



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

Robert A. Taylor

RESEARCH IN MEDIEVAL CULTURE

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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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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*,

several allegorical texts, and treatises on grammar and poetics, chiefly the *Breviari d'amors* and the *Leys d'amors*; detailed bibliographic listings.]

930.

See ► **29**, Ricketts, *Concordance of Medieval Occitan*, 2001, 2005. [COM2 covers all nonlyric verse literature from the mid-eleventh century to the end of the fifteenth; COM3 will cover prose, COM4 the chansonniers. See review by Kathryn Klingebiel, *Tenso* 21 (2006): 63–68, providing detailed instructions and hints for utilizing COM.]

931.

Harris, M. Roy. “Le texte médiéval non-lyrique: textes en prose.” *Bulletin de l'AIEO*, vol. 1: *Les tâches de la recherche occitane*. London: Westfield College, University of London, 1985, pp. 11–16. [See companion article by Don A. Monson, “Textes en vers,” pp. 17–20.]

932.

Vatteroni, Sergio, and Peter T. Ricketts. “Ce qui reste à éditer de l'ancienne prose occitane.” In ► **102**, *AIEO* 9, 2011, pp. 471–86. [In connection with work on COM3, a listing of texts still to be edited and the problems involved; special consideration of a mid-fourteenth-century collection of translations of Franciscan texts (MS Assisi, Chiesa Nuova 9).]

933.

Vielliard, Françoise, “Auteur et autorité dans la littérature occitane médiévale non lyrique.” In *Auctor et auctoritas. Invention et conformisme dans l'écriture médiévale: Actes du colloque de Saint-Quentin-en-Yvelines (14–16 juin 1999)*. Edited by Michel Zimmermann. Paris: École des Chartes, 2001, pp. 375–89. [Classification of non-lyric works in Occitan, twelfth and thirteenth centuries: (1) by line length, (2) by the “authority” invoked (God or a book), (3) under the authority of *fin'amor* (didactic-narrative works), and (4) under the authority of named troubadours (insertions, *galeries littéraires*); rich documentation of non-lyric texts, some relatively unknown.]

17. Monuments

[Archaic texts: pre-twelfth-century; there are thirteen items, some not unanimously accepted as Occitan, in approximate chronological order: vernacular insertions in Latin texts; two medical charms; the *Passion* of Augsburg; the bilingual *alba*; the poem *In hoc anni*; the *Sponsus*; two (really three!) Harley lyrics “versus limousins”; the *Boeci*; the *Chanson de Sainte Foy*; the *Passion* of Clermont-Ferrand (Occitan?), the *Vie de Saint Leger* (Occitan?), and the fragmentary Alexander romance.]

17.1. General Studies

934.

Meneghetti, Maria-Luisa. *Le origini delle letterature medievali romanze*. Rome: Laterza, 1997. [Good overview of the earliest Occitan texts, with facsimiles, pp. 162–93; historical presentation and analysis of seven items: two medical charms, pp. 164–67; *Passion* of Augsburg, pp. 167–69; bilingual *alba*, pp. 169–77; vernacular insertions

in Latin texts, pp. 177–80; *In hoc anni*, pp. 180–85; *Sponsus*, pp. 185–89; and two Harley lyrics, pp. 189–93.]

935.

Frank, Barbara, and Jörg Hartmann. *Inventaire systématique des premiers documents des langues romanes*. Avec la collaboration de Heike Kürschner. Tübingen: G. Narr, 1997. 5 vols. [Codicological information on nine “monuments”: *Passion* of Augsburg, pp. 215–16; *Passion* of Clermont-Ferrand, pp. 217–18; *Saint Leger*, pp. 217–18; bilingual *alba*, pp. 219–20; *Sainte Foy*, pp. 221–22; *Be deu hoi mais*, pp. 222–23; *Mei amis e mei fiel*, pp. 222–23; *O Maria Deu maire*, pp. 222–23; *Sponsus*, pp. 222–23.]

936.

Hilty, Gerold. “Les plus anciens monuments de la langue occitane.” In ► **134**, *Cantarem*, 1995, pp. 25–45. [Close philological analysis of three of the oldest Occitan texts: the two medical charms, the *Passion* of Augsburg, and the bilingual *alba*; concludes that all three are Occitan; believes that the refrain of the bilingual *alba* is a love poem in the woman’s voice, similar to Galician *cantigas de amigo*.]

937.

Hilty, Gerold. “I primi testi romanzi.” In ► **129**, *Lo spazio letterario del medioevo*, 2. *Il medioevo volgare*, vol. 1, part 2, 1999, pp. 57–89. [Basic information on five items: *Saint Leger* (maybe not Occitan); *Passion* of Clermont-Ferrand (maybe not Occitan); *Passion* of Augsburg; two medical charms; bilingual *alba*.]

938.

Paden, William D. “Before the Troubadours: The Archaic Occitan Texts and the Shape of Literary History.” In ► **157**, *Essays Pickens*, 2005, pp. 509–27. [Information on five items that prepared the way for the troubadour lyrics: vernacular insertions in Latin texts, pp. 511–13; two charms, pp. 513–15; the *Passion* of Augsburg, pp. 516–17; the bilingual *alba*, pp. 517–21; and two Harley love poems, pp. 522–6; very brief mention, pp. 510–11, of the *Boeci*, the *Chanson de Sainte Foy*, the *Sponsus*, the three “versus limousins”: the *Passion* of Clermont-Ferrand, the *Vie de Saint Leger*, and the fragmentary Alexander romance.]

939.

Teulat, Roger. “L’occitanité des textes originaux antérieur à 1125.” In ► **97**, *AIEO* 4, 1994, pp. 921–33. [Close linguistic analysis of early texts confirms that Occitan was strong and independent of influence from Catalan or French until at least 1125; Latin still exerted influence, of course.]

17.2. Two Medical Charms

[The oldest known literary texts in Occitan, from the middle or second half of the tenth century, found in the margin of a manuscript from Clermont-Ferrand; the first, in prose, has sixteen words, of which seven are indistinguishable from Latin; the second, in verse, has fifty-five Occitan words; the first is a ritual exorcism to cure a dislocated hand, the second to remove pain from a swelling or from childbirth.]

940.

Bischoff, Bernhard. "Altprovenzalische Segen (zehntes Jahrhundert)." In *Anecdota novissima: Texte des vierten bis sechszehnten Jahrhunderts*. Stuttgart: Hiersemann, 1984, pp. 261–3. [Facsimile, plate 4; facsimile also in ► **934**, Meneghetti *Le Origini* 1997, plate 8.]

941.

Chambon, Jean-Pierre, and Philippe Olivier. "L'histoire linguistique de l'Auvergne et du Velay: notes pour une synthèse provisoire." *Travaux de linguistique et de philologie* 38 (2000): 81–153. [P. 114: localization of the two charms: the form *colbe* (< Vulgar Latin *colaphum*, *colpum*) suggests northern Occitan from Poitou to Basse Auvergne to the Viennois; see also *RLaR* 104 (2000): 245.]

942.

See ► **935**, Frank and Hartmann, *Inventaire*, 1997, Number 3076, p. 107. [Codicological description, diplomatic edition of both texts; dated to the middle or end of the tenth century.]

943.

See ► **320**, Lazzerini, *Letteratura medievale*, 2001, pp. 11–14. [Prints both texts with Italian translation; localization is difficult, but seems to indicate the general area of Poitiers and the Abbey of St. Martial de Limoges; discussion of folkloric magic healing from Roman times to the present; points to rhythmic qualities in the second text: parallel structures, *isocola*, rudimentary rhymes, and divides the text into lines to show its poetic structure.]

944.

See ► **934**, Meneghetti, *Le origini*, 1997, pp. 164–67. [Historical background of popular ritual charms and their absorption into Christian prayers; difficulty of localizing the texts linguistically, in spite of some similarities with the *Passion* of Clermont-Ferrand; transcription and Italian translation of both texts.]

945.

Paden, William D. "The Language of the Tenth-Century Occitan Charms from Clermont-Ferrand." In *L'Art de la philologie: Mélanges en l'honneur de Leena Löfstedt*. Edited by Juhani Härmä et al. Mémoires de la Société néophilologique de Helsinki, 70. Helsinki: Société néophilologique, 2007, pp. 185–98. [Diplomatic and critical editions of both texts, with English translation; detailed analysis of phonetic and morphological characteristics, confirming general localization to the Auvergne/Limousin and the status of the language as a true archaic form of Occitan.]

946.

Paden, William D., and Frances Freeman Paden. "Swollen Woman, Shifting Canon: A Midwife's Charm and the Birth of Secular Romance Lyric." *PMLA* 125 (2010): 306–21. [The *Tomida femina*, a tenth-century birthing charm in ancient Occitan, discovered in 1984; critical text with English translation; detailed analysis of the poem alongside earlier attempts to understand it; discussion of its place in the European sociohistorical context.]

17.3. Bilingual *Alba*

[Eleventh-century manuscript from Fleury-sur-Loire; three Latin stanzas, nine lines in all, with a repeated two-line refrain in a form of vernacular; musical neumes indicate that it was sung; interpretation is controversial: either it is a “normal” erotic *alba* about the parting of lovers at dawn or, more likely, a Christian religious allegory; references below are given in chronological order because of the lively, and sometimes bitter, controversy.]

947.

Chiarini, Giorgio. “Il bilinguismo dell’Alba di Fleury e le *kharagiat* mozarabiche.” *L’Albero* 59 (1974): 3–21. [Notes structural resemblances with the Mozarabic and Hebrew *muwashshahas* and their vernacular *kharjas* and attempts to find a rational meaning in the complete poem.]

948.

Lazzerini, Lucia. “Per una nuova interpretazione dell’*Alba* bilingüe (cod, Vat, Reg. 1462).” *SM* 20 (1979): 139–84. [A new interpretation stressing the identity of the entire poem as a morning hymn, part of the Easter liturgy, singing of Christ’s reemergence from hell, in the form of an allegory of the sun rising out of the sea at daybreak; the melody is transcribed in five experimental versions by Clementi Terni.]

949.

Hilty, Gerold. “Die zweisprachige Alba.” In *Europäische Mehrsprachigkeit: Festschrift zum 70. Geburtstag von Mario Wandruszka*. Edited by W. Pockl. Tübingen: Niemeyer, 1981, pp. 43–51. [Interpretation of the refrain as an early Occitan erotic *alba*; draws parallels with several of the Spanish *hargas*.]

950.

Picchio Simonelli, Maria. “A proposito dell’*Alba bilingue*.” *AIUO* 26 (1984): 297–330. [Comments on articles by Chiarini and Lazzerini; close study of the vernacular refrain and the Latin verses, which reveal a rather learned author; the vernacular refrain is to be taken as is, not “corrected” but treated as though it was written by the same learned author, with the same attitudes and intricacies; corrects Lazzerini’s “overly erudite” reconstruction of the refrain and restores it to its natural simplicity.]

951.

Zumthor, Paul. “Un trompe-l’oeil linguistique? Le refrain de l’aube bilingue de Fleury.” *Rom* 105 (1984): 171–92. [After reviewing nineteen proposed translations of the refrain, proposes the provocative hypothesis that the composer was not trying to make a rational statement but, as a poet, to portray new aesthetic values in a linguistic register opposed to that of the traditional Latin monastic texts; the mysterious refrain echoes key suggestive images from the Latin stanzas, in the vernacular. See a simplified restatement in *La linguistique fantastique*, Paris: J. Clims, 1985, pp. 285–99.]

952.

Lazzerini, Lucia. “Nuove osservazioni sull’Alba bilingue.” *MR* 10 (1985): 19–35. [The *alba* is a crucial text for the history of Romance lyric, linked closely to Middle Latin hymnology as well as to later troubadour lyric, and to the love of allegory to depict the fight between good and evil; the poem evokes Jesus’s descent into and

reemergence from hell; vocabulary places the origin of the poem in the Franco-Provençal area, while the contents reflect the spirituality of Cluny; the seeming simplicity of the refrain hides a doctrinal depth showing the Latin and vernacular verses to be of one piece.]

953.

Hilty, Gerold. "Text und Melodie der altokzitanischen zweisprachigen Alba." In *Expedition nach der Wahrheit*. Edited by Stefan Horlacher and Marion Islinger. Heidelberg: Carl Winter, 1996, pp. 295–306. [The Latin text speaks of nighttime as sin, sleep as death, dreams as evil temptations, all transformed by the coming of Christ as the sun; the refrain is entirely different: a love lament by a girl at dawn, similar in themes to the Mozarabic *muwashshaha* and the Galician *cantigas de amigo*, the contrast carried through by the play of languages and the great melodic differences between the Latin and vernacular texts.]

954.

Meneghetti, Maria Luisa. "L'Alba di Fleury, un Osterlied." In *Miscellanea Mediaevalia. Mélanges offerts à Philippe Ménard*. Edited by].-C. Faucon, A. Labbé, and D. Quérueil. 2 vols. Paris, 1998, 2:969–83. [Careful review of previous research, and (optimistic?) clarification of the last remaining uncertainties about the categorization and origins of the *alba*, as well as the meaning of the refrain and its function as a gloss on the Latin text; see also ► **934**, Meneghetti, *Le origini*, 1997, pp. 169–77.]

955.

Hilty, Gerold. "L'énigme de l'aube de Fleury est-elle déchiffrée?" *RLiR* 62 (1998): 321–30. [Disagrees with the interpretations of Lazzerini and Meneghetti, pointing to several problematic interpretations, and a discrepancy between the melody and the transcription of the refrain; insists that the purpose of the refrain is precisely to portray a rupture—in syntax, style, vocabulary, prosody, melody, and register.]

956.

See ► **938**, Paden "Before the Troubadours," 2005, pp. 517–21. [Leans toward Lazzerini's interpretation of the poem as a religious allegory, rather than Hilty's claim that it is an early example of the Occitan erotic *alba*; does not pursue the intriguing structural resemblances with the Arabic and Hebrew *jarchas*.]

957.

Lazzerini, Lucia, with the collaboration of Giulio Braccini for bibliographical research. "Alba bilingue di Fleury: bibliografia ragionata." Online, 2008, at <http://www.rialto.unina.it>. [Detailed analysis of scholarship on the *alba* from Johannes Schmidt, 1881, to Stefano Asperti, 2006, evaluated vigorously according to her own standards of research and understanding of the poem.]

17.4. Latin Farci

[Occitan insertions in charters and archival texts from 970 on.]

958.

Belmon, Jérôme, and Françoise Vieliard. "Latin farci et occitan dans les actes du XIe siècle." *Bibliothèque de l'École des chartes* 155 (1997): 149–83. [History of the

beginnings of Occitan archival scripta from the second half of the tenth century; this was not “bad Latin,” since the scribes were capable of writing in either language; in appendix, thirty-two documents containing Occitan elements, mostly eleventh and twelfth centuries.]

959.

See ► **938**, Paden, “Before the Troubadours,” 2005, pp. 511–13. [The use of Latin or vernacular was determined by an effort to choose between a more personal or a more abstract medium; from the mid-tenth century, sworn ritual oaths were given in the actual words of the swearer; in the late twelfth century, the practice changed to the use of one language or the other throughout.]

17.5. *Passion of Augsburg*

[Six-verse dramatic poem from the late tenth century, written on one line, with melody; discovered in 1976; the text is difficult to interpret, the language may be Occitan or Old French; facsimiles in Berschin and Meneghetti.]

960.

Berschin, Helmut, Walter Berschin, and Rolf Schmidt. “*Augsburger Passionslied*: ein neuer romanischer Text des X. Jahrhunderts.” In *Lateinische Dichtungen des X. und XI. Jahrhunderts: Festgabe für Walther Bulst zum 80. Geburtstag*. Edited by Walter Berschin and Reinhard Düchting. Heidelberg: Lambert Schneider, 1981, pp. 251–79. [Team study of the text by three scholars and many colleagues: (1) diplomatic study and edition, (2) codicological-paleographic study, (3) linguistic analysis, and (4) literary-historical study and localization; may have been performed during informal church festivities for Easter Sunday; facsimile, plates VII and VIII; the language is probably northern French but could be Occitan; see updated thoughts by Berschin and Berschin, *ZrP* 127.2 (2011): 209–19: denial of any proof that the text is Occitan.]

961.

Bischoff, Bernhard. *Anecdota novissima: Texte des vierten bis sechzehnten Jahrhunderts*. Stuttgart: Hiersemann, 1984. [Thinks that the *Passion of Augsburg* poem was influenced by the pseudo-Sybilline prophecies, predicting the passion of Christ in the future.]

962.

Hilty, Gerold. “La *Passion d’Augsbourg*, reflet d’un poème occitan du Xe siècle.” In ► **149**, *Mélanges Michel Burger*, 1994, pp. 231–43. [An edition of the text, assumed to be an Occitan original transmitted by French speakers to Strasbourg where it was transcribed; probably of Limousin origin, maybe from St. Martial de Limoges.]

963.

See ► **936**, Hilty, “Les plus anciens monuments,” 1995, pp. 31–35. [Justifies his reestablishment of the “original” Occitan text, contaminated by northern French transmission and perhaps by a German scribe; interprets it as a sibylline prophecy predicting Christ’s Passion, in accord with Bischoff, rather than as part of the liturgy for Good Friday, as Kuen believed.]

964.

See ► **934**, Meneghetti, *Le origini*, 1997, pp. 167–69 [Critical of Hilty's modifications to the difficult text, removing a "French patina" and scribal errors, but accepts it "faute de mieux"; agrees that the text is Occitan; believes it to be complete as it stands, representing an early form of the Galician and French rondeau or a *quem quaeritis* trope; facsimile, plate 7.]

965.

Henrard, Nadine. "La Passion d'Augsbourg: un texte dramatique occitan?" In *Convergences médiévales, épopée, lyrique, roman: Mélanges offerts à Madeleine Tjssens*. Edited by Nadine Henrard, Paola Moreno, and Martine Thiry-Stassin. Brussels: De Boeck université, 2001, pp. 243–55. [Comments on the language of the poem in its various editions; the nature of the text itself and its place in literary history have not been entirely clarified; influenced by the Sibylline Oracles found widely and in various forms, mainly from southwest France or Spain; origins are therefore in Limousin, maybe St. Martial; agrees with Meneghetti that it is lyric, a sort of primitive rondeau, rather than a dramatized form, though still leaving open the possibility of its dramatic use in performance to enliven the liturgy.]

966.

See ► **320**, Lazzarini, *Letteratura*, 2001, pp. 14–17. [Provides an amended critical text; says that Hilty's reconstruction is ingenious but should be seen as a point of departure for further study; suggests removing some of the emendations; the text remains mysterious but seems to point to future developments in musical and dramatic forms.]

17.6. *Passion of Clermont-Ferrand*

[End tenth century; religious narrative, based on the Bible and other religious texts; lyric in style; 516 lines in 129 four-line stanzas, the first stanza with musical notation.]

967.

Avalle, d'Arco Silvio. *Cultura e lingua francese delle origini nella Passion di Clermont-Ferrand*. Milan: Ricciardi, 1962. [Critical edition with Italian translation, copious notes; suggests the importance of an early literary center (Poitou, St. Martial de Limoges) in the transition between Medieval Latin and vernacular culture.]

968.

See ► **935**, Frank and Hartmann, *Inventaire*, 1997, Number 2057, pp. 217–18. [Codicological and paleographical information on the *Passion* as well as *Saint Leger*, both with mixed French and Occitan language, dated to the end of the tenth century.]

969.

See ► **937**, Hilty, "I primi testi," 2001. [Identifies the language as hybrid, perhaps a French text reworked in Poitou (St. Martial de Limoges?) by an Occitan revisor; out of 253 assonances, sixty-three are clearly French or Poitevin, nineteen Occitan, eleven mixed French and Occitan, the rest indeterminate.]

970.

Rychner, Jean. "Observations sur le style des deux poèmes de Clermont: la *Passion du*

Christ et la Vie de Saint Léger.” In *Orbis mediaevalis, Mélanges R. R. Bezzola*. Berne: Francke, 1978, pp. 353–71. [The *Passion* is more lyric than the *Saint Léger*, supported by its hymnlike music and the addition of many affective and expressive adjectives not found in the source, whereas the *Saint Léger* remains basic and factual, as in the Bible, and its music is more like a recitative.]

17.7. *Boeci*

[Incomplete text of 258 rhymed lines in thirty-five *laissez*; dating is controversial, from early eleventh century to early twelfth; perhaps by a monk of the Abbey of St. Martial in Limoges; a sort of sermon or commentary inspired by Boethius’s *De consolazione philosophiae*; the anonymous author speaks in his own voice, rather than that of Boethius.]

971.

Schwarze, Christoph. *Der altprovenzalische “Boeci.”* Forschungen zur romanischen Philologie 12. Münster: Aschendorff, 1963. [Critical text with German translation; extensive study of sources, vocabulary, and style.]

972.

Mermier, Guy. “*Boeci*: An English Translation of the Old Provençal Fragment with a Preface and Notes.” In *Contemporary Readings of Medieval Literature*. Edited by Guy Mermier. Michigan Romance Studies 8. Ann Arbor: Department of Romance Languages, University of Michigan, 1989, pp. 21–35. [English translation only, based on Schwarze’s text, with introduction and textual notes.]

973.

See ► 850, Chambers, *Introduction*, 1985. [Pp. 1–9: the metric form of *Boeci* resembles that of the Old French epics, but since it is older than any of them, it cannot be claimed that it used the epics as a model; nor is it likely that the epics copied its form; probably both traditions were based on one of the rhythmic patterns of medieval Latin verse.]

974.

Cropp, Glynnis. “The Occitan *Boecis*, the Medieval French Tradition of the *Consolatio philosophiae* and Philosophy’s Gown.” In ► 140, *Études Ricketts*, 2005, pp. 255–66. [The *Boeci* is a didactic work, combining classical philosophical thought, as in the original *Consolatio*, with essential notions of Christian doctrine; instructs young people to “live a Christian life and thus avoid evil”; Cropp finds no parallels with hagiographical or epic textual traditions.]

975.

Fraser, Veronica. “Le *Boeci*: sa place dans la littérature hagiographique en langue romane.” In ► 99, *AIEO* 6, 2001, pp. 367–71. [Analysis of three early Occitan texts, *La Vie de Saint Léger*, *Boeci*, and *Chanson de Sainte Foy* at the origins of vernacular hagiography exemplified by the Old French *Vie de Saint Alexis*: the *Boeci* has typical elements of the passion of a martyr who dies for his Christian beliefs and deserves to be recognized as one of the first vernacular saints’ lives, with the title: *Vida e passio de Sant Severin Boeci*.]

17.8. *Sainte Foy* (*Canso de Sancta Fides*)

[Feast-day 6 October; martyred in 303; anonymous narrative of her life, composed ca. 1060–80 in the southern Occitan or northern Catalan area; 593 lines in forty-nine rhyming *laissez*.]

976.

Hoepffner, Ernest, and Prosper Alfaric. *La Chanson de Sainte Foy*. Paris: Les Belles-Lettres, 1926. [Facsimile of manuscript; critical edition with introduction and philological study by Hoepffner; historical introduction, study of Latin sources by Alfaric; French translation based on text by Thomas; a new edition is announced by Marco Piccat: see ► 140, *Études Ricketts*, 2005, p. 60, n. 11.]

977.

Lafont, Robert. *La Chanson de Sainte Foy: texte occitan du XIe siècle*. Textes littéraires français, 490. Geneva: Droz, 1998. [Critical text with French translation; does not replace the Hoepffner/Alfaric edition; some misreadings and inaccuracies; several important recent studies were not utilized; demonstrates interesting generic links between hagiography and epic poems and discusses many contentious passages in the text.]

978.

Burger, Michel. “Remarques sur les deux premières laisses de la *Chanson de Sainte-Foy* et le sens de *razon espanesca* (v. 15).” *VR* 48 (1989): 41–57. [Proposes that the subject was “Spanish” because Saint Foy was an inspiration for Christians to fight the infidel in the Reconquista (good vs. evil) and that the hidden message was a call to crusade “in the manner of the French” since they were identified with the militant church as defenders of the faith.]

979.

Espòsito, Anthony P. “The Language of the *Chanson de Sainte Foy*: Why the Hispanic Manner Matters.” *Romance Quarterly* 56, no. 1 (2009): 21–32. Studies in Romance linguistics in honor of Roger Wright, part 1. [Dialectal evidence shows more Catalan linguistic presence in the poem than generally thought; possible composition was in the eastern Pyrenees area.]

980.

Fassò, Andrea. “Dai poemetti agiografici alle chansons de geste o vice-versa?” In *Critica testuale e esegesi del testo. Studi in onore di Marco Boni*. Bologna: Patròn, 1985, pp. 45–95 [Study of the origins of epic texts; stresses the close link between hagiographic and epic works, in techniques of composition and in narrative structures. Reprinted in *Gioie cavalleresche*, Rome: Carocci, 2005, pp. 19–69.]

981.

Hilty, Gerold. “Encore une fois le prologue de la *Chanson de Sainte Foy*.” In ► 139, *Ensi firent*, 1996, 1:33–45. [Part of an ongoing debate started by his article in ► 143, *Homenaje Fuentes*, 1985–87, pp. 361–74; lengthy review of interpretations by Burger 1989 and several by Lafont, most of which are accepted; continues to believe that the *canzon* of line 14 refers to a Latin poem, not to the extant vernacular song, and that the *granz pros* of line 21 will come to the song itself rather than to its performer.]

982.

Lafont, Robert. "De la Chanson de Sainte Foy à la Chanson de Roland: le secret de la formule de composition épique." *RLaR* 91 (1987): 1–23. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 147–71. [Calls for a renewal of studies of epic and hagiographic texts; finds links in structural architecture between the *Sainte-Foy* and the early versions of *Roland*, based on sequences of eleven *laissez*, found also in Guilhem de Tudela's *Canso de la Crozada*; the rhythm is that of a precisely measured processional dance within the basilica of Conques.]

983.

Lafont, Robert. "Sens et littérature à l'origine de l'Europe moderne." *Littérature* 76 (1989): 6–23. [Hypothesis that the *Chanson*, based on the Latin life made into an inspirational vernacular "dance," was the model for an original Navarro-Occitan *Roland* epic, similar to the later *Ronsasvals*, reformulated in the Norman dialect for the Franks in Spain; the early history of the epic must be reconsidered.]

984.

Lafont, Robert. *La Geste de Roland*. 2 vols. Paris: Harmattan, 1991. [Analyzes the beginning of the *Chanson de Sainte Foy*: 1:193–94: postulates a reference to a lost text, an early version of the *Roland*, perhaps similar to the later Occitan *Ronsasvals*, which served as a structural model for *Sainte Foy*.]

985.

Piccat, Marco. "La *Chanson de Sainte Foy*: quelques notes pour l'interprétation." In ► **140**, *Études Ricketts*, 2005, pp. 59–70. [Localization and language of the *Chanson* are controversial; Piccat is preparing a new edition; in the meantime, two examples of textual exegesis are offered: the geography of the Holy Land is explored to correct the Bible and suggest the real meaning of "St. Nicolas" in the context (lines 40–41); the reference to Saint Felix (lines 169–71) is not to Felix of Girona but to a Roman martyr whose passion has several parallels to that of Foy. Several other passages require detailed clarification of social background before further investigation of the language, provenance, and even authorship of the text may be undertaken.]

986.

Rossi, Luciano. "*Cantar, canczun et flabla de cuczun*: sur le sens du dernier vers de la Sainte Foy." In ► **149**, *Mélanges Michel Burger*, 1994, pp. 245–54. [Stresses the admirable structural coherence of the poem, while distinguishing between the first part, *canczun*, the glorification of Foy, to the end of *laisse* 41, which was probably sung and perhaps danced in procession, and the second part, *cantar*, the punishment of her tormentors, probably recited.]

987.

Sheingorn, Pamela. *The Book of Sainte Foy*. Philadelphia: University of Pennsylvania Press, 1995. [Sociohistorical introduction; English prose translation of the Latin texts: The Passion of Sainte Foy; The Book of Sainte Foy's Miracles; the Translation of Sainte Foy Virgin and Martyr to the Conques Monastery; the Occitan poem is presented in English prose by Robert L. A. Clark, based on Hoepffner's text; notes; see also Sheingorn's article with Kathleen Ashley, "The Translations of Foy: Bodies,

Texts and Places,” in *The Medieval Translator 5, Traduire au Moyen Âge: Proceedings of the International Conference of Conques (26–29 July 1993)*, edited by Roger Ellis and René Tixier, Turnhout: Brepols, 1995, pp. 29–49; the figure of Sainte Foy is explored in terms of her physical translation from one place of veneration to another, the literal translation of texts concerning her life and works, and her role as intercessor/translator between the human and divine worlds.]

988.

Uitti, Karl D. “The Old Provençal *Song of Saint Fides* and the Occitanian Concept of Poetic Space.” *L’Esprit Créateur* 19 (1979): 17–35. [The poem reflects the same social and artistic base, the “poetic space,” as that of the later troubadour lyrics; it expresses already the characteristic value system within which the troubadour poetry was to function; Uitti distinguishes between the roles played in the poem by the narrator and the performer (*joglar*), making the work into a more sophisticated piece than had been thought.]

989.

Work, Elisabeth P. “The Eleventh-Century *Song of Saint Fides*: An Experiment in Vernacular Eloquence.” *RPh* 36 (1983): 366–85. [The song is divided into two distinct parts; the first forty-one *laissez*, the story of Foy and her martyrdom, are rich and vibrant, while the final eight are unattractive, telling with disgust of the revenge exacted on the wicked felons; the poet speaks through a narrator of his own creation, creating a complex narrative dynamic; while the poet remains invisible, he stands behind the simple, colorful *joglar* narrator, manipulating multiple levels of diction and imagery.]

17.9. Two Harley Lyrics

[Two short Romance love poems from the late eleventh century, both with music; the oldest examples of Occitan vernacular lyric; one has been mostly deciphered, the other remains more mysterious.]

990.

Bec, Pierre. “Prétroubadouresque ou paratroubadouresque? Un antécédent médiéval d’un motif de chanson folklorique *Si j’étais une hirondelle*.” *CCM* 47 (2004): 153–62. [Folklore sources may have inspired the theme used by Bernart de Ventadorn and others: “If I were a swallow or bird, I would fly to my beloved”; the continuity and form of the theme suggests a popular usage independent of the courtly register; language is indeterminate, not necessarily Occitan, perhaps Franco-Provençal; not a prelude to troubadour lyric but a coexistent form still alive in many areas.]

991.

Bischoff, Bernhard. “Altfranzösische Liebestrophen (Spätes elftes Jahrhundert?).” In *Anecdota novissima: Texte des vierten bis sechszehnten Jahrhunderts*. Stuttgart: Hiersemann, 1984, pp. 266–69. [Thinks that the language is French, with some Occitan and perhaps Latin forms; dates them to the last third of the eleventh century; speculates that they may have been transcribed by a German speaker from memory or by oral transmission; facsimile, plate 5.]

