médiévales* 28 (2002): 21–31. [*Trobar* implies rediscovering something that exists already, using forms and themes and language that are part of a tradition; the poet is enriching the tradition rather than changing it; Bernart de Ventadorn remains apart from the "je" of the poem, treating it as a learning experience about the nature of love rather than as a personal cry of suffering; Arnaut Daniel is focused on the poem itself as a structure, rather than on themes or images; he is aiming for poetic perfection in a song that is a work of art.]

#### 799.

Calin, William. "Singer's Voice and Audience Response: On the Originality of the Courtly Lyric, or How 'Other' Was the Middle Ages and What Should We Do about It?" *Esprit Créateur* 23 (1983): 75–90. [Medieval courtly lyric may and must be studied with the same critical approaches now applied to modern texts; examples from Old French lyric.]

#### 800.

Canettieri, Paolo. "Forma e gioco nella lirica dei trovatori," posted online 5 December 2007: <http://paolocanettieri.wordpress.com>. [Ludic tendencies are hidden under the formalistic surface; the troubadour is playing a game with his Lady, with himself, with the subject matter of his poem, with his listeners, and especially with other troubadours.]

#### 801.

Canettieri, Paolo. "Il trobar e l'esprit de géometrie." In *Scienze matematiche e*

*insegnamento in epoca médiévale. Atti del convegno internazionale di studi, Chieti, 2–4 maggio 1996.* Naples: Edizioni scientifiche italiane, 2000, pp. 287–97. [Claims that some troubadours did understand mathematical principles and used them in the structure of their poems; examples from Peire de Corbian's *Thezaur*, Arnaut Daniel's *sestina* (connected closely with gaming imagery and astrology), At de Mons, and Guiraut Riquier's *canso redonda* (the circle being the geometrical and aesthetic form of perfection).]

**802.**

Fuksas, Anatole Pierre. *Etimologia e geografia nella lirica dei trovatori.* Rome: Bagatto, 2002. [Wide-ranging analysis of the use of place-names and personal names for their allusive value; several poets are treated more fully: Aimeric de Peguilhan, Peire Vidal, Na Lombarda, and Guilhem de Montanhagol; index by toponym; index by troubadour.]

**803.**

Gaunt, Simon. *Troubadours and Irony.* Cambridge: Cambridge University Press, 1989. [Shows that troubadour poems are permeated with playful irony, laced with humorous sexual innuendo; a key part of the “dialectic” of intertextuality (both lending and borrowing), which Gruber has shown to be an essential part of troubadour poetics; the introduction provides definitions and historical overview of irony; examples from Guilhem de Peitieu and Bernart de Ventadorn; individual chapters to Marcabru, Bernart Marti, Peire d’Alverne, Raimbaut d’Aurenga, and Giraut de Bornelh; new critical editions of several poems.]

**804.**

Kay, Sarah. *Subjectivity in Troubadour Poetry.* Cambridge: Cambridge University Press, 1990. [Against the depersonalization of troubadour lyric in modern criticism, Kay opposes a new Lacanian postmodern understanding; the *domna* is not really elevated by the troubadours, whose humility is in fact a rhetorical device to mask their misogyny and advance their own status through courtship; *domna* and *midons* are seen as androgynous terms referring to a figure that is neither masculine nor feminine but akin to the grammatical neuter or universal gender; the true subject of the poetry is the poet himself seeking to improve his moral, social, and cultural position.]

**805.**

See ► **835**, Kay, *Courtly Contradictions*, 2001. [Difficult and wide-ranging study; introductory comments on different modern critical approaches to the antitheses and contradictions found in Bernart de Ventadorn, with examples from Bec (formalism), Carlson (Greimasian structural semiotics), Köhler (Marxist social realism), Huchet (Lacanian psychoanalysis), and Bloch (deconstruction), before revealing her own Lacan-inspired interpretations of “contradictoriness” in medieval lyrics, romance, and hagiography in Occitan and (mostly) French.]

**806.**

Khemir, Nawar. “La notion de personnage à travers le texte lyrique troubadouresque (Bernard de Ventadour).” Actes du 31e colloque du CUER MA, 9, 10 et 11 mars 2006. *Sénéfiance*, 53. Aix-en-Provence: Publications de l’Université de Provence,

2007, pp. 157–69. [An exploration of the nature of lyric, questioning whether it is a true genre; in narrative we can distinguish the author from the narrator and from the literary persona, but in lyric this is difficult; Bernart's poetry is used as an example to explore the borders between the autobiographical identity of the poet and that of the fictionalized lover/persona; a variety of narrative elements in the form of proverbs, myths, assumed background narrative, portrayal of the lover as prisoner, servant, vassal, or martyr, intrude upon the universal lyric tone; further exploration will be required, involving the other poetic entities such as the lady and the *lauzengiers*.]

**807.**

Landoni, Elena. *La teoria letteraria dei provenzali*. Florence: Olschki, 1989. [An introductory résumé of research into the expression of poetic theory by the early troubadours; pp. 29–46: the debate about *trobar clus* and *trobar leu*, involving principally Marcabru, Giraut de Bornelh, Raimbaut d'Aurenga, and Lanfranc Cigala; pp. 77–86: the cycle of *devinalh* poems responding to Guilhem de Peitieu's *dreit nien*; pp. 113–36: the retrospective views of the theoretical treatises, providing only basic practical guidance for beginner poets and listeners.]

**808.**

Paden, William D. "Dramatic Formalism in the *Alba* Attributed to Gaucelm Faidit." *NM* 83 (1982): 68–77. [Paden uses the poem as a model for the analysis of any troubadour poem in terms of its verbal, fictional, and musical aspects, all three occurring in inextricable simultaneity; reproduces Mouzat's text of PC 76,23, with English translation; analysis of the genres *alba* and *pastorela*, as well as the lyric in general, which Paden believes is characterized by its formal dramatic structures; Paden discusses the unique phonetic/metrical structure of this poem, including internal echoes and isolating rhymes, that make the poem so striking as a unified formal structure.]

## 15.2. Formalistic Analysis

**809.**

Castano, Rossana. "Sulla struttura della canzone trobadorica." *RST* 3 (2001): 113–26. [Formalistic analysis of wordplay and derivatives at the rhyme by Aimeric de Peguilhan—a major element of his poetic style; also the "system of interstrophic and intrastrophic concatenations," seeking the "deep structures" in his songs.]

**810.**

Perugi, Maurizio. "Come lavorava un autore: strumenti e tradizioni formali," ► 129, *Lo spazio letterario del medioevo*. Vol. 2: *Il Medioevo volgare*, vol. 1, part 2: *La produzione del testo*. Edited by Piero Boitani, Mario Mancini, and Alberto Varvaro. Rome: Salerno Editrice, 1999, pp. 459–91. [Pp. 473–91: "L'aggiornamento del testo lirico": three successive manuscripts versions of PC 29,8 by Arnaut Daniel reveal the processes of composition and revision; one stanza is totally rewritten twice, and other notable revisions can be followed in detail.]

**811.**

See ► 1946, De Conca, "Approximations métriques," 2000, pp. 25–79. [Intensive analysis of the technical aspects of Arnaut Daniel's poetry; internal and external

intertextuality is traced, based on metric and thematic structures: links with Marcabru, Raimbaut d'Aurenga, pseudo-Guilhem de Peitieu, and Bertran de Born; see also ► 804, Kay, *Subjectivity*, pp. 13–16, who notes internal intertextuality between Arnaut's songs 10 and 14.]

**812.**

Gross, Charlotte. "Studies in Lyric Time-Structure: Dream, Visions, and Reveries." *Tenso* 2, no. 1 (1986): 21–36. [Analysis of the structural function of time in the poems of Jaufrè Rudel and Bernart de Ventadorn; the effect of unusual modes of time found in dreams, visions, and reveries; narrative uses a chronological continuum, but lyric time is purely structural and "timeless," regulated only by love and the *domna*; perfect love can only be attained in the unreal time of dream or vision, in the idealized *loc aizi* which transcends both time and space.]

**813.**

Hansen, M. "Poetic Architecture as a Clue to the Structural Character of a Submerged Language: Patterns of Phonic Accord and the Underlying Morphological Structure as Components of Bernart de Ventadorn's Troubadouresque Style." *RPh* 30 (1976–77): 574–88. [Meticulous linguistic analysis of Bernart de Ventadorn's 42 *cansos*, revealing the intricate but flexible patterns of phonemic, morphological, and semantic structure that characterize the language silhouette of Bernart's poetic usage of Occitan, and in particular of the rhyme structures of his poetry; essential knowledge for the renewal of text editions based on a detailed knowledge of the range of language structures available to the troubadours.]

**814.**

Hardy, Ineke, and Elizabeth Brodovitch. "Tracking the Anagram: Preparing a Phonetic Blueprint of Troubadour Poetry." In ► 106, *ICLS* 9, 2003, pp. 199–213. [An experimental method for electronic calculation of possible hypophonic structures (subliminal meaning hidden below the surface of the linear text—paragram, hypogram, etc.); two poems out of the forty-five analyzed seem to use consciously repetitive phonetic structures: Jaufrè Rudel's *No sap chantar* (PC 262,3) and Raimon Jordan's *Amors, no.m posc partir* (PC 404,3).]