992.

See ► **320**, Lazzerini, *Letteratura*, 2001, pp. 28–34. [The widespread courtly motif of the lover as sparrow-hawk (or other bird) is found in the first song, which seems to predate Guilhem de Peitieu, confirming the existence of vernacular lyric traditions before the troubadours; language traits suggest an origin in the Poitou region, with unusual forms due to northern French oral transmission and a German scribe; the second poem is defective, but Lazzerini suggests that it may be an early form of *sirventes*, a moral condemnation of nuns who break their vows by entertaining knights.]

993.

See ► **934**, Meneghetti, *Le origini*, 1997, pp. 189–93. [Confirms the Poitevin origin of the texts, obscured by northern French and Germanic contaminations; the clarification of the themes by Lazzerini, reinforced by historical references and Arabic parallels, proves the existence of a love ethic similar to that of the troubadours a full generation before Guilhem; facsimile, plate 12.]

994.

See ► **886**, Meneghetti, “Intertextuality and Dialogism,” 1999. [Discusses the place of the first poem in a series of variations on the theme of the lover/bird.]

995.

Mölk, Ulrich. “Zwei Fragmente galloromanischer weltlicher Lyrik des 11. Jahrhunderts.” In ► **139**, *Ensi firent*, 1996, 1:47–51. [Very detailed examination of the two fragments, following on Lazzerini’s 1993 study; shows convincingly that the texts are Occitan, transmitted by a French speaker.]

996.

See ► **938**, Paden, “Before the Troubadours,” 2005, pp. 522–26. [The texts provide proof of the early emergence of Occitan as a vehicle of literary culture, providing both praise and blame for *fin’amor*; showing that “Guilhem and his contemporaries did not venture into a void.”]

17.10. *Alexandre*

[Fragment of a romance by Alberic de Besançon; end of the eleventh century; Franco-Provençal; 105 lines in fifteen assonanced *laissez* of varying length.]

997.

Mölk, Ulrich, and Günter Holtus. “Alberics Alexanderfragment. Neuausgabe und Kommentar.” *ZRP* 115 (1999): 582–625. [Paleographical description, half-diplomatic edition, critical text with German translation, pp. 618–19; the language is an original literary composite, basically Franco-Provençal with Occitan and French elements; the author’s name is indeed Alberic de Besançon, since Besançon was within the dialectal zone of Franco-Provençal until the thirteenth century; many detailed notes.]

998.

Mölk, Ulrich. “Alberics Alexanderlied.” In *Alexanderdichtungen im Mittelalter. Kulturelle Selbstbestimmung im Kontext literarischer Beziehungen*. Edited by Jan Cölln, Susanne Friede, and Hartmut Wulfram with the collaboration of Ruth Finckh. Göttingen: Wallstein, 2000, pp. 21–36. Also in *CN* 61 (2001): 7–24. [A convincing

reconstruction of the lost elements of Alberic's text through careful comparisons with sources and later versions of the work; shows that Alberic was a very cultivated cleric who had access to a rich collection of Latin and vernacular works and a coherent, positive plan to glorify Alexander as the idealized hero who freed Greece from the Persian tyrant Darius.]

999.

Lafont, Robert. "Nouveau regard sur le *Fragment d'Alexandre*." *RLiR* 66 (2002): 159–207. [Diplomatic edition, study, and "critical" edition, with a stanza-by-stanza French translation and commentary; the critical edition is an idiosyncratic attempt to reconstruct the original "pure" text, by eliminating the Franco-Provençalisms and bringing back the "original" six-line stanzas.]

1000.

Zufferey, François. "Perspectives nouvelles sur l'Alexandre d'Auberi de Besançon." *ZrP* 123 (2007): 385–418. [Discusses the identity and origin of the author and the different linguistic components within the text; confirms the language as basically Franco-Provençal and the origin of Alberic (Auberi) as indeed Besançon; detailed study of the various components of the language: Latin, Franco-Provençal, Occitan, French; new critical edition with French translation and several elucidations to the meaning of the text.]

17.11. *Life of St. Leger*

[End of the tenth or early eleventh century; a sung hagiographical narrative modeled on Ambrosian hymns; 240 lines in forty six-line stanzas, the first line with musical notation; language is controversial: perhaps French in origin (Picard-Walloon?), copied in Poitou, with many Poitevin and Occitan forms; in the same manuscript as the *Passion de Clermont-Ferrand*.]

1001.

Linskill, Joseph. *Saint Léger: étude de la langue du manuscrit de Clermont-Ferrand suivie d'une édition critique du texte*. Paris: Droz, 1937. [Detailed phonetic and morphological analysis of the text, postulates a provenance from northeast France; study of the manuscript and versification; critical edition and glossary; no translation.]

1002.

See ► **935**, Frank and Hartmann, *Inventaire*, 1997, Number 2057, pp. 217–18. [Codicological and paleographical information on *Saint Leger*, postulates mixed French and Occitan language, dated to the end of the tenth century.]

1003.

See ► **970**, Rychner, "Observations sur le style," 1978. [The *Saint Leger* has a factual, "rustic" presentation, avoiding personal emotions or background commentary, reinforced by its non-lyrical, recitative music, whereas the *Passion* is more lyrical and expressive, with hymnlike music, intercalated adjectives of emotion, and background commentary.]

17.12. *Sponsus*

[Anonymous liturgical drama from the end of the eleventh century; also called *Drame de l'époux* or *Mystère des vierges sages et des vierges folles*; bilingual text of eighty-seven lines, forty-seven in Latin, forty in Occitan, with music, based on Matthew 25:1–13; the interplay of Latin and Occitan may be intended to underline the dramatic interplay of the wise and foolish virgins.]

1004.

Avalle, D'Arco Silvio, and Raffaello Monterosso. "*Sponsus*," *dramma delle vergini prudenti e delle vergini stolte*. Milan: Ricciardi, 1965. [Historical and linguistic study, critical text with Italian translation, notes; transcription and study of the melody by Monterosso; phototypographic reproduction of the manuscript; Avalle argues against the traditional view that the *Sponsus* and the *Passion de Clermont-Ferrand* were translated from French into Occitan; believes that they were written in Poitevin, regarded as one of the four linguistic zones of Gallo-Romance (i.e., Occitan, French, Franco-Provençal, and Poitevin).]

1005.

Beck, Alfons. "Le jeu des vierges du ms Paris BN lat 1139." *Revue romane* 19 (1984): 245–83. [Edition of *Sponsus* with French translation; original analysis of the drama in part 3: the first ten lines form an independent poem, while 11–87 are a play, different from the poem in theological conception, dramatic structure, versification and melody.]

1006.

Dronke, Peter. *Nine Medieval Latin Plays*. Cambridge: Cambridge University Press, 1994, pp. 3–24. [Introductory study of the sociohistorical setting and dramatic dialogues of the *Sponsus*, pp. xx–xxii: believes that the Occitan verses have greater poetic power than the Latin; pp. 3–23: analysis of structure, versification and manuscript; edition with English translation, notes.]

1007.

See ► **1322**, Henrard, *Le Théâtre religieux*, 1998, pp. 15–28 and 441–60. [Pp. 15–28: study of the manuscript and the language indicates that the bilingual text was put together in the region of Poitou, with Occitan text intercalated as a gloss of the Latin, but many mysteries about the origin and the use of the play remain; pp. 441–60: study of versification (metrics, stanza structure, refrains) and the poetic use of bilingualism proves that the Latin and vernacular sections are independent.]

1008.

Hunt, Tony. "Le *sensus moralis* du *Sponsus*." *CCM* 26 (1983): 327–34. [Negligence, or lack of good works, or sleeping too long, do not explain the basic blame directed to the Foolish Virgins; good works must be accomplished with the right spirit of complete charity in order to be acceptable to God, following the ideals of St. Augustine and St. Gregory.]

1009.

See ► **934**, Meneghetti, *Le origini*, 1997, pp. 185–89. [Dramatic structures, even stage directions, are used to enhance the performance, indicating the need for more

and different space, which eventually takes drama outside the church; counterpoint is set up between the two linguistic registers, the lyric-narrative tone of the Latin verses contrasting with the elegiac coloring of the vernacular.]

1010.

Ziino, Agostino. "Alcune osservazioni sul testo musicale dello *Sponsus*." *CN* 27 (1967): 109–19. [Problems of establishing a "correct" transcription of the melody that is as close as possible to the original composition; repetitive structures can be a guide; extemporaneous embellishment may be made by the composer, the performer, or the copyist; in the *Sponsus*, the musical structure is based on symmetry, with some flexibility; structural logic and statistics can guide us in evaluating variant notations, but critical procedures still need to be developed.]

17.13. Two Poems to the Virgin ("*Versus Limousins*")

[Texts from the end of the eleventh century, composed in the Abbey of St. Martial de Limoges, now bound into a thirteenth-century manuscript from the Abbey, all with music, preceded by: (1) A six-line prayer to God entitled *Tu autem*, incipit *Be deu hoi mais*, which is separate from the others, of uncertain dating, perhaps later; (2) a Nativity hymn of nineteen three-line stanzas plus refrain, the stanzas alternately in Latin and Occitan, the last four all in Occitan; incipit: *In hoc anni circulo*, second stanza: *Mei amic e mei fiel, Laisat estar lo gazel*; and (3) a prayer of devotion to the Virgin, *Versus sancte Marie*, with twelve four-line stanzas, entirely in Occitan, beginning *O Maria, Deu maire*.]

1011.

Arlt, Wulf. "Zur Interpretation zweier Lieder: *A Madre de Deus* und *Reis glorios*." *Basler Jahrbuch für historische Musikpraxis* 1 (1977): 117–30. [Transcription of the melody of *O Maria Deu maire*, which is the oldest preserved (ca. 1100) of a group of related melodies that includes the hymn *Ave maris stella*, the Spanish cantiga *A madre de Deus* by Alfonso the Wise, and Giraut de Bornelh's alba *Reis glorios*; comparative analysis of musical structures and the relationship of text to music; datings and relative chronology in the group are difficult to establish.]

1012.

Brunel-Lobrichon, Geneviève. "Le manuscrit du *Sponsus* et ses poésies bilingues. Edition et traduction de deux poèmes à la Vierge (XIe siècle)." In *La Tradition vive: Mélanges d'histoire des textes en l'honneur de Louis Holtz*. Edited by P. Lardet. Paris: Turnhout, 2003, pp. 401–15. [The last two poems were copied about 1100, at about the start of Guilhem de Peitieu's poetic activity; analysis of form and content: the first is a dialogue between Mary and the angel of the Annunciation; the second is an early representative of redemption theology, which became popular in the twelfth century, with contrasts and parallels between Eve and Mary, Adam and Jesus; edition of the two poems with French translation, textual notes.]

18. Epic Literature

18.1. General Epic

1013.

Bertolucci Pizzorusso, Valeria. "Generi in contatto: le maschere epiche del trovatore." In *Les chansons de geste: Actes du XVIe congrès int. de la soc. Rencesvals, pour l'étude des épopées romanes, Granada, 21–25 juillet 2003*. Edited by Carlos Alvar and Juan Paredes. Granada: Universidad de Granada, 2005, pp. 111–22. [Third-generation lyrics make more reference to epic titles and heroes as part of a new emphasis on realism and the North-South dialectic and an effort to renew thematic content; special analysis of Bertran de Born, Guillem de Berguedan, and Raimbaut de Vaqueiras; Raimbaut manages to fuse epic and lyric themes entirely; for a similar investigation of the merging of genres, 1578, Busby, "Hagiography at the Confluence," 1997.]

1014.

Brunel-Lobrichon, Geneviève. "Histoire et fiction: Guillaume et l'épique occitan." In *Entre histoire et épopée. Les Guillaume d'Orange (IXe–XIIIe siècles)*. Edited by Laurent Macé. Toulouse: FRAMESPA, 2006, pp. 279–91. [Proposes as a strong hypothesis, following on that of Jean-Claude Dinguirard, that the epic Cycle of William of Orange was composed originally in Occitan as early as the tenth century, before being translated and transposed into French; see also Alice Colby-Hall, "Epic Traditions in the Land of the Troubadours," *Perspectives médiévales* 3 (1988): 1–26.]

1015.

Colby-Hall, Alice M. "In Search of the Lost Epics of the Lower Rhône Valley." *Oli-fant* 8, no. 4 (1981): 339–51. Also in *Romance Epic: Essays on a Medieval Literary Genre*. Edited by Hans-Erich Keller. Kalamazoo, MI: Medieval Institute Publications, 1987, pp. 115–27. [Assembles several pieces of historical and literary evidence that point to the existence of an older lost version of the *Prise d'Orange* that she calls the *Presa d'Aurenga*, composed in Occitan or in the literary *koiné* Franco-Occitan; likewise, supposed "French" forms in the *Roman d'Arles* point to a local creation in hybrid language, rather than to a French source.]

1016.

Gaunt, Simon. "Desnaturat son li Frances: Language and Identity in the Twelfth-Century Occitan Epic." *Tenso* 17, no. 1 (2002): 10–31. [Vernacular language was a marker of cultural and political difference developed in the late twelfth and early thirteenth centuries, as opposed to Latin as the international language of high culture; analysis of *Girart de Rossilhon* and *Daurel e Beton*, both of which feature conflicts between France and Occitania, both of which are in Occitan mixed with hybrid forms; postcolonial translation theory is used to define national identities.]

1017.

Ivens, Angelika, and Annette Klein. "Karl im Land der Trobadors: das Karlsbild der altokzitanischen Epik." In *Karl der Grosse in den europäischen Literaturen des Mittelalters: Konstruktion eines Mythos*. Edited by Bernd Bastert. Tübingen: Niemeyer, 2004, pp. 39–52. [The idiosyncratic treatment of the figure of Charlemagne and his

epic heroes in the Occitan epics; in *Roland a Saragosse*, Olivier and Roland have a more complex relationship of devotion and rivalry; Charlemagne plays a passive role in relation to the younger generation; in *Ronsasvals* he is a broken leader, deprived of his best knights, admitting his incestuous sin in fathering Roland with his sister; this may be interpreted allegorically as signaling the end of Occitanian society and culture after the Albigensian Crusade (see ► 1119, Schulze-Busacker, “La datation,” 1989), but dating and chronology remain uncertain.]

1018.

Kay, Sarah. *The Chansons de Geste in the Age of Romance. Political Fictions*. Oxford: Clarendon, 1995. [Two Occitan epics are discussed in relation to the French tradition, which is represented by thirty-five texts: *Daurel e Beton*, *Girart de Rossilhon*; the first is used as an example of male companionship which is strengthened by exchanging gifts, including women; the second features also the destructiveness of male bonding but, in the two additions at beginning and end, stresses the importance of women, who bring about a degree of social redemption.]

1019.

Lafont, Robert. “Pour rendre à l’oc et aux Normands leur dû: genèse et premier développement de l’art épique gallo-roman.” *CCM* 42 (1999): 139–78. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 449–523. [A strong claim for the origins of the Gallo-Roman epic in the late eleventh and early twelfth century as a dialectic between Occitan and Norman creativity; an important role was played by the *Chanson de Sainte Foy* and the original Occitan *Roland*.]

1020.

Lafont, Robert. “Les trois espaces de l’épique occitane médiévale: essai de synthèse.” In ► 99, *AIEO* 6, 2001, pp. 448–57. [Three centers of creation: *Roland* in the Aquitaine-Navarre area, the elaboration of a myth based structurally and thematically on the *Chanson de Sainte Foy* among Frankish colonists in Navarre; the area of Narbonne: *Ronsasvals*, perhaps the first part of the *Canso de la Crozada*; Arles and the Rhone valley: *Roman d’Arles* and an early version of *Girart de Rossilhon*; the origins of the epic are contemporaneous with the appearance of the troubadour lyrics, in the same places, using the same language.]

1021.

Lafont, Robert. “Epopée d’oïl et épopée d’oc: la place de la *Cançon d’Antioca*.” In ► 140, *Études Ricketts*, 2005, pp. 37–46. [The Occitan *Ferabraz* precedes the Old French version; the Paris manuscript of *Girart de Rossilhon* (Occitan) is the original, of which the *O* manuscript used as a base by modern scholars, is an unsuccessful adaptation into French, falsely called “langue mixte”; the *Roman d’Alexandre* was originally Occitan—the corrupted form, of which only a fragment remains, has been altered by various additions in different dialects; Bechada’s fragmentary text of the *Antioca* is the original, forming the missing link that proves the originality of the “Tudèle-Aquitaine” school, the Occitan originators of Romance narrative and heroic poetry.]

1022.

Routledge, Michael J. "Songs." In *The Oxford Illustrated History of the Crusades*. Edited by Jonathan S. C. Riley-Smith. Oxford: Oxford University Press, 1995, chapter 5. [A dozen specialist historians analyze religious, economic, and military aspects and motivations of the Crusades; Routledge, pp. 91–111, examines works that the people listened to and saw performed as entertainment, with an admixture of instruction and propaganda: i.e., the *Canso d'Antiocha* and *Canso de la Crozada*.]

18.2. *Aigar e Maurin*

[Anonymous epic, second half of the twelfth century; two fragments totaling 1,437 lines in forty-four *laissez*; recounts the war between the English king Aigar and his vassal Maurin (Henry II Plantagenet and the Capetians).]

1023.

Brossmer, Alfred. "Aigar et Maurin, Bruchstücke einer chanson de geste nach der einzigen Handschrift in Gent neu herausgegeben." *RF* 14 (1903): 1–102. [Introduction: the manuscript, text history, résumé, linguistic analysis; critical text with notes, no translation; see corrections by Bertoni, *Rom* 41 (1912): 401–5, and *Archivum romanicum* 1 (1917): 224–26, and by Jeanroy, *AM* 17 (1905): 583–84.]

1024.

Galley, Claude. "Aigar et Maurin, témoins de la civilisation et de la littérature des marches occidentales du Nord-Ouest." *Marche romane* 33 (1983): 75–92. [Localization is unclear, but generally northwest, a mixture of Occitan and (Anglo-) Norman, perhaps from Poitou; the author shows familiarity with the military camps of his day.]

1025.

Keller, Hans-Erich. "Aigar et Maurin." In ► 97, *AIEO* 4, 1994, pp. 159–63. [Text preserved only in two folios reused in a sixteenth-century Latin legal manuscript; unrelated to other epic cycles; concerns the revolt of Young Henry against his father Henry II and his brother Richard Coeur-de-lion; probably Anglo-Norman originally, but the extant folios are from a Poitevin reworking in a mixed language imitating that of *Girart de Rossilhon*.]

1026.

Naudeau, Olivier. "Observations sur la langue de *Aigar et Maurin*." *Rom* 115 (1997): 337–67. [Detailed analysis of forty-two linguistic items shows that the language is the composite literary language of the last third of the twelfth century, similar but not identical to the language of *Girart de Rossilhon*.]

1027.

Paterson, Linda M. "Knights and the Concept of Knighthood in the Twelfth-Century Occitan Epic." *FMLS* 17 (1981): 115–30. Reprinted in W. H. Jackson, *Knighthood in Medieval Literature*. Woodbridge: D. S. Brewer, 1981, 23–38. [Detailed study of *chevalier* and its derivatives in *Canso d'Antiocha*, *Girart de Rossilhon*, and *Aigar e Maurin*, *Daurel e Beton*.]

18.3. *Canso d'Antiocha*

[1130–45? fragment of 714 lines; chronicle of the First Crusade by Gregori Bechada, perhaps freely adapted from the lost French *Chanson d'Antioche* by Richard le Pèlerin, now known only in a later French adaptation by Graindor de Douai; some scholars believe that Bechada's text was the original, while others claim that Bechada's original is lost and the extant fragment is a revised version of it, based on a later French version.]

1028.

Sweetenham, Carol, and Linda M. Paterson. *The "Canso d'Antiocha": An Occitan Epic Chronicle of the First Crusade*. Aldershot: Ashgate, 2003. [Codicological and textual study, outlining unique features compared with the Old French version; analysis of the blending of historiography and epic qualities and allusions to the *Roland* tradition; critical text with facing-page English translation, notes, and glossary.]

1029.

Gómez Moreno, Ángel. "Una nueva edición de la *Canso d'Antiocha*." *Revista de Literatura Medieval* 6 (1994): 9–42. [Analysis of previous scholarship, pp. 9–25; complete photographic reproduction of the manuscript; critical text of the first five *laissez* (he calls it an "edición semipaleográfica") with Spanish translation, notes.]

1030.

Gareyte, Jean-François. *L'aube des troubadours: la Chanson d'Antioche du chevalier Béchade*. Périgueux: La Lauze, 2005. [A readable, somewhat popularized reconstitution of the work, based on 86 fragments altogether, including the original fragment of 707 verses and others in Castilian, Occitan, and Latin; all are in French translation, no original texts given; detailed commentary, notes, sketchy bibliography.]

1031.

Dewberry, Carol Elizabeth. "La *Canso d'Antiocha*, histoire et légende: perspectives sur la bataille d'Antioche." In *La Croisade, réalités et fictions: Actes du colloque d'Amiens*. Edited by D. Buschinger. Göppingen: Kümmerle, 1989, pp. 97–109. [More episodes of the fragmentary *Canso* may be recovered from the Spanish *Gran Conquista de Ultramar*, some of which was translated from Bechada's lost text; judging from a reconstituted version, Dewberry concludes that Bechada's work is remarkably detailed and realistic, even though influenced by popular legends and miracles, and epic traditions of style.]

1032.

See ► **1021**, Lafont, "Epopée d'oïl," 2005, pp. 44–46. [Bechada's fragmentary text of the *Antiocha* is the original, forming the missing link that proves the originality of the "Tudèle-Aquitaine" school, the Occitan originators of Romance narrative and heroic poetry.]

1033.

Limentani, Alberto. "Pour le fragment de la *Canso d'Antiocha*." In *Guillaume d'Orange and the Chanson de geste: Essays Presented to Duncan McMillan in Celebration of His Seventieth Birthday by His Friends and Colleagues of the Société Rencensvals*. Edited by Philip E. Bennett and Wolfgang van Emden, with Alexander Kerr.

Reading: University of Reading, 1984, pp. 75–83. [Study of the literary aspects of the fragment: line lengths, extension of *laisses*, use of *laisses similaires*, authorial interventions in the *petits vers*; all indicate a well-developed technique and a later rather than earlier dating for the work.]

1034.

Paterson, Linda M. “La *Canso d’Antioca* occitane: gallicismes phonologiques et histoire textuelle.” In ► **107**, *Ab nou cor*, 2004, pp. 289–96. [History of manuscript and text; study of French and Occitan forms at the rhyme, which may represent corrupted forms, poor translation, or an intentional feature of style, even a subtle form of protest against the political and linguistic invasion of Occitania by the French.]

1035.

Paterson, Linda. “Legal Agreements in the Occitan *Canso d’Antioca*.” In Paterson, *Culture and Society in Medieval Occitania*. Farnham: Ashgate Variorum, 2011, #19 (12 pp.). Originally presented 2001 as a paper and published in *V^e Colloque international CRISIMA, Montpellier, 21–24 novembre 2001: Serment, promesse et engagement: Rituels et modalités au Moyen Âge*. Edited by Françoise Laurent. Montpellier: Presses Universitaires de la Méditerranée, 2008, pp. 195–204. [Analysis of the negotiated covenant for a judicial duel between thirty Christians and thirty Saracens to decide the outcome of the battle for Antioch; discussion of the legal vocabulary and the complex rituals and traditions of warfare revealed by the text; edition with commentary of three excerpts from the *Canso*.]

18.4. *Roman d’Arles*

[Anonymous composite text of 1,289 lines, preserved in a copy made ca. 1374–75 by Bertran Boysset; an attempt to glorify Arles by furnishing it with a legendary history going back to paradise, then through Jerusalem and Rome to Arles.]

1036.

Haupt, Hans-Christian. *Le “Roman d’Arles” dans la copie de Bertran Boysset (manuscrit Aix-en-Provence, Musée Paul Arbaud, M.O. 63). Études et édition*. Tübingen: Francke, 2003. [The preserved text is a composite, put together by a compiler by mid-fourteenth century, revised by a *remanieur*, then copied and perhaps further revised by Boysset before 1375; the three seemingly disparate sections of the text (legendary, religious, and epic) are held together (weakly) by the intention of glorifying Arles by furnishing it with a legendary history; detailed study of sources, language, and themes; critical text and facing-page French translation, with many notes and a glossary; see the review by Harris in *FL* 138 (2004): 291–304; detailed notes, suggestions, and corrections.]

1037.

Keller, Hans-Erich. “Charlemagne et ses pairs dans le *Roman d’Arles*.” In ► **151**, *Mélanges Bec*, 1991, pp. 235–48. [Olivier (de Verdun) is the same Olivier as Roland’s *compagnon*, but from an older stratum of the legendary tradition; Olivier is essentially an Occitan hero.]

1038.

Lafont, Robert. "Réflexions sur le *Roman d'Arles*." *RLaR* 108 (2004): 243–60. [Unravels the seemingly disorderly series of episodes and fragments that make up the *Roman* in its fullest state, in an attempt to explain Bertran's intentions and, even further back, to decipher the process of compilation; shows that the text is an amalgam of disparate pieces put together perhaps by Bertran himself, or more likely by an earlier compiler, in order to construct a legendary patriotic history to glorify Arles and probably to draw attention to the Abbey of Saint Honorat, along with Raymond Ferraud's mythological *Vida de Sant Honorat* (end of thirteenth century); see ► 1577, Ricketts, *La Vida de Sant Honorat*.]

1039.

Lafont, Robert. "Conflit de norme littéraire et d'oralité dialectale: le *Roman d'Arles* dans la copie de Bertrand Boysset." In *Entgrenzungen. Für eine Soziologie der Kommunikation. Festschrift für Georg Kremnitz zum 60. Geburtstag*. Edited by Peter Cichon, Barbara Czernilofski, Robert Tanzmeister, and Astrid Hönigsperger. Vienna: Praesens, 2005, pp. 401–6. [Analysis of the composite preserved text, made up of fragments from older written texts, with a few regional (patois) slips; other linguistic traits show traces of oral transmission, and notation by a young Bertran Boysset, whose natural language was local patois. The text is proof of older traces of a long-standing Occitan tradition in the epic, hidden by later smothering by French traditions.]

18.5. *Brendan*

[An anonymous mid-thirteenth-century Occitan translation, sometimes awkward, of the *Legenda in Festa Sancti Brendani*, itself a shortened and corrupted version of the source *Navigatio Sancti Brendani*.]

1040.

Burrell, Margaret. "The Occitan Version." In *The Voyage of St. Brendan. Representative Versions of the Legend in English Translation*. Edited by W. R. J. Barron and Glyn S. Burgess. Exeter: University of Exeter Press, 2002, pp. 231–47 and notes pp. 351–55. [Critical text of the anonymous thirteenth-century version with English facing-page translation and summary of episodes.]

1041.

Ricketts, Peter T. "La version occitane du *Voyage de Saint Brandan*: édition critique." *FL* 148 (2009): 209–31. [Basic edition, made for inclusion in *COM*, with the Latin following the Occitan text.]

1042.

Bartoli, Renata Anna. "L'épopée irlandaise de Saint Brandan en terre d'oc." In ► 96, *AIEO* 3, 1992, pp. 795–803. [Analysis of the Occitan text: it is highly simplified, sometimes in illogical ways that impair its meaning; miraculous elements are suppressed in favor of traditional Christian virtues; unlike the more cultivated Anglo-Norman version, the Occitan text was probably prepared by a simple cleric for a pious rustic audience; also printed with added analytical summary of episodes in

Bartoli, *La "Navigatio sancti Brendani" e la sua fortuna nella cultura romanza dell'età di mezzo*. Fasano: Schena, 1993, chapter 5, pp. 339–50.]

1043.

Burrell, Margaret. "St. Brendan in Occitania: A Study in Confusion and Conflation." *AUMLA: Journal of the Australasian Universities Languages and Literature Association* 90 (1998): 21–38. [Comparing the one complete manuscript and two fragments of the Occitan *Brendan* text with two shortened Latin versions, Burrell concludes that there may well have been a lost intermediary but that it is impossible to tell how the extant texts are interrelated, at least until full critical editions of all of them (under-way) have been completed; conflation is obvious, confusion remains.]

18.6. *Canso de la Crozada*

[Chronicle of the Albigensian Crusade 1209–13; part 1, 2,772 lines in 130 *laissez*, composed by Guilhem de Tudela in 1210–13, up to the battle of Muret, 1213; part 2, written from about 1218, relating events 1214–19, anonymous, but perhaps by Gui de Cavaillon (see ► **1057**, Guida, "L'autore della seconda parte della *Canso de la crozada*," 2003); 9,578 lines in total, up to the death of Simon of Montfort.]

18.6.1 Bibliography

1044.

Meschini, Marco, with the collaboration of Martín Alvira Cabrer, Martin Aurell, Laurent Macé, Damian J. Smith, and Kay Wagner. "Bibliografia delle crociate albigesi." *Reti Medievali—Rivista* 7, no 1 (2006). Online at <http://www.rivista.retimedievali.it>. [Introduction showing the distinction between the first crusade (Simon de Monfort, 1209–15) and the second (Louis VIII of France, 1224–29); the bibliography has ten subdivisions listing: sources, studies on sources and their authors, general studies, protagonists in both crusades, political, religious, social, ideological, juridical and military/archeological aspects.]

1045.

Thiolier-Méjean, Suzanne. "Bibliographie sommaire de la *Chanson de la Croisade*." *FL* 131 (2000): 55–58.

18.6.2 Editions

1046.

Martin-Chabot, Eugène. *La Chanson de la Croisade albigeoise, éditée et traduite du provençal*. Classiques de l'histoire de France au moyen âge, 13, 24, and 25. Paris: Champion, 1931–61; [Essential edition for scholarly use, with full textual apparatus and detailed philological notes; the facing-page French translation is straightforward and literal; vol. 1 has introduction and text for the first part by Guilhem de Tudela; vol. 2 for the first half of the anonymous continuation, *laissez* 132 to 186, with sparse information about the author; vol. 3 has *laissez* 187 to 214, list of additions and corrections, index for all three volumes.]

1047.

Gougaud, Henri. *Guillaume de Tudèle et l'anonyme: la Chanson de la croisade albigeoise: traduction nouvelle*. Paris: Berg International, 1984. [Very brief introduction, facsimile print of the manuscript, with facing-page French translation, a more “literary” version that attempts to “reconstitute the fervour, the rhythm and the sonority of the original”; maps, chronology, index of place-names; does not replace the Martin-Chabot edition for scholarly use; also in paperback: *La Chanson de la croisade albigeoise*. Paris: Livre de poche, 1989: edited text of Martin-Chabot, with facing-page free translation; maps, chronology, expanded index of proper names.]

1048.

Shirley, Janet. *The Song of the Cathar Wars: A History of the Albigensian Crusade (by William of Tudela and an Anonymous Successor)*. Aldershot: Ashgate, 1996. [Brief introduction, text in English translation only, helpful maps, chronology of events.]

1049.

See ► **38**, *DLF*, 1993, pp. 243–47. [Succinct analysis of the poem by Joseph Salvat; bibliography.]

18.6.3 General Studies

1050.

Aurell, Martin. “Les sources de la croisade albigeoise: bilan et problématiques.” In *La croisade albigeoise (Colloque international du C. E. C., Carcassonne, 4–6 octobre 2002)*. Edited by M. Roquebert. Carcassonne: C.E.C., 2004, pp. 21–38. [Discusses the use of politically engaged troubadour songs as historical sources, pp. 32–35.]

1051.

Bottin-Fourchotte, Colette. “L’art de vivre dans la seconde partie de la ‘Chanson de la Croisade.’” In *Mélanges de langue et de littérature médiévales offerts à Alice Planche*. Annales de la Faculté des lettres et sciences humaines de Nice, 48. Nice: Faculté des lettres, 1984, pp. 71–81. [Rich exploration of social attitudes revealed in the *Canso* during the periods of peace; appreciation of the beauties of nature, pleasures of the table and of good company, seen as gifts from God, expressed in the enthusiastic *joi* of the troubadours, combined with Christian belief and on the dynamic social principle of *paratge*, a song in praise of Occitan culture, contrasted with the brutish, unprincipled greed of the French.]

1052.

D’Heur, Jean-Marie. “Sur la date, la composition et la destination de la Chanson de la croisade albigeoise de Guillaume de Tudèle.” In ► **147**, *Mélanges Rostaing*, 1974, pp. 231–66. [History of the scholarly debate over the (single or double) authorship of the *Canso*, tinged often with ideological prejudices; study of the division of the text: the first part, by Guilhem de Tudela ends at laisse 130; the composition was begun in early summer 1212 and ended in February 1213; it was written for Guilhem de Contres; in appendix, full bibliographic information about earlier editions of the *Canso*; see also his detailed codicological study in *AM* 85 (1973): 442–50.]

1053.

Ghil, Eliza Miruna. “*La Canso de la Crozada.*” In *L’Age de parage: essai sur le poétique et le politique en Occitanie au XIIIe siècle*. New York: Peter Lang, 1989, chapter 2, pp. 91–149, and chapter 3, pp. 151–218. [Shows that Guilhem de Tudela was favorable toward the crusade and Simon of Montfort; he supported the clerico-chivalric society; demonstrates intertextuality with lyrics; in the second part, notes negative attitudes toward the French invaders, support for the chivalric-urban society; negates the idea that poetry went into a decline in the thirteenth century because of religious and political upheaval; instead, there was a creative flowering in response to a culture in crisis.]

1054.

Gosman, Martin. “Les comptes rendus de la croisade d’Albi et les points de vue auctoriels. La fonction de la scène dialoguée.” In ► **95**, *AIEO* 2, 1993, 1:119–30. [The first half of the *Canso* is presented as the chronicle of a legitimate offensive war of crusaders against heretics; the second part is more like an epic, portraying the legitimate defensive war of Occitans against invaders from the North; dialogues are much longer and more frequent in the second half and involve a wider spectrum of social classes, indicating a conscious effort to dramatize in epic style the outrageous destruction of Occitan culture.]

1055.

Gouiran, Gérard. “Français contre Montfort? Les conseils de guerre tenus par Simon de Montfort dans la seconde partie de *La chanson de la croisade albigeoise.*” In “*Furent les merveilles pruvees et les aventures truvees.*” *Hommage à Francis Dubost*. Edited by Francis Gingras et al. Paris: Champion, 2005, pp. 281–305. [Analysis of dialogues in the war councils when things were going badly for Simon; he seeks to blame anyone except himself; criticisms of his actions are frank and direct among his aristocratic allies, but he is supported by weak flatterers and churchmen; the anonymous author denounces the war as having nothing to do with the destruction of the heresy but everything to do with the destruction of Toulouse and of *Paratge*.]

1056.

Gouiran, Gérard. “*Tolzan cridan: “Tolosa!” e “Cumenge!” ·l Gascos . . .* Le parallèle commingeois dans la *Chanson de la croisade contre les Albigeois.*” 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. [A clarification of the complex political links among the great Pyrenean families of the late twelfth and early thirteenth centuries, and their support or opposition to the crusade; both Raymond VII of Toulouse and Bernard V of Comminges are portrayed as youthful heroes in the second half of the *Chanson*, models of *paratge*.]

1057.

Guida, Saverio. “L’autore della seconda parte della *Canso de la crotzada.*” *CN* 63 (2003): 255–82. [A strongly argued hypothesis for Gui de Cavaillon, who has all the necessary qualities to match him with the unknown author: he was very close to Count Raymond VII of Toulouse as advisor and propagandist, fervently loyal to the house of Saint-Gilles, intimately familiar with both Beaucaire and Toulouse, of

considerable literary talent and general culture; many qualities of style in his poetry match those of the *Canso* (lexical and rhetorical usage); the same insistence on the rights of heredity, property, and lineage are found in Gui's *partimen* and the *Canso*; the sudden interruption at the end of the *Canso* coincides with the calling to Paris of the defeated Count Raymond, with Gui and other close advisers.]

1058.

Hoekstra, Dirk. "Quelques aspects de quatre manuscrits en prose racontant la guerre des Albigeois." In ► 99, *AIEO* 6, 2001, pp. 203–8. [Only one complete manuscript of the verse chronicle exists; two contemporary Latin texts also tell the story of the war; four sixteenth-century manuscripts have prose versions of the history, three of which were edited in 1879 by Auguste Molinier; Hoekstra transcribed the fourth in 1998; the present study finds that all four late versions are closely related, from the Toulouse area, part of the traditionalist movement attempting to preserve Occitan social values and language in the face of French-oriented bourgeois "modernization."]

1059.

Huot, Sylvia. "The Political Implications of Poetic Discourse in *The Song of the Albigensian Crusade*." *French Forum* 9 (1984): 133–44. [Raimon Vidal, in his *Razos de trobar*, stressed the reciprocal dependency of poetic language and society: grammatical and poetic competence is a measure of the coherence and moral fibre of society; in the first part of the *Canso*, Guilhem expressed his positive view of the crusade in the elevated literary style of his culture; in the second part, these admirable social and esthetic values are depicted as subverted and destroyed, and with them the poetic forms in which they were expressed.]

1060.

Lafont, Robert. "Guilhem de Tudela: ses origines, les origines de son art." In ► 131, *Les troubadours et l'état toulousain*, 1994, pp. 219–28. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 299–311. [Lafont undertakes a sweeping renewal of the history of French epic: Guilhem de Tudela was unjustly eclipsed by the anonymous continuator of the *Canso de la Crozada*, in part due to false interpretations of the editor Martin-Chabot 1960; places the origins of the epic in Navarra, ca. 1080; these evolved into the Norman, not the later Anglo-Norman, Oxford *Roland*; further evolution of the *chanson de geste* into the *chanson d'histoire*, e.g., *Antiocha*, made Guilhem de Tudela the authoritative figure best suited to compose the *Canso de la Crozada*.]

1061.

Ménard, Philippe. "*Rotiers, soldats, mainadiers, faidits, arlots*, Réflexions sur les diverses sortes de combattants dans la *Chanson de la croisade albigeoise*." In *Actes du colloque Languedoc et langue d'oc (Toulouse, janvier 1996)*: Special number of *Perspectives médiévales*, supplément to 22 (1996): 155–79. [Analysis of the role played by the lower classes in the conflict: differences in the composition of the two armies and in the way they are presented by the two authors; mercenaries, dispossessed knights, brigands, artisans, and valets who accompany the armies, most of whom are undisciplined, prone to violence, more interested in slaughter and booty than in mystic principles.]

1062.

Paden, William D. "The Troubadours and the Albigensian Crusade: A Long View." *RPh* 49 (1995): 168–91. [Negates the common belief that the Albigensian Crusade caused the decline of troubadour poetry and Occitan culture; the society continued to prosper financially, there was an increase, not a decline, in numbers of poets after the crusade, and the quality of the poetry was in decline before the crusade began; sociolinguistic pressures favoring the prestige of French over Occitan seem to furnish the overall impetus, but the full explanation has yet to be found.]

1063.

Leppig, Linda S., ed. Special issue of *Tenso* on the effect of the Albigensian Crusade on Occitan culture, *Tenso* 10.2 (1995): 87–89. [Leppig questions whether the traditional view of the "crusade" as a turning point in the fortunes of Occitan culture can be justified, or whether our view may have been colored by the emotional tone of the continuator, calling for reassessment; William D. Paden, in "Perspectives on the Albigensian Crusade," pp. 90–98, claims that *Crozada* is an anachronism, used in the sense of "expedition" in the *Canso*, rather than in the modern sense of "crusade"; Eliza Miruna Ghil, in "*Crozada*: Avatars of a Religious Term in Thirteenth-Century Occitan poetry," pp. 99–109, claims that as a whole the troubadours supported with enthusiasm the overseas crusades against the infidel but reacted fiercely, with strong anti-French and anticlerical sentiment, against the Albigensian conflict; Sharon Bryant Neal, in "*Las donas e las femnas, las tozas avinens*: Women in *La Canso de la Crozada*," pp. 110–38, discusses the rare presence of women in the epic genre, passive and voiceless in the first part, vocal, innovative, and combative in the second, even given credit for killing Simon of Monfort; Elizabeth Wilson Poe, in "Suppressing the Memory of the Crusade: The Manuscript Tradition of the Poems of Gui de Cavaillon," pp. 139–57, explores the placement of Gui's poems, wondering whether there was a conscious intent to suppress the horrific memories of the war by marginalizing them.]

1064.

Pegg, Mark Gregory. *A Most Holy War. The Albigensian Crusade and the Battle for Christendom*. Oxford: Oxford University Press, 2008. [A dramatized re-creation of the crusade events; vicious genocide seems to have been approved by God as a holy cleansing; literary texts, eyewitness accounts, and testimonies from the Inquisition bring alive the horrors of the "Crusade."]

1065.

Paterson, Linda. "La *Chanson de la croisade albigeoise*: mythes chevaleresques et réalités militaires." In *La Croisade, réalités et fictions: Actes du colloque d'Amiens*. Edited by D. Buschinger. Göppingen: Kümmerle, 1989, pp. 193–203. [The knight in Occitan epics is more a practical soldier driven by *paratge*, as opposed to the northern French tradition of the knight as part of a social elite imbued with idealistic principles and morality; if the king of Aragon had not been persuaded to lead the charge at Muret in the "northern" epic manner, instead of following the cautious but "unworthy" plan of the Count of Toulouse, the Occitan defeat might not have happened.]

1066.

Pfeffer, Wendy. "Rotten Apples and Other Proverbs in *The Song of the Albigensian Crusade*." *Proverbiūm: Yearbook of International Proverb Scholarship* 8 (1991): 147–58. [Explores the difference in the usage of proverbs and proverbial expressions in the two authors of the *Canso de la Crozada* and attaches this usage to different political and social views.]

1067.

Raguin, Marjolaine. "Choix terminologiques et propagande dans la Chanson de la Croisade albigeoise." In *Actes du colloque Nouvelle recherche en domaine occitan: approches interdisciplinaires (Albi, 11–12 juin 2009)*, in press. [Study of the political and religious propaganda motivating the second half of the *Canso*; while the first part was in favor of the crusade, the continuation condemns it; close analysis of the terminology designating the major political and religious figures on both sides of the conflict; as interesting as what the text says is what it seeks to conceal from its audience, and its relationship to the first part of the *Canso*.]

1068.

See ► **262**, Zambon, *I Trovatori e la crociata*, 1999. [Detailed historical introduction, pp. 7–34; edition of fourteen poems by Peire Vidal, Raimon de Miraval, many by Peire Cardenal, Tomai/Palaizi, Guilhem Figueira, Bernart Sicart de Maruejols, Guilhem de Montanhagol, and extracts from the *Canso de la crozada*; Italian translation, notes.]

1069.

Le Royaume oublié—The Forgotten Kingdom/Savall, Hesperion 21, 2010. Label: Alia Vox, catalogue #9873, 3 CD-ROMs on <http://www.Arkivmusic.com>; Conductor: Jordi Savall. Orchestra: La Capella Reial de Catalunya. [CD #2 concerns the Albigensian Crusade, with narration from the *Canso* and songs of Giraut de Bornelh, Raimon de Miraval, and Guilhem Figueira; CD #3 has reaction against the Inquisition by Peire Cardenal, Guilhem de Montanhagol, and Pons d'Ortafa.]

18.7. *Daurel e Beton*

[Anonymous text of 2,185 lines, incomplete at the end; end twelfth century, from an earlier lost text ca. 1150; unique feature is the central role played by the *joglar* Daurel.]

1070.

Lee, Charmaine. *Daurel e Beton*. Parma: Pratiche, 1991. [Renewed critical text based on Meyer 1880 and Kimmel 1971, with Italian translation, notes; introduction has information on manuscript, language, and metrics; limited glossary.]

1071.

Noto, Giuseppe. "La comunicazione come bisogno sociale e antropologico in *Daurel e Beton*." In ► **109**, *Comunicazione e propaganda*, 2007, pp. 503–14. [Analysis of the role of the troubadour/*joglar* within the medieval social complex; mobility from court to court supports a function as carrier of news and promulgator of public opinion; in *Daurel e Beton*, Daurel incarnates a new social mobility and return to simple virtues that will allow a renewal of a run-down society.]

1072.

De Caluwé, Jacques. "L'enfant dans Daurel et Beton." *L'enfant au Moyen âge: littérature et civilisation*. Sénéfiance, 9. Aix-en-Provence: CUER MA, 1980, pp. 315–34. [Beton's development is followed in realistic detail in the text, from birth to precocious maturity at thirteen, giving insight into child development and education that is rare in medieval texts; physical and mental progress of the child are noted at length, year by year, with special emphasis on the ages of seven, when children were thought to achieve reason and discretion, and thirteen, the early attainment of independence; he is presented not only as a symbol of regeneration but also as a real living person; the anonymous author who seems to know him so closely could well be a woman.]

1073.

Kay, Sarah. "Compagnonnage, désordre social et hétérotexualité dans *Daurel et Beton*." In *Actes du XIe Congrès international de la Société Rencesvals (Barcelone, 22–27 août 1988)*. 2 vols. Barcelona: Real Academia de Buenas Letras, 1990, 1:353–67. [Analysis of the text as a moment of passage from a stable society governed by and for men of the aristocratic class toward a more open one in which all might participate regardless of rank, sex, age, or race; structurally, the standardized evil story line is subverted by a countertext which succeeds, from a very weak start, in wresting narrative control to become the main text.]

1074.

Lafont, Robert. "Epopée et *nòvas*: le texte du *joglar contador*." *RLaR* 96 (1992): 251–73. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 255–76. [A challenge to scholarly assumptions about the apparent predominance of epic and romance in the North, lyric in the South; our present knowledge of these genres stems from collections made during a crucial renewal of the traditions in the fourteenth and fifteenth centuries; only the Occitan lyrics found sponsors for this (largely in Italy); we cannot know what other texts were lost; *Daurel e Beton* seems to be part of a rich tradition, sharing generic qualities of saint's life, epic, romance, *ensenhamen*, and *novas*, and glorifying the social role of the *joglar*.]

1075.

Legros, Huguette. *L'Amitié dans les chansons de geste à l'époque roman*. Aix-en-Provence: Publications de l'Université de Provence, 2001, pp. 155–56 and 343–50. [Analysis of the uniquely Occitan portrayals of friendship in *Daurel e Beton*: the obsessive purity of Beuve's devotion to Gui, compared with Gui's unremitting felony and its destabilizing effects on society; the strength and charitable wisdom of the *joglar* Daurel is required to thwart the perversity of Gui and reestablish social harmony.]

1076.

Limentani, Alberto. "Per *Daurel et Beton*: il giullare pedagogo." In ► **1129**, Limentani, *L'eccezione*, 1977, pp. 102–10. [*Daurel e Beton* combines the qualities of several genres: the details of Beton's education by Daurel are similar to an *ensenhamen*, and the general tone is more "bourgeois" than epic, softening the harshness of French society with the more cultivated nature of the "Babylonian" and of Daurel's own civil principles.]

1077.

See ► **1130**, Menegaldo, *Le jongleur*, 2005, pp. 33–83. [Detailed analysis of the figure of the *joglar* in *Daurel e Beton*; Daurel is unique in the range of his qualities: he is a skilled entertainer, orator, politician, educator, and warrior; the anonymous author may himself be a remarkable *joglar* capable of improvising the plot of his own fictive text as a sort of *mise en abyme*.]

18.8. *Ferabratz*

[Thirteenth century, anonymous; 5,084 lines; adaptation of the French *Fierabras*, except for the first 610 lines added by the adapter; but Lafont ► **1021**, “Épopée d’oïl,” 2005, claims to have demonstrated that the Occitan version is the original.]

1078.

Bekker, Immanuel. *Der Roman von “Fierabras” provenzalisch*. Akademie der Wissenschaften zu Berlin, 10. Berlin: G. Reimer, 1829. [Suggestions and corrections by Hofmann and Baist, *RF* 1 (1883): 117–30, and Fischer, *RF* 4 (1886): 536–38; new editions have been announced by Formisano 1987, Babin 1994 (both abandoned), and Buridant 2003; two further editions have been completed as doctoral theses: M.-A. Pountney, Poitiers, 1980, and A. Kowalska, Limoges, 1997, but remain unpublished.]

1079.

Buridant, Claude. “Vers une édition du Fierabras occitan.” In *Le Rayonnement de Fierabras dans la littérature européenne. Actes du colloque international (6 et 7 décembre 2002)*. Edited by Marc Le Person. Lyons: Université Jean Moulin-C.E.D.I.C, 2003, pp. 65–84. [Detailed account of previous editions and proposed editions, outlining the difficulties presented by the text; the proposed new edition is to be carried through as a joint project with A. Kowalska and will be part of Ricketts’s *COM2*; it will require a new and careful study of the language, whose localization has proved so far to be quite controversial; Buridant believes that the language is a “Mischsprache” and is rich in interest for morphology, syntax, and vocabulary.]

1080.

Lafont, Robert. “Les origines de la chanson de geste: le cas de *F(i)erabras*.” *CCM* 41 (1998): 365–73. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 433–47. [Discovery of a very refined structure in eighteen groups of eleven *laisses*, and traits of language and rhyme which indicate that the Occitan original was poorly transmitted in the later French copies. See also ► **1021**, Lafont, “Épopée d’oïl,” 2005, for a stronger claim that the Occitan *Ferabratz* precedes the Old French version.]

1081.

Babin, Malte-Ludolf. “La langue du *Fierabras* occitan.” In ► **97**, *AIEO* 4, 1994, 2:661–70. [Claims that the Occitan version is a poor translation of a French original; close study of phonetic, morphological syntactical, and lexical features that show the translator to have been a Toulousain from the early thirteenth century; more details are promised in his forthcoming edition of the text.]

1082.

D'Heur, Jean-Marie. "Observations codicologiques sur le manuscrit du *Fierabras d'Alichandre*." In *Mémoire en temps advenir: hommage à Theo Venckeleer. Orbis/Supplementa* 22. Edited by Alex Vanneste et al. Leuven: Peeters, 2003, pp. 241–57. [Detailed history of discovery, publication, and studies of the work; very careful codicological study; postulates that the Occitan version has been adapted from a lost French version; does not mention Formisano, 1987 (►1083).]

1083.

Formisano, Luciano. "À propos du *Fierabras* occitan," from a roundtable discussion in *Au carrefour des routes d'Europe: la chanson de geste. Xe congrès international de la Société Rencesvals pour l'étude des épopées romanes, Strasbourg, 1985*. Sénéfiance, 20, 21. 2 vols. Aix-en-Provence: Publications de l'Université de Provence, 1987, 2:1239–45. [Detailed analysis of scholarship concerning the manuscripts and the editorial history of the various versions of *Fierabras* in French and Occitan; the Occitan text is a systematic abridgement of a (lost?) French original: French rhymes poorly adapted into Occitan, omission of otherworldly and intellectual references; much remains to be clarified.]

1084.

Melli, Elio. "Rapports entre les versions française, provençale et italienne de *Fierabras*: ressemblances et différences structurales, stylistiques et registrales, intertextualité." In *Actes du 10e Congrès international de la Société Rencesvals. Au carrefour des routes d'Europe: la chanson de geste*. Sénéfiance, 21. Aix-en-Provence: CUER MA, 1987, pp. 879–96. [The Occitan version is an idiosyncratic abridgement of the French, creating a new epic work, omitting the traditional epic *laisses similaires* and concentrating on a more realistic presentation closer to that of the narrative genres; this quality is shared by other Occitan epics, some of which have descriptive passages that are lyric in nature.]

18.9. *Girart de Rossillon*

[Anonymous; mid-twelfth century (1136–80); written in a mixed language, variously thought to be Franco-Provençal, a "Poitevin *koiné*" or a corrupted text; 10,002 lines; classed as an epic, but with elements of romance and saint's life; sensitive insight into human motivations, moral outrage at the horrors of civil war.]

1085.

Hackett, Winifred Mary. *Girart de Roussillon, Chanson de Geste*. 3 vols. in 2. Paris: Picard, 1953–55. [Critical text in vols. 1 and 2; philological study, notes, and glossary in vol. 3; no translation; valuable for variant readings, rich glossary and index, which are absent from the edition by Combarieu du Grès and Gouiran.]

1086.

Combarieu du Grès, Micheline de, and Gérard Gouiran. *La Chanson de Girart de Roussillon. Traduction, présentation et notes*. Paris: Librairie Générale Française, 1993. [The Occitan text is reproduced from Hackett, with a new French translation; ample introduction, many notes; concludes that the text is a unit, not the work of two authors.]

1087.

Hackett, Winifred M. *La Langue de Girart de Roussillon*. Publications romanes et françaises 111. Geneva: Droz, 1970. [The linguistic polymorphism is characteristic of the original poem: a literary language (*koiné*) chosen by the author, who was probably from the region of Poitou; Lafont disagrees entirely (see ► 1021, “L'épopée d'oïl,” 2005), claiming that the original (MS *P*) was Occitan, of which the *O* manuscript, used as a base by modern scholars, is an incompetent adaptation into French, falsely called “langue mixte.”]

1088.

Pfister, Max. *Lexicalische Untersuchungen zu “Girart de Roussillon.”* Beihefte zur ZrP 122. Tübingen: Niemeyer, 1970. [Lexicological study comes independently to virtually identical conclusions as Hackett regarding the polymorphism of the language (“künstlerische Mischsprache”), but postulates the region of Vienne (Dauphiné) for the author.]

1089.

Burgwinkle, William. “Ethical Acts and Annihilation: Feminine Heroics in *Girart de Roussillon*.” In *Women and Medieval Epic: Gender, Genre, and the Limits of Epic Masculinity*. Edited by Sara S. Poor and Jana K. Schulman. New York: Palgrave Macmillan, 2007, pp. 159–82. [An original study of Girart's wife Berthe; the theories of Lacan and Žižek are used to characterize the heroic female “Act”; Berthe offers an alternative to the destructive heroic masculinity of the feudal system and to her own traditional maternal role within the kinship system; she abandons her position as wife and mother and disposes of her feudal privileges by founding monasteries, substituting only a will to act without any personal aim except to work through God in the world.]

1090.

Gaunt, Simon. “Le pouvoir d'achat des femmes dans *Girart de Roussillon*.” *CCM* 33 (1990): 305–16. [Argues that Elissent and Berthe are not represented positively but are manipulated by Charles and Girart to further the relationship of the two men.]

1091.

Haugeard, Philippe. “Un baron révolté est-il un hors-la-loi? Droit et violence dans *Girart de Roussillon*.” *Cahiers de recherches médiévales et humanistes* 18 (2009): 279–91. [An examination of the relationship among law, right, and violence in the epics of revolt; *Girart* represents a world of warriors and lords in which “right” is not yet “law,” and violence brought on by the struggle for power cannot be contained.]

1092.

Kay, Sarah. “Singularity and Spectrality: Desire and Death in *Girart de Roussillon*.” *Olifant* 22 (2003): 11–38. [The epic genre stresses the individuality of its main agents and the complex social difficulties that arise from their self-seeking acts; Girart and the king are both striving for personal power and position, making it impossible to achieve order and coherence in their shared world; each advantage gained by the one (in territory, sex, or pride) is mirrored by the disadvantage of the other; rage, killing,

mourning, and revenge build increasingly to the only possible solution, which is renunciation of the secular world.]

1093.

Kullmann, Dorothea. "Kirchliche Lehren in *Girart de Roussillon*." In ► 142, *Studi Mellii*, 1998, pp. 403–17. [The beginning and end of the poem contain many references to complex theological questions, indicating the specialized interests of the author and his possible status as an abbot or prior of a religious house; see further analysis of this position in "Réécritures expérimentales?" In *Church and Vernacular Literature in Medieval France*, Toronto, 2009, pp. 69–77.]

1094.

Kullmann, Dorothea. "Le contexte idéologique de *Girart de Roussillon*. Quelques remarques sur la partie finale du poème." In *Epic Studies: Acts of the 17th International Congress of the Société Rencesvals for the study of Romance epic (2006)*. *Olifant* 25.1/2 (2008): 271–82. [A study of the ideological content of the text: for peace and against the warlike values of knightly society, especially in the final section, with a stress on doing good works while remaining in society; perhaps *Girart* was composed in part as a reaction against the heretical movement of Henri de Lausanne.]

1095.

Labbé, Alain. "Segles feniz. L'angoisse eschatologique dans la *Chanson de Roland* et dans *Girart de Roussillon*." In *Fin des temps et temps de la fin dans l'univers médiéval*. *Sénéfiance*, 33. Aix-en-Provence: CUER MA, 1993, pp. 287–306. [Divine intervention as a sign of the distress or anger of heaven, presaged by thunder, lightning, and darkness, is rare in the epic and emphasizes key moments in the two texts; in *Girart*, the message (from God and poet) is a condemnation of both disputants, impelling them away from the destructiveness of civil war toward a feudal society governed by humility and peace.]

1096.

Lafont, Robert, "La Chanson de Girart de Roussillon: poème double, thème inverse, causes échangées." *CCM* 38 (1995): 239–65. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 335–84. [Points to the primacy of the Occitan MS *P*, neglected by scholars who have preferred to edit and study *O*. Lafont shows that *O* derives from *P* linguistically, historically, and philologically and that the text as we have it is a complex and contradictory mixture of two traditions, whose origins are to be found in southern France.]

1097.

Léglu, Catherine. "Babel in *Girart de Roussillon*." In ► 917, Léglu, *Multilingualism and Mother Tongue*, 2010, pp. 17–34. [The legend of Babel was a second Fall of Man, as it divided humankind by making it impossible to communicate freely, leading to war; *Girart*'s wife Berthe masters languages and can overcome the confusion of misunderstandings and become a peacemaker; Berthe's building of Vézeley is meant to symbolize the reunion of mankind as one in a renewal of Pentecost. It is ironic that such a spiritually uplifting poem should be couched in a mixture of languages that has largely prevented its message being heard.]

1098.

Thoss, Dagmar. *Das Epos des Burgunderreiches: Girart de Roussillon*. Graz: Akademische Druck- und Verlagsanstalt, 1989. [Twenty-eight full-page reproductions in color from the dedication copy of Philippe le Bon, Vienna MS 2549, many more in black and white; historical and literary introduction, codicological study, artistic analysis of style and iconography; no text.]

18.10. *La Guerra de Navarra*

[Chronicle by Guilhem Anelier de Tolosa, fourth quarter thirteenth century, recounting military events of 1276–77; 5,136 lines in 104 *laissez*, incomplete at beginning, interior, and end; modeled on the *Canso de Crozada*; written in an Occitan *koiné*; perhaps the same as the troubadour PC 204.]

1099.

See ► **312**, *GRLMA* vol. 11, book 2, 1986, pp. 69–70 (#13013) [Information on the unique manuscript, text in rhymed Alexandrines, concerning the conflict in 1276–77 that caused Philippe III to send troops to Navarra; Guilhem Anelier probably participated and certainly was present as an eyewitness; Guilhem also composed four *sirventes*: see PC 204.]

1100.

Santano, Julián, Ricardo Cierbide Martinena, Maurice Berthe, and Xabier Kintana. *Guilhem Anelier de Tolosa, La Guerra de Navarra*. Pamplona: Gobierno de Navarra, 1995. [Vol. 1: facsimile edition in color; vol. 2: study of author and paleography by Santano; manuscript history by Cierbide, historical background by Berthe; edition with Spanish translation by Santano, Basque translation by Xabier Kintana, onomastic index; a fuller glossary and study of linguistic and metrical qualities are still to be desired and are promised in a future publication; for a French translation, see the edition by F. Michel, 1856; discussion of several problematic passages by Francisco Javier Oroz Arizcuren in ► **98**, *AIEO* 5, 1998, pp. 91–97, and *BRABLB* 45 (1995–96): 205–22.]

1101.

Cornagliotti, Anna. “Consonanze stilistiche della *Guerra de Navarra*.” *Romanistik in Geschichte und Gegenwart* 9 (2003): 17–31. [Proposes a number of corrections to the text of Santano ► **1100**; detailed study of similarities in style, content, images, and phrasing to troubadour and trouvère songs and epic texts (*Roland*), showing that the author was familiar with a wide range of contemporary and older literature.]

1102.

Lafont, Robert. “La place de Guilhem Anelier dans l’histoire de l’art épique occitan.” In ► **97**, *AIEO* 4, 1994, pp. 165–72. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 385–95. [Traces the structural evolution of the epic in a steady evolution from the *Boeci* through *Sainte Foy*, *Roland*, *Chanson d’Antioche*, *Canso de la Crozada* and its continuation, to the *Guerra de Navarra*, demonstrating that the tradition is solidly fixed in the Occitano-Navarrese region, with influx from the Franks from Toulouse who settled in Navarre; Guilhem Anelier modeled

his poem structurally on the continuation of the *Canso de la Crozada*, but altered it in tone and content to reflect his loyalty to the king of France.]

1103.

Straub, Richard E. F. "Les *sirventes* de Guilhem Anelier de Tolosa." In ► **134**, *Cantarem*, 1995, pp. 127–68. [Close analysis of the four poems to clarify the sociohistorical background and their possible connection to the *Guerra de Navarra* and the *Canso de la Crozada*; critical edition with French translation, notes, study of metrics and rhymes; Straub was unaware of the 1995 edition of the *Guerra*.]

18.11. *Rollan a Saragossa*

[Anonymous heroi-comic epic, from a twelfth-century source text; dating of the extant text is controversial; 1,410 lines, incomplete at beginning; probably by the same author as *Ronsasvals*; the author praises and makes fun of his heroes at the same time: a witty and ambiguous poem.]

1104.