**815.**

Locher, Caroline. "Folquet de Marseille and the Structure of the *Canso*." *Neo* 64 (1980): 192–207. [A study of logic and patterned repetitions in five of Folquet's *cansos*, especially in PC 155,8, *En chantan m'aven*, which is not constructed of independent stanzas but carefully structured throughout in sustained formal and thematic unity and continuity.]

**816.**

Medina Granda, Rosa María. "La repetición sinonímica en la chansó cortés occitana: una primera aproximación desde el 'motivo registral', el 'coupling poético' y las 'imágenes mentales.'" In ► 102, *AIEO* 9, 2011, pp. 219–24. [A study of the categories of ornamentation in medieval rhetoric, specifically the use of synonymical repetition as a cognitive process for fixing a mental figure by means of words, both for the performer and the listeners; this mental map would serve as a guide for the

development of the song, an amplification using repetitions and inferences familiar to the listeners.]

**817.**

Monson, Don Alfred. "Bernart de Ventadorn et Tristan." In ► **151**, *Mélanges Bec*, 1991, pp. 385–400. [A new interpretation of the *senhal* "Tristan" in light of new critical techniques—structuralist and post-structuralist—which are now being applied fully to medieval literature; recognition that the poetry is not positivist, to be studied against a background of historical reality, but is a formulation of linguistic structures utilizing modalities of language and sociocultural codes to create a desired effect on a targeted audience; this new recognition leads us back to a renewed evaluation of the historical base within which the poetry was created.]

**818.**

See ► **808**, Paden, "Dramatic Formalism," 1982. [Analysis of the dramatic structures of Gaucelm's *alba* PC 76,23: three speakers—narrator, lover, watchman—represent three poetic worlds engaged in Aristotle's classic pattern of "exposition, complication, dénouement"; the unique phonetic and metrical features of the song, including internal echoes and isolating rhymes, make it striking as a unified formal structure; the explication of this poem may serve as a model for the analysis of any troubadour song in terms of its interlocking verbal, fictional, and musical aspects.]

**819.**

Roubaud, Jacques. *La fleur inverse: Essai sur l'art formel des troubadours*. Paris: Éditions Ramsay, 1986. [An idiosyncratic reading of a number of troubadour poems, offered as an emotional homage to the spirit of poetry; Marcabru is characterized as leading a polemic against *trobar* and profane love; the poetry as a whole is seen as obsessed with death and nothingness, behind a seeming joyful exuberance; the meaning of the poems is shown to be inextricably intertwined with their formal structures.]

**820.**

Witten, Margaret. "De la sextine: amour et musique chez Arnaut Daniel." In ► **151**, *Mélanges Bec*, 1991, pp. 549–65. [Detailed analysis of the circular structure of Arnaut's poem, with parallels in Plato's *Timaeus*; the rhyme-words evoke different forms of love; parallels are demonstrated between melodic structure and rhyme structure; Arnaut, the artisan of language, is seeking to create a poetic view of harmony through love, just as the demiurge of Plato sought to reestablish the musical harmony of the universe by reconciling its contraries.]

### 15.3. The Debate: Orality versus Literacy

**821.**

Aubrey, Elizabeth. "Literacy, Orality and the Preservation of French and Occitan Medieval Courtly Songs." *Revista de Musicología* 16 (1993): 2355–66. "Culturas musicales mediterráneo y sus ramificaciones," Actas del XVº Congreso de la Sociedad Internacional de musicología, Madrid, 1992. [Establishes basic differences between the nature of Occitan and French musical traditions and transmission practices: the music is simpler and more stable in the North, freer, more varied, and idiosyncratic

in the South; there was a closer relationship between music and text in the South; written forms were used earlier in the North, whereas the South retained longer the tradition of oral composition and transmission.]

**822.**

Fausel, Andrea. *Verschriftlichung und Sprechen über Sprache. Das Beispiel der Troubadorlyrik*. Frankfurt: Peter Lang, 2006 (Europäische Hochschulschriften, Reihe XIII, Französische Sprache und Literatur 282). [Detailed investigation of orality and scripturality in the troubadours; close study of the vocabulary attached to creation, transmission, performance, and reception of the lyric; analysis of genres and style designations; emphasis on the transition from oral to written and its impact on the language and the culture.]

**823.**

Galano, Sabrina. "Indizi di oralità nel Blandin de Cornoalha." *Romanica Vulgaria. Quaderni* 16–17 (1999): 199–239. [There are many indications that *Blandin* was composed orally and was meant to be performed by recitation, not read; its real-time setting, spare language, and repetitions show that it was directed to a popular audience, using the standard Occitan *koiné* with some French and Catalan influences.]

**824.**

Gaunt, Simon. "Orality and Writing: The Text of the Troubadour Poem." In ► **282**, Gaunt and Kay, *Troubadours*, 1999, pp. 228–45. [An invitation to reflect on the real status of troubadour poems that we find in modern editions, after they have passed through several modes of textuality, and how this knowledge should inform our reading; from original composition (oral or written?), through unclear transmission (oral or written?), to notation in the chansonniers, and to subsequent edition by modern scholars (Lachmannian or Bédieriste?), the poems have traveled far and have undergone many changes; the mobility and plurality of the text is a recent concept, not universally accepted by modern editors; sources of textual instability, e.g., authorial revisions, scribal corrections, apocryphal additions, and reordering of stanzas.]

**825.**

Gaunt, Simon. "Fictions of Orality in Troubadour Poetry." In *Orality and Literacy in the Middle Ages: Essays on a Conjunction and Its Consequences in Honour of D. H. Green*. Edited by Mark Chinca and Christopher Young. Turnhout: Brepols, 2005, pp. 119–38. [Traditional criticism stresses the need to imagine oral performance of a poem in order to understand fully the humor, social references, and its power to move; but the supposed "orality" may be a façade. *Written* transmission was important, even preeminent; Marcabru's poetry illustrates this notion of écriture as the basic conceptual form; his poems are *implicitly* written songs; Marcabru has an idea of the word as a concrete object existing in a spatial medium, not of an oral concept in which "words" are represented *temporally*.]

**826.**

Gruber, Jörn. "Singen und Schreiben, Hören und Lesen als Parameter der (Re-)Produktion und Rezeption des occitanischen Minnesangs des 12. Jahrhunderts." *Zeitschrift für Literaturwissenschaft und Linguistik* 15 (1985): 35–51. [Persuasive

claim that oral composition and transmission was primordial among the early troubadours and was only replaced gradually in the thirteenth century by a new emphasis on writing; imprecise understanding of remarks by the troubadours led to a widespread misunderstanding that must be replaced by a close study of the manuscript sources.]

**827.**

Holmes, Olivia. "The Representation of Time in the *libre* of Guiraut Riquier." *Tenso* 9 (1993–94): 126–48. [The so-called "conversion" of Guiraut's poet/lover from carnal to divine love in the course of his *libre* can be read as a figure for the historical movement from orality to writing; it also coincides with the replacement of the *domna* by the Virgin Mary, and perhaps with the end of troubadour poetry.]

**828.**

Paden, William D. "Europe from Latin to Vernacular in Epic, Lyric, Romance." In *Performance of Literature in Historical Perspectives*. Edited by David W. Thompson. Lanham, Maryland: University Press of America, 1983, pp. 67–105. [Analysis of the nature of the composition, performance, and diffusion of troubadour poems; we must assume a period of oral transmission preceding the written transmission that begins in the thirteenth century; the poetico-musical mode characteristic of the early Occitan lyric was swept along in the change from orality to literacy; this evolution, and *not* the Albigensian Crusade, was the ultimate cause of the decline and transformation of troubadour lyric.]

**829.**

Pfeffer, Wendy. "A Sign of the Times: The Question of Literacy in Medieval Occitania," see ► **721**, *ICLS* 7, 1994, pp. 283–89. [Postulates the concept of *fin'amor* as the "text" for the medieval Occitan society, never spelled out, but taken for granted as an organizing principle for the literate inner core, who spread the concept to the wider community through oral poetic performance; see also her "The World of Books in Occitan Literature." In ► **110**, *Cultural Milieu*, 1994, pp. 46–55, in which the notion of authority is seen to be based on written sources.]

**830.**

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. Reprinted in *Chanter et dire*, Paris: Champion, 1997, pp. 31–44. In German: *ZrP* 100 (1984): 78–91. [Reception theory: there may have been a public specifically for the written lyric, alongside that for the oral recitation.]

#### 15.4. Psychocritical Approach

**831.**

Allegretto, Manuela. *Lacan e l'amore cortese*. Rome: Carocci, 2008. [Detailed analysis of Lacan's thinking over twenty-three years on the sublimation of desire and its importance for the creative process, especially in the formulation of courtly lyric; the works of five troubadours and the *Roman de Flamenca* are used as a corpus to attempt a clarification of Lacan's sometimes obscure theories concerning the poetic

expression of the subconscious; the full application of these theories to individual poems remains problematic.]