Gouiran, Gérard. "So dis la donna: Oy, bel sira Rollan, mos maritz es en malaür lo gran: Les Sarrasins et la Sarrasine dans *Rollan a Saragossa*." In *De l'étranger à l'étrange ou la conjointure de la merveille (en hommage à Merguerite Rossi et Paul Bancourt)*. Treizième Colloque du C.U.E.R. M.A., Aix-en-Provence, mars 1988. Sénéfiance, 25. Aix-en-Provence: CUER MA, 1988, pp. 223–44. [Complex portraits of Saracens, who can be heroic, sensitive, and admirable as well as cowardly and unworthy; Braslimonde is an independent woman, clear minded and forthright, a worthy counterpart to Roland; see the edition by Gouiran and Lafont ► **1113**, in which Lafont postulates that the *Roland* is of Navarrese origin.]

1105.

Alvar, Carlos. "Acerca de los elementos novelescos en el *Rollan a Saragossa* y otras consideraciones." In *L'Épopée romane: Actes du XV^e Congrès international Rencesvals, Poitiers, 21–27 août 2000*. Vol. 1. Edited by Gabriel Bianciotto, Claudio Galderisi, and Bernard Guidot. Poitiers: CESCMA, 2002, pp. 413–21. [Detailed study of references from other works demonstrate a close relationship to a series of twelfth-century Italo-French epics and narratives; but the chronological succession is difficult to establish; suggests that an original Occitan source text from the late twelfth century was a straightforward epic and that the courtly narrative elements were added during transmission, prior to the copying of the extant text in the fourteenth century.]

1106.

Belletti, Gian Carlo. "Rolando e i mercanti: comico e ideologia nel *Roland à Saragossa*." *L'immagine riflessa* 13 (1990): 3–54; also in *Saggi di sociologia del testo medievale*. Alessandria: Dell'orso, 1993, pp. 155–95. [Beneath the carnival-like atmosphere of the epic is a more serious message: a new materialistic bourgeois worldview is competing with the traditional feudal order that has been taken for granted at the base of medieval literature; the aristocratic society is already threatened by the mercantile classes; perhaps the real hero of Saragossa is not Roland but Guizament.]

1107.

See ► **1017**, Ivens and Klein, “Karl im Land der Trobadors,” 2004. [The figure of Charlemagne and his epic heroes is treated idiosyncratically in the Occitan epics compared with the wider French tradition; in *Roland a Saragossa*, Olivier and Roland have a more complex and ambiguous relationship of devotion and rivalry, while Charlemagne plays a passive role in relation to the younger generation.]

1108.

Jewers, Caroline. “Becoming Saracen: Seduction, Conquest, and Exchange in *Rollan a Saragossa*.” *Romance Studies* 27 (2009): 95–105. [Jewers examines the more open attitude toward foreign cultures in the poem, calling it “a cultural game of appearances and disguises”; many boundaries are crossed, including those between Saracen and Christian communities, the dominance of masculine authority (by Brasilimonda), and the generic boundaries between epic and romance.]

1109.

Horrent, Jules. “Nouvelle rêverie sur l'épopée en langue d'oc: à propos de *Roland à Saragosse*.” In ► **159**, *Studia occitanica*, 1986, 2:75–80. [The text features a witty exaggeration of epic themes, but with serious psychological insights into the principal actors; Horrent believes the poem to be of Catalan origin because of language traits and the author's detailed knowledge of Saragossa.]

1110.

Keller, Hans-Erich. “*Roland à Saragosse*: rencontre de deux cultures.” In *Mélanges offerts à Rita Lejeune, professeur à l'Université de Liège*. 2 vols. Gembloux: Duculot, 1969, 1:137–58. Reprinted in *Autour de Roland*, Paris/Geneva: Champion/Slatkine, 1989, pp. 311–31. [Analysis of the hybrid Occitan/French language leads to the conclusion that a French source text, now lost, was copied in the region of Grenoble; see also his “*Roland à Saragosse*: sa position dans la production rolandienne.” In ► **159**, *Studia occitanica*, 1986, 2:93–106, reprinted in *Autour de Roland*, pp. 333–46, in which he maintains the French origin of the poem, in opposition to Horrent, who thinks it is Catalan; also “*Roland a Saragosse* ou la vengeance d'Olivier.” In ► **95**, *AIEO* 2, 1993, 1:221–29, reprinted in *Autour de Roland*, pp. 347–55, where he shows that some emphasis is on Roland's prowess, but even more is on the wisdom of Olivier, his *mezura*, his military superiority; the final glorification of Olivier is symbolic of Occitania standing up to France and claiming its superiority.]

1111.

Marnette, Sophie. “Nord et sud: chansons de geste d'oc et d'oïl.” In *L'Épopée romane, I–II: Actes du XV^e Congrès international Rencesvals, Poitiers, 21–27 août 2000*. Edited by Gabriel Bianciotto and Claudio Galderisi. Poitiers: CESCUM, 2002, pp. 927–35. [Attempts to date several epics by comparative study of the position of their narrator, and the narrator's relation to the text and to the listeners/readers; believes (provisionally) that parts of *Rollan a Saragossa* are earlier than *Ronsasvals*, that both share characteristics with epics from the twelfth century or earlier, and that both were partially rewritten in the fourteenth century.]

1112.

Menegaldo, Silvère. “*Ronsasvals* et *Roland à Saragosse*: un passé épique en trompe-l’œil?” In *Le Passé à l’épreuve du présent. Appropriations et usages du passé du Moyen Âge à la Renaissance*. Edited by Pierre Chasang. Paris: Presses universitaires de Paris-Sorbonne, 2008, pp. 345–58. [Exploration of a hypothesis that the two epic texts might be manipulating their listeners/readers by appearing to be older than they are; this would change our concept of the epic system in its development, and the relative chronologies that have been established.]

18.12. *Ronsasvals*

[Anonymous heroic epic, 1,802 lines in fifty-one *laissez*, incomplete at beginning and middle; early twelfth century; probably by the same author as *Rollan a Saragossa*.]

1113.

Gouiran, Gérard, and Robert Lafont. *Le Roland occitan: Roland à Saragosse; Ronsasvals*. Paris: Union générale d’éditions, 1991. [Critical texts with facing-page French translation, notes; introduction by Lafont claims Navarrese origin of the *Roland* epic.]

1114.

Burland, Margaret Jewett. “*Ronsasvals*: Distorted Discourse and Reliable Reception.” In her *Strange Words: Retelling and Reception in the Medieval Roland Textual Tradition*. Notre Dame: University of Notre Dame Press, 2007, chapter 3, pp. 129–98. [Analysis of the way the Roncevaux material is reworked through transformed character discourse; going beyond the idea that the text may have been a subtle reaction to the annihilation of the Occitan political and cultural identity during the Albigensian war, *Ronsasvals* is seen as deepening and broadening the scope of the classical Roncevaux material, with its focus on crusading, the feudal system, French dynastic ancestry, and the collective struggle of good versus evil, by situating the struggle of good vs. evil within each human heart, stressing the bonds of individual loyalty and affection.]

1115.

Gouiran, Gérard. “*Per las lurs armas devon tostemp cantier*. Effets d’intertextualité entre le *Ronsasvals* et certains *planbz* lyriques.” In ► **96**, *AIEO* 3, 1992, pp. 907–18. [The lamentation for the dead (Roland, Turpin) takes a lot of space in *Ronsasvals*, indicating an Occitan taste for the *planbz*; insertions from older lyrics make it very difficult to date the text; see also work on these insertions by Schulze-Busacker, *Rom* 110 (1989): 127–66 and 396–425, who dates the work to around the time of the Albigensian Crusade, certainly before 1250.]

1116.

See ► **1017**, Ivens and Klein, “Karl im Land der Trobadors,” 2004. [In *Ronsasvals* Charlemagne is a broken leader, deprived of his best knights, admitting his incestuous sin in fathering Roland with his sister; this may be interpreted allegorically as signaling the end of Occitanian society and culture after the Albigensian Crusade (see ► **1119**, Schulze-Busacker, “La datation de *Ronsasvals*,” 1989), but dating and chronology remain uncertain.]

1117.

Keller, Hans-Erich. "Propos sur la structure de *Ronsasvals*." In ► **160**, *Studia Riquer*, 1986–91, pp. 567–77. Reprinted in *Autour de Roland* (1989), vol. 3, chap. 1, pp. 299–310. [Analysis of the composite structure of the text, which seems to be made up of parts taken from a larger construct, with several interruptions in the action that indicate serious omissions; Keller concludes that the text is a composite in a Franco-Occitan *koiné* transposed from several earlier French works now lost.]

1118.

Palumbo, Giovanni. "Il *Roland* rimato et il *Ronsasvals*: problemi di interferenza." In *Les chansons de geste: Actes du XVIe Congrès international de la Société Rencesvals, pour l'étude des épopées romanes, Granada, 21–25 juillet 2003*. Edited by Carlos Alvar and Juan Paredes. Granada: Universidad de Granada, 2005, pp. 475–97. [Resemblances in style and narrative detail between *Ronsasvals* and the rhymed version of *Roland* indicate a complex set of reciprocal influences of several older textual versions which has still to be untangled.]

1119.

Schulze-Busacker, Elisabeth. "La datation de *Ronsasvals*." *Rom* 110 (1989): 127–66 and pp. 396–425. [Modern criticism has shown that *Ronsasvals* is a fourteenth-century restructuring of one or more older Occitan versions, probably from the twelfth century; further study of language details and themes leads to the conclusion that the text may date at the latest from the mid-thirteenth century, probably earlier, to the period of disillusionment following the Albigensian Crusade.]

1120.

Traeschler, Richard. "Bon es lo sompni e Dieu que ho destin (*Ronsasvals*, v. 1723): à propos de ces rêves qui annoncent la mort." In *La Fin des temps et temps de la fin dans l'univers médiéval*. Sénéfiance, 33. Aix-en-Provence: CUER MA, 1993, pp. 519–34. [The Christian mystical dream of Aude (Belauda) is unique in the Occitan *Ronsasvals*, part of the religious discourse so characteristic of the text, as found also in the speeches and sermons of Turpin and the biblical aspects of Roland's death.]

19. Narrative Literature

[For *Alexandre* fragment by Alberic de Besançon, see under "Monuments" 17.10; seven known romances (Alberic de Pisançon's *Alexandre* fragment, *Jaufre*, *Blandin*, fragment of translation of the prose *Merlin*, *Flamenca*, Arnaut Vidal de Castelnau's *Guilhem de la Barra*, and fragment of *La Cour d'Amour*.]

19.1. General Studies

1121.

See ► **312**, *GRLMA* vol. 4: *Le roman*. Heidelberg: Winter, 1978. [See *Occitan narratives*, pp. 627–44, by E. Baumgartner: a traditional factual presentation that does not deal with the newer critical methods.]

1122.

Bibliography: Annicchiarico, Annamaria. "Narracions en vers" catalane medievals.

Appunti e materiali per una guida bibliografica. Rome: Edizioni di Storia e letteratura, 2003. [Has listings for Catalo-Occitan works: *Blandin de Cornualba*, *La Faula* by Guillem de Torroella, *Frayre-de-joy e Sor-de-plaser*, as well as two dozen Catalan works.]

1123.

Caluwé, Jean-Michel. *Du Chant à l'enchantement: contribution à l'étude des rapports entre lyrique et narratif dans la littérature provençale du XIIIe siècle*. Gent: Universiteit Gent, 1993. [Exploration of the two poles of Occitan literature, lyric and narrative, and their reciprocal influences; narrative works are analyzed with a view to understanding their dialogic interactions with the lyrics; beginning with the *vidas* and *razos*, through the *novas* (*Castia-gilos*, *Novas del Papagai*), to *Flamenca*, the narratives are more sensitive to economic, political, and sociocultural pressures; *Flamenca* consists of a number of fragments of amorous discourse that are ritually known as part of the lyric tradition and carry it on in a new form.]

1124.

Gaunt, Simon, and Ruth Harvey. "The Arthurian Tradition in Occitan." In *Arthur of the French*. Edited by Karen Pratt and Glyn Burgess. Cardiff: University of Wales Press, 2006, pp. 528–45. [No clear tradition of independent Arthurian material is to be found in Occitan lyric, only superficial knowledge. Only *Jaufre* of the three Occitan romances is Arthurian, and it is in comic mode, poking fun at the northern traditions and especially at Chretien de Troyes.]

1125.

Hinton, Thomas. "Littérature narrative et identité culturelle en Occitanie au moyen âge." *RLaR* 113 (2009): 177–93. [In opposition to the notion that the lyric discourse in Occitan narratives was a form of cultural resistance to the influence of French literature (Huchet, Jewers), the use of French narrative models suggests rather a collaboration in a common literary culture. The *canso* exemplifies the ideology of *fin'amor*: the *vidas/razos* define and defend it, while *Flamenca* calls it into question, but all indicate the close connections that link French and Occitan literary traditions; hybrid texts like *Jaufre* and *Flamenca* are in dialogue with the dominant French narratives, questioning the nostalgic hegemony of Occitan lyric.]

1126.

Huchet, Jean-Charles. *Le roman occitan médiéval*. Paris: Presses Universitaires de France, 1991. [Psychoanalytical approach to a mixed set of narrative texts, many not usually classified as "romans"; establishes undeniable links between *oc* and *oïl* traditions, though the direction of influence remains ambiguous; unusual comparison of the *domna* of lyric poetry with the father figure in the romances; controversial notion that the *Roman de Jaufre* and *Blandin de Cornualba* are destructive reactions against the northern French Arthurian tradition.]

1127.

Jones, Lowanne. "Narrative Transformations of Twelfth-Century Troubadour Lyric." In *The Expansion and Transformation of Courtly Literature*. Edited by Nathaniel B. Smith and Joseph Snow. Athens: University of Georgia Press, 1980, pp. 117–27. [The new narrative forms of *vidas*, *razos*, *novas*, and allegories came into being in the

first half of the thirteenth century; they shared the subject matter and the tone of the lyric poems and some of the earlier didactic *ensenhamens*; the *Castia-gilos* recounts the theme of the jealous lover which is to be further developed in the *Papagai* and in *Flamenca*; the allegorical works are squarely in the lyric tradition as well, all designed to enhance and preserve the threatened lyric tradition and its Golden Age.]

1128.

Lizzerini, Lucia. "Romanzi arturiani e lirica d'oc: casi problematici d'intertestualità, tra animali misteriosi e perfide donzelle." In *Materiali arturiani nelle letterature di Provenza, Spagna, Italia*. Edited by Margherita Lecco. Alessandria: Edizioni dell'Orso, 2006, pp. 41–71. [Intense interpenetration of North and South in narrative traditions: Lizzerini wonders if perhaps the "Cornilh affair" may be a parody on the *cor* sounded by Erec to announce the "Joie de la cort"; edition of a poem by Peire de Cols d'Aorlac or Rigaut de Berbezilh, with Italian translation; many northern narratives were widely known in the South.]

1129.

Limentani, Alberto. *Eccezione narrativa. La Provenza médiévale e l'arte del racconto*. Turin: Einaudi, 1977. [A series of detailed studies of narrative discourse in individual texts: see separate remarks for: (1) Marcabru's *A la fontana*, pp. 29–44 and pp. 120–53; (2) Raimon Vidal's *novas*, pp. 45–60; (3) Arnaut de Carcassès's *Novas del papagai*, pp. 61–77; (4) *Jaufre*, pp. 78–101; (5) *Daurel e Beton*, pp. 102–10; (6) Arnaut Vidal de Castelnaudary's *Guillem de la Barra*, pp. 110–19; and (7) *Flamenca*, pp. 157–303.]

1130.

Menegaldo, Silvère. *Le jongleur dans la littérature narrative des XIIe et XIIIe siècles: du personnage au masque*. Paris: Champion, 2005. [Detailed study of the literary character of the jongleur in Occitan narratives, lyric and satirical poetry, *vidas*, *razos*, *novas*, pp. 129–209; the figure of the *joglar* in *Daurel e Beton*, pp. 33–127.]

1131.

Thiolier-Méjean, Suzanne, and Marie-Françoise Notz-Grob. *Nouvelles courtoises: occitanes et françaises*. Paris: Librairie générale française, 1997. [Introduction on generic distinctions between *novas* and *vidas/razos* in Occitan and Italian; French *nouvelles*; study of *novas* in their evolution; texts of seven *razos*, six *novas rimadas*, and five Old French *nouvelles*.]

19.2. *Novas*

[A loosely defined term meaning "story"; listed here are general overviews of the genre and attempted definitions; see separate listings for individual works that are sometimes called *novas*: *Castia-gilos* 19.6; *Esther* 19.7; *Flamenca* 19.10; *Frayre-de-joy* 19.11; *Judici d'amor* (also known as *So fo el temps* or *En aquel temps*) 19.14; *Las novas del papagai* 19.16; *Chastel d'Amor* 22.2.a; *Cort d'Amor* 22.2.b; *Lai on cobra* 22.2.c; *Abrils issi'* 22.5.h; and *Novas de l'heretge* 22.6.]

1132.

Salvat, Joseph, in ► 38, *DLF*, 1993, p. 1079. [Definition, list of *novas*.]

1133.

Espadaler, Anton M. "Las novas. Un territorio sin fronteras." In *De los orígenes de la narrativa corta en Occidente*. Edited by Reinhard Huamán Mori and Helena Roig Torres. Lima/Barcelona: Tessel.la, 2007, pp. 103–17. [Etymology of the term, its relation to *novel* and *leys*; metrical characteristics of the *novas*, distinctive themes; believes that much of the tradition has been lost in transmission, since the few texts remaining are not usually earlier than the thirteenth century.]

1134.

Huchet, Jean-Charles. *Nouvelles occitanes du moyen âge*. Paris: GF-Flammarion, 1992. [Detailed introduction, pp. 9–33, showing that the *novas* are closely related in form and content to the lyrics, but widened in scope, the form becoming more narrative, the themes more realistic, especially for the figure of the lady, who is individualized and humanized; texts of four *novas* are reproduced from previous editions, with notes and French translation: *Abril issi'e mays entrava, En aquel temps c'om era jays, Castia-gilos, Las novas del papagai*; see also Huchet's article "Jaufre et Flamenca, 'nòvas' ou 'romans'?" *RLaR* 96 (1992): 275–300.]

1135.

Huchet, Jean-Charles. "L'apparition des *novas* au tournant des XIIIe et XIIIe s." In ► **131**, *Les troubadours et l'état toulousain*, 1994, pp. 45–53. [Analysis of the *Razos de trobar* and the three *novas* of Raimon Vidal de Besalú, *Abril issia*, *So fo*, and *Castia-gilos*, as indicators of a crisis in the evolution of troubadour poetry: the point at which narration is freed from the dependence on lyricism; the change signals a profound evolution of *trobar* even before the disruption caused by the Albigensian Crusade.]

1136.

Luce-Dudemaine, Dominique. *Flamenca et les novas à triangle amoureux: contestation et renouveau de la fin'amor*. Montpellier: Presses universitaires de la Méditerranée, 2007. [*Flamenca, Castia-gilos, Las Novas del Papagai*: each text tells in its own way the triumph of love over jealousy, in various forms of opposition to the mythology of *fin'amor*, influenced by a number of narrative and didactic texts; together they create a new code of love and life.]

1137.

Majorossy, Imre Gábor. *Unas novas vos vuellh contar: la spiritualité chrétienne dans quelques nouvelles occitanes*. Frankfurt am Main: Peter Lang, 2007. [An attempt to recover the cultural, literary, and spiritual roots of European society through a preliminary study of the use of Judeo-Christian imagery and morality in seven *novas*; even in an increasingly lay medieval society, the traditional religious values are an essential part of the cultural context and literary expression.]

19.3. *Andrieu de Fransa (André de France)*

[A lost romance about the legendary hero who died of despair in love; perhaps partially preserved in a fragment of seventy-two lines in *N*.]

1138.

Di Luca, Paolo. "Il *Roman du comte de Toulouse* e altri frammenti narrativi della

letteratura occitana médiévale.” In *Actes du colloque Nouvelle recherche en domaine occitan: approches interdisciplinaires (Albi, 11–12 juin 2009)*. Turnhout: Brepols, 2012, in press. [An investigation to establish the identity of the fragment and to trace references to Andrieu de Fransa in the troubadour poetry; information on other neglected didactic-narrative poems: *Questa es cobla d’amic* (PC 461.a), *Mout aurai estat lonjamen* (PC 461.e), *Per auzir e per entendre* (PC 461.f), and *Totz hom fora cortes* (PC 461.h).]

1139.

Zufferey, François. “Un fragment de roman provençal en décasyllabes monorimes.” In ► **135**, *Carmina semper*, 2000, pp. 105–16. [A 72-line fragment containing a dialogue between a count and a queen; critical edition with French translation and commentary; the text was called “Roman du Comte de Toulouse” by Suchier, who thought it had been the model of the Middle English romance *Earl of Toulous*; others disagree; Zufferey will not guess but mentions the lost romance of *André de France*.]

1140.

Field, William Hugh. “Le roman d’*Andrieu de Fransa*: état présent d’un problème avec une hypothèse basée sur un fragment dans le *Chansonnier N*.” *RLaR* 81 (1976): 3–26, and 83 (1978): 1–14. [Draws together literary references to the legendary Andrieu, to reconstitute his story as much as possible; Andrieu died of love, but not by suicide, since the fault lay with the lady; Field proposes a date toward the end of the twelfth century or earlier; the second article is a critical edition of a 72-line fragment from a romance that might be the lost *Andrieu de Fransa*, with introduction, notes, and French translation; the fragment is a dialogue between an unnamed queen and a count; Field believes that the mastery of language, psychology, and structural technique make it a jewel, the equal of *Jaufre* or *Flamenca*.]

1141.

Serper, Arié. “Giraut de Bornelh et *Jaufre*.” In ► **151**, *Mélanges Bec*, 1991, pp. 531–39. [The continuation of an earlier article in *RLaR* 86 (1982): 293–304; demonstrates that the reference by Giraut must be to a shorter, earlier version of the story, now lost, featuring the legendary exploits of *Jaufre*; other lost romances mentioned by the troubadours indicate a rich tradition of Occitan romance that has not been preserved.]

19.4. Biographies (*Vidas* and *Razos*)

[The *vidas* are from the thirteenth century, the *razos* from the fourteenth; 110 out of 450 known troubadours have *vidas*, at least twenty-five of which were composed by Uc de Saint Circ; *razos* elucidate the circumstances motivating a poem; there are 115 *razos* for poems by twenty-five poets, nineteen of them for Bertran de Born’s poems alone.]

1142.

Boutière, Jean, and Alexander H. Schutz. *Biographies des troubadours. Textes provençaux des XIII^e et XIV^e siècles*. Paris: Nizet, [1950]; second revised edition, 1964 (with I.-M. Cluzel); third edition, 1973, unchanged. See detailed notes by Meylakh, “Quelques observations à propos de l’édition Boutière-Schutz des *Biographies des*

Troubadours,” in ► **100**, *AIEO* 7, 2003, pp. 543–53. This has become the standard edition of the entire corpus, in spite of a number of imperfections.]

1143.

Noto, Guiseppe. “Per una nuova edizione delle ‘biografie’ trobadoriche.” In ► **101**, *AIEO* 8, 2009, 1:315–26. [Proposes a new hypertext edition of the *vidas* and *razos*, which would contain both “reconstructive” (Favati, 1961) and “documentary” (Boutière/Schutz, 1964/73) editions, along with supplementary materials; proposes that all should be made available on RIALTO ► **48**. Corrections and updating of the Boutière/Schutz edition may be made first, but a renewal of the whole project on modern (neo-lachmannian?) editorial principles will be necessary, in order to clarify the individual nature of the various groups of *vidas* and *razos*.]

1144.

Egan, Margarita. *Vidas dels trobadors: The vidas of the troubadours*. New York: Garland, 1984. [Literary introduction; analysis of style and purpose in their sociocultural context; all 101 extant *vidas*, including those of seven *trobairitz*; in English translation only, based on texts from Boutière/Schutz, 1973; chronological list of all troubadours with *vidas*, pp. 115–17.]

1145.

Liborio, Mariantonia. *Storie di dame e trovatori di Provenza*. Milan: Bompiani, 1982. [Anthology of *vidas* with Italian translation; many notes; a useful teaching collection; places the *vidas* in their social context; studies the mechanisms used to transpose lyric poems into narrative, as well as the ideological transfer of Latin church values into lay vernacular ones; the stories reflect the lives of the poets, not as they were but as they were imagined; eighty-one *vidas* for forty-eight troubadours (about one-third of the total); texts from Boutière/Schutz, arranged thematically, with a few corrections of detail.]

1146.

Aslanov, Cyril. “The Imitation of Hagiographic Formulas in Occitanian *vidas* (Lives of the Troubadours).” In *Sacred and Secular in Medieval and Early Modern Cultures: New Essays*. Edited by Lawrence Besserman. New York: Palgrave Macmillan, 2006, pp. 19–27 and notes pp. 186–87. [Exploration of the affinities between these vernacular, profane texts and sacred literature in Latin, especially in the *Legenda aurea*; similarities are found in diction, particularly in the incipits, and in narrative patterns; the *vidas* seem to be a kind of secularized hagiography; see the complementary article by Guida ► **1151**, *Religione e letteratura*, 1995.]

1147.

Bernsen, Michael. “Die Abkehr von der ritualisierten Aufführung altokzitanischer Trobadordichtungen und die Herausbildung eines modernen Autortyps in den *razos* des 13. Jahrhunderts.” In *Text und Handeln: Zum kommunikativen Ort von Minnesang und antiker Lyrik*. Edited by Albrecht Hausmann et al. Heidelberg: Winter, 2004, pp. 225–42. [The circularity of the *canço* is turned into linearity in the *razo*; the timeless aesthetic message of the lyric voice becomes the real biographical story of a person located in time and space, and the unresolved tension of love and poetry is turned into

a love adventure with development and conclusion; interpretation supported by close analysis of Rigaut de Berbezilh's *Atressi con l'orifanz* along with its *razo*.]

1148.

Burgwinkle, William E. *Razos and Troubadour Songs*. Garland Library of Medieval Literature, Series B, 71. New York and London: Garland, 1990. [The introduction furnishes new information on the attitude of Uc de Saint Circ, the principal biographer, and on some of the premises of *fin'amor*; the *razos* are given in English translation, accompanied by the poems which they purported to introduce.]

1149.

Burgwinkle, William E. *Love for Sale: Materialist Readings of the Troubadour "razo" Corpus*. New York: Garland, 1997. [A radical and provocative reappraisal of the *razos* (and many of the songs) and what they teach us about the socioeconomic background of Occitan poetry; the troubadours, and especially Uc de Saint Circ, take advantage of the more open market economy of the thirteenth century, in which love and poetry become transactions; the poets are aware of their role as publicists for their patrons or their ladies, and their lyrics are "imbued with issues of profit, marketing and self-promotion."]

1150.

Caluwé, Jean-Michel. "La *Vida* du MS Estense. Réflexions sur le statut littéraire des *Vidas* et des *Razos*." In ► 95, *AIEO* 2, 1993, 1:83–90. [*Vidas* and *razos* came about with the transformation of the lyrics from oral songs to written poems, preserving them but changing their nature, making it essential to historicize them; immediacy was sacrificed to written mediation.]

1151.

Guida, Saverio. "Vita monastica e *vidas* trobadoriche." Chapter 3 in his *Religione e letteratura romanze*. Messina: Rubbettino, 1995, 103–49. [A follow-up to his article in ► 95, *AIEO* 2, 1993, 1:153–63; study of the didactic and paradigmatic function of the *vidas*, noting analogies between *vidas* and the hagiographic genre; the biographical texts are used to explore mental structures, psychological behavior, values, norms, expectations, and beliefs in medieval Occitan society.]

1152.

Guida, Saverio. "Le 'biografie' trobadoriche: prove di agnizione autoriale." *Romanica Vulgaria. Quaderni* 16–17 (1999): 141–98. [Convincing evidence that Uc de Saint Circ was responsible for at least twenty-five of the *vidas*; the format, contents, and vocabulary of Guilhem de Peitieu's *vida* are echoed back and forth in and between many others, providing a sort of collective trademark identifying Uc's authorship or influence; detailed investigation here of the *vidas* of Guilhem de Peitieu and six others, along with eighteen in previous articles; the format and contents were ritualized, simplified, and repetitive to suit the needs of the court of Alberico da Romano, where Uc's listeners had only limited knowledge of Occitan culture and language.]

1153.

Huchet, Jean-Charles. "Le réalisme biographique dans les *vidas* et les *razos* occitanes." In *Roman, réalités, réalismes*. Edited by Jean Bessière. Paris: Presses Universitaires de

France, 1989, pp. 91–111. [The romance genre is little developed in Occitan and is regulated by traditional rhetoric and intertextuality, preventing the emergence of realism; even the biographical *vidas* and *razos* remain fictions, enclosed within a literary tradition, not realistic efforts to portray a life or actual circumstances behind a poem; but they are realistic in that they put the poet outside his poem, not enclosed within it; the *vida* recounts a particular life rather than a universal one, transforming the subjective *ieu* into the object *el*.]

1154.

Lachin, Giosuè. “Storiografia e critica letteraria nelle antiche biografie trobadoriche.” In *Literatur ohne Grenzen. Festschrift für Erika Kanduth*. Frankfurt: Peter Lang, 1993, pp. 226–42. [Study of the historical and cultural background in which the chansonniers were put together, with increasing emphasis on the addition of biographical prose introductions; demonstrates the necessity of treating each text as part of the editorial project behind the creation of each chansonnier.]

1155.

Meneghetti, Maria Luisa. “Uc e gli altri: sulla paternità delle biografie trobadoriche.” In *Il racconto nel medioevo romanzo: Atti del Convegno, Bologna, 23–4 ottobre 2000. Quaderni di filologia romanza* 15 (2001–2), pp. 147–62. [A close investigation of several *vidas* and *razos* to temper the modern view that Uc may have been responsible for the creation of most of the early biographical texts; there is evidence that at least one other was involved, whom she calls “Uc’s rival.”]

1156.

Meneghetti, Maria Luisa. “*Vidas e razos*: sondaggi di stratigrafia funzionale (con una riflessione su fonti e significato del ‘*Sirventes lombardesco*’).” In ► **164**, *I trovatori nel Veneto*, 2008, pp. 227–51. [The *vidas* and *razos* seem to be based on two traditions preceding their systematizing by Uc de Saint Circ, one in which the texts serve to fix the poets in time and place as introduction to a selection of their poems, the other in which the biographical texts are grouped together for their own sake, without the poems, creating a new narrative genre; stresses the links between the two series of *vidas* and the “satirical gallery” poems of Peire d’Alvergne and Monge de Montaudon; analysis of the *sirventes lombardesco* that may well be attributed to Sordello (see edition by Stussi ► **3055**, “Note sul *Sirventese lombardesco*,” 2000, in which he concluded that it was not by Sordello).]

1157.

Noto, Giuseppe. *Il giullare e il trovatore nelle liriche e nelle “biografie” provenzali*. Alessandria: Edizioni dell’Orso, 1998. [A thorough study of the designations *joglar* and *trobador*; in the *vidas* there was hardly any distinction made: *joglars* were highly valued; in the lyrics, *joglars* were respected till the end of the twelfth century, the terms *joglar* and *trobador* being even interchangeable, but by the end of the twelfth century, the *joglars* were looked down on by some troubadours, even criticized by some later poets, who sought a more stable and respected position at court.]

1158.

Poe, Elizabeth W. “The *Vidas* and *Razos*.” In ► **281**, *Handbook*, 1995, pp. 185–97.

[*Vidas* normally introduce a selection of songs by one poet, *razos* a particular poem, though the two types are not always distinguished carefully; they are important sources of information about the troubadours, but also worthy of study in themselves as literary texts; most of them, up to the mid-thirteenth century, were composed, or rewritten, by Uc de Saint Circ; many *vidas* take their material from the poems themselves, turning “metaphor into anecdote” or lyric experience into prose, often with ironical or sarcastic tone; see also ► 2916, Poe, “At the Boundary,” 1988.]

1159.

Poe, Elizabeth. *From Poetry to Prose in Old Provençal: The Emergence of the “Vidas,” the “Razos” and the “Razos de trobar.”* Birmingham, AL: Summa Publications, 1984. [Traces the historical change from the dominance of the self-sufficient *canso* through the growing challenge of prose texts: the separation of music from words led through the *vidas* and *razos* to the non-lyrical poetic treatises, which attempted to recover the twelfth-century lyric flowering for a later audience; pp. 5–13: detailed analysis of Bernart de Ventadorn’s *Chantars no pot gaire valer*, PC 70,15, as a model *canso*; pp. 83–88: comparison of the chansonniers I and P regarding their integration of songs, biographies and treatises, precursors to Dante’s *Vita Nuova*.]

1160.

Poe, Elizabeth Wilson. “*L’autr’escrit* of Uc de Saint Circ: The *razos* for Bertran de Born.” *RPh* 44 (1990): 123–36. [The expression *l’autr’escrit* refers to an early group of *razos* composed or compiled by Uc and circulated as a group; the collection is amorphous and incomplete, drawn from a variety of sources, but is quite separate from the other *razos*.]

1161.

Pulsoni, Carlo. “Per un approccio bédieriano alle *vidas*. I codici *IK* e le loro fonti.” In ► 145, “*Liber*,” 2006, pp. 115–34. [An attempt to characterize the sequence of *vidas* in each manuscript according to the editorial project that motivated its creation; manuscripts *ABIK* are examined and are found to have many discrepancies between the output claimed in the *vidas* and that which has in fact been copied.]

1162.

Zufferey, François. “Paradigmes perdus et biographies des troubadours.” *RLiR* 69 (2005): 369–403. [Close linguistic study of the *vidas* and *razos* has revealed several characteristic phonetic traits that will help to identify the texts that were composed by Uc de Saint Circ; no final conclusions are drawn as yet.]

19.5. *Blandin de Cornualha (et Guillot Ardit de Miramar)*

[Anonymous romance; 2,394 lines; composed after 1350 in southeast France.]

1163.

Galano, Sabrina. *Blandin di Cornovaglia*. Alessandria: Ed. dell’Orso, 2004. [The detailed introduction is a reevaluation of the text on aesthetic grounds, establishing its oral qualities and jongleuresque authorship; the language is a sort of *koiné* from southeastern France, between Occitan and Catalan, with some influence from French and corrupted by an Italian scribe; the critical edition with Italian translation

attempts to restore the original by correcting the Italian copyist's mistakes; Blandin is characterized as an eclectic, ironic work of fantasy, like a subtle literary joke, more like a fable than a romance, an ambiguous, multifaceted work. See the earlier online edition of 2001 at <http://www.riale.unina.it>.]

1164.

Van der Horst, Cor H. M. *Blandin de Cornouaille. Introduction, édition diplomatique, glossaire*. The Hague: De Gruyter Mouton, 1974. [Diplomatic edition with extensive glossary, no translation; negates Meyer's claim that the author was a Catalan trying to write in Occitan; believes that linguistic study points to composition in the Rhone basin, probably copied by an Italian scribe.]

1165.

Pacheco, Arseni. *Blandin de Cornualla i altres narracions en vers dels segles XIV à XV*. Barcelona: Edicions 62, 1983. [Brief introduction; Pacheco is unaware that Van der Horst has clarified the provenance of the work, copied by an Italian scribe (not Catalan, as Pacheco claims); pp. 27–79: text of *Blandin*; nonscholarly edition with regularized spellings, no translation.]

1166.

Huchet, Jean-Charles. "Blandin de Cornouaille." In *La légende arthurienne. Le Graal et la Table ronde*. Edited by Danielle Régnier-Bohler. Paris: Laffont, 1989, pp. 923–56. [Text in French translation only.]

1167.

Annicchiarico, Annamaria. "Blandin de Cornualha." In ► **1122**, Annicchiarico, *Narracions en vers*, 2003, pp. 17–20. [Outlines recent studies as to genre, place and date of origin, and the extent of corruption added by the Italian scribe; the rational structure seems designed to underline the interdependent relationship of the two friends, while reflecting sociocultural changes taking place in southern France and Catalonia during the thirteenth century; the ironic and comic tone transforms the heroes into chivalric automatons, indicating a popular uncultivated audience.]

1168.

Busby, Keith. "Blandin de Cornualha and Romance Tradition." *Tenso* 8, no. 1 (1992): 1–25. [A report on *Blandin* studies: the standard edition is now that by Van der Horst, not replaced by Pacheco's; Van der Horst has clarified the provenance of the work as being the Rhone valley, copied by an Italian scribe, not Catalan, as Pacheco and others have claimed; opinions of the text have become more positive, reception-oriented views being more helpful than comparing the text with Chrétien de Troyes; examines the social context of Occitan reaction to French traditions after the Albigensian Crusade; *Blandin* is a kind of spoof of northern French traditions and attitudes, a very self-conscious "literary" attitude in which the heroes are constantly aware of themselves as characters in a courtly romance; all is placed within the earlier and surrounding romance tradition.]

1169.

Cingolani, Stefano. "Il *Blandin de Cornoalha* e la letteratura 'popolare' fra Provenza e Catalogna." In ► **123**, *La narrativa*, 1995, pp. 145–59. [Analysis of codicological and linguistic data indicate origins in Provence rather than Catalonia, even though the content is closely linked to Catalan popular tradition; rhyme and vocabulary indicate a copyist from northern Italy.]

1170.

De Caluwé, Jacques. "Le *Roman de Blandin de Cornouailles et de Guiot Ardit de Miramar*: une parodie de roman arthurien?" *CN* 38 (1978): 55–66. [Despite negative judgments about its literary merit, analysis reveals that the structure of the work is logical, each episode preparing the eventual outcome; apparent defects of style may be attributed to the vagaries of transmission, requiring a very careful editorial study to restore the original state; its questionable status as an Arthurian text may be resolved by treating the action and characterization as a parody of courtly Arthurian traditions.]

1171.

Lacy, Norris. "Halfway to Quixote: Humor in *Blandin de Cornoalha*." In *Risus medievalis: Laughter in Medieval Literature and Art*. Edited by Herman Braet, Guido Latré, and Werner Verbeke. Louvain: Leuven University Press, 2003, pp.173–80. [A study of narrative development in *Blandin*; the story provides an entertaining look at two colorful heroes on a quest for adventure that will prove their chivalrous worth; in fact, they are playing a role as good knights according to a formulaic code, without really knowing how to go about it; the author seems to be aware of the absurdities found in romance themes, but knows how to use them entertainingly.]

1172.

Majorossy, Imre Gábor. "Aventures en deux directions: allusions chrétiennes dans *Blandin de Cornualla*." In ► **102**, *AIEO* 9, 2011, pp. 453–62. [The Arthurian aspects of the story cannot be taken seriously; but the spiritual elements are more complex: many direct or indirect references to the Bible are made, and seem to be serious, though touched by an ironic tone; the Garden of Eden is suggested, but not as a place of peace; birds have supernatural power and suggest the Holy Spirit; there are hints of archaic myths and rites of initiation to love, but all of these are ambiguous and unsettling; further analysis may clarify more of the complexities of the work.]

1173.

Martínez, Vicent. "Una entesa ben interessada entre la realitat i la fantasia: *Blandin de Cornualla*." *Caplletra. Revista de filologia* 5 (1988): 39–49. [Analysis of the new development of narrative realism at the turn of the thirteenth/fourteenth centuries; allegory, fantasy, and the supernatural, as well as religious, moral, and ethical questions, and the courtly rules of love, are overshadowed by everyday realistic details; the only goal is to seek adventure in terms of a ritual code of honor, kill many enemies and monsters, find wives, and settle down; this seems to foreshadow later narrative developments.]

19.6. *Castia-gilos*

[A *novas* of 450 lines, written after 1214 by Raimon Vidal de Besalú; an unjustly accused wife punishes her jealous husband by tricking him as he tries to test her virtue, then profits from the opportunity to spend the night with a lover.]

1174.

See ► **2934**, Field, *Ramon Vidal*, 1991, 2:191–265. [Introductory study of biographical evidence, attribution; critical edition with Catalan translation, minimal glossary.]

1175.

See ► **1131**, Thioliier-Méjean and Notz-Grob, *Nouvelles courtoises*, 1997. [Analysis of generic distinctions and the history of the *novas*, with a consideration of the implications of non-lyric style and the position of the author and the narrator; text of *Castia-gilos*, with facing-page French translation, pp. 158–85.]

1176.

See ► **1134**, Huchet, *Nouvelles occitanes*, 1992, pp. 224–49. [Edition with French translation, notes.]

1177.

See ► **1129**, Limentani, *L'eccezione*, 1977, pp. 47–60. [Comparison with the French fabliau *La Bourgeoise d'Orléans* shows that *Casti-gilos* is more complex in narrative technique, makes closer contact with the listeners, presents richer character development, and belongs more to the courtly register than the popular.]

1178.

See ► **1136**, Luce-Dudemaine, “*Flamenca*” et les “*novas*,” 2007, pp. 95–112. [*Castia-gilos* is part of a literature of protest against the rigid social establishment and a victory for the repressed woman against the authoritative husband; but it is different from the two other similar *novas* in that the heroine truly dislikes her husband and tries to have him killed; the tone is closer to that of a fabliau; “love” is a subversive, pleasurable pursuit rather than the idealized quest of *fin’amor*.]

1179.

Majorossy, Imre Gábor. “Le triangle et l’émotion: stratagèmes et primauté de l’amour dans le *Castia Gilos*.” *Medioevo e Rinascimento* 20 (2006): 30–48. Reprinted in ► **1137**, *Unas novas*, 2007, pp. 41–56. [The *Castia gilos* demonstrates a fine balance in form and theme: it is more delicate and refined than a fabliau, less idealized than the traditional *fin’amors* lyrics; the main thrust of the dramatic presentation is the condemnation of jealousy, rather than the seeking of love; the adulterous “love” is more accidental than planned, more entertaining than didactic.]

1180.

Monson, Don A. “L’intertextualité du *Castia gilos*.” *RLaR* 96 (1992): 301–26. [The basic theme and structure are those of the erotic triangle common to fabliaux; but these are modified by subtleties inspired by several other genres, including the courtly lyric; the jealous husband is much more human and attracts a milder punishment, the lady is treated with more respect, and the ultimate fate of the lover is left unresolved, as in the lyric songs, leaving us with a refined and intricate work of charming complexity.]

1181.

Noomen, Willem. "Le *Castia-gilos*: du thème au texte." *Neo* 71 (1987): 358–71. [Comparative structural analysis of *Castia-gilos* and the French fabliau *La bourgeoise d'Orléans* shows that the two texts are very different; in the first, the listeners are brought into direct identification with the story through its aristocratic setting; in contrast to the structural simplicity of the fabliau, three different codes of behavior (feudal, marital, and courtly) are in play in *Castia-gilos*, either at the same time or alternately, creating a complex interplay of motivations and misunderstandings; the *Castia-gilos* supports an ideology in which the destructive force of jealousy must be eliminated in order to maintain the stability of courtly society.]

1182.

Tavani, Giuseppe. *Raimon Vidal: Il Castia-gilos e i testi lirici*. Biblioteca médiévale, 57. Milan: Luni, 1999. [Introduction on the author and his corpus; edition of *Castia-gilos* and two lyrics, *Entr'el taurs* and *Bel m'es*, with Italian translation; analysis of the theme of jealousy in the lyric and narrative traditions of Occitania and Spain; see suggestions on the texts by Pfister, *ZrP* 117 (2001): 550–55.]

19.7. *Esther* (*Roman de la Reine Esther*)

[Didactic *novas*, 449 lines, incomplete at beginning and end; Occitan text written in Hebrew characters by Crescas de Caylar (Caslari) ca. 1327.]

1183.

See ► **1131**, Thiolier-Méjean and Notz-Grob, *Nouvelles courtoises*, 1997. [Analysis of generic distinctions and the history of the *novas*, with a consideration of the implications of non-lyric style and the position of the author and the narrator; introduction to *Esther*, pp. 43–46, stressing the religious, didactic purpose and the realistic portrayal of women's position in society, in contrast to the idyllic picture given in the troubadour lyrics; text of *Esther* with facing-page French translation, pp. 124–57.]

1184.

Silberstein, Susan Milner. "The Provençal Esther Poem Written in Hebrew Characters c. 1327 by Crescas de Caylar: Critical Edition." PhD diss., University of Pennsylvania, 1973. [Reproduction of the manuscript, both diplomatic and critical editions, with English translation; meticulous establishment of the text, with copious notes and a detailed literary study; the description of Assuerus's sumptuous feast may be ironic, directed toward the Avignon popes, or a reminiscence of *Flamenca*.]

1185.

Einbinder, Susan L. "A Proper Diet: Medicine and History in Crescas Caslari's *Esther*." *Speculum* 80 (2005): 437–63. Also reprinted with slight modification as chapter 4 of her *No Place of Rest: Jewish Literature, Expulsion, and the Memory of Medieval France*. Philadelphia: University of Pennsylvania Press, 2009, pp. 84–111. [Describes the two versions of *Esther* in verse, one in Occitan, one in Hebrew, from Avignon; the Occitan version shows richer resources for describing foods, fabrics, and table manners, as well as legal and courtly *realia*, probably designed to have a wider appeal to ordinary

people; the descriptive passages in the vernacular version evoke the courts of Provence rather than the biblical East.]

1186.

See ► **1126**, Huchet, *Le roman occitan médiéval*, 1991, pp. 173–84. [The beginnings of Occitan romance come from an effort to free literary expression by revolt against its current forms; in *Esther*, the Jews are being warned not to abandon their God in favor of the new idol called narrative romance, built around a quest for personal identity instead of subjection to God; King Aros has offended God, in the manner of the courtly rulers, by exaggerated luxury and by proposing for the admiration of the crowd his beautiful naked wife Vasti (the dream of all good troubadours); Esther represents a Jewish conception of femininity opposite to that of the courtly ideal, which seems to be entering into a phase of destabilization.]

1187.

Majorossy, Imre Gábor. “Problèmes moraux dans la *novas* de la Reine Esther.” *Les Genres en Transition. Acta romanica Szegediensis* 23 (2004): 95–101. Reprinted in ► **1137**, *Unas novas*, 2007, pp. 129–37. [A narrative moralistic work adapted from the biblical book of Esther shortly after 1322; the text is unfortunately incomplete, but its intention seems to be the preservation of the integrity of the Jewish community of the time, by stressing the importance of *obediensa* and the dangers posed by the immoral literary traditions of *fin’amor* in the Christian community, and by mixed marriages.]

1188.

Thiolier-Méjean, Suzanne. “Crescas et le *Roman de la reine Esther*.” *FL* 134 (2002): 33–46. [Introductory information on the author, the social background and the moral value of the work; Crescas intended his work to be instructive to ordinary people of his community, as part of the feast of *Purim*; obedience to the husband is an essential feature of his morality, necessary for the maintenance of the integrity of the Jewish community, in direct opposition to the poetic ideal of *fin’amor*.]

1189.

Viguiet, Marie-Claire. “Les Juifs dans le texte occitan: autour de la reine Esther.” In ► **96**, *AIEO* 3, 1992, pp. 569–82. [Introduction to the *Roman d’Esther* in the context of Jewish traditions; subsequent history of the story into the twentieth century.]

19.8. *La Faula*

[The only extant work of Guillem de Torroella, ca. 1374; *novas* in Occitano-Catalan (some scholars claim it is entirely Catalan); 1,269 lines; an Arthurian legend recounting the author’s voyage on the back of a whale to an Enchanted Island (Sicily?), where he meets King Arthur and Morgana and is given a mission back to the real world, where chivalry has fallen into decadence.]

1190.

Vicent Santamaria, Sara. *Guillem de Torroella: La faula*. Valencia: Tirant lo Blanch, 2011. [Critical edition, with a Catalan rhymed translation; detailed information on the Torroella family and its influence on the sociopolitical culture of Majorca; study

of folkloric themes and motifs in *La Faula*, the Sicilian link to the Arthurian legend, the formulaic style, and the controversy over the possible political interpretation of the text.]

1191.

Compagna, Anna Maria Perrone Capano. *Guillem de Torroella: La Favola*. Barcelona: Publicacions de l'Abadia de Montserrat, 2007. [Critical edition, with textual and literary notes, no translation; discussion of the controversial political interpretation: the text may be in support of the Majorcan cause, but direct references to this in the earlier versions of the text, now extant only in fragmentary form, may have been removed, leaving only ambiguous evidence of such involvement in the one complete copy; the language is a mixture of Catalano-Occitan typical of Catalan poetry of the time, with Franco-Catalan in the portions dealing with the French characters Morgana and Arthur; supersedes her edition of 2004 (Rome: Carocci); text also online since 2000 at <http://www.riale.unina.it/179.1.htm>.]

1192.

Bohigas, Pere, and Jaume Vidal i Alcover. *Guillem de Torroella, La Faula*. Tarragona: Edicions Tàrraco, 1984. [Introduction has information on the author, the poem, manuscripts and editions, language, and versification; the first critical edition of the text, with limited glossary, no translation; the principles of edition are imprecise: the "corrections" to the text seem like attempts to de-Occitanize the language.]

1193.

Annicchiarico, Annamaria. "La Faula." In ► **1122**, Annicchiarico, "Narracions en vers," 2003, pp. 21–25. [Review of recent scholarship: information about the author, the nature and influence of the text on subsequent works, such as *Tirant lo Blanc*, the self-imposed mission of the author to bring back moralistic guidance from the other world to restore a decadent society; perhaps the real motivation for the tale was to invest the author himself as literary savior of society, in a refined show-off piece glorifying the chivalrous golden age, and perhaps adding a hidden message of Mallorcan political activism.]

1194.

Compagna, Anna Maria [Perrone Capano]. "Una variante alessandrina all'isola di Avalon ne *La faula* del maiorchino Guillem de Torroella." *Parola del testo* 13 (2009): 133–43. [The magical island of Avalon is identified with Sicily, the homeland of the author, who is both author and protagonist in the story, a mixture of reality and imagination.]

1195.

Hauf i Valls, Albert. "Artus, ay cell qui atendon *Li breto*?": *La Faula*, seducció o reivindicació políticomoral?" *Bolletí de la Societat Arqueològica Lul·liana* 56 (2000): 7–24. [A reading of the text as a traditional voyage of initiation that conceals a complex political message, but more very careful historical research is required before the full message can be clearly understood.]

1196.

Vicent Santamaria, Sara. "*La faula* de Guillem de Torroella: ¿Literatura o política?"

Res publica 17 (2007): 341–56. [Detailed review of recent research; it is unclear whether the controversial Arthurian work has a hidden political message about the struggle over the restoration of the Kingdom of Majorca, but Santamaria believes that further research will clarify the interpretation in one direction or the other, or will sustain both interpretations.]

1197.

Riquer, Isabel de. “Lo maravilloso y lo cotidiano en *La faula* de Guillem de Torroella.” *Revista de Filologia románica* 22 (2005): 175–82. [*La Faula* combines various aspects of the Breton romance tradition: it forms a sequel to the French *Mort d’Artu* and features a central adventure similar to that of Saint Brendan; fantastic and otherworldly elements gradually give way to details of everyday reality, in a model of confident use of the mother tongue by a Catalan writer.]

1198.

Riquer, Isabel de. “*La faula* ou l’aventure littéraire de Guillem de Torroella.” *RlaR* 115 (2011): 199–215. [Stresses the originality of Guillem’s presentation in telling the fantastic adventure in his own name, with himself as protagonist and author; the tale remains attached to everyday reality while recounting fantastic experiences; several traditional themes from a wide choice of Arthurian and other literature, such as the suspension or speeding-up of time, are given a new twist; a unique mixture of themes, languages, and narrative perspective.]

19.9. *Filomena (Roman de Notre Dame de la Grasse)*

[Semihistorical work, mixed with memories of various epics, said to be written by Filomena, a scribe of Charlemagne; mid-thirteenth-century version in Occitan, based on the fictive Latin chronicle of the founding of the monastery of Lagrasse: *Gesta Karoli Magni ad Carcassonam et Narbonam*.]

1199.

Simonnet, Émile-Jean. *Édition critique du roman de Notre Dame de Lagrasse*. Doctoral thesis, Université de Paris IV Sorbonne, 1988. (C.E.C. microfiche). Published online in three parts at <http://emile.simonnet.free.fr/sitfen/txlagras.htm>: text in Occitan (MS *b*); <http://emile.simonnet.free.fr/sitfen/traduc.htm>: translation into French; <http://emile.simonnet.free.fr/sitfen/etude.htm>: analysis of the Occitan text. See also his article “Le Roman de Notre Dame de Lagrasse,” *FL* 116 (1993) and available online at <http://emile.simonnet.free.fr/sitfen/lagrasse.htm>.

1200.

Keller, Hans-Erich. “Le Roman de Filomena et la chanson de geste.” In ► 96, *AIEO* 3, 1992, pp. 1001–12. [Study of the Christian heroes of the poem as depicted by the narrator Filomena: a more courtly and civilized Roland treats his foes with respect and responds to the attentions of Orienda, Saracen queen of Narbonne; Ogier le Danois is depicted positively as an independent hero; at a second level of meaning, there seem to be allusions to the expedition of Simon of Montfort against Albi and Toulouse, 1213, and there is little doubt that the author-translator, probably from the Abbey of Grasse, was firmly supportive of the Occitan cause, hoping for support from the French king.]

1201.

Lafont, Robert. "Réflexions sur le *Roman d'Arles*." *RLaR* 108 (2004): 243–60. [The Occitan text, translated later into Latin, was composed in the Abbey of Lagrasse before 1229; this is the second of three historical "prises de ville" from the Saracens (*Chanson de Roland*, *Roman de Filomena*, *Roman d'Arles*), in all of which actual history has been transformed into political myth. *Filomena* is about the capture of Narbonne by Charlemagne, but recast as a glorious victory over the Muslim enemy; for historical details, see Lafont, "Les trois espaces," in ► **99**, *AIEO* 6, 2001, pp. 450–53.]

19.10. *Flamenca*

[A text of 8,096 lines, incomplete at beginning and end (and elsewhere); also called *Las Novas de Guilhem de Nevers*; a romance or *novas* set in about 1234, written later, between the middle and the last third of the thirteenth century; a fragment of seven lines (2713–20) in a Catalan chansonnier from the end of the fourteenth or beginning of the fifteenth century, shows that the text circulated more widely than thought, and later.]

Bibliography

1202.

Gouiran, Gérard. "Encore une bibliographie pour *Flamenca*." *RLaR* 92 (1988): 105–23. [Listings up to 1988, consolidating listings from Limentani, 1977, and Gschwind, 1973–74; further consolidated to 2003 in ► **1136**, Luce-Dudemaine, pp. 147–65.]

Editions

1203.

Gschwind, Ulrich. *Le "Roman de Flamenca," nouvelle occitane du XIIIe siècle*. 2 vols. *Romanica helvetica*, 86A, 86B. Bern: Francke, 1976. [Vol. 1 has the introduction and critical text; no translation; vol. 2 lists all rejected or problematic manuscripts readings, pp. 7–61, copious textual notes pp. 63–230, glossary and bibliography; see the detailed reviews by Suzanne Fleischman, *RPh* 34 (1981): 513–21, and Max Pfister, *VR* 38 (1979): 243–52.]

1204.

Manetti, Roberta. *Flamenca. Romanzo occitano del XIII secolo*. Modena: Mucchi, 2008. [New critical edition with an Italian prose translation, notes, and glossary; the introduction stresses the rich originality: an entertaining story of jealousy and cuckoldry, enriched by a sophisticated combination of troubadour themes and symbols, mixed with subtle anti-Capetian political allusions; see suggestions for the translation by Monica Longobardi, *MR* 35 (2011): 141–49, aimed at preserving more of the lightness, humor, and erotic suggestiveness of the original.]

1205.

Blodgett, E. D. *The Romance of Flamenca*. New York: Garland, 1995. [Occitan text from Gschwind, with facing-page English translation; introduction, study of dating, notes.]

1206.

Huchet, Jean-Charles. *Flamenca, roman occitan du XIIIe siècle*. Paris: Union générale d'éditions, 10/18, 1988. [Text based on a microfilm reading, with unspecified "corrections"; the facing-page French translation is very readable, but rather free; brief introduction, notes.]

1207.

Kirsch, Fritz Peter. *Flamenca. Ein altokzitanischer Liebesroman, übersetzt, mit Einführung, Erläuterungen und Anmerkungen versehen*. Essen: Phaidon, 1989. [Text in German, with introduction, notes.]

1208.

Mancini, Mario. *Flamenca*. Rome: Carocci, 2006. [Text reproduced from Gschwind, 1976, with introduction, notes, and facing-page Italian translation; analyses of plot, courtly ambiance, and characterization show that it is one of the most original and unusual creations of medieval literature, in that it attempts to reformulate the lyric traditions of troubadour poetry into narrative form.]

1209.

Rossell, Antoni. *El román de Flamenca. Novela occitana del siglo XIII*. Guadalajara (Mexico): Ediciones Arlequin, 2009. [New translation into Spanish, based on Gschwind's text of 1976; introduction by Mercedes Brea.]

1210.

Limacher-Riebold, Ute. *Entre "novas" et "romans": Pour l'interprétation de "Flamenca."* Alessandria: Edizioni dell'Orso, 1997. [Review of all former editions of *Flamenca*, with critical notes for a new edition; table of corrections to the manuscript proposed by Meyer, 1865 and 1901, Nelli/Lavaud, 1960, Gschwind, 1976, and Huchet, 1988; believes that the author is playing with his source-models, making it difficult to pin down the genre: it partakes of both lyric and narrative, with themes characteristic of *novas* and Arthurian romance.]

1211.

Murphy-Judy, Kathryn A. "Reading *Flamenca* Again, Why?" *Tenso* 6 (1990–91): 66–72. [In reaction to the various available editions of *Flamenca*, points out the need for a hypermedia version of the text on CD-ROM, containing the original manuscript text, a diplomatic reading, a complete concordance, several translations, Gschwind's commentaries, and anything that would lend itself to reading, hearing, and engaging the text in all of its possibilities.]

Overall Studies

1212.

Grossweiner, Karen. "Flamenca." In ► 45, *Women and Gender*, 2006, pp. 710–11. [Basic introduction to the romance, stressing the playful ironic tone, the movement between various rhetorical and literary discourses, the masterful combination of overlapping genres, and the independent voice given to the usually silent *domna*, which make for a rich and many-layered literary masterpiece.]

1213.

Asperti, Stefano. “*Flamenca* e dintorni. Considerazioni sui rapporti fra Occitania e Catalonia nel XIV secolo.” *CN* 45 (1985): 59–103. [Detailed investigation of contacts between Catalan and Occitan literatures, especially in the area of narrative genres; fragment of seven lines (2713–20) from *Flamenca* in a Catalan chansonnier from the end of the fourteenth or beginning of the fifteenth century shows that the text circulated more than thought, and later.]

1214.

Bernard, Katy. “Les motifs de la ‘science’ divinatoire dans le déroulement narratif de *Flamenca*.” In ► **101**, *AIEO* 8, 2009, 1:457–90. [Detailed analysis of the erudite learning of Guilhem, especially of his “scientific” understanding, which reveals the depth of his (and the author’s) psychological understanding.]

1215.

Brea López, Maria Mercedes. “Los personajes de *Flamenca*, paradigma de la *fin’amor*.” In *Los caminos del personaje en la narrativa medieval, Actas del Coloquio Internacional, Santiago de Compostela, 1–4 diciembre 2004*. Edited by Pilar Lorenzo Gradín. Florence: SISMEL-Edizioni del Galluzzo, 2006, pp. 77–98. [The three protagonists incarnate the essential figures of the lyric tradition: the lover, the *domna*, and the *gilos*; they bring to life the potential of the lyric code of *fin’amors*, making it into a complete narration.]

1216.

Brea, Mercedes. “La arquitectura interna de *Flamenca*.” *MR* 30 (2006): 92–110. [Structural analysis of the text, divided into four parts instead of the traditional three (different from the four parts of Graves, who divided the traditional first part into two); specific literary and social functions are assigned to each part, and specific psychological developments: the *gilos*, the knight, the couple, society restored; each part treats a stage in the classical development of *fin’amors* to its social apotheosis; analysis of the temporal organization and the spatial coordinates, especially the different types of imprisonment (psychological, physical, amorous, social.)

1217.

Brunel, Geneviève. “Autour de *Flamenca*, quelques lectrices occitanes médiévales. De la lectrice à l’art d’aimer.” In *La Lecture au féminin/Lesende Frauen*. Edited by Angelica Rieger and Jean-François Tonard. Darmstadt: Wissenschaftliche Buchgesellschaft, 1999, pp. 77–87. [Gathers together rare evidence of women who read: *Flamenca* and her two companions, Eleanor of Aquitaine, Héloïse, and Saint Douceline; the act of reading represents for *Flamenca* the only way of surviving her years of imprisonment, as well as forming an introduction to love and life.]

1218.

Caluwé, Jean-Michel. “*Flamenca* et l’enjeu lyrique. La médiation de Jaufré Rudel et de Peire Rogier.” In ► **96**, *AIEO* 3, 1992, pp. 837–53. [Parallels and echoes from Jaufré Rudel’s *amor de lonh* poems, his *vida*, and from a poem by Peire Rogier; the two-syllable exchange that forms the most original part of the romance can be read as a lyric octosyllabic stanza; *Flamenca* is seen to be a complex union of lyric and narrative, of Occitan and French traditions, of aesthetics and sensuality.]

1219.