**832.**

Cholakian, Rouben Charles. *The Troubadour Lyric: A Psychocritical Reading*. New York: St. Martin's Press, 1990. [Feminist, Freudian, and Lacanian insights are applied to explain the psychosexual subtext of love in Guilhem de Peitieu, Marcabru, Jaufre Rudel, Arnaut Daniel, and Guiraut Riquier; reflecting the mindset of a troubled age, troubadour poetry is pervaded with issues of guilt, sexuality, and control, the poet often portrayed as weak, abandoned, and narcissistically craving attention.]

**833.**

Gaunt, Simon. "The Look of Love: The Gender of the Gaze in Troubadour Lyric." In ► 745, *Troubled Vision*, 2004, pp. 79–95. [Lacanian analysis of the dynamics of seeing and being seen in troubadour lyric: the poet's life depends on being looked at by the lady; in Bernart de Ventadorn and Arnaut de Maruelh, the gaze itself becomes the object of desire, thus affecting the categories of gender; the masculine *senhal* creates ambivalence, calling into question the fixity of the symbolic order; troubadour lyric is seen as a homosocial discourse that marginalizes women.]

**834.**

Huchet, Jean-Charles. *L'Amour discourtois: la Fin' Amors chez les premiers troubadours*. Toulouse: Privat, 1987. [A narrowly Lacanian interpretation of the love ethic, suggesting that it is basically homoerotic; the discussion of sexuality, taboos, castration complex, etc. offers provocative psychoanalytic insights into the first-generation poets, without much direct analysis of the poems themselves.]

**835.**

Kay, Sarah. *Courtly Contradictions: The Emergence of the Literary Object in the Twelfth Century*. Stanford: Stanford University Press, 2001. [Traces the history of "operations of contradiction" in the interrelated genres of lyric, romance, and hagiography, from the perspectives of medieval thought and Lacanian psychoanalysis; provocative comments on five modern critical approaches to the analysis of paradox in Bernart de Ventadorn: Bec (formalism), Carlson (Greimasian structural semiotics), Köhler (Marxist social realism), Huchet (Lacanian psychoanalysis), and Bloch (deconstruction).]

**836.**

Lacan, Jacques. *L'éthique de la psychanalyse. Séminaire livre VII* [1959–60]. Paris: Seuil, 1986, pp. 167–94. English translation by Dennis Porter: *The Seminar of Jacques Lacan. Book 7: The Ethics of Psychoanalysis 1959–1960*. New York: Norton, 1992, pp. 139–60. [Troubadour poetry is a unique example of art playing an essential role in society; *fin'amors* governed the strong social code of a refined society for a century and a half, setting rules of behavior, loyalty, service, and conduct in society, linked closely to a highly developed poetic craft. It was an idealization, without connection to the social realities of the time, dependent on a Lady who is inaccessible—an abstraction that can easily turn into philosophy or allegory. Man has a central need to be deprived of something, to find a hollow space, "la vacuole," called love; the sublimation of courtly morality, essentially narcissistic, calls forth the ideal social type.]

**837.**

Leupin, Alexandre. "L'expérience mentale des troubadours." In *L'Expérience lyrique au Moyen Âge*. Assemblée des Médiévistes du 26 au 28 septembre 2002. Supplement to: *Perspectives médiévales* 28 (2002): 69–78. [The incarnation of Jesus has changed our way of thinking and knowing. Sex was sacralized in the Ancients, as a hermaphroditic totality, but when Jesus was incarnated as a male, we lost the possibility of imaging our desire except in our own body as the sole source of pleasure (desire); the life-force was everywhere for the Ancients, but for us has been reduced to the sexual organs; Guilhem de Peitieu illustrates this new way of thinking and knowing and poetizing; he can be masterful with pen or with penis, but only by recognizing that the victory is a false one, gained only by trickery, portrayed only by irony.]

**838.**

Mancini, Mario. *La gaia scienza dei trovatori*. Parma: Pratiche, 1984. [Exploration of the theatricality of *fin'amor*, its playfulness as it skirts the social subjects of ethics and politics; based on theories of Barthes, Lacan, and Irigaray; opposed to those, like Paden, who would "rationalize" the love ethic by denying its idealization and worship of the unattainable (married, superior Lady); *fin'amor* is an absolute, reachable through psychoanalytical and rhetorical analysis.]

**839.**

Rey-Flaud, Henri. *La névrose courtoise*. Paris: Navarin (Seuil), 1983. See also "La sublimation de Freud à Lacan: le fil rouge de l'amour courtois," *Figures de la psychanalyse* 7, no. 2 (2002): 137–48. [Freudian analysis of troubadour *fin'amor*: the fiction of unrequited love and patient submission to the *domna* is a subtle or subconscious ploy used to avoid consummation, out of fear of castration, or fear of damaging the perfection of the ideal figure; if the female body stands for a new sheet of parchment, then the symbolic fear is that of not being able to create a poetic text.]

## Specific Applications

**840.**

See ► **792**, Sankovitch, "Lombarda's Reluctant Mirror," 1989. [A reading of Lombarda's exchange with Bernart Arnaut in light of feminist psychoanalysis à la Luce Irigaray; Lombarda turns Bernart de Ventadorn's male narcissistic mirror into a subversive reworking in which she frees herself from being the man's mirror and goes through the looking glass to female self-discovery.]

**841.**

Burgwinkle, William E. "Raimbaut de Vaqueiras et les rites de l'identité." In ► **100**, *AIEO* 7, 2003, pp. 157–66. [Psychoanalytic interpretation of an enigmatic vision inserted into the *vida* of Raimbaut; seen as a fantasm symbolizing the basic dynamics of *fin'amor*, the mysterious scene evokes the secret desires of the poet/lover to identify with the powerful *domna*, who herself takes on the identity of their master; the homosocial nature of the *fin'amor* ethic is neatly encapsulated into a vision which seems close to the reality of Raimbaut's actual career.]

## Cautionary Views of the Psychocritical Method

**842.**

Bec, Pierre. "Du son poétique médiéval à la lettre du pseudo-exégète." *CCM* 29 (1986): 243–55. [Sharp criticism of recent psychoanalytical interpretations that do not consider the specificity of the texts concerned, nor the sociocultural context, nor the author.]

**843.**

Uhl, Patrice. "Un chat peut en cacher un autre: autour d'une interprétation 'sans difficulté' de Henri Rey-Flaud et de Jean-Charles Huchet." *Neo* 75 (1991): 178–84. [Criticizes ► **839**, Rey-Flaud, *La Névrose courtoise*, 1983, and ► **834**, Huchet, *L'Amour discourtois*, 1987, for not taking into account the difference in time and attitudes between our period and that of Guilhem de Peitieu; they interpret the cat of PC 183,12 too glibly as a metaphor for a vulva, linking it to the poet's fear of castration and other neuroses, all of which may be present but may also be anachronistic; more cogently, *enoios* is linked to Arabic traditions and to figures like the *gilos/gardador/lausengier*, and a shady sinister presence of *the envious/odious one*; the poem fits into a very old archetypal theme, found in *zajals*, in *fabliaux*, and elsewhere; the psychoanalytical interpretation is too much a product of our time.]

## 15.5. Rhetorical Analysis, Metrics, Versification

**844.**

Antonelli, Roberto. "Rimique et poésie." In ► **122**, *Métriques du Moyen Âge*, 1999, pp. 1–14. [Stresses the key importance of rhyme, which is the starting point for poetic creation among the troubadours; after the choice of rhymes or rhyme scheme, the poets work backward to form verses and stanzas, especially in *contrafacta*, *sestinas*, and *tenso*s, with their strictly ordered rhymes; rhymes are of central importance in the working-out of the principles of *memoria*; examples from a few troubadours and many Italian poets up to Petrarch and beyond.]

**845.**

Barberis, Valerio. "Illustration et défense du mot-refrain." In *Actes du colloque: Jeunes chercheurs en domaine occitan*. Special issue of *Bulletins de l'AIEO* 14 (1998): 7–23. [Catalogues a rich variety of uses of the technique of lexical repetition in rhyme, with illustrations of its use in over seven percent of troubadour lyrics (166 songs).]

**846.**

Billy, Dominique. "L'analyse distributionnelle des vers césurés dans la poésie lyrique médiévale occitane et française." In ► **96**, *AIEO* 3, 1992, pp. 805–28. [Distributional regularities in verses longer than eight syllables are examined to indicate the interest of metrical flexibility, lost in modern times because of the modern preference for symmetrical and static rhythms; demonstrates the inaccuracies in several recent metrical studies.]

**847.**

Billy, Dominique. *L'Architecture lyrique médiévale: Analyse métrique et modélisation des structures interstrophiques dans la poésie lyrique des troubadours et trouvères*.