Chambon, Jean-Pierre, and Colette Vialle. "Pour le commentaire de *Flamenca* (III): nouvelles propositions concernant le cadre chronologique." *RLaR* 114 (2010): 155–77. [Meticulous analysis of dates and chronology suggests that the framework of the story covers exactly seven years, 1217–24, and that the inner architecture is carefully structured, with the central part covering seven months, itself carefully subdivided; the framework years may have a political significance in tensions between Bourbon and Auvergne, which Chambon intends to investigate further.]

1220.

Dickey, Constance L. "Deceit, Desire, Distance and Polysemy in *Flamenca*." *Tenzo* 11 (1995–96): 10–37. [Explores two threads of research on *Flamenca*: horizontal: the play between appearance and reality = "deceit, ambiguity, polysemy"; vertical: the centrality of the heroine herself, studied from many viewpoints; particular consideration of her personal identity as a woman, at odds with her public persona.]

1221.

Dragonetti, Roger. *Le Gai savoir dans la rhétorique courtoise, "Flamenca" et "Joufroi de Poitiers"*. Paris: Seuil, 1982. [Close analysis of the overall structure of the romance, with detailed explorations of incidents and poetic developments that penetrate to the poetic heart of the work; many illuminating analyses of short episodes that prove the mastery of the author, who is mirrored in the personage of the lover-hero Guillem; suggests that the fragmentary state of the manuscript copy may be in fact a part of the structure, reflecting the incomplete state of our experience of love.]

1222.

Fasseur, Valérie. "Le point sur un i. Un exemple d'hybridation didactique dans *Flamenca*." In ► **114**, *Les genres*, 2010, pp. 67–73. [A lengthy excursus on etymology by Guillem reveals unsuspected levels of complexity in the romance; references to encyclopedic texts as well as to troubadour lyrics show the immense breadth of knowledge and memory of Guillem (and of the author!); the union of poetic individuality and scientific universality is a remarkable feat for the author, but the audience must have been capable of recognizing these sources as well, and of understanding their tacit implications.]

1223.

Ghil, Eliza Miruna. "The Romance of *Flamenca*: A Study of the Implied Public." In *Courtly Romance*. Edited by Guy R. Mermier. Ann Arbor: Michigan Consortium for Medieval and Early Modern Studies, 1984, pp. 109–32. [An assessment of the degree of innovation of *Flamenca* with respect to accepted social conventions; the text is defiant in its advocacy of literature as a means of encouraging social change, third-person narrativity, and flesh-and-blood realism in the depiction of the love triangle, including frank reciprocal fulfillment in sex; Guilhem is portrayed as a role model for the use of educated ingenuity rather than the traditional military virtues in the fight for survival through the instability of the post-Albigensian era.]

1224.

Ghil, Eliza Miruna. "La *Nova de Flamenca* ou quand lire c'est faire." In ► **1053**,

Ghil, *L'Age de parage*, 1989, chapter 5, pp. 295–364. [Analysis of the complex ruses employed by Guillem and Flamenca to attain *joi* at a difficult moment in French social history; the reading of Latin *auctores*, the liturgy, troubadour lyrics, and French romances helps them to formulate ways to combat the political, military, and religious forces arrayed against personal happiness and plenitude.]

1225.

Gouiran, Gérard. "L'odeur de soufre des eaux thermales à propos de Flamenca et de textes médiévaux non littéraires." In *L'Eau au Moyen Âge*. Sénéfiance, 15. Aix-en-Provence: CUER MA, 1985, pp. 171–84. [The records of the thermal baths of Digne furnish detailed information on the administration of the premises, which was quite similar to that of the fictive baths of Bourbon in *Flamenca*; the author had such precise knowledge of the layout and practices of the baths that they appear in complete realistic detail in the novel, including suggestions of illicit sensual pleasures.]

1226.

Graves, Rolande J. *Flamenca: Variations sur les thèmes de l'amour courtois*. Frankfurt: Peter Lang, 1983. [An investigation of the "originality" of *Flamenca* in its response to multiple changes in thirteenth-century society, specifically in the subversion of several courtly conventions such as the passivity of the lady or the ennobling nature of love; several important publications in the area are not discussed; other controversial ones are treated as authoritative.]

1227.

Grossweiner, Karen A. "Narrators and Narrating Characters: Voicing in *Le Roman de Flamenca*." *Neo* 92 (2008): 395–408. [The complex interwoven structures of *Flamenca* include those of multiple narrativity; the narrator does not merely represent the author but is himself a rhetorical construct who complicates his text by entering into multiple narratives with very different sets of values, using different voices and different ideologies in each; in the religious mode, he criticizes the lovers for blasphemy, while praising their resourcefulness in the courtly mode, sometimes being serious, sometimes ironic or humorous, at other times more bitterly sarcastic; other characters in the story may assume a narratorial role as well, resulting in a text that is a multilayered joyful game.]

1228.

Huchet, Jean-Charles. *L'Étreinte des mots: "Flamenca" entre poésie et roman*. Caen: Paradigme, 1993. [Stresses the interplay of lyric and romance, of religion and love, of French and Occitan; the author may have been trying consciously to renew the literary form.]

1229.

See ► **804**, Kay, *Subjectivity*, 1990, pp. 198–211. [Guilhem and Flamenca alternate between the roles of audience and performer, receiver and producer; their courtship is determined at first by constant literary reminiscences of troubadour lyric themes, their roles inscribed in the tradition of *fin'amors*, until the words turn from text to acts and they take on real personalities—or do they? The romance is full of irony and playfulness, making it difficult to distinguish between reality and playacting.]

1230.

Kirsch, Fritz Peter. "En traduisant *Flamenca*." In ► **151**, *Mélanges Bec*, 1991, pp. 249–58. [Explains the supposed interruptions of the plot line in what seem to be dialogues involving Archambaut, Flamenca, and Guilhem, which are in fact interior monologues between two parts of the persons involved as they struggle inwardly to integrate the contradictions of society; disagrees with Fleischman, *RF* 92 (1980): 223–46, and Sankovitch, *RPh* 35 (1981): 217–23, who think that there is a certain amount of superficiality, hypocrisy, and amorality in the characters of Flamenca and Guillem; Kirsch will attach no blame to either.]

1231.

See ► **1129**, Limentani, *Leccezione*, 1977, pp. 157–303. [A traditional exploration of cultural sources of *Flamenca* to better understand the sociocultural background out of which the work was composed; Latin traditions of rhetoric and moral philosophy, along with the narrative structures and descriptive techniques of Old French literature and the sensitive psychological analysis found in Occitan lyrics, all contribute to the richness of the author's creativity.]

1232.

See ► **1136**, Luce-Dudemaine, "*Flamenca*" et les "*novas*," 2007. [The narrative mode is linked to different aims than those of the lyric; emphasis is placed on personal fulfillment and satisfaction of desire, not by adherence to the moral code of *fin'amor* but, rather, by the use of ruse and stratagem; idealism and merit are replaced by cleverness and manipulation, as well as by a generous use of money to pave the way to pleasure; complete bibliography of *Flamenca*, pp. 147–65, updating that of Gouiran in ► **1202** to 2003; see a similar but stronger interpretation by Luce-Dudemaine in ► **102**, *AIEO* 9, 2011, pp. 349–58, in which *Flamenca* is shown to be closer to Ovid and the fabliaux than to the traditional courtly ethos.]

1233.

Mancini, Mario. "Nella biblioteca di *Flamenca*: i trovatori." In ► **100**, *AIEO* 7, 2003, pp. 511–20. Also complementary article ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:921–39. [Considers the intertextual nature of *Flamenca*, especially themes and attitudes closely linked to the poetic traditions of Marcabru, Jaufre Rudel, Bernard de Ventadorn, Guilhem de Peitieu, and Chrétien de Troyes.]

1234.

Moreau, John. "The Perversion of Time: Jealousy and Lyric in the *Romance of Flamenca*." *Modern Language Review* 104.1 (2009): 41–54. [Archambaut's sociopathy is represented by a stasis or suspension of time that Guilhem must counteract by action; whereas the lyric lover exists in eternal anticipation outside of time, and in contrast to the *gilos* who operates in real time, here the roles are reversed, as the lover must turn the traditional lyric stasis into narrative action; the discord in Archambaut's personality comes from his insane desire to control time; he is out of step with society and with church time, while the lovers operate within both.]

1235.

Schlieben-Lange, Brigitte. "*Ai las-que planhs?* Ein Versuch zur historischen

Gesprächsanalyse am Flamenca-Roman." *RZL* 3 (1979): 1–30. [Stresses the importance of dialogue and conversation in the make-up of the romance; much more needs to be known about the dating, location, and the author before deeper analysis can be undertaken; models may be sought in the Latin *conflictus*, or in the troubadour dialogistic *tensos* and *partimens*, but in *Flamenca* the conversational goal is union rather than dispute; finding close parallels to this dynamic of conversation will help to pinpoint the source of *Flamenca* as well as to understand the cultural functioning of the conversational mode.]

1236.

Solterer, Helen. "Sermo and *juglar*: Language Games in *Flamenca*." In ► 104, *Spirit of the Court*, 1985, pp. 330–38. [*Flamenca* pokes fun at both religious and poetic language, the two key ritualized expressions of Occitan society; Archambaut suppresses *juglar* and mutilates *sermo*, while Guilhem is the master of both; within the story, language play not only serves to advance the action but it is an end in itself.]

1237.

Togni, Nadia. "Les lacunes du manuscrit de *Flamenca*." *RLaR* 105 (2000): 379–97. [Careful study of the lacunae: a single leaf at the beginning; two leaves after folio 2 (portrait of Flamenca); two leaves after folio 32 (voyage of Guilhem to Bourbon); one leaf after folio 116 (conclusion of Flamenca's oath to Archambaut); three leaves after folio 123 (the contents of the *saluts* brought from Guilhem to Flamenca by Archambaut); unknown number of leaves after folio 140, not likely more than two; some losses may be due to "collectors" who tore out miniatures at beginning and end, or the *saluts*, for their own enjoyment; all the lacunae are mechanical, contrary to the daring hypothesis of Dragonetti that the "silences" were intentional parts of the textual structure; see also R. Lejeune, "Le MS de Flamenca et ses lacunes," in *Littérature et société occitane au moyen âge (Marche romane, hors série)*, Liège, 1979, pp. 332–39.]

1238.

Vitz, Evelyn Birge. "A Showcase for Talent: Performance in and of *Flamenca*." In ► 157, *De sens rassis*, 2005, pp. 683–98. [*Flamenca* calls for at least three distinct types of drama: (1) the madman (Archambaut), (2) eroticized liturgical performance, and (3) intermittent amorous dialogue in twenty brief exchanges over several weeks, all composed and rehearsed ahead of time; the performance of *Flamenca* would have demanded a wide range of dramatic talents, preferably by a single highly talented performer.]

1239.

Walkley, Maxwell. "Comic Elements in the Thirteenth-Century Provençal Romance *Flamenca*." *Arts (The Journal of the Sydney University Arts Association)* 18 (1996): 87–108. [The anonymous poet is so much a master of courtly style and situation that he can play with conventions in a manner which amused him and probably his contemporaries—and certainly amuses us.]

1240.

Zak, Nancy C. "Modes of Love in *Flamenca*: Legitimate/Illegitimate, Vital/Sterile, Human/Inhuman." In ► 127, 1989, *Poetics of Love*, 1989, pp. 43–51. [Explores the

dualist perspective of the poet toward love: there are two cultural models at work, one pagan/sexual, one Christian/feudal; individual, human values are superior to collective principles; *Flamenca* foreshadows the humanistic ethos of the Renaissance.]

19.11. *Frayre-de-joy et Sor-de-plaser*

[Anonymous, late thirteenth century; ca. 850 lines; both manuscripts are defective; a sort of narrative *lai*, a version of the Sleeping Beauty legend, placed in an Arthurian setting with intertextual references to troubadour lyric and the traditions of *fin'amors*.]

1241.

Thiolier-Méjean, Suzanne. *Une Belle au Bois Dormant médiévale: "Frayre-de-Joy et Sor-de-Plaser," nouvelle d'oc du XIV^e siècle. Texte, traduction, notes et commentaires*. Paris: Publications de l'Université de Paris-Sorbonne (Paris IV), 1996. [A rich introduction to the history of narrative poetry in Occitan and the meaning of the word *novas*; literary analysis of *Frayre* and its links to the Old French *Perceforest*, on which it may have been partly modeled; detailed linguistic analysis suggests an original lost Occitan text copied by two Catalan scribes, with a few Gallicisms; critical edition with French translation, notes and indexes; see a more succinct edition without the literary and linguistic studies in ► **1131**, Thiolier-Méjean and Notz-Grob, *Nouvelles courtoises*, 1997, pp. 206–59.]

1242.

Franci, Giovanna, and Esther Zago. *La Bella Addormentata: Genesi e metamorfosi di una fiaba*. Bari: Dedalo, 1984. [Popularized historical sketch of the "Sleeping Beauty" legend, from the Indian story of Surya Bai to the tales of Perrault and Grimm; introduction and Italian translation of *Frayre-de-Joi*, pp. 57–74.]

1243.

Annicchiarico, Annamaria. "Frayre-de-joy e Sor-de-plaser." In ► **1122**, Annicchiarico, *Narracions en vers*, 2003, pp. 25–28. [Review of recent research on *Frayre*: linguistic origin of the text; analysis of a new moral concept of *joy*, emphasizing love as physical union, to replace the sentimental idealization found in the troubadour lyrics; passion is central, but must remain discreet and lead to marriage (as in *Blandin*).]

1244.

Bibring, Tovi. "La *Fausse morte* ou la lutte entre le naturel, le merveilleux et le miraculeux: lecture de la *novàs* occitane *Frayre-de-Joy et Sor-de-Plaser*." In *Actes du Colloque International: Ecriture et Réécriture du Merveilleux Féérique: Autour de Mélusine (Poitiers, 12–14 juin 2008)*. Edited by Jean-Jacques Vincensini and Claudio Galderisi. Paris: Garnier, 2010. [Analysis of variations on the motif of "*la Fausse morte*" and the subtle interplay of natural, magical, and miraculous forces in our understanding of life and death.]

1245.

Léglu, Catherine E. "Languages and Borders in Three *novas*." In ► **917**, Léglu, *Multilingualism*, 2010, chapter 5, pp. 99–118. [Exploration of the ambiguous exploitation of attitudes toward language, sexuality, and nationality in *Frayre-de-Joi e Sor-de-Plaser*; the boundaries between truth and deception, reality and unreality, are bound

up in the ambiguities of communication and the hybrid language of the text; similar concerns are found in *Blandin de Cornualha*.]

1246.

Majorossy, Imre Gábor. "Langage biblique, enchantement et personnages redoublés dans *Frayre de Joy et Sor de Plaser*." *Verbum* (2006): 5–21. Reprinted in ► **1137**, *Unas novas*, 2007, pp. 111–27. [The work has a curious mixture of Christian and pagan magical forces; many passages evoke Christian rituals and biblical imagery; there are suggestions of a virgin birth, and the magical bird is linked with the Holy Spirit, but the final interpretations remain morally ambiguous, except for the overriding fact that love is all-powerful and can conquer even death.]

1247.

Martin, Frédéric. "Les motifs arthuriens dans *Frayre-de-joy et Sor-de-plaser*." Online at <http://littmedievale.chez.com/Lm033.htm>. [Comparison of *Frayre-de-joy* with *Blandin de Cornualha*, *Perceforest*, and the works of Chrétien de Troyes; the magic bird plays a more important role in *Frayre*, becoming the central figure, similar to the parrot in *Le Chevalier au papegau*; the motifs are more flexible in *Frayre*, more open to interpretation by author or reader.]

1248.

Thiolier-Méjean, Suzanne. "Virgile et Prêtre Jean dans la nouvelle *Frayre-de-joy et Sor-de-plaser*." In ► **140**, *Études Ricketts*, 2005, pp. 93–105. [The author of *Frayre* knew the legend of Virgil as virtual Christian, erudite, and magician, owner of a fabulous jay from the kingdom of the mythical Prester John, who was himself a legendary magician and perfect Christian; these links set the unique tone of the *novas* and indicate a date for the text in late thirteenth century, tied to political struggles between Arabs and Christians.]

1249.

Zago, Esther. "*Frayre-de-Joy e Sor-de-Plaser* Re-examined." *Fabula* 24 (1983): 269–74. [Study of narrative structures based on an integrated text of the two incomplete manuscripts: the structure is based on the interweaving of themes, issues, and motifs rather than conforming to our modern ideas of order and realism; an attempt to express a new ethic, keeping the trappings of *fin'amors* but leading to marriage; insistence on religious elements such as marriage and baptism, reflecting the changes in society in the thirteenth and fourteenth centuries; the *lacunae* may be intentional, to omit the defloration of Sor and the excessive banquet scene.]

19.12. *Guilhem de la Barra* (*Las aventuras de mosenher G. de la Barra*)

[5,344-line romance, composed in 1318 by Arnaut Vidal de Castelnau d'Audoubert (first winner of the violette d'or at the Consistori de la Gaia Scienza, 1324).]

1250.

See ► **38**, *DLF*, 1993, pp. 91–92. [Biography of Arnaut Vidal and his patron Sicart de Montaut, a noble of Languedoc, loyal to the crusaders, participant in the siege of Toulouse in 1218; analysis of the religious *canço* to the Virgin that won Arnaut the first *violette d'or* awarded by the Consistori; presentation of the

imaginary story of Guilhem de la Barra, a loyal knight falsely accused of seduction by his queen, then reinstated.]

1251.

Gouiran, Gérard. *Arnaut Vidal de Castelnaudary: Le livre des aventures de Monseigneur Guilhem de la Barra*. Paris: Champion, 1997. [Text with facing-page French translation; very brief notes; no glossary; introduction by J-P. Huchet, pp. 1–31, gives information on author, sociohistorical background, the manuscript, sources, and originality of the text.]

1252.

Chambon, Jean-Pierre, and Colette Vialle. “Sur la structure chronologique de *Guillaume de la Barra*.” *RLaR* 102 (1998): 373–86. [A coherent interior chronology is based on the traditional “ages of man”; the young king and Guilhem had both reached the legal age of majority at the beginning of the text, not yet quite twenty-one, the age of majority for a knight; the romance is articulated around the medieval theory of the stages of life, recounting the adventures of the mature Guilhem and giving unity and structure to the work.]

1253.

Galano, Sabrina. “La parodia dei generi nel romanzo di *Guilhem de la Barra*.” In ► **102**, *AIEO* 9, 2011, pp. 371–82. Also in *RLaR* 114.1 (2010): 23–45. [The work reveals a typically Occitan generic mixture of hagiographic, epic, romance, and lyric elements, with reference to classical, courtly, religious, and popular sources, all with a characteristic parodic tone; Occitan narratives should not be studied in the light of genre definitions that may be applicable to French works, but should be seen as natural products of a different social, historical, and cultural background, with especially close ties to lyric expression.]

1254.

See ► **1126**, Huchet, *Le roman occitan médiéval*, 1991, pp. 161–72. [Discusses the heterogeneous nature of Occitan narratives, their dialogic interface with the lyrics, their overlapping genres, their ideological mixture of literary and didactic goals; *Guilhem de la Barra* is the foremost example of this hybridity: epic prowess in the service of Christianity in the first part gives way to a personal quest for identity in the second, indicating an author in complete control of his text; the dual structure is echoed in the importance of “Guilhem” in the first part and of “Barra” in the second, of Christian subjection in the first to a personal salvation, almost “pagan” in the second.]

1255.

Léglu, Catherine. “Tongues of Fire in *Guilhem de la Barra*.” In ► **917**, Léglu, *Multilingualism*, 2010, pp. 35–53. [The plot stresses misunderstandings, difficulties of communication, and false accusations that seem to echo the social instability of the post-Albigensian era in Occitania; the tongues of fire of Pentecost were meant to cancel the confusion of Babel, but the Albigensian Crusade and the Inquisition had turned them into the false but real tongues of fire that accused and burned supposed heretics; the message may well be that some compromise of principle was required

in order that the conquered Occitans might make the most of a bad world and find some peace in exile within the new order.]

1256.

See ► **1129**, Limentani, *L'eccezione*, 1977, pp. 110–19. [*Guilhem de la Barra* was written when the lyric tradition had turned already toward religious themes, replacing the *domna* with the Virgin; the hero Guilhem is totally loyal to his king, even through his unjust disgrace and exile, and toward the end leads a life of penitence as in a saint's life; however, the disparate adventures include fantasy, miracles, and direct humor alongside the overriding tone of Christian morality.]

1257.

Notz, Marie-Françoise. "Un roman du romanesque: le *Livre des aventures de Monseigneur Guillem de la Barra*." In *Le Goût du lecteur à la fin du Moyen Âge*. Edited by Danielle Bohler. Paris: Léopard d'or, 2006, pp. 109–16. [Points out the incongruities of the exaggerated actions which turn almost to the comic (to us at least) but which are rooted in the absolute fidelity of Guilhem to feudal and religious laws, making him almost into a saint at the end, a figure who is perhaps only comprehensible to the disoriented audience of his time.]

1258.

Poe, Elizabeth Wilson. "Segon que.m sove per semblan [*Segon que.m par*]: auctorial interventions in Arnaut Vidal's *Guilhem de la Barra* and their relation to his sources." In *Conjunctures: Medieval Studies in Honor of Douglas Kelly*. Edited by Keith Busby and Norris J. Lacy. Amsterdam: Rodopi, 1994, pp. 455–80. [A reevaluation of the work according to more objective criteria than the negative nineteenth-century judgments of Paul Meyer 1895, repeated by critics since; Arnaut calls it a *roman*, but it has many elements typical of the epic; Poe examines possible sources and the way they were put together by Arnaut.]

19.13. *Jaufre*

[Quest-romance; 10,956 lines; controversial dating to 1169–70 or 1205–28, or after 1270, possibly reflecting several lost redactions; some parody of Arthurian traditions, along with an affirmation of the power of true piety against otherworldly evil.]

Editions

1259.

Lee, Charmaine. *Jaufre*. Rome: Carocci, 2006. [Detailed introduction, philological study; text with facing-page Italian translation and full textual apparatus, notes, and abundant bibliography; elements of "Mediterranean" Arthurian traditions are juxtaposed, often comically, with northern French traditions, perhaps to propose a new model of chivalry in the southern mode, with the new Arthur modeled on the (unnamed) king of Aragon, who is asked to save southern culture after the Albigensian Crusade; also as electronic edition, 2002, at <http://www.rialto.unina.it>; see detailed discussion, suggestions, and corrections by Lazzarini, *ZrP* 125 (2009): 341–57.]

1260.

Arthur, Ross G. *Jaufre, an Occitan Arthurian Romance*. New York: Garland, 1992. [Introduction, English translation only, based on Brunel's text, 1943.]

1261.

Gómez Redondo, Fernando. *Jaufré*. Madrid: Gredos, 1996. [Introduction; text in Portuguese translation only, based on Brunel's edition, 1943; many linguistic and textual notes.]

1262.

Ely, Bernard. *Jaufre, récit initiatique occitan du XIIIe*. Avignon: IEO, 2001. [Popular edition, attempting to renew the interpretation of *Jaufre*; retelling of the story in résumé in French, based on the text by Nelli/Lavaud; interpretation of the story, following Gouiran, as an initiation text enhanced by parody: Jaufre seeks his higher mystical identity through a mixture of Christian, Jewish, and Muslim religious quest motifs, commits offenses, is punished and pardoned; brief study of the ca. 250 manuscript drawings in comic-strip form; Ely believes that the text was composed in Catalunya.]

1263.

Zink, Michel. "Le Roman de *Jaufre*." In *La légende arthurienne. Le Graal et la Table ronde*. Edited by Danielle Régner-Bohler. Paris: Laffont, 1989, pp. 841–922. [About half of the text is given, in French translation only.]

Literary Studies

1264.

See ► **38**, *DLF*, 1993, pp. 739–41. [Article by Jacques Bousquet and Geneviève Brunel-Lobrichon: introduction, stressing the independence of *Jaufre* within the Arthurian tradition and its difference from Old French romances; ample bibliography to 1991.]

1265.

Alibert, Laurent. "La terre gaste dans le *Roman de Jaufre*: Au-delà de l'influence de Chrétien de Troyes." *RLaR* 115 (2011): 163–82. This is a development of a paper from the 2009 colloquium *Nouvelle recherche en domaine occitan: approches interdisciplinaires*, Turnhout: Brepols, in press. [The theme of the wasteland is present in several formulations in *Jaufre*, probably not borrowed directly from Chrétien de Troyes but representing an ancient pagan Indo-European theme; *Jaufre* makes reference to Chrétien's texts but remains more closely attached to the archaic aspects of Celtic myth, particularly through the Welsh story of *Peredur*.]

1266.

Arthur, Ross G. "The *Roman de Jaufre* and the Illusions of Romance." In *The Rusted Hauberk: Feudal Ideals of Order and Their Decline*. Edited by Liam O. Purdon and Cincy L. Vitto. Gainesville: University Press of Florida, 1994, pp. 245–65. [The author of *Jaufre* seems to negate most of the traditions and principles of the Arthurian romance, demonstrating the contradictions between the fictional world and reality; this may reflect the particular historical situation in Aragon-Catalonia in the early thirteenth century, when the young king Jaume may have wanted the text

to signal a departure from worn-out traditions and a fresh new start in sociopolitical ideals.]

1267.

Bartoli, Renata Anna. "Analisi rimica del *Jaufre* in rapporto al *Conto du Graal* di Chrétien de Troyes." In ► **95**, *AIEO* 2, 1993, 1:3–29. [The *Graal* text is superior in thematic structure, psychology, and overall versification; but the anonymous author of *Jaufre* is independent and at times more elegant in choice of rhymes, and he manages to avoid some of the structural weaknesses of Chrétien.]

1268.

See ► **312**, *GRLMA* vol. 4, book 1, 1978, pp. 627–34. [Traditional analysis by Emmanuèle Baumgartner of *Jaufre* as an Arthurian romance.]

1269.

Berthelot, Anne. "L'enchantement du récit: magie et illusion à la cour d'Arthur dans le *Roman de Jaufré*." In *Materiali arturiani nelle letterature di Provenza, Spagna, Italia*. Edited by Margherita Lecco. Alessandria: Edizioni dell'Orso, 2006, pp. 1–15. [Analysis of the "original" aspects of *Jaufre*: a romance in an area known mostly for lyric, Arthurian in a tradition that has no base in Breton traditions, but mostly because it is a parody of otherworldly and chivalrous romance literature.]

1270.

Calin, William. "Toward a New Reading of *Jaufre*: A Dialogue with Marc-René Jung." In ► **159**, *Studia occitanica*, 1986, 2:13–21. [A Freudian interpretation of the romance as a sexual initiation ordeal in which Jaufre is called upon to make up for the failings of King Arthur and redeem the court and the Arthurian world; various enemies threaten his virility with phallic-type weapons, and he answers in kind with brutal violence, winning a bride and restoring fertility to a Waste Land; this is a systematic reworking of Chrétien's balanced ideal of private *fin'amor* and public chivalry, into a new ideal separating the two, and ridiculing the earlier Arthurian ethos; the "dialogue" is taken up by ► **1278**, Gouiran "Le roi et le chevalier-enchanteur," 2006, but not by Jung: see ► **1282**, Jung, "Lecture de Jaufré," 1976, and "*Jaufre: E aiso son novas rials*," 1991.]

1271.

Eckhardt, Caroline D. "An Aragonese King, a Norman Count, an Arabic Enemy: The Curious Historical Context of *Jaufre*." In *Courtly Romance*. Ann Arbor: Michigan Consortium for Medieval and Early Modern Studies, 1984, pp. 89–107. [Explores the historical identity of three figures from *Jaufre*: the king of Aragon who has a model court, a Count Robert in Normandy, and the hero's biggest enemy Taulat; none can be identified with certainty, but Eckhardt ventures the possibility that Taulat may be an Arab; the references may have been intentionally obscure in order to suggest contacts with the real world without being specific.]

1272.

Eckhardt, Caroline D. "Reading Jaufré: Comedy and Interpretation in a Medieval Cliff-Hanger." *Comparatist* 33 (2009): 40–62. [Analysis of the story's actions using the lyric concepts of *leu* and *clus*: the apparently straightforward surface of

the narration masks repeated mysteries; the narrator keeps the listeners puzzled and disoriented, but for what purpose? Whether parody of the Arthurian tradition is intended, or simply fun, or some more hidden message, is not clear; Eckhardt suggests that the author may intend to show that skillful agility is required in order to make appropriate choices in life; between clarity and obscurity lies a narrative space that is distinctively pleasurable.]

1273.

Espadaler, Anton M. "Sobre la densitat cultural del *Jaufre*." In *Literatura i cultura a la Corona d'Aragó, s. XIII–XV*. Edited by L. Badia, M. Cabré, and S. Martí. Barcelona: Abadia de Montserrat, 2002, pp. 335–53. [A later dating of *Jaufre*, based on reference to works by Cerveri from 1272–76 and other borrowings from various genres from several periods (cures for leprosy using children's blood, the Arthurian romance *Yder*, the magic bird at the end), all point to composition in the 1270s.]

1274.

Espadaler, Anton M. "*La cort del plus onrat rei: Jacques Ier d'Aragon et le roman de Jaufre*." *RlaR* 115 (2011): 183–98. [Confirmation of James I of Aragon as the royal dedicatee of *Jaufre*; borrowings from Chrétien de Troyes, Raimon Vidal de Besalú, and Cerveri de Girona date *Jaufre* after 1272, at least for the portions of the romance concerned.]

1275.

Fleischman, Suzanne. "*Jaufre*, or Chivalry Askew: Social Overtones of Parody in Arthurian Romance." *Viator* 12 (1981): 101–29. [A close analysis of *Jaufre* indicates that humor functions structurally as part of an overall parodic design, similar to parody in *Blandin* discussed by Busby in *Tenso* 8, no. 1 (1992): 1–25.]

1276.

Fraser, Veronica. "Humour and Satire in the Romance of *Jaufre*." *Forum for Modern Language Studies* 31 (1995): 223–33. [Interprets the adventures of *Jaufre* as burlesque, presenting the hero and King Arthur in an absurd and foolish light; the usefulness of the aristocratic class is called into question, contrasted with the emerging merchant class in the towns; the very absurdity of the hero's adventures satirizes the outmoded chivalric way of life, calling for peace and harmony that are conducive to economic activity.]

1277.

Girbea, Catalina. "De Girflet a Jaufré: destin et devenir d'un personnage arthurien." *RLaR* 112 (2008): 7–32. Revised version of a paper given in Bucharest 2005 (available online at <http://www.limbustraine.com>). [Girflet/*Jaufre* is a close and faithful subject of King Arthur in several French Arthurian romances, but he remains unknown and mysterious, except when he is featured in *Jaufre*; Girbea suggests a date of about 1230 for the romance, but also the existence of earlier lost traditions featuring the hero, which may have been used as sources by others and by the author of *Jaufre*; *Jaufre* is able to renew the stature of the Arthurian court by combining feudal and magical powers to achieve a level of royalty superior to that of Arthur, while remaining loyal to him.]

1278.

Gouiran, Gérard. "Le roi et le chevalier-enchanteur: les mésaventures du roi Arthur dans le *Roman de Jaufré*." In *Materiali arturiani nelle letterature di Provenza, Spagna, Italia*. Edited by Margherita Lecco. Alessandria: Edizioni dell'Orso, 2006, pp. 17–40. [The two episodes of strange adventure perpetrated on King Arthur at the beginning and end of the romance may signal an attempt to change and improve the world of chivalry in the first instance (change of clothes), or to renew and replace it in the second (new clothes); but even the new world must live with compromise, and the state of the new Arthurian court remains open-ended.]

1279.

Huchet, Jean-Charles. "Jaufre et le Graal." *VR* 53 (1994): 156–74. [Suggests that Brunissen has the luminous features of the Holy Grail, and perhaps that her mother represents the Lance, in a semiserious, semiparodic answer to Chrétien's *Perceval*; Brunissen's marriage to Jaufre allows him to rise to a higher stage, superior even to that of Arthur.]

1280.

Hunt, Tony. "Texte and prétexte: *Jaufre* and *Yvain*." In *The Legacy of Chrétien de Troyes*. Edited by Norris J. Lacy et al. Amsterdam: Rodopi, 1988, pp. 125–41. [A study of points of contact between the two works which point to competitive rivalry between their authors; both are burlesques of the Arthurian tradition, but *Jaufre* seems to go further in exaggerating the deficiencies of Arthur's court; similarities in the succession of adventures are noted, with *Jaufre* clearly giving a new twist to elements borrowed from Chrétien de Troyes.]

1281.

Jewers, Caroline. "The Name of the Ruse and the Round Table: Occitan Romance and the Case for Cultural Resistance." *Neo* 81 (1997): 187–200. [An interpretation of *Jaufre* as a parody of northern French romance traditions, developed as a negative reaction to the northern traditions, particularly during and after the Albigensian Crusade, but also as a straightforward reflection of the different social and cultural fabric of the South.]

1282.

Jung, Marc-René. "*Jaufre: E aiso son novas rials*." In ► **151**, *Mélanges Bec*, 1991, pp. 223–34. [A complement to his earlier article: "Lecture de Jaufré." In ► **148**, *Mélanges Gossen*, 1976, pp. 427–51. [A reevaluation of the romance by exploring the remarkably detailed structure and complex interweaving of themes; the author of *Jaufre* is criticizing, by irony and parody, the traditional ideology of the French Arthurian romance (Chrétien de Troyes), by injecting reality into the figures of Arthur and Jaufre; the ideals of chivalry need to be renewed, specifically by the king of Aragon, the dedicatee, whose court represents hope for the future, with some slight improvements; see the supporting article by Calin ► **1270**.]

1283.

Kaltenbach, Nikki L. *Le Roman de Jaufre: A Jungian Analysis*. New York: Peter Lang, 1998. [Detailed analysis of the multilayered text, investigating the personal process

of individuation of the hero, the universal level of rejuvenation of a stagnant society, and the historical level of the real concerns of Occitania and Aragon in the post-Albigensian era around 1230; Jaufré grows psychologically from his identification with the mother figure to a complete identification with the masculine, then to balance with the feminine; Arthurian society is offered renewal through adventure (reinforced by the trickster-magician who shows how to break, temporarily, out of confining social structures); for the real post-Albigensian era, the message is that new values and ideals are best found through compromise and integration rather than violent confrontation.]

1284.

Kay, Sarah. "The Contrasting Use of Time in the Romances of *Jaufré* and *Flamenca*." *MR* 6 (1979): 37–62. [Narrative time (within the text) is examined relative to audience or reading time; the chronology of narrative time in *Flamenca* is based on the church calendar, giving a sense of aesthetic unity, always conscious of structure; in *Jaufré* the chronology is subjective and vague, even contradictory, creating an atmosphere of suspense and urgency; its pacing alternates periods of rapid adventure with slower, lyric passages; the pace of *Flamenca* is slower and controlled, creating an atmosphere of predictability.]

1285.

Kelly, Douglas. "Exaggeration, Abrupt Conversion, and the Uses of Description in *Jaufré* and *Flamenca*." In ► **159**, *Studia occitanica*, 1986, 2:107–19. [The descriptive techniques of exaggeration, contradiction, and abrupt changes in character are used consciously by medieval authors of romance, as recommended in works of poetics and rhetoric; augmentation of the principal character trait brings out the archetypal good or evil of a person; individuals become types, hyperbole emphasizes either good or bad qualities; cruel and evil knights are transformed by defeat and forgiveness into worthy members of court, and the hero overcomes impossible odds to lead his society to redemption and renewal.]

1286.

Lecco, Margherita. *Saggi sul romanzo del XIII secolo: Jaufré, Merveilles de Rigomer, Jouffroi de Poitiers, Wistasse le Moine*. Alessandria: Edizione dell'Orso, 2003. [Three articles exploring different facets of *Jaufré*: pp. 3–30: "Artu e l'incantatore. Corrispondenze strutturali e semantiche nel *Jaufré*" (In the opening magical adventure, King Arthur is an idealized projection of the king of Aragon, who is also called upon to lead his people to higher status by his personal sacrifice; the ending adventure, culminating in Jaufré's gift of the all-powerful bird, is like a renewed investiture of King Arthur); pp. 31–40: "I giganti e la *piucela*. Un caso di intertestualità nel *Jaufré*" (many intertextual references to romances by Chrétien de Troyes and Renaut de Beaujeu, but more characteristic are the lyric forms, *salutz d'amor* and *planhs*, that are integrated into the story); pp. 41–45: "Nota sull'iconografia del ms. B. N. fr. 2164 (*A*)" (many of the 269 extant miniatures in *A* seem to depict the royal palace in Saragossa, and all are closely linked to the text of *Jaufré*); for a more detailed description of these, and links to the *Roman d'Alixandre* and to works of Chrétien de Troyes and Renaut de

Beaujeu, see Lecco, in *Materiali arturiani nelle letterature di Provenza, Spagna, Italia*. Alessandria: Edizioni dell'Orso, 2006, pp. 73–95.]

1287.

Lee, Charmaine. “La tradizione testuale di *Jaufre*.” *MR* 28 (2004): 321–65. [Complete codicological study of the two manuscripts and six fragments that have transmitted the romance: editions, stemma, variants, intertextuality, and miniatures; both manuscripts have imperfections because of their supposed oral transmission as performances; the determination of an “original” text seems impossible, just as a hybrid text is undesirable; *B* should be used, with notes giving alternate readings from the other manuscripts.]

1288.

Lee, Charmaine. “Guilhem de Montanhagol and the Romance of *Jaufre*.” In ► **140**, *Études Ricketts*, 2005, pp. 405–17. [The identity of the king of Aragon dedicatee of the romance is crucial for dating the work; only James I now seems possible, due to influences noted from Chrétien and later romances; connections with troubadours may also help dating: Montanhagol's PC 225,10, *Nulhs hom no val*, stresses the need to uphold courtly values, and to seek God's help; themes of *mezura*, *castitatz*, and of the “golden age” are similarly important in both; since Montanhagol praises James I, the similarities of social tone suggest that *Jaufre*'s author did the same; dating proposed is to that of Montanhagol's early poems (1233 or later).]

1289.

Lee, Charmaine. “Le manuscrit comme forme de communication: *Jaufre* et les genres narratifs occitans en Italie.” In ► **109**, *Comunicazione e propaganda*, 2007, pp. 431–42. [Demonstrates how the varying subdivisions of the text by different scribes can change its interpretation as it is adapted for a different patron or public; the Occitan scribe of *A* was interested primarily in the series of adventures undertaken by *Jaufre*, while the Italian scribe of *B* tried to focus interest on the speeches of Melian and Taulat in Arthur's court, and on the didactic dialogues of Brunissen and *Jaufre* when they are discussing love and the rules of courtliness.]

1290.

Lee, Charmaine. “La tradition ‘indirecte’ dans l'édition d'un roman: l'exemple de *Jaufre*.” In *Actes du XXIVe Congrès International de Linguistique et de Philologie Romanes (Aberystwyth, 1er–6 août 2004)*. Vol. 2. Tübingen: Niemeyer, 2007, pp. 199–210. [Analysis of the editorial use of “parallel” texts; study of the passages “borrowed” from Chrétien de Troyes and of the messages contained in the 269 extant miniatures in MS *A* can help to reestablish an older version of the text closer to the lost original; in at least five passages, the miniature of *A* confirms the lesson of *B* against the incorrect lesson of *A*.]

1291.

See ► **1129**, Limentani, *L'eccezione*, 1977, pp. 78–101. [Shows that *Jaufre* must have used Chrétien de Troyes as a source, rather than the other way around, and that the date of composition must be in the early thirteenth century, not in the twelfth; humorous scenes such as the sleepy *Jaufre* in Brunissen's garden are light parodies of similar scenes from Chrétien's *Perceval*.]

1292.

Pinkernell, Gert. "Realismus und Märchenhaftigkeit in der Zeitstruktur des altprovenzalischen Jaufré-Romans: ein Beitrag zur Stützung der Zwei-Verfasser-Theorie." In *Interpretationen: Gesammelte Studien zum romanischen Mittelalter und zur französischen Literatur des 18. Und 20. Jahrhunderts*. Heidelberg: Winter, 1997, pp. 25–41. [Concludes that there were two authors: one up to line 6234, the other from 6235 on; in a companion article *ZrP* 88 (1972): 105–10, Pinkernell concludes that *Jaufre* was begun in 1177 or one or two years later.]

1293.

Riquer, Isabel de. "Géneros trovadorescos en el *Jaufre*." In ► **123**, *La narrativa*, 1995, pp. 11–26. [*Jaufre* makes intertextual reference to *planhs*, *salutz*, Chrétien de Troyes, and King Arthur, in sublime to ridiculous modes; subtle humor is poked at the use of otherworldly, magic elements; analysis of the adaptation of Arthurian material and troubadour lyric to contemporary meridional tastes, against northern French traditions; see Riquer's more detailed article on the five *planhs* in ► **139**, *Ensi firent*, 1996, 1:151–62.]

1294.

Saly, Antoinette. "Jaufre, lo fil Dozon, et Girflet, fils de Do" in ► **159**, *Studia occitanica*, 1986, 2:179–88. [Traces the genealogy of *Jaufre* back through Girflet to the Mabinogian hero Gilvaethwy, which would account for his attachment to the supernatural and would point to the existence of earlier lost stories in which the high status of *Jaufre* would have been established.]

1295.

Szabics, Imre. "Interférences de motifs dans le *Roman de Jaufré* et les romans arthuriens de Chrétien de Troyes." In "*Prismes irisés*": *textes recueillis sur les littératures classiques et modernes pour Olga Penke qui fête ses soixante années*. Szeged: Klebelsberg Kuno Egyetemi Kiadó, 2006, pp. 73–83. [Compares several shared motifs that have not been analyzed previously: metamorphosis and the supernatural; the passivity of King Arthur; troubled sleep of the hero; the meeting of the knight and the fairy of the fountain.]

1296.

Szabics, Imre. "Interférences de motifs dans le *Roman de Jaufré* et les romans arthuriens de Chrétien de Troyes." *RlaR* 114 (2010): 489–503. [Analysis of intertextuality and the complex interplay of motifs in *Jaufre* and several romances of Chrétien; it is not always clear which author may have borrowed from the other, or whether both may be using the traditional folkloric stock of Breton material.]

1297.

Spence, Sarah. "Authority and Will in the *Jaufre*, Guillaume IX and Raimbaut d'Aurenga." *Medieval Perspectives* 2 (1987): 105–12. [In the absence of King Arthur's authority, *Jaufre*, or the author, takes over, suggesting that the artist is more powerful than the king because he is not trapped in the rituals of his time; Spence analyzes Guilhem de Peitieu's *Dreyt nien* poem and Raimbaut d'Aurenga's *Escoutatz, mas no say*, both concerned with the problems of knowing, creating, and singing; Guilhem

states that he has absolute authority in the poetic sphere, as God does in His; Raimbaut realizes that he can control only the immediate reality of his poem but not the outcome of his love, which is controlled by the outside force of the *domna*; the struggle for control is a primordial concern of *trobar*.]

19.14. *Judici d'amor* (*So fo el temps còm era jais,*
or *En aquel temps, com era gais*)

[*Novas* of 1,698 lines, transposition into narrative form of a *tenso* theme, debating a problem of amorous casuistry; composed by Raimon Vidal de Besalù in the early thirteenth century; Raimon Vidal may be the author of only the second part, Raimon de Miraval (?) of the first.]

1298.

See ► **2934**, Field, *Ramon Vidal*, 1991, 2:6–173. [Detailed introduction, critical edition with Catalan translation, limited glossary.]

1299.

See ► **1134**, Huchet, *Nouvelles occitanes*, 1992. [Text of *Judici d'amor* reproduced from an existing edition, with French translation, notes.]

1300.

Majorossy, Imre Gábor. “Amours et refus: émotions et opinions dans *En aquel temps*.” *Medioevo e Rinascimento* 20 (2006): 48–64. Reprinted in ► **1137**, *Unas novas*, 2007, pp. 57–71. [A lively discussion of love by two ladies; the themes suggest a generic mixture of *tenso* and *novas*, with many quotes from troubadours; the direct realistic statement of erotic desire contrasts with a didactic, moralizing aspect introduced by the idealistic lyrics and the use of a semibiblical quote to characterize love; *amor* is dominant, though it must be kept in balance with *saber*.]

1301.

See ► **1131**, Thiolier-Méjean and Notz-Grob, *Nouvelles courtoises*, 1997, pp. 260–353. [Analysis of generic distinctions and the history of the *novas*, with a consideration of the implications of non-lyric style and the position of the author and the narrator; text of *Judici*, with facing-page French translation.]

1302.

Brea, Mercedes. “*E a vos aug son escondig/comtar* (*Judici d'amor*, vv. 1387–8).” In ► **99**, *AIEO* 6, 2001, pp. 334–42. [Analysis of the multiple perspectives contained in the *Judici*; problematic in genre: the text is moralistic, not a true narrative; there is a narrative frame, but the text is an attempt to restore the past glory of troubadour culture by a return to strict observance of the code of *fin'amors*: the lady has transgressed, but the lover cannot leave her for another; the legalistic terminology may indicate an intertextual reference to Bertran de Born's *Eu m'escondisc, dompna* (PC 80,15), in which Bertran uses similar legal procedures to return to the good graces of his *domna*.]

1303.

Caluwé, Jean-Michel. “*So fo e.l temps* de Raimon Vidal de Besalù: d'une fiction de la *tenso* à une représentation de la *canço*.” In ► **105**, *L'Imaginaire courtois*, 1991, pp.

83–96. [Explores the unusual structure of the work in order to understand why it was, and is, less popular than other Occitan texts; very little “action,” narrative line is interrupted by lyric interludes; strong moralizing intent, similar to the *ensenhamens*, and with thematic similarities to the *tenso* or *joc partit*.]

1304.

Keller, Hans-Erich. “*La Cort d’Amors* de Raimon Vidal et ses citations.” In ► **146**, *Literatur Mòlk*, 1997, pp. 185–92. [Thirty-six intercalated lyrics in *So fo el tems* (*Judici d’amor*) seem to have been chosen in order to evoke nostalgically the ideal period of troubadour poetry, at a time, early thirteenth century, when the tradition was already in decline; and yet the techniques employed by Raimon Vidal are original and point to new avenues of development for the poetry.]

1305.

Poe, Elizabeth W. “*No volc aver nom Raymbaut!*: Names and Naming in *So fo el tems*.” *Tenso* 22 (2007): 29–40. [Ingenious analysis of *So fo*, suggesting prudently but convincingly that it was originally composed as a debate between Raimon de Miraval and Raimon Vidal, similar to the exchange of *sirventes* between Peire Rogier, PC 356,7, and Raimbaut d’Aurenga, PC 389,34; it takes the form of a series of debates about the proper actions of a lover in a love triangle, with one answer in the first half, by Raimon de Miraval: “Stay with lady number two!” and another in the second half by Raimon Vidal, through his patron Uc de Mataplana: “Go back to lady number one!” the text having then been reworked by a scribe to seem like a single work.]

1306.

Willite, Valerie M. “Instructing the Court: Raimon Vidal’s Pedagogy for the Courtly *joglar*.” In *Courtly Arts and the Art of Courtliness: Selected Papers from the Eleventh Triennial Congress of the ICLS, University of Wisconsin-Madison, 29 July–4 August 2004*. Edited by Keith Busby and Christopher Kleinhenz. Woodbridge: D. S. Brewer, 2006, pp. 755–70. [Raimon’s philosophy for teaching and learning is at the center of both *Abril issia* and *So fo*, based on protagonists who want to know and who want to teach; ethical education is at the heart of the *donzela*’s advice to the *cavayer*: he will learn by reflecting on the memorized lines from troubadour poems; *cortezia* is a set structure (like grammar): once one learns the rules, one will succeed.]

19.15. *Merlin*

[Fragment of a thirteenth-century Occitan translation of the French prose *Roman de Merlin* by Robert de Boron; the two extant leaves represent parts of paragraphs 54–58 and 80–83 of the 1980 Micha edition, from the middle and the end of the French text.]

1307.

Cornagliotti, Anna. “Les fragments occitans du *Merlin* de Robert de Boron.” In ► **131**, *Études Ricketts*, 2005, pp. 5–16. [New critical edition, identification within the French *Merlin* tradition; many lacunae and mistakes; linguistic analysis left for a further study; localization established as vaguely Gascon.]

19.16. *Las Novas del papagai*

[Narrative of 309 lines, satire against jealous husbands composed by Arnaut de Carcassès at the beginning or first half of the thirteenth century.]

1308.

Fuksas, Anatole Pierre, has announced a new edition of *Novas del papagai*: in *CDT* 3 (2000): 1159.

1309.

Bec, Pierre. *Las Nòvas del papagai d'Arnaut de Carcassès*. Mussidan: Fédérop, 1988. [Text of *R*, based on Lavaud/Nelli, 1966, which was in turn based on Savj-Lopez, 1901; French translation following the Occitan text; see the review article by R. Lafont, "Des nouvelles du perroquet," *RLaR* 92 (1988): 383–97, reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 43–58, calling for a new study of the text, taking into account all the different manuscript versions.]

1310.

See ► **1136**, Luce-Dudemaine, "Flamenca" et les "novas," 2007. [The *Papagai* is closer to the lyric tradition than the other *novas* studied; the *gilos* plays no specific role, the lady is not suffering in her marriage; the situation is a latent, ritualized one, as in most *cansos*.]

1311.

See ► **1131**, Thiolier-Méjean and Notz-Grob. *Nouvelles courtoises*, 1997, pp. 186–205. [Analysis of generic distinctions and the history of the *novas*, with a consideration of the implications of non-lyric style and the position of the author and the narrator; text of *Las novas del papagai*, with facing-page French translation.]

1312.

Barca, Daniele. *Novella provenzale del pappagallo*. Rome: Salerno, 1992. [Detailed introductory analysis; critical edition of both versions from manuscripts *R* and *J*, with facing-page Italian translation.]

1313.

See ► **1123**, Caluwé, *Du Chant à l'enchantement*, 1993, pp. 173–81. [*Papagai* is basically narrative, but tends toward the lyric with its fairy-tale atmosphere and the ideal enclosed garden-space setting typical of *fin'amor*; comparison with Peire d'Alvernhe's *Rossinhol, el seu repaire*, a lyric that tends toward the narrative; the metaphorical bird becomes the main protagonist, song turns to speech, but with a layer of ambiguity in both cases.]

1314.

Fuksas, Anatole Pierre. "La materia del racconto e le opzioni narrative: ricerche sulla tradizione delle *Novas del papagai*." In ► **1155**, *Il racconto*, 2001, pp. 239–64. [Analysis of the manuscript tradition indicates that a critical text in Lachmannian terms is not possible: there are individual voices that must all be heard and evaluated for themselves; samples from five manuscripts are given in appendix, for comparative purposes.]

1315.

Gouiran, Gérard. "Le *Papagai* de Flaubert: réflexions à propos de la dame de *Las Novas del papagai*." In ► **99**, *AIEO* 6, 2001, pp. 391–404. [A rather sarcastic

reappraisal of the *novas*, poking fun at scholars who have taken it seriously; despite the parrot's reputation as a very eloquent and persuasive speaker, Gouiran finds him full of clichés, and the lady full of irony; in fact, she is the one who leads the action in the story, for reasons of her own, perhaps in the vain hope of becoming one of the famous heroines of literature; is the *novas* a gigantic spoof?]

1316.

Kay, Sarah. "The Monolingualism of the Parrot and the Prosthesis of Origins in *Las Novas del papagay*," *RR* 101 (2011): 23–35. [Discussion of "parroting" (i.e., the use of the Occitan *koiné* by early Italian and Catalan writers, illuminated by an analysis of communication in *Las novas del papagay*; for Derrida, any language is an alien appendage, and seeking identity through it leads only to further alienation; a bird parroting amorous discourse is "hilarious" because it is the bird, not Antiphonor, who woos the lady, and in fact, both lover and lady seem to be parroting the bird; who is the ventriloquist and who is the dummy?]

1317.

Langlois, Gauthier. "Notes sur les origines du troubadour Arnaut de Carcassés." *RLaR* 113 (2008): 89–99. [A few historical fragments place Arnaut's family in the petty nobility, without fortune, in a fragile social position, perhaps motivating him to take up the alternative life of a troubadour and seeking a kind of comic revenge against his aristocratic superiors; it is curious and perhaps ironic that his supposed granddaughter Rixenda was accused of adultery and of having her husband killed in the name of love, a situation somewhat similar to that of Arnaut's hero Antiphonor in *Papagai*.]

1318.

See ► **1129**, Limentani, *L'eccezione*, 1977, pp. 61–77. [Analysis of the differences between the two manuscript versions of *Papagai*; *A* is closer to the lyric tradition, *B* more evolved in the direction of narrative structure; both are valid witnesses to the formulation of the story.]

1319.

Gérard-Zai, Marie-Claire. "La forme dialogique dans *Las novas del papagay* occitanes." In ► **113**, *Il genere tenzone*, 1999, pp. 329–39. [Reproduction of lines 7–126 (six *coblas*) from Bec 1988; these may be seen as a dialogue between the parrot and the lady, almost like a *tenso* inserted into the narrative text; analysis of the mixture of the two codes, their oppositions and the compromises that allow both to function; similar mixing of genres may be seen in Marcabru's *L'autrier jost'una sebissa* and Cadenet's *L'autrier, lonc un bosc fullós*, which could be called *tenso*s as well as *pastorelas*.]

1320.

Majorossy, Imre Gabor. "*Papagay, trop es bels parliers*." In *Escritures: Scrittura, actes du colloque international de Veszprém*. Edited by Gabrielle Tegye, András Désfakvi-Toth and Livia A. Mihályka. Veszprém: Pannon Egyetemi Kiadó, 2006, pp. 168–78. Reprinted in ► **1137**, *Unas novas*, 2007, pp. 73–92. [Noting the direct hedonistic tone of the story, the presence of magic and supernatural, and several contradictions and improbabilities, Majorossy hypothesizes a tormented textual history in which

the original figure of a chevalier/valet, courting in the name of his master, was transformed symbolically into a parrot, or in which the detachable soul of the lover was able to communicate magically with the lady until she accepted him in person; many mysteries remain in this enigmatic text, to be resolved by closer study of the literary culture in which it was created.]

1321.

Thiolier-Méjean, Suzanne. "Le motif du perroquet dans deux nouvelles d'oc." In *Miscellanea Mediaevalia I–II. Mélanges Ph. Ménard*. Edited by J. Claude Faucon et al. Paris: Champion, 1998, pp. 1355–75. [Survey of use of the parrot (or jay) in medieval literature; in *Frayre*, the magical qualities of the bird are tempered by constant biblical references; in *Papagai*, the hybridism is found in a combination of folklore and classical wisdom.]

So fo el Temps (See 19.14. *Judici d'amor*)

20. Dramatic Literature

20.1. General Studies

[For the *Sponsus*, see under Monuments 17.12.]

1322.

Henrard, Nadine. *Le Théâtre religieux médiéval en langue d'oc*. Liège: Faculté de Philosophie et Lettres–Diffusion Droz, 1998. [Detailed outline of the complete repertory of twenty-nine texts based on analysis of manuscripts, sources, and contents, followed by a consideration of stage directions and the analysis of versification and metric structures for each text; Henrard calls for more individual studies, particularly of a sociohistoric nature, and a more complete look at profane drama; see discussion and suggestions by Paola Alegretti, *VR* 59 (2000): 353–61.]

1323.

Henrard, Nadine. "Observations sur la tradition manuscrite du théâtre religieux médiéval en langue d'oc." In ► **100**, *AIEO* 7, 2003, pp. 419–31. [An exploration of the sociohistoric background to medieval Occitan religious theater through a study of the manuscript traditions; activity is found to be constant and widespread, though the preserved manuscripts are rare and in poor condition; they served essential practical purposes in the production of performances, but were not written with care on parchment and were not often preserved after the performances.]

1324.

Henrard, Nadine. "Le théâtre religieux médiéval en Aquitaine." 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. [A general overview of resources and research in the area reveals a scarcity in both areas, making it difficult to judge the extent of development specific to Aquitaine; discussion of the *Sponsus*, pp. 138–39, and the *Didot Passion*, pp. 143–45, both of which are attached to Aquitaine

but of uncertain provenance; sketch of religious dramatic activity up to the fifteenth century, calling for further research.]

1325.

Lazar, Moshé. "The Saint and the Devil: Christological and Diabological Typology in Fifteenth-Century Provençal Drama." In *Essays in Early French Literature Presented to Barbara M. Craig*. Edited by Norris J. Lacy and Jerry C. Nash. York, SC: French Literary Publications, 1982, pp. 81–92. [Three pieces are studied: *Istoria Petri et Pauli*, *Mystère de Saint Eustache*, and *Mystère de Sant Anthoni de Viennès*; the major theme is the struggle between good and evil, in the form of saints struggling against diabolized humans or allegorized sins; basic structures are common to all three plays, and all finish with beatings and tortures, either of captured and diabolized creatures or of devils, even Satan, by other devils.]

1326.

Lewicka, Halina, "Le mélange des langues dans l'ancien théâtre du Midi de la France." In *Mélanges de philologie romane dédiés à la mémoire de Jean Boutière*. 2 vols. Liège: Soledi, 1971, 1:347–59. [Overview of Occitan dramatic literature from the fourteenth to the sixteenth century; studies the use of patois for comic effect and as an expression of the vitality of local language faced with the expansion of French.]

1327.

Vitale-Brovarone, Alessandro. *Il quaderno di segreti d'un regista provenzale del medio-evo: note per la messa in scena d'una Passione*. Alessandria: Edizione dell'Orso, 1984. [Edition of a newly discovered cahier from the end of the fifteenth or beginning of the sixteenth century, giving detailed instructions for the production of a Passion play; introductory historical study of the manuscript, the text, staging, and language; critical edition with Italian translation, notes, and complete glossary; this is a rare, fire-damaged document, meticulously restored by the editor, which enriches our knowledge of dramatic production, hitherto known only through scattered notations within the texts themselves; thirteen stage settings are described, along with effects such as bleeding; the unpolished script suggests that the writer was working on a tablet on his legs, or directly on his legs.]

20.2. *Jeu de Sainte Agnes*

[Anonymous play in 1,182 lines, missing three or four folios at the beginning; mid-fourteenth century (ca. 1340–50); contains eighteen lyric interludes with melodic notation, one using the melody of PC 183,10 by Guilhem de Peitieu (otherwise unknown) and another using that of *Reis glorios* by Giraut de Bornelh; nine other melodies have been linked with the anonymous poems PC 461b,1–9.]

1328.

Jeanroy, Alfred. *Le "Jeu de Sainte Agnès," drame provençal du XIVe siècle, avec la transcription des mélodies par Théodore Gérold*. Classiques français du moyen âge 68. Paris: Champion, 1931. [Contains a brief philological introduction, critical text, no translation; notes, analysis, transcription, glossary; study of melodies by Gérold, pp.

58–77; see the detailed appraisal and suggestions for a new edition by Aurelio Roncaglia in *Scritti in onore di Luigi Ronga*, Milan: Ricciardi, 1973, pp. 573–91.]

1329.

See ► **614**, Gennrich, *Der musikalische Nachlass*, 1958–65, 3:238–46. [The melodies of the *Jeu de Sainte Agnès*, regularized and transcribed in modal rhythm.]

1330.

Bonafin, Massimo. “Alcune considerazioni sul *Miracolo di Sant’Agnese* in occitano.” In *La scena assente: realtà e leggenda sul teatro nel medioevo (Siena, 2004)*. Edited by Francesco Moseetti Casaretto. Alessandria: Edizioni dell’Orso, 2006, pp. 269–79. [Stresses the dramaturgical richness and complexity of the work: multiple stage settings, thirty-six distinct roles, 154 stage directions, dynamic personal development, even among the negative characters, complex interplay of metrics in verse structure, frequent musical interludes; the scope of the drama would require performance outside the church while providing an inspiring model of progress toward sainthood; Bonafin announces a new edition in preparation, in collaboration with the musicologist Guido Milanese.]

1331.

See ► **1322**, Henrard, *Le Théâtre religieux*, 1998, pp. 62–82 and 474–510. [Stresses the richness and unique qualities of the play; analysis of the manuscript, its provenance, sources, and originality; pp. 474–510: study of metric structure, rhymes, lyric, and musical interludes.]

1332.

Hoepffner, E. “Les intermèdes musicaux dans le jeu provençal de Sainte Agnès.” In *Mélanges d’histoire du théâtre du Moyen-Age et de la Renaissance offerts à Gustave Cohen*. Paris: Nizet, 1950, pp. 97–104. [Literary description and metrical analysis of each of the interludes; all are called *planctus*, though many are prayers; most are simple in style, destined for a popular audience.]

1333.

Jeanroy, Alfred. “Le théâtre méridional des origines à la fin du XIVe siècle.” *Histoire littéraire de la France* 38 (1949): 431–61. [Detailed analysis of the *Jeu*, pp. 442–52: manuscript, author, date, localization, sources, versification, staging; the musical interludes were to be played by angels.]

1334.

Piemme, Jean-Marie. “L’espace scénique dans le jeu provençal de Sainte Agnès.” In ► **1110**, *Mélanges offerts à Rita Lejeune*. 1:235–45. [Study of the 153 Latin stage directions suggests interesting hypotheses: they reveal eight different stage settings, probably in several compartments on different levels, along with a crucial central space that is neutral and adaptable; this staging, so different from classical French practice, allows for simultaneous actions instead of chronological, through which the author can accentuate the spectacular side of the legend; studying the works within their own social and cultural setting will allow fuller understanding of their intention and account more clearly for their success.]