Montpellier: Section française de l'AIEO, 1989. Also: "Corrections et compléments." *Cahiers du Centre d'études métriques* 1 (1992): 65–70. Also: "Une introduction à l'Architecture lyrique médiévale," *AMod* [Convergenze testuali] 1 (1995): 221–40. [An original investigation that bridges the boundary between linguistic and literary analysis; describes the basic metrical rules and systems that govern the organization and linking of stanzas, creating the song's total architecture; rhymes and rhyme patterns are the principal element.]

**848.**

Billy, Dominique. "La versification des troubadours: un art du langage." *Europe* 86 (2008): 59–75. [Detailed, accessible introduction to the richness of troubadour versification: verse and stanza structures, rhymes, and sounds.]

**849.**

See ► **1969**, Canettieri, *Il gioco*, 1996. Also: "Forma e gioco nella lirica dei trovatori," online at <http://paolocanettieri.wordpress.com>. [Detailed analysis of the formal features of the *sestina* and the chronology of its sources and influences.]

**850.**

Chambers, Frank M. *An Introduction to Old Provençal Versification*. Memoirs of the American Philosophical Society, 167. Philadelphia: American Philosophical Society, 1985. [Meticulous historical presentation of the formal aspects of Occitan lyric, progressing through the key figures, texts, schools, and generations of poets; chapters on monuments (*Boeci*, *Sainte Foy*), Guilhem de Peitieu, Marcabru, Cercamon, Jaufre Rudel, Bernart Marti, Alegret, Marcoat, *trobar clus/leu*, Bertran de Born, Aimeric de Peguilhan, Dalfi d'Alverne, and genres; up to date only to ca. 1978.]

**851.**

Chambers, Frank M. "Versification." In ► **281**, *Handbook*, 1995, pp. 101–20. [A technical outline of the main structural features of Occitan lyric, narrative, and epic literature; clear exposé of the evolution from Latin quantitative metrics to the vernacular syllable-based rhyming lines; concise treatment of rhyme schemes, stanzaic structures, formal variety and originality, contrafacts, and the notion of craftsmanship.]

**852.**

Fraser, Veronica. "Diminutio and superlatio in the Lyric of the Troubadours and the *trobairitz*." In ► **105**, *L'Imaginaire courtois*, 1991, pp. 109–18. [An attempt to find a difference in poetic style between Peire Vidal and two *trobairitz*, Beatriz de Dia and Castelloza, specifically in the presence or absence of hyperbolic or exaggerated discourse; in fact, the *gab* is absent from the feminine poems, very much present in the masculine; the ostentation and exhibition in Peire's work is replaced in the *trobairitz* by concealment and restraint.]

**853.**

Fraser, Veronica. "Figures and Tropes of Erotic Implication in the Occitan Lyric." *Tenso* 7 (1991–92): 1–11. [Devices of euphemism, understatement, and interruption of discourse are used to disguise the poet/lover's direct desires; examples from Peire Vidal, Comtessa de Dia, and Castelloza; humility and restraint are the dominant registers in both troubadour and *trobairitz* songs.]

**854.**

Ghil, Eliza Miruna. "'Here' and 'Now' in the Old Provençal *Canso*." *RPh* 35 (1982): 203–12. [Examines the use of adverbs of place and time, *topoi* of spatial description, and verb tenses to create a verbal universe.]

**855.**

Gruber, Jörn. "La dialectique du trobar. Essai de poétique troubadouresque." *Marche romane* 33 (1983): 123–35. [Analysis of a number of openings, endings, and *tornadas* in order to grasp the essence of *trobar* as "le principe de la sublimation intertextuelle."]

**856.**

Haahr, Joan G. "Justifying Love: The Classical *Recusatio* in Medieval Love Literature." In *Desiring Discourse: The Literature of Love, Ovid through Chaucer*. Edited by James J. Paxson and Cynthia A. Gravlee. Selinsgrove: Susquehanna University Press, 1998, pp. 39–61. [For the troubadours, *recusatio* implies the use of dialectic, irony, challenges to convention, or a subversive use of non-sense, or semiobscene innuendo; Guilhem de Peitieu undermines his listeners' expectations by claiming to compose a poem about nothing, while sleeping on his horse; Raimbaut d'Aurenga, Arnaut Daniel, and Peire Vidal use the same rhetorical principle to claim the primordial importance of love and desire over other subjects of poetry.]

**857.**

Kay, Sarah. "Rhetoric and Subjectivity in the Troubadour Lyric." In ► **163**, *Troubadours and the Epic*, 1987, pp. 102–42. [Rhetorical language avoids literal statement as well as abstract expression of emotions; decoding lends variation to a poem, since it happens differently for each reader or listener; this is illustrated by analysis of Bernart de Ventadorn's *Ja mos chantars* (PC 70,22); trouvère songs are "open," their lyric persona ready to be taken over by any performer, but the troubadour poems generally have some precise reference to the outside world and guard jealously their identity with their creator; discussion of allegory in poems by Marcabru and Folquet de Marselha, two levels of discourse in Arnaut Daniel, irony, perhaps even parody, in the *tenso* between Giraut de Bornelh and Raimbaut d'Aurenga about *trobar clus*; see also ► **804**, Kay, *Subjectivity*, 1990.]

**858.**

Kay, Sarah. "Derivation, Derived Rhyme, and the *trobairitz*." In ► **132**, Paden, *Voice*, 1989, pp. 157–82. [Analysis of the use of derived rhymes by the *trobairitz* to make ironical comment on real as well as grammatical gender interplay, and perhaps to mock the artificial conventions of male poetry; in appendix: a table of derived rhymes in troubadour poetry, Comtessa de Dia's *Ab joi e ab joven*, PC 46,1, and an exchange of *coblas* between Lombarda and Bernart Arnaut d'Armagnac.]

**859.**

Lorenzo Gradín, Pilar. "Exordio y dialéctica en los provenzales." In *Paisaje, Juego y Multilingüismo. Actas del X Simposio de la Sociedad Española de Literatura General y Comparada*. Edited by Darío Villanueva and Fernando Cabo Aseguinolaza. Santiago: Universidade de Santiago de Compostela, 1996, pp. 367–82. [The nature opening

had a long history since its first use by Guilhem de Peitieu as a signal for springtime and love, with many variations and cycling from spring to winter, giving rise to a continuing dialectic in which Marcabru debates with Guilhem, then with Jaufrè Rudel, Bernard de Ventadorn, and Eble II in a series of subtle references and rejoinders.]

**860.**

See ► **647**, Marshall, "Imitation of Form," 1978. [Very detailed study of *contrafacta* and other levels of metrical imitation in sixty-six works by Cardenal, including four pieces modeled on Old French poems.]

**861.**

Nichols, Stephen. "Voice and Writing in Augustine and in the Troubadour Lyric." In *Vox intexta: Orality and Textuality in the Middle Ages*. Edited by A. N. Doane and Carol Braun Pasternack. Madison: University of Wisconsin Press, 1991, pp. 137–61. [Stresses the importance of live performance as an integral part of the poetic experience, along with the written aspect, supported by close analysis of Guilhem de Peitieu's *Ben vueill*, PC 183.2; the importance given to the body differs from Augustine, who sought eventual abandonment of the body in favor of silence as the ultimate goal; Nichols does not refer to ► **868**, Spence, *Rhetorics*, 1989, on a similar topic.]

**862.**

Paterson, Linda M. *Troubadours and Eloquence*. Oxford: Clarendon, 1975. [Study of the literary terminology used by five major troubadours to formulate theories of style and eloquence, and understand how they each adapted classical traditions flexibly to their own sense of rhetoric; varying "definitions" of *trobar naturau/braus/clus/leu/ric/prim*; individual analysis of Marcabru, Peire d'Alvernhe, Giraut de Bornelh, Raimbaut d'Aurenga, and Arnaut Daniel.]

**863.**

Phan, Chantal. "La *tornada* et l'envoi: fonctions structurelles et poétiques." *CCM médiévale* 34 (1991): 57–61. [The *tornada* has been insufficiently analyzed for its stylistic importance; it is at the same time a "return" to the internal matter of the poem and a "reaching out" to the outside world: on the one hand the poetic "I" of the lover, the *senhal* of the lady, the song itself; on the other hand the poet as a real person, the *joglar*, the addressee, and the named places; both perspectives must be seen in their relation to the structural and musical qualities of the poem, open to adaptation in performance.]

**864.**

Scarpati, Oriana. *Retorica del trobar: le comparazioni nella lirica occitana*. Rome: Viella, 2008. [Thorough exploration of the comparative mode in troubadour poetry, beginning with Aristotle, the Classics, and *artes poetriae* of the twelfth and thirteenth centuries; structural, figurative, and historical analysis of usage, with a complete repertorium of thirteen thousand images (pp. 177–255), and comparisons (pp. 257–446) listed by author; extensive bibliography.]

**865.**

Scarpati, Oriana. "La priamel abbreviata nella lirica médiévale." *MR* 32 (2008): 289–302. [A *priamel* is a rhetorical device used widely by the troubadours, similar to the

accumulation of elements in the *plazer* but with a final preference for the last one; in the reduced *priamel* there are only two elements, the first of which is generally preferred ; the most frequent use is for the expression of negative hyperbole, choosing the lesser of two evils (Bernart de Ventadorn would rather lose both eyes than displease his lady.)]

**866.**

Smith, Nathaniel B. "Rhetoric." In ► **281**, *Handbook*, 1995, pp. 400–420. [For the most part, troubadours used eloquence and the rich array of rhetorical figures to persuade their patrons (and themselves) that their society was solid, rational, admirable, and perfectible; their poetry is characterized by the strong interaction of form and content, predetermined to a point by a rich but fixed inventory of traditional and recent usage, but endlessly varied in the original uses made of it.]

**867.**

Solimena, Adriana. ". . . *pausatz et ordenatz* . . ." *Romanica Vulgaria. Quaderni* 16–17 (1999): 41–105. [A statistical survey of the stanza structures found in the 2,523 extant troubadour lyrics, with materials for a comparative study of metric and melodic formulas in the 232 poems with preserved melody; musical innovation seems to have been the determining factor that drew metric structure after it.]

**868.**

Spence, Sarah. *Rhetorics of Reason and Desire: Vergil, Augustine, and the Troubadours*. Ithaca, NY: Cornell University Press, 1988. [Exploration of three rhetorical modes: Virgil celebrates reason and denigrates desire, Augustine believes that persuasion depends on balancing reason and desire, whereas the troubadours emphasize desire; classical reason suppresses desire through an authoritarian rhetoric, transforming chaos into order; for Augustine, speaker and audience attempt to achieve a balance; the troubadours claim authority and control as poets, but as lovers they are fearful and must resort to persuasion; the female role is suppressed or rejected by Virgil, accepted in Christian tradition, feared and displaced in troubadour poetry.]

**869.**

Spence, Sarah. "Rhetoric and Hermeneutics." In ► **282**, Gaunt and Kay, *Troubadours*, 1999, pp. 164–80. [Rhetoric is a means of granting authority to the vernacular language of the body (desire); the troubadours are more interested in the processes of creating poetry than in the use of rhetoric to persuade; Spence attempts a definition of *trobar clus* and *trobar leu*, and of the lyric genres, all of which involve the tensions caused by desire; rhetoric was a way to legitimize the tangible and visual as vehicles for the expression of desire in vernacular language.]

**870.**

Vallet, Edoardo. *A Narbona. Studio sulle tornadas trobadoriche*. Alessandria: Edizioni dell'Orso, 2010. [Detailed study of the structural, metrical, and musical qualities of the *tornada*; analysis of themes, style, and functions.]

## 15.6. Intertextuality

**871.**

Gruber, Jörn. *Die Dialektik des Trobar: Untersuchungen zur Struktur und Entwicklung des occitanischen und französischen Minnesangs des 12. Jahrhunderts*. Beihefte zur *ZrP*, 194. Tübingen: M. Niemeyer, 1983. [A groundbreaking methodological investigation of intertextual links among troubadour songs; the introduction sets the conceptual base in poetological theory; the definition of intertextuality is based on the three fundamental notions of troubadour creativity: *motz*, *son*, and *razo*; five illustrative examples show how Guilhem de Peitieu is used as a model by Marcabru, Cercamon, Jaufrè Rudel, and Bernart de Ventadorn; in part 3, five model studies illustrate the principle of intertextual synthesis through the analysis of poems by Jaufrè Rudel, Raimbaut d'Aurenga, Peire Vidal, Arnaut Daniel, and a group of trouvères.]

**872.**

See ► **647**, Chambers, "Imitation of Form," 1952, pp. 104–20. [Explores contrafacture within troubadour poetry; his metrical analysis covers the entire lyric corpus, goes further than Frank's *Répertoire métrique* by introducing diachronic analysis into the metrical results; demonstrates for the first time the vital process of growth and change in the formal practice of the troubadours.]

**873.**

Bardin, Gay. "The Poetics of Nullity: 'Nonsense' Verses of William of Aquitaine, Jaufrè Rudel and Raimbaut d'Orange." *Comitatus* 34 (2003): 1–23. [Intertextuality is used to construct a canon, to define the new art form of the troubadours; a meta-poetic debate on the nature of poetry.]

**874.**

Fassò, Andrea, and C. Bologna. *Da Poitiers a Blaia: prima giornata del pellegrinaggio d'amore*. Messina: Sicania, 1991. [Comparative analysis of poems by Guilhem de Peitieu, Jaufrè Rudel, and Marcabru show intertextual links in vocabulary and metrics that point to a "dialogue": Jaufrè shows not just a reaction against Guilhem but a real exchange; similar links are found by Pasero for Guilhem and Marcabru, by Gizzi for Guilhem and Peire d'Alvergne; Aimeric de Peguilhan's *N'Albertz* (PC 10,3) is a systematically antithetical poem to Jaufrè Rudel's *Belhs m'es l'estius*; the theme of the pilgrim is analyzed in Guilhem, Jaufrè, Thomas's *Tristan*, Bernart de Ventadorn, and *Alexis*; much is hypothetical, but it indicates the interest of reexamining the dating and chronology of the poets and works involved.]

**875.**

Canettieri, Paolo. "Strutture modulari e intertestualità nella lirica dei trovatori." In ► **122**, *Métriques du Moyen Âge*, 1999, pp. 53–70. [Intertextuality: a procedure is outlined for recognizing the dependence of a poet on the model and the individuality of his re-creation; in appendix, twelve examples of borrowed structures.]

**876.**

Chambers, Frank M. "D'aisso lau Dieu and Aldric del Vilar." *RPh* 35 (1982): 489–500. [A study of intertextual links between Aldric's *sirventes Tôt a estru*, PC 16b,1, composed in reaction to Marcabru's *D'aisso*, PC 293,16, and Marcabru's answer in

*Seigner n'Andric*, PC 293,43; very subtle interpretations by Chambers indicate that many of Marcabru's injurious remarks are meant to be sarcastic.]

**877.**

Cirlot, Victoria. "Discussion troubadouresque sur l'*amor de lonh*." In ► **96**, *AIEO* 3, 1992, pp. 855–64. [Analysis of Jaufre Rudel's *amor de lonh*, from a starting point in Guilhem de Peitieu, with responses by Marcabru, Bernart Marti, Cercamon, Peire d'Alvernhe, Giraut de Bornelh, and Raimbaut d'Aurenga: a creative intertextual debate or polemic, followed by another phase in the thirteenth century, more indirectly concerned with defining the notion of *amor de lonh*.]

**878.**

Corcoran, Mary Cynthia. "Intertextualité dans le *devinalh* (Guilhem IX, PC 18, 7; Raimbaut d'Aurenga, PC 389, 28; et Giraut de Bornelh, PC 242, 80)." In ► **96**, *AIEO* 3, 1992, pp. 865–77. [The poems by Raimbaut and Giraut are used as back-references to illuminate the interpretation of Guilhem's *dreit nien* song; all three use contradictions that seem to pose a riddle to their listeners; the sexual innuendoes that the two later poets make indicate that they are interpreting Guilhem's poem along the same lines, thus confirming the phallic significance of Guilhem's *contraclau*.]

**879.**

Fassò, Andrea. "Due note sui primi trovatori." *Studi orientali e linguistici* 6 (1995–96): 179–91. Miscellanea in memoria di Luigi Rosiello. [Analysis of Cercamon's *planh* PC 112,2a for Guilhem X, compared to Guilhem IX's farewell poem PC 183,10 *Pos de chantar*; adds several thematic, formalistic, and lexical analogies to those noted already by Pasero; the possibility that Guilhem X might be the first troubadour instead of his father is broached but finally seen as unlikely; a similar comparison of Guilhem's PC 183,3 (the two horses) with Bernart de Ventadorn's PC 70,6 *Era me cosselhatz, senhor*, shows that Bernart has turned Guilhem's poem upside down: in place of a powerful lord faced with a "difficult" choice between two ladies, Bernart depicts a lover whose dominant lady puts him rather in the position of one of the horses; in both of these comparisons, very close linkage of the poems, and the poets, is demonstrated.]

**880.**

See ► **1823**, Gourc, "D'Outre-Pyrénées," 1993. [Exploration of the nature of *trobar* as a constantly renewed dialogue, through the poems of Ademar lo Negre, whose *tenso* PC 1,1 cleverly contradicts Raimon de Miraval's *mala canso* PC 406,21; since Bertran de Born had already responded to the same poem in his PC 80,5, Ademar is responding in fact to both of these; further links are explored between Ademar's poems and those of Raimon de Miraval, Peire Vidal, Ramberti de Buvalèl, and Peire d'Alvernhe.]

**881.**

Huchet, Jean-Charles. "De *Dilexi quoniam* à *Ailas! Que plans?*: de la citation à l'intertexte dans *Flamenca*." In ► **96**, *AIEO* 3, 1992, pp. 957–66. [The author of *Flamenca* quotes from the Latin Psalms as a necessary prelude to the bisyllabic vernacular "love poem," converting religious context into profane, divine love into *fn'amor*; the rich and constant interplay of language, themes, and genres make *Flamenca* a unique literary creation.]

**882.**

Lazzerini, Lucia. "La trasmutazione insensibile: intertestualità e metamorfismi nella lirica trobadorica dalle origini alla codificazione cortese." *MR* 18 (1993): 153–205 and 313–69. [Jaufre Rudel's *amor de lonh* is interpreted as an evolving metaphorical expression of a fragile Christian's struggle with the forces of evil, longing for a spiritual, mystic love (*laus Sapientiae*), in opposition to the earthy eroticism found in Guilhem de Peitieu; this metaphorical language was to be fully developed later in the tradition, taking Jaufre Rudel's poetry as a starting point.]

**883.**

Mantovani, Dario. "Prove di dialogo fra i trovatori: Bertran de Born, Monge de Montaudon, Folquet de Marselha, Palais." In ► **118**, *La lirica romanza*, 2009, pp. 197–216. [Close investigation of identical rhyme-words in four poems (PC 80,8; PC 305,12; PC 155,12; PC 315,2) leads to a strong hypothesis that the first three were contemporaneous, perhaps composed as part of a "Puy" meeting, and that the fourth, by Palais, may have been inspired by a collection of the three others that circulated as a unit; it is also likely that Monge's satirical gallery of poets PC 305 originated from a "Puy" meeting; for the importance of these meetings, see ► **305**, Routledge, "Troubadours du Puy," 1992.]

**884.**

Meneghetti, Maria Luisa. *Il pubblico dei trovatori: la ricezione della poesia cortese fino al XIV secolo*. Modena: Mucchi, 1984. Subsidia al Corpus des Troubadours, 9. Reprint, Turin: Einaudi, 1992. [In the light of reception theory, a sweeping investigation of the "troubadour adventure" is told in the history of its evolution and reinterpretations and renewals for the benefit of changing audiences in different times and places: genres, topics, *vidas/razos*, iconography; intertextuality.]

**885.**

Meneghetti, Maria Luisa. "I confini del grand chant courtois." In ► **118**, *La lirica romanza*, 2009, 295–312. [Considers the usefulness of the concepts of "grand chant courtois" or "poésie formelle"; stresses the unique characteristics of intertextuality, which is occasionally present in trouvère poetry but makes up the very essence of troubadour poetry.]

**886.**

Meneghetti, Maria Luisa, "Intertextuality and Dialogism in the Troubadours." In ► **282**, Gaunt and Kay, *Troubadours*, 1999, pp. 181–96. [Dialogism is the key structure, often using intertextuality as a means, but present in other forms as well; three examples: (1) interaction between Guilhem de Peitieu and Jaufre Rudel: Guilhem's cat poem calls forth a riposte in Jaufre's *Lancan li jorn*, followed by Guilhem's *dreit nien*, answered by Jaufre's *Non sap*, a discursive duet, more sophisticated than had been thought previously; (2) five linked poems involving three troubadours and two trouvères which form an "anaphoric knot"; and (3) a number of texts from several cultures using the theme of the lover taking the form of a bird.]

**887.**

See ► **651**, Monari, "Osservazioni su un caso di imitazione," 2009. [The *tenso* PC

323,4 = 70,2, *Amics Bernartz de Ventadorn*, is preserved with melody, unusual for the genre, but no model has been found from which it might have been copied; since the metric structure of the text is unique; several resemblances with another melody of Bernart's indicate a possibility that the melody may have been part of an elaborate humorous parody on the part of Peire (d'Alvernhe?) of poetic and musical structures typical of Bernart; see the new edition in ► 256, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:964–71.]

**888.**

Pasero, Nicolò. "Cattivi consiglieri. Ancora sui rapporti intertestuali fra Guglielmo IX e Jaufré Rudel." In ► 146, *Literatur Mölk*, 1997, pp. 133–42. [Study of several instances of intertextuality: between Guilhem and Bernart de Ventadorn; between Guilhem and Jaufré Rudel, following upon Fassò/Bologna's demonstration (► 874, 1991) that Jaufré's *Lancan* was a reaction to Guilhem's cat poem; Pasero adds to these instances another possible intertextual link between Guilhem's *Ben vueill* and Jaufré's *Pro ai*, in which Jaufré seems to criticize Guilhem's boasting and bad advice.]

**889.**

Peron, Gianfelice. "Il *conselh* di Guilhem Figueira a Federico II (BdT 217,4)." *AMod* 4 (1999): 217–239. [New edition of *Ja de far un sirventes*, previously fragmentary, made possible by a manuscript copy now available; suggestions for textual improvements; discovery of further intertextual relationships with Guilhem de Peitieu's *Ben vueill* (PC 183,2) and other poems, as well as with Marcabru as Guilhem's opponent.]

**890.**

Rieger, Angelica. "La *mala canso* de Gui d'Ussel, un exemple d'intertextualité de pointe." In ► 96, *AIEO* 3, 1992, pp. 1071–88. [Study of an intertextual "network" involving Raimbaut de Vaqueiras, Gui d'Ussel, Maria de Ventadorn, Gaucelm Faidit, and Peire d'Ussel; analysis of Gui d'Ussel's *Si be.m partetz, mala domna, de vos*, PC 194,19; for a study of the *mala canso* as genre, see ► 468, D. Rieger, *Gattungen*, 1976, pp. 303–18; the *mala domna* in troubadour poetry is analyzed by ► 472, Leube-Fey *Bild und Funktion*, 1971.]

**891.**

Rieger, Angelica. "Relations interculturelles entre troubadours, trouvères et Minnesänger au temps des croisades." In ► 128, *Le Rayonnement*, 1998, pp. 201–25. [A case study of a poetic network, involving Raimbaut de Vaqueiras, Elias Cairel, Conon de Béthune, and Albrecht von Johansdorf, illustrating the complexity of connections and intertextuality encouraged in large part by intercultural mixing during the Crusades; the phenomenon is posed in terms of give and take rather than of origin and influence, the idea of cultural exchange as multiple, many-sided, and many-directional; a shortened German version in *Internationalität nationaler Literaturen*. Göttingen: Wallstein, 2000, pp. 485–500.]

**892.**

Rieger, Angelica. "La cour de Champagne, centre d'un réseau interculturel entre troubadours et trouvères." *Europe* 86 (2008): 150–63. [Presents the court of Champagne (Eleanor of Aquitaine and her family) as the central force in an intertwined

complex of poets and patrons that facilitated contacts among three generations of troubadours, trouvères, and Minnesänger; rich and detailed information on intertextuality among the poets who moved in the aura of the court.]

**893.**

See ► **656**, Rossell, “L’intermelodicità,” 2002. [Melodies were chosen carefully to awaken musical and thematic echoes among the listeners, in order to create a subtle dialogue between the new song and its model. Examples of contrafacts by Raimon de Miraval, Peire Cardenal, Jaufrè Rudel, and a “double-contrafact” by Alfonso X demonstrate the purposeful choice of models for the resonances of melody, theme, and tone that they could add to the new song on a metapoetic and metamelodic level.]

**894.**

Rossell, Antoni. “L’intermelodicité comme mémoire dans le répertoire de la lyrique médiévale.” In *Mémoire et culture: actes du colloque international de Limoges, 10–12 décembre 2003*. Edited by C. Filteau and M. Beniamino. Limoges: Presses Universitaires de Limoges, 2006, pp. 349–60. [Listeners must have been receptive to metapoetic and metamelodic discourse during the performance of the songs, in order to recognize the repetition of melodic and poetic themes from past works and performances by oral transmission; music is a kind of lingua franca.]

**895.**

Rossi, Luciano. “La ‘chemise’ d’Iseut et l’amour tristanien chez les troubadours et les trouvères.” In ► **96**, *AIEO* 3, 1992, pp. 1119–32. [Intertextuality: Marcabru’s poem PC 293,11, *Bel m’ès quan la rana chanta*, is used by Bernart de Ventadorn and Raimbaut d’Aurenga; complex interplay with Chrétien de Troyes and le Chastelain de Couci, references to *Aeneas*, and various versions of *Tristan* and Chrétien de Troyes’s romances.]

**896.**

See ► **2412**, Seláf, “Frère mineur ou frère cadet,” 2008. [Analysis of possible intertextual connections of poem PC 159,1 with an Occitanized Old French *alba* and poems by Gui and Eble d’Ussel, Bertran d’Alamanon, and several others; if the unknown poet could be called the “younger brother” rather than “Franciscan Friar,” then he might be identified as Peire d’Ussel; other possible interconnections are explored without a definitive conclusion.]

**897.**

Spence, Sarah. “*Et ades sera l’alba*: ‘Revelations’ as intertext for the Provençal *alba*.” *RPh* 35 (1981–2): 212–17. [The term *alba*, in addition to denoting the dawn, also evokes the Last Judgment; the refrain of *Reis glorios* echoes a line from Prudentius’s dawn-hymn, and through it the passage in Revelation describing the second coming; see similar interpretation of the bilingual *alba* by Lazzarini, ► **320**, pp. 19–23.]

**898.**

See ► **794**, Städtler, “*Sirventes*,” 1989. [A penetrating study of the intertextual links between Gormonda’s *sirventes* and Guilhem Figueira’s PC 217,1; she mocks him by using the same structure and much of the rhyme scheme and vocabulary, while turning Guilhem’s message on its head: he rants against Rome and the papacy, she

supports Rome and the Albigenian Crusade.]

**899.**

Washer, Nancy. "Paraphrased and Parodied, Extracted and Inserted: The Changing Meaning of Folquet de Marseille's *Amors, Merce!*" *Neo* 91 (2007): 565–81. [Analysis of the changes in meaning undergone by excerpts from Folquet de Marseille's *Amors, merce!* after their extraction and insertion into ten new works; sometimes new meanings are produced that are in contradiction with the original sense.]

**900.**

See ► **477**, Winter-Hosman, "Un texte peut en cacher" 2001. [Intertextual links centering on Folquet de Marselha's *Sal cor plagues* (PC 155,18), used as a model by Gaucelm Faidit, Peire de Barjac, and several others, making a series of *malas cansos* that turn against *fin'amors* and denigrate the *mala domna*; Gui d'Ussel (PC 194,19), Raimbaut de Vaqueiras, and a *partimen* between Maria de Ventadorn and Gui d'Ussel are also involved.]

### 15.7. *Trobar Clus*

**901.**

Gaunt, Simon, and John Marshall. "Trobar clus," ► **1350**, *Cambridge History*, 2005. [Pp. 479–81: mention of modern discussions of the terms *clus* and *plan* and the debate between Giraut de Bornelh and Raimbaut d'Aurenga in their *tenso* PC 389,10a = 242,14, which Gaunt thinks may be a "literary joke," a parody directed at uninitiated listeners, rather than a real controversy.]

**902.**

See ► **38**, *DLF*, 1993, pp. 1451–52. [Article by Charles Camproux: "Trobar clus, trobar ric"; definition of *clus* in Marcabru, Peire d'Alvernhe, Raimbaut d'Aurenga, and Bernart Marti; *ric* in Giraut de Bornelh and Arnaut Daniel; in reality, most troubadours wrote in various styles, including *plan*; the *clus* and *ric* styles were used to speak to an elite, using many of the devices of classical rhetoric.]

**903.**

Bossy, Michel-André. "The *trobar clus* of Raimbaut d'Aurenga, Giraut de Bornelh and Arnaut Daniel." *Mediaevalia* 19 (1996): 203–19. [Review of the terminology used to describe difficult poetry: *clus/leu* and *clus/ric*; the abrasive morality of Marcabru and Peire d'Alvernhe is toned down by Giraut, Raimbaut, and Arnaut, who stress artistic virtuosity and experiment with poetical obscurity for its own sake; *trobar clus* in Raimbaut aims for a projection of radiant light, not darkness, for a specific select audience of initiated listeners, but Raimbaut, Giraut and Arnaut play with the concept, even teasing their audience while aiming for the expression of emotions beyond the grasp of words; obscurity is part of a satisfying game, creating a complicity of discovery.]

**904.**

Bottani, Giorgia. "*Paraul'escura*: sull'ermetismo scaldico e trobadorico." *SMV* 47 (2001): 169–89. [For Marcabru as for the skaldic poets, the function of poetry is to represent the world as it is, disordered and incomprehensible, not to gloss it over with false beauty and order.]

**905.**

See ► **803**, Gaunt, *Troubadours and Irony*, 1989. [Pp. 122–26: claims that in the debate on style with Giraut de Bornelh, Raimbaut d'Aurenga's supposed support for *trobar clus* is ironical; pp. 167–78: Giraut's supposed change in support from *trobar clus* to *trobar leu* is in fact not to be found in his poems, and his attitude toward the "debate" was probably teasing and ambiguous.]

**906.**

See ► **460**, Ghil, "Topic and Tropeic," 1979. [Instead of *plan/clus*, distinguishes two categories of *canço* based on the use or avoidance of poetic clichés, oriented toward listener/reader response.]

**907.**

Haines, John. "Vers une distinction *leu/clus* dans l'art musico-poétique des troubadours." *Neo* 81.3 (1997): 341–47. [Analysis of melodic style in eight troubadours, compared with their poetic style; the *trobar leu* poets preferred simple, straightforward repetitive musical structures, the *trobar clus* poets preferred *oda continua* style without repetitions, in each case by conscious choice.]

**908.**

See ► **862**, Paterson, *Troubadours and Eloquence*, 1975. [Detailed analysis of the theory and practice of *trobar clus*, *leu*, etc. in five major troubadours.]

**909.**

Pollina, Vincent. "Obscure Styles: The Early Troubadours." *Mediaevalia* 19 (1996): 171–202. [Obscurity in the early phases of troubadour poetry was part of the effort by the initiated to shelter their code of behavior, *fin'amor*, and their belief in the power and mystery of the word from profanation by the unworthy; discusses deliberate obscurity in poems by Guilhem de Peitieu, Jaufre Rudel, Marcabru, Cercamon, Alegret, Marcoat, Bernart Marti, Peire d'Alvernhe, and its abandonment in favor of *trobar ric* prior to the decline of Occitan literary culture.]

**910.**

Vuijsteke, Marc. "Éléments de définition d'un mode de l'énoncé poétique: Raimbaut d'Orange et le *trobar clus*." In ► **151**, *Mélanges Bec*, 1991, pp. 587–98. [Detailed analysis of the *tenso* PC 389,10a = 242,14 shows that the debate between Giraut de Bornelh and Raimbaut d'Aurenga is more nuanced than generally believed; Raimbaut is calling not for a poetic form accessible only to the elite but, rather, one that is true to poetic principles and the exaltation of *fin'amor*; at the end of the poem, both are in agreement about the worth of their poetic calling and the necessity of remaining true to its ethic; see his related article: "Raimbaut d'Orange et le *trobar ric* ou *prim*," *RLaR* 96 (1992): 69–87, which shows that none of the descriptive adjectives may be taken to imply that the poetry was either hermetic or "easy."]

**911.**

Zambon, Francesco. "*Trobar clus* e oscurità delle scritture." In *Obscuritas: Retorica e poetica dell'oscuro. Atti del XXVIII Convegno interuniversitario di Bressanone (12–15 Luglio 2001)*. Edited by Giosuè Lachin and Francesco Zambon. Trento: Dipartimento di Scienze filologiche e storiche, Università degli studi di Trento, 2004, pp.

91–102. [A study of how the troubadours may have been influenced by exegetical interpretations of “deliberately” obscure passages of the Bible; the first two stanzas of Marcabru’s *Per savi teing* (PC 293, 37) show that the poet intended to incorporate the richness of biblical symbolic and layered meanings into his poetry.]

### 15.8. Plurilinguistic, Hybrid-Language Texts

[See also further listings dealing with multilinguism in individual poems:

Bonifacio Calvo ► 2179–87; Raimbaut de Vaqueiras ► 2887–2902;

Cerveri de Girona ► 2980–83; Gaucelm Faidit ► 2296, 2300; the

Bilingual Alba ► 947–57; *L'altrier cuidai aber druda* ► 3069–72;

*Lai Markiol* and *Lai Nompar* ► 3067; and flatulence ► 1919.]

#### 912.

Battelli, Maria Carla. “La ricezione della lirica provenzale nei codici *M* (BNfr 884) e *U* (BNfr 20050): alcune considerazioni.” In ► 96, *AIEO* 3, 1992, 2:595–606. [*M* is the Occitan chansonnier *W*; *U* is the Occitan *X*; together they have eighty-five Frenchified Occitan texts, of which eight are in both manuscripts; they are linguistically diverse and cannot be traced to a dialectal region, neither Occitan nor French; they are recognizably Occitan texts: “Mischsprache” is not an appropriate designation; the diffusion of troubadour lyrics in the North is dependent on interest in the melodies, rather than in the texts.]

#### 913.

Blasco, Eduardo. “Il mistilinguismo poetico médiévale: una fata morgana? (Analisi della lingua del *sirventes* plurilingue di Bonifacio Calvo).” *Beiträge zur romanischen Philologie* 26 (1987): 57–89. [Theoretical linguistic analysis of the phenomenon of multilinguism: definitions of different types and their use by Raimbaut de Vaqueiras, Cerveri de Girona, and Bonifacio Calvo; detailed linguistic analysis of Bonifacio’s poem, which uses “languages” for rhetorical effect (the second stanza is more or less Navarro-Aragonese) to persuade the Castilian king to take back control of Navarre; this is not proof of multilinguism but of use of language features as an element of *ars poetica*.]

#### 914.

Cazal, Yvonne. *Les voix du peuple/Verbum Dei: le bilinguisme latin/langue vernaculaire au Moyen Âge*. Geneva: Droz, 1998. [Analysis of Latin and vernacular usage in early texts; in the bilingual *alba* (pp. 45–48), each language has its function: Latin is learned and authoritative, Occitan is popular, tied to oral traditions; in *Sainte Foy* (pp. 49–55), the poem is in the vernacular, but as part of the liturgy it remains subordinated to Latin; in the *Sponsus* (pp. 59–64, 227–40, and passim), the dialogue alternates from one language to the other, Latin advancing the dramatic content, Occitan stressing the lyric emotions, in a compromise which would lead eventually to a fully vernacular liturgical drama and later to an independent theater free of the church.]

#### 915.

Formisano, Luciano. “*Un nou sirventes ses tardar*: l’emploi du français entre pertinence linguistique et pertinence culturelle.” In *O Cantar dos trobadores: Actas do congresso*

*celebrado en Santiago de Compostela entre os dias 26 e 29 de abril de 1993*. Santiago de Compostela: Xunta de Galicia, 1993, pp. 137–54. [In his *sirventes*, Bonifaci Calvo was inciting Alfonso the Wise to war against Navarre and Aragon, in order to replace the young Thibaut II; in addition to his learned poetic language Occitan, he used Galician-Portuguese, the literary language of Alfonso's court, and Old French, the language of Thibaut II, successor to Thibaut I of Champagne; the languages were not only culturally and politically appropriate to the military controversy but also served to show off the poet's versatility.]

**916.**

Grutman, Rainier. "Le système triplement bilingue de la lyrique occitane (1150–1250)." *RLaR* 98 (1994): 465–75. [Redefines bilingualism as "literary," "poetic," or "referential"; reformulates the theory of influence in sociolinguistic terms, arguing that the troubadours temporarily "filled an empty slot" in the "defective systems" of French, Italian, and Galician poetry.]

**917.**

Léglu, Catherine E. *Multilingualism and Mother Tongue in Medieval French, Occitan, and Catalan Narratives*. University Park: Pennsylvania State University Press, 2010. [A broadly based study that challenges the centrality of French and Catalan "canonical" medieval narratives by exploring the literary, linguistic, and psychoanalytical significance of a number of "marginal" hybrid-language texts; demonstrates that the notion of mother tongue was a fantasy in the multilingual culture of the later Middle Ages and reestablishes the important place of Occitan as a dynamic agent of intercultural exchange. Occitan texts: *Girart de Rossilhon*, pp. 17–34; *Guilhem de la Barra*, pp. 35–53; early language acquisition and the *Leys d'amors*, pp. 55–74; two *novas*: *Frayre-de-Joy e Sor-de-Plaser* and *Blandin de Cornualha*, pp. 99–118.]

**918.**

See ► **176**, Stasyk, *Sprache und Werke*, 2007, p. 9 [Lists the only six poets who were truly multilingual: (1) Richard Coeur-de-lion (French, Occitan?), (2) Gaucelm Faidit (French, Occitan), (3) Raimbaut de Vaqueiras (French, Occitan, Genovese, Gascon, Galician), (4) Bonifacio Calvo (Italian, French, Occitan, Galician), (5) Cerverí de Girona (Occitan, Catalan), and (6) Conon de Béthune (French, Occitan).]

**919.**

Tavani, Giuseppe. "Il plurilinguismo nella lirica dei trovatori." In *Documenti letterari del plurilinguismo*. Edited by Vincenzo Orioles. Rome: Editrice Il Calamo, 2000, pp. 123–42. [The use of multilinguism by Raimbaut de Vaqueira, Bonifaci Calvo, and Cerveri de Girona does not necessarily imply the mastery of languages by the poets, nor the capability to understand them on the part of the listeners; the languages are part of the style; perhaps the five languages chosen by Raimbaut represent a call for ideological unity among the five "nations" who pledged their commitment to the crusade in 1199; Bonifaci chose his three languages as the ones used most for composing courtly lyric; Cerveri seems to have been motivated only to create an amusing, playful show-off piece; see also Tavani, *CDT* 13, no.1 (2010): 17–40, in reply to ► **913**, Blasco, 1987.]

**920.**

Taylor, Robert A. "Barbarolexis Revisited: The Poetic Use of Hybrid Language in Old Occitan/Old French Lyric." In *The Centre and Its Compass: Studies in Medieval Literature in Honor of Professor John Leyerle*. Edited by Robert A. Taylor et al. Kalamazoo, MI: Medieval Institute Publications, 1993, pp. 457–74. [Discussion of the dynamic tensions created by the juxtaposition or mixture of two or more linguistic systems; outline of 120 poems extant in hybrid French/Occitan form: seventeen in Old French but Occitanized by scribes; ninety-six in Occitan but Frenchified; seven are consciously hybrid for poetic reasons, composed by French poets with the admixture of Occitan traits to enhance the poems' cultural status (five poems), or as parodies of this same Occitan prestige (two poems).]

**921.**

Trottier, Marc. "Vers breu and Vers estrayn: A Re-examination of Two Neglected Poems by Cerveri de Girona (PC 434a, 66 and 68)." *FL* 136 (2003): 193–206. [Points to playfully creative use of a jargon-type artificial language in *Vers estrayn*, "decoded" in *Vers breu*. For a more complete study of plurilinguism, see Trottier's doctoral thesis from University of Toronto, 2003: *Collusions linguistiques: la littérature plurilingue en Occitanie au moyen âge*.]

### 15.9. Electronic Analysis (Methodology, Practical Applications)

[For reference works in electronic form, see 3.1. Electronic Resources and 13.8 Electronic Resources for Musicology]

**922.**

Billy, Dominique. "Métrique et informatique," roundtable discussion in ► **122**, *Métriques du Moyen Âge*, 1999, pp. 305–46. [Papers and discussion of projects and methodology for the use of computer technology in the study of medieval metrics; further details: ► **58**, Billy and Glon, 1995; ► **1761**, Touber, 1999.]

**923.**

Grilli, Attilio. "Applicazioni informatiche allo studio della narrativa provenzale." In ► **123**, *La narrativa*, 1995, pp. 47–66. [Computerized procedures for analyzing structures and techniques of versification in *Jaufre* and *Flamenca*.]

**924.**

See ► **814**, Hardy and Brodovitch, "Tracking the Anagram," 2003. [An experimental method for electronic calculation of possible hypophonic structures (subliminal meanings hidden below the surface of the linear text: paragram, hypogram, etc.); two poems out of the forty-five analyzed seem to use consciously repetitive phonetic structures: *Jaufre Rudel's No sap chantar*, PC 262,3, and *Raimon Jordan's Amors, no.m posc partir*, PC 404,3.]

**925.**

Paden, William D. "Troubadours and History." In ► **133**, *World of Eleanor*, 2005, pp. 157–82. [A statistical investigation of troubadour vocabulary and its evolution, with the help of *COM*; five historical periods were reduced to two in order to establish reliable figures for comparison; preliminary results show a decline in the use

of *canso* and *vers*, along with the notions of court, love, and singing, offset by an increase in the use of *sirventes* and the minor genres, but not by a significant increase in religious, moral or satirical vocabulary; shows that the troubadours were not all the same, that the whole of the troubadour poetic phenomenon was subject to change and evolution, that it “has a history.”]

**926.**

See ► **383**, Schweickard, *Sobre.l vieill trobar*, 1984. [Computer-based information is used to undertake a statistical study of themes, key notions of love, and poetics in 239 songs by sixty-one troubadours; demonstrates that *fin'amors* evolved as a notion, not only over time but also from poet to poet, and that poetic technique was not as important for the poets as modern critics may suppose.]

**927.**

Touber, Antonius H. “Minnesänger, Troubadours und Trouvères im Computer.” In *Palaeogermanica et onomastica: Festschrift für J. A. Huisman zum 70. Geburtstag*. Edited by Arend Quak and Florus van der Rhee. Amsterdamer Beiträge zur älteren Germanistik 29. Amsterdam: Rodopi, 1989, pp. 243–49. Online at <http://www.books.google.ca>. [A computerized study of *contrafacta* of troubadour works: Bertran de Born, Peire Raimon de Tolosa; study of the relationship of Romance and Germanic medieval lyric through a comparison of stanza forms: all Old Occitan, Old French, and MHG German verse forms were computerized, with the French and Occitan forms restructured to correspond to the Germanic stress patterns instead of syllable count; intertextuality was demonstrated between several troubadours and MHG poets.]

## IV. Literary Criticism

(Non-Lyric) (approx. 80 texts)

### 16. General Studies of Non-Lyric Literature

[About 330 of the extant Occitan manuscripts are non-lyric; most non-lyric texts exist in unique copies, some added to lyric chansonniers; many are incomplete; many seem to have been preserved by chance.]

**928.**

See ► **57**, Frank, 1953, pp. 193–214. [Bibliographical list of editions of all non-lyric texts: alphabetically by title, with many cross-references by name of author; up to date to ca. 1950.]

**929.**

Fleischman, Suzanne. “The Non-Lyric Texts.” In ► **281**, *Handbook*, 1995, pp. 167–84. [A rapid survey of the most significant genres and the texts most likely to be of interest to nonspecialists: *Flamenca* and other romance narratives, the *Castia-gilos* and further *novas*, nine epics including *Girart de Rossilbon* and the *Canso de la crozada*, hagiographic texts including the *Canso de Sancta Fides*, dramatic literature mostly from the fourteenth century and later, didactic works including the *ensenhamens*,