1335.

Schulze-Busacker, Elisabeth. “Le théâtre occitan au XIVe siècle: le *Jeu de Sainte*

Agnès." In *The Theatre in the Middle Ages*. Edited by Herman Braet, Johan Nowé, and Gilbert Tournoy. Louvain: Leuven University Press, 1985, pp. 130–93. [*Sainte Agnès* is more innovative than the *Esposalizi* and the *Passion Didot* in themes, verse structures, complexity of stage directions, and the insertion of lyric interludes with music; information is provided on the cult of Saint Agnes, with a tableau to show the dramatization of the Latin source material, and another to show innovations by the author; analysis of the polymetric structures, the staging, and the dramatic placing of the four types of interlude.]

20.3. *Esposalizi de Nostra Dona (Sancta Maria Verges e de Jozep)*

[Mystery play of 792 lines from the end of the thirteenth or beginning of the fourteenth century, dramatizing the marriage of Joseph and the Virgin, the visitation of Elizabeth by the Virgin, the Nativity, and the Adoration by the shepherds.]

1336.

Kravtchenko-Dobelmann, Suzanne. "L'*Esposalizi de Nostra Dona*, drame provençal du XIII^e siècle." *Rom* 68 (1944–5): 273–315. [A philological introduction: manuscripts, sources, analysis of text, language and versification; the text has no stage directions, very little historical truth or dramatic art; critical edition, no translation; the article is reproduced, with facing-page French translation by Gilles Lefèbre, in *Cahiers de Joséphologie* 5 (1957): 203–39 and 6 (1958): 77–107.]

1337.

See ► 1322, Henrard, *Le Théâtre religieux*, 1998, pp. 34–41 and pp. 463–64. [Analysis of manuscripts, sources, and versification, particularly the change in meter from line 776 to the end.]

1338.

Jeanroy, Alfred. "Le théâtre méridional des origines à la fin du XIV^e siècle." *Histoire littéraire de la France* 38 (1949): 431–61. [Detailed analysis of *Esposalizi de Nostra Dona*, pp. 432–42: sources, versification, date, and localization.]

20.4. Mystery Plays

[For earlier texts, see under Monuments 17.5, *Passion of Augsburg*, and 17.6, *Passion of Clermont-Ferrand*.]

1339.

See ► 38, *DLF*, 1993, pp. 1051–54. [The article "Mystères en Occitanie," by Joseph Salvat: historical sketch providing information on the tenth-century *Passion de Clermont*, fragments of a mystery play from the thirteenth century found in a church wall, the *Esposalizi* from the end of the thirteenth century, the *Passion Didot* (or *Passion provençale*) from the mid-fourteenth century, the *Jeu de Sainte Agnes* from the second half of the fourteenth century, "Mystères alpins," fifteenth century, "Mystères rouergats," end of fifteenth century.]

1340.

Cornagliotti, Anna. "Riflessioni sui Misteri occitani di area alpina." *Parola del testo* 7

(2003): 321–39. [Survey of scholarship on eight “Mystères alpins,” two of which are fragmentary, from the end of the fifteenth, beginning of the sixteenth century, from the region of Briançon (Gap); proves the need for new critical editions of the texts and for global studies of all eight in order to clarify their attribution; Cornagliotti is directing a collaborative research project at Turin to accomplish these goals.]

1341.

See ► **1322**, Henrard, *Le Théâtre religieux*, 1998. [Pp. 85–232 and 561–76: study of the “Mystères rouergats”: detailed information on the manuscript and on sources and versification of the fifteen passion plays and their adaptation for the stage, including *Lo jutgamen general* and the related *Mysteri des Rampans*; pp. 233–95 and 511–60: similar presentation for the *Mystères alpins*.]

1342.

Lazar, Moshé. *Le Jugement dernier (Lo jutgamen general): drame provençal du XV^e siècle*. Paris: Klincksieck, 1971. [Includes an introduction, critical text with French translation, and glossary; see also ► **1322**, Henrard, *Le Théâtre religieux*, 1998, pp. 199–203.]

1343.

Pfeffer, Wendy. “The Passion of Occitan.” *Glossator* 4 (2011): 131–37. [A late fifteenth-century insertion into a Middle French mystery play, in which the low-class character Mallegeype speaks a regional form of Occitan, incarnating a criticism of the aristocracy in the name of the common people; the use of Occitan marks “foreignness” and is used for semicomical effect alongside French, the language of culture and refinement.]

1344.

Runnalls, Graham. *Les Fragments du Mystère auvergnat de Sainte Agathe, étude et texte*. Montréal: CERES, 1994. [Edition of two fragments (123 lines and 104 lines) from a late fifteenth-century mystery play, with textual notes and glossary; no translation; the introduction gives a review of previous scholarship, study of dramaturgy, sources, language, and versification.]

20.5 *La Passion provençale (Didot Passion)*

[Anonymous mystery play from the mid-fourteenth century recounting the arrival of Jesus in Jerusalem, the Passion, the descent into hell, and the Resurrection; the preserved text is Occitan, but the original may have been Catalan.]

1345.

MacDonald, Aileen Ann. *Passion catalane-occitane*. Textes littéraires français, 518. Geneva: Droz, 1999. [Critical edition with facing-page French translation; the text was composed in the Catalan area, probably Palma de Majorca, using the Occitan *koiné*; the detailed introduction, pp. 13–59, is available in English in a slightly earlier version in *Rom* 115 (1997): 495–518; MacDonald is undertaking further study on the staging of the play.]

1346.

Massip, Fransesc. “La dramatisation de la Passion dans les pays de langue catalane

et le dessein scénique de la cathédrale de Majorque.” *Fifteenth Century Studies* 20 (1993): 201–45. [Detailed background of Passion plays in Catalonia over the whole of the fourteenth century; believes that the Didot Passion was translated into Occitan from a Catalan original, of which two fragments remain.]

1347.

See ► **1322**, Henrard, *Le Théâtre religieux*, 1998, pp. 42–61 and 465–73. [Description of manuscript and two fragments, provenance, sources, verse structure, and polymetrics.]

1348.

Jeanroy, Alfred. “Le théâtre méridional des origines à la fin du XIV^e siècle.” *Histoire littéraire de la France* 38 (1949): 431–61. [Detailed analysis of the Didot *Passion*, pp. 452–61: manuscripts, date, localization, sources, language, and versification.]

21. Treatises of Grammar and Rhetoric

21.1. General Studies

1349.

Brüning, Berit Irina. “Frühe romanische Grammatiken: *Las Razos de trobar* und *Lo Donatz Proensals*.” Seminararbeit, 2008, FSU Jena, Institut für Romanistik, 21 pp. Table of contents and four pages available online, with provision to purchase the whole item: <http://www.grin.com/profile/427873/berit-irina-bruening>. [Information on authors, dating, contents, and textual analysis, with bibliography.]

1350.

Gaunt, Simon, and John Marshall. “Occitan Grammars and the Art of Troubadour Poetry.” In *The Cambridge History of Literary Criticism*. Vol. 2: *The Middle Ages*. Edited by Alastair Minnis and Ian Johnson. Cambridge: Cambridge University Press, 2005, pp. 472–95. [Pp. 473–82 (Gaunt): discussion of the twelfth-century practices of intertextuality, parody, techniques of composition, melodic qualities, *trobar clus*, and *trobar leu*, from information within the poetry itself; pp. 482–95 (Marshall, edited by Gaunt): the importance of the thirteenth-century theoretical treatises from the *Razos de trobar* to the *Doctrinal de trobar*, which sought to teach novices and foreigners how to write poetry, stressing generic structures and rhymes; the history of the compilation of the chansonniers with their *vidas* and *razos*.]

1351.

Kelly, Douglas. *The Arts of Poetry and Prose*. Typologie des sources du Moyen Âge occidental 59. Turnhout: Brepols, 1991. [Documentary information on Occitan treatises: bibliography of all editions, pp. 15–16; work in progress and desiderata, pp. 120–23; list of treatises, extant or not, for Catalan and Occitan, pp. 176–77.]

1352.

Swiggers, Pierre. “Les plus anciennes grammaires occitanes: tradition, variation et insertion culturelle.” In ► **96**, *AIEO* 3, 1992, pp. 131–48. [The *Razos de trobar* were directed toward a Catalan erudite audience of poets and amateur *litterati* learning the

art of poetry through the Occitan language; the *Donatz proensals* was for a scholarly Italian public, familiar with Latin and the classical *artes*, with no direct quotes from troubadour lyric; the *Leys d'amors* was intended for a wide circle of the Occitan public interested in learning the fine art of *trobar*, treating the Occitan language as the equal of Latin and accepting variations of form and usage.]

1353.

Vidal i Alcover, Jaume. *Mirall de trobar*. Universitat de Palma: Abadia de Montserrat, 1984. [A treatise by Berenguer d'Anoià (de Noya?), preserved in a fourteenth-century manuscript along with many other treatises; introduction, text with facing-page Catalan translation; Berenguer (fl. c. 1300) was a Catalan troubadour from Majorca, of whom very little is known; the *Mirall* is in the tradition of the *Razos de trobar* of Raimon Vidal and the *Regles de trobar* of Jofre de Foixà, differing from these in giving more emphasis to poetics and rhetoric than to grammar, making it a sort of résumé of the *Leys d'amors*.]

1354.

Wells, Courtney. "Ad dandam doctrinam vulgaris provincialis: Chansonnier P and the Medieval Latin Curriculum in Italy." *Tenso* 28 (2013). [One of the texts in MS P written for an Italian audience; instructions on reading Occitan and on composing poems in Occitan; pedagogical use: everything needed by students of Old Occitan poetry.]

21.2. *Donatz proensals*

[A treatise on metrics and grammar, composed in Italy about 1240 by Uc de Saint

Circ (also known as Uc Faidit), accompanied by a Latin translation; it is more methodical and complete than the *Razos de trobar*, but drier and more mechanical in style; instead of quoting from the troubadours, Uc made up his own examples; contains a glossary of verbs and a dictionary of rhymes.]

1355.

Marshall, John H. *The "Donatz Proensals" of Uc Faidit*. London: Oxford University Press, 1969. [Detailed philological introduction; edition of Occitan and Latin texts side by side; notes, glossary; no translation.]

1356.

Guida, Saverio. "L'epilogo del *Donat Proensal*." In ► **134**, *Cantarem*, 1995, pp. 243–57. Reprinted in ► **2013**, Guida, *Primi approcci*, 1996, pp. 145–70. [By convincing deduction, Guida reestablishes the original reading of the Latin epilogue in MS A (*Cuius Ugo nominor*) as *Ugo Cir(i)cus nominor*, assuring attribution of the *Donat* to Uc de Saint Circ; in any case, the pseudonym Uc Faidit, the hitherto supposed author, is likely a mere nickname for the itinerant Uc de Saint Circ, meaning "stranger, exile"; the epilogue also reveals details of the intention of the work and its sociohistorical background.]

1357.

Janzarik, Diether. "Uc de St. Circ—auteur du *Donatz proensals*?" *ZrP* 105 (1989): 264–75. [A reconsideration of all the evidence leads to the almost certain conclusion that Uc de Saint Circ and Uc Faidit were the same: time and place coincide, Uc de

Saint Circ showed his interest and skill in philology through his collection of *vidas* and *razos* and his assembly of the chansonnier *Libro d'Alberico* for his patron Alberico da Romano; Faidit is probably a nickname meaning “stranger; exile,” referring to his “exile” during the Albigensian Crusade; the *Donatz* was written to strengthen troubadour poetry at a time when it was in decline.]

1358.

Swiggers, Pierre. “La méthode grammaticale d’Uc Faidit dans le *Donatz proensals*.” *RLaR* 95 (1991): 343–50. [Uc follows the traditional Latin method, divided into eight parts of speech; he does not treat articles or *passé composé*, and distorts some categories to fit Latin theory, but there is some flexibility to admit evolutionary changes in Occitan; it is a daring, pioneering work, flawed but admirable.]

21.3. *Leys d’Amors*

[Composed by Guilhem Molinier for the *Consistori de la Subragaya Companhia del Gai Saber*, Toulouse; exists in several versions: the first, in verse, from 1330–32, has disappeared; a prose résumé of it by Joan de Castelnou (PC 518) is known as the *Compendi*; three other versions are extant: A: prose, in five books, composed 1340 (two manuscripts); B: versified transposition of A, in six books; C: prose adaptation in three books, composed 1355; bibliography and clarifications in ► **1473**,

Cigni, 2001, pp. 251–52, n. 3; a new edition of *Flors del gay saber* has been announced by Gonfroy, a publication of his thesis from 1981.]

1359.

Gonfroy, Gérard. *La Rédaction catalane en prose des “Leys d’amor”: édition et étude critique des trois premières parties*. Thèse de 3e cycle, Poitiers, 2 vols. in typescript, 1981. [The A version was first edited by Gatien-Arnoult in 1841–43 from the Toulouse manuscript; this edition is based on the second (“Catalan”) manuscript; very up-to-date on poetology; available in the University Library, Poitiers: TL 28–1981–8–1 and 2.]

1360.

Casas Homs, Josep M. *Joan de Castelnou: Obres en Prosa*. Barcelona: Fundació Salvador Vives Casajuana, 1969. [Introduction on Joan and on Raimon de Cornet, manuscript tradition, analysis of the two works, dating, language, and influence; edition of the *Compendi*, a prose résumé of the first version of the *Leys* (in verse, now lost), and the *Glosari*, with notes, no translation.]

1361.

Fedi, Beatrice. “Per un’edizione critica della prima redazione in prosa delle *Leys d’amors*.” *SM* 40 (1999): 43–118. [Confirms the proper title as *Leys d’amors* for the prose versions, *Flors del Gay Saber* for the verse; close analysis of manuscripts and editions; study of the historical process involved in the composition of the prose text by Guilhem Molinier; the new edition will show its genetic evolution through three stages; pp. 92–99: provides a sample text dealing with the definition of the *cobla*.]

1362.

Fedi, Beatrice. “Il canone assente: l’esempio metrico nelle *Leys d’Amors* fra citazione e innovazione.” In ► **115**, *Interpretazioni*, 2001, pp. 159–86. [Definition of genres;

history of the use of quotes or made-up quotes in the various redactions of the *Leys*.] **1363.**

Fedi, Beatrice. “Les *Leys d’Amors* et l’école de Toulouse: théorie et pratique de l’écriture au XIVe siècle.” In ► **102**, *AIEO* 9, 2011, pp. 357–70. [Through a close examination of a number of winning poems in the competitions of the Consistori, Fedi concludes that there is little evidence that the *Leys* were widely known or read, except perhaps by the judges, and that the sense of “Toulouse School” may need to be revised.]

1364.

Hagman, Roy. “Grammar of an Uncodified Language: The Old Occitan Grammar of Guilhem Molinier.” *Tenso* 25 (2010): 23–35. [The third book of the *Leys* was composed in order to clarify what constituted correct grammatical usage of the language, the earliest to have been written for native speakers; it tried to deal with structures unknown to classical Latin as well as the principle of inherent variability; variant forms were distinguished as acceptable and unacceptable, with recent variants tending to be rejected.]

1365.

Huchet, Jean-Charles. “*L’amor de lonh* du grammairien.” *Médiévales* 9 (1985): 64–79. [Demonstrates how the rules proclaimed by the *Leys d’Amors* “substituent l’amour de la langue aux affres de désir et aux folies des corps”; language is seen as a transmutation of sensuality onto the higher plane of poetry.]

1366.

Kelly, Douglas. “The Late Medieval Art of Poetry: The Evidence from At de Mons and Raimon de Cornet.” ► **140**, *Études Ricketts*, 2005: 681–92. [See pp. 685–88: At de Mons is quoted frequently in the *Leys d’Amors* to illustrate features of the art as promulgated by the Consistori: emphasis is placed on religious and moral themes, so that the poems could be applied equally well to an honorable *domna* or to the Virgin.]

1367.

Landau, Justine. “Figures of Grammar and Rhetoric in *Las Leys d’Amors*.” *Tenso* 20 (2005): 1–18. [Guilhem Molinier intended his text as an initiation to the secrets of poetic composition, but in retrospect it seems more like a death notice for *trobar*. The treatise is mainly concerned with grammar and figures of style, in an attempt to regulate the use of poetic language, but it also shows awareness of the contradictory nature of this language by analyzing first as mistakes, then as virtues, the mistakes and rebellious uses of the language of *trobar*, which has now lost its creative energy].

1368.

See ► **917**, Léglu, *Multilingualism*, 2010, pp. 65–74. [Presents information on the founding of the *Consistori* and the several versions of the *Leys*, parts of which act as a kind of teaching text to instruct boys in the use of formalized “poetic” Occitan, building on a knowledge of Latin; ambiguously, the *Leys* combine the notion of a “fertile multiplicity of languages” with “anxiety over the confusion of tongues”; Latin and the vernacular may “exist side by side and fertilize each other, producing new and rich flowers of rhetoric,” but the process is a dangerous one, and, as it turned out, unsuccessful.]

1369.

Majorossy, Imre. "La morale des *Leys d'Amors*: le grand jeu?" In ► **1516**, *Amors es bona voluntatz*, 2006, pp. 178–204. [The *Leys* were meant to create a literary guide for the poetic competitions of the *Consistori*, but in addition they reveal a curious mixture of theology, morality, and rhetoric aimed at the proper composing of religious poetry on love; whether the omnipresent moral severity came from Molinier himself or from the necessity to please the officers of the Inquisition is difficult to judge, but calls for further investigation.]

1370.

Maninchedda, Paolo. "Per una riedizione del *Compendi de la conexença dels vicis que.s podon esdevenir en los dictats del Gai Saber* di Joan de Castellnou." Chapter 1 in his *Studi catalani e provenzali*. Cagliari: CUEC, 1996, pp. 9–40. [Includes historical background of the *Consistori* in Barcelona and analysis of date and composition of Joan's *Compendi*; sketch of his other works: eleven lyrics and the prose *Glosari*; justification for the new edition of the *Compendi* that he is preparing; concludes that all three manuscripts are lacking in some way; Casas Homs used *Bu* but *Bc* is shown to be better; a more precise textual history is required.]

1371.

Pfeffer, Wendy. "Guilhem Molinier as Literary Critic." In ► **159**, *Studia occitanica*, 1986, 1:205–12. [Discusses the problems inherent in the use of Guilhem Molinier's work as a basis for literary analysis of the troubadour poetry: the vocabulary is imprecise, the examples often inappropriate, the listing of genres incomplete.]

1372.

Salvat, Joseph. "*Leys d'Amors*." In ► **38**, *DLF*, 1993, pp. 928–30. [Outline of the history and contents of the *Leys*.]

1373.

Swiggers, Pierre, and Nico Lioce. "Grammaire, culture et réalité dans les *Leys d'Amors*: la vision grammaticale du monde." In ► **100**, *AIEO* 7, 2003, pp. 675–84. [Background history of the *Consistori* and its need for a set of rules to guide the judging of poems in the yearly competition; analysis of the grammatical section of the *Leys*, emphasizing its complexity and sophistication.]

21.4. *Las Razos de trobar*

[Prose treatise, composed between 1190 and 1213 by Raimon Vidal de Besalú; grammar is treated briefly and dogmatically, with quotations from troubadours of the classical period. An anonymous continuation, called *Doctrina de compondre dictats*, presents sixteen poetic genres; a versified adaptation, called *Doctrina de cort*, was composed about 1270–80 by Terramagnino da Pisa; another adaptation, called *Regles de trobar*, was composed about 1290 by Jofre de Foixà, characterized by the author's modern attempt to free himself from Latin grammar.]

1374.

Marshall, John H. *The "Razos de Trobar" of Raimon Vidal and Associated Texts*. London: Oxford University Press, 1972. [Contains critical texts of four treatises: the

Razos, Terramagnino da Pisa's *Doctrina d'Acort*, Jofre de Foixa's *Regles de trobar*, the anonymous *Doctrina de compondre dictats* (perhaps by Jofre de Foixa), and two anonymous treatises; full literary and philological study, notes; no translations; for English translations of the *Razos* and the *Doctrina* see ► 1748, Shapiro, *De vulgari*, 1990; see corrections proposed by Tavani in ► 147, *Mélanges Rostaing*, 1974, pp. 1059–74.]

1375.

Ruffinatto, Aldo. *Terramagnino da Pisa, "Doctrina d'Acort": Edizione critica, introduzione e note*. Rome: Ateneo, 1968. [Includes a historical introduction, edition, notes, and linguistic study; no translation.]

1376.

Dagenais, John. "Genre and Demonstrative Rhetoric: Praise and Blame in the *Razos de trobar* and the *Doctrina de compondre dictats*." In ► 120, Paden, *Medieval Lyric*, 2000, pp. 242–54. [Genre distinctions may have been based more on moral didactic intent than on formal elements; the treatises stress the rhetorical methods of praising and blaming, which were essential parts of the medieval reading and writing processes, distinguishing just and unjust, good and evil, noble and base; genre definitions are examined in this light in the *Razos de trobar* and later in the *Doctrina de compondre dictats*.]

1377.

See ► 1159, Poe, *From Poetry to Prose*, 1984, pp. 67–82. [Analysis of the *Razos de trobar* as an attempt to capture the essence of *Lemosi*, the language of *trobar*; and to keep it alive in a less-sympathetic society; Raimon Vidal presents the rules for composing poetry in dogmatic terms because of his belief that *trobar* is a binding force within society, linking poets and audience in a common goal to develop a refined discrimination between worthy and unworthy.]

1378.

Swiggers, Pierre. "Norme et usage dans les *Razos de trobar* de Raimon Vidal." In ► 137, *Contez me tout*, 2006, pp. 859–73. [Analysis of Raimon's technique of dialogic interaction with his readers, indicating his zeal to distinguish between good and bad usage and to correct frequent errors in language or logic; his intent was to instruct a wide audience of amateurs of troubadour verse in the techniques of composition, using as his model *la parladura de Lemosin*, the most suitable language for composing *vers et cansons et serventes*.]

22. Didactic Literature

22.1. General Studies

1379.

Bornstein, Diane. *The Lady in the Tower: Medieval Courtesy Literature for Women*. Hamden, CT: Shoe String Press (Archon Books), 1983. [Brief reference to advice for aristocratic women on deportment and love, in the *ensenhamens*, *Cour d'Amour*, and *Breviari*.]

1380.

Kay, Sarah. *Troubadour Quotation in the Occitan Tradition: Subjects and Objects of*

Knowledge. Leeds: Maney, 2009. [Study of quotes from troubadour lyrics that were used in various Occitan-language texts from the thirteenth and early fourteenth centuries; whereas in northern France the poems were quoted to help produce a tone of courtly color and sentiment, southern writers (in Spain, Occitania, and Italy) sought insight into the troubadours' wisdom, specifically their understanding of the mechanisms of love and the virtues and faults that it exposes, and their insight into the truths of philosophy and God's purpose in creation.]

22.2. Allegories

[Five or six pieces are defined as full allegorical works, though the troubadours used allegorical figures in many of their poems.]

1381.

Jung, Marc R. "Les poèmes allégoriques occitans." In *Études sur le poème allégorique en France au moyen âge*. Berne: Francke, 1971, pp. 122–69. [A consideration of problems in defining medieval allegory; global study of Latin, Occitan, and French traditions; specific analysis of five works: poems by Guillem de Saint-Didier, Guiraut de Calanso (with Guiraut Riquier's explication), the *Chastel d'Amors*, the *Cort d'Amor*, and Peire Guillem's *Lai on cobra* (listed individually below).]

1382.

Kay, Sarah. "Allégorie et subjectivité dans la poésie des troubadours." In ► 95, *AIEO* 2, 1993, 1:207–19. [The personifications of *Amors*, *Jovens*, and *Merces* served as a means to explore the psychology of the lover, and to allow the poets to explore their own identity; traditional rhetoric had to be adapted to this new preoccupation; see also ► 804, Kay, *Subjectivity*, 1990.]

1383.

See ► 3086, Cura Curà, "Un commento," 2007. [Edition of Bernart de Panassac's allegorical *vers* to the Virgin *En vos lauzar es* (PC 482,2), along with Raimon de Cornet's *Gloza*, a verse interpretation of it, intercolated between the stanzas; see also a similar commentary, *Als subtils aprimatx* by Guiraut Riquier, of Guiraut de Calanso's allegorical poem *Celeis cui am de cor e de saber*, in ► 2543, Capusso, *L'exposition*, 1989.]

1384.

Grimaldi, Marco. *Allegoria in versi. Generi e forme nella tradizione manoscritta trobadorica*, Doctoral thesis, University of Siena, 2010. Revised as *Allegoria in versi. Un'idea della poesia dei trovatori*. Bologna: Il Mulino, 2012. [Finds that allegory is important for a full understanding of troubadour poetry, especially in the *pastorela* and the *tenso*, which are narrative and objective in presentation; it is less important in the *canso*, which is based on subjectivity and on formal structures.]

1385.

Jones, Lowanna E. "Lo Saber dans les quatre allégories occitanes du XIIIe siècle." In ► 159, *Studia occitanica*, 1986, 2:81–92. [In Guiraut de Calanso's early poem *Celeis cui am de cor e de saber*, the ideal of *fin'amor* depends on a balance of passionate desire and rational wisdom; in the later allegories composed after the Albigensian Crusade, the *Cort d'Amor*, *Lai on cobra*, and the *Chastel d'Amors*, the importance of rational wisdom is paramount.]

1386.

See ► **1439**, Monson, *Les ensemhamens*, 1981, pp. 94–101. [Analysis of three allegories *Chastel d'Amors*, *Cort d'Amor*, and *Lai on cobra*, compared with the features of the *ensemhamen*, concluding that the allegories are a genre apart.]

1387.

Pfeffer, Wendy. *The Change of Philomel: The Nightingale in Medieval Literature*. New York: Peter Lang, 1985, pp. 73–114. [A broadly based study of the figure of the nightingale in about fifty troubadour poems, compared with usage in Latin, French, and German; the origins of the symbolic inspiration to love and poetry may be sought in folklore, but troubadour usage was influential on surrounding literatures.]

1388.

Poe, Elizabeth W. “*Aqest chastel es d'Amors*: Troubadours’ Resistance to Allegory.” In ► **156**, *Das Schöne*, 2002, pp. 165–76. [Explores use of the castle as allegorical figure in Marcabru and other poets; Poe uses the image to trace the “uneasy alliance between lyric and allegory in troubadour verse”; takes a brief look at allegorical lyric poems by Guiraut de Calanso, Guilhem de Saint-Didier, and an anonymous Catalan poem *Del primer nom d'Amor suy en demanda*, as well as the three longer verse allegories *Cort d'Amor*, *Chastel d'Amors*, and *Lai on cobra*; Poe concludes that true allegory never took root in Occitan, compared with its full development in the North.]

22.2.1. *Chastel d'Amors*

[Anonymous fragment of 180 lines in six-line stanzas; mid-thirteenth century; description of a magic and imaginary castle, made of abstract notions, thoughts, attitudes, and qualities; the entry keys are prayers, the fire inside is love.]

1389.

See ► **1131**, Thiolier-Méjean and Notz-Grob, *Nouvelles courtoises*, 1997. [Analysis of generic distinctions and the history of the *novas*, with a consideration of the implications of non-lyric style and the position of the author and the narrator; text of *Chastel d'Amors*, pp. 39–43.]

1390.

See ► **1385**, Jones, “*Lo Saber*,” 1986, pp. 89–91. [The *Chastel d'Amors* is a protected environment in which reason and knowledge shelter worthy lovers from outside dangers.]

1391.

See ► **1381**, Jung, “Les poèmes allégoriques,” 1971, pp. 146–48. [Points out resemblances between *Chastel d'Amors* and Guiraut de Calanso’s allegorical poem; thinks it was written for a simple audience that needed explanations for the hidden allusions.]

22.2.2. *Cort d'Amor (Seinor vos que volez la flor)*

[Allegorical narrative text of 1,730 lines, incomplete at the end; late twelfth or early thirteenth century, just after Andreas Capellanus, to whose work it may be a response; predates and foreshadows the *Roman de la Rose*; the “court” in question is a court of law, where a variety of legal opinions regarding questions of love are debated at length.]

1392.

Jones, Lowanne. *The "Cort d'Amor": A Thirteenth-Century Allegorical Art of Love*. Chapel Hill: University of North Carolina Press, 1977. [Detailed introduction covering the manuscript, date, author, sources, and a literary analysis; critical edition, with facing-page English translation, notes.]

1393.

Bardell, Matthew. *La Cort d'Amor (Seignor, vos que voletz la flor): A Critical Edition*. Oxford: European Humanities Research Centre (Legenda), 2002. [Solid introduction showing how the text predates and foreshadows better-known examples of the genre, particularly the *Roman de la Rose*; Bardell formulates the hypothesis that it may have been written at the court of Champagne as a reaction to Andreas Capellanus; critical edition with English translation on facing pages, extensive notes, glossary; see notes and suggestions by Ricketts, *RLaR* 107 (2003): 211–27.]

1394.

See ► **1385**, Jones, "Lo Saber," 1986. [Pp. 83–87: the allegorical figure of Fin'Amor in *Cort d'Amor* represents wisdom, demanding from her adherents not a faithful heart but knowledge, a rational understanding of love and its rules.]

1395.

See ► **1381**, Jung, "Les poèmes allégoriques," 1971, pp. 148–59. [The poem has almost no action, but much debating about the nature and the rules of love; the courtly tone of the first half gives way in the second to a more libertine attitude, where the goal is no longer attaining perfect courtliness but reaching sensual completion.]

22.2.3. *Lai on cobra sos dregs estatz (Lo Dieu Amor)*

[Allegorical *novas* by Peire Guilhem (wrongly known as de Tolosa or de Luserna); controversial dating: probably 1194–1214 (possibly 1252–53); incomplete text of 439 lines; colorful moral allegory of Love and his entourage, with political overtones.]

1396.

Bardell, Maria Grazia. "La novella allegorica di Peire Guilhem (MS *R*). I: Introduzione; 2: Testo, traduzione italiana e note." *SMV* 43 (1997): 35–130. [Detailed introduction covering previous scholarship, extensive analysis of MS *A*, the cultural and literary context, author (problematic), dating, structural qualities, and language; critical text with Italian translation, notes, and rich bibliography.]

1397.

See ► **1131**, Thioliier-Méjean and Notz-Grob, *Nouvelles courtoises*, 1997. [Analysis of generic distinctions and the history of the *novas*, with a consideration of the implications of non-lyric style and the position of the author and the narrator; text of *Lai on cobra*, with facing-page French translation, pp. 354–85.]

1398.

Morlino, Luca. Online at <http://www.rialto.unina.it>. [A provisional edition of *Lai on cobra*, with brief introduction, no translation; supports the common attribution of works by Peire Guilhem to P. G. de Tolosa/de Luserna, as in his thesis "Il trovatore Peire Guillem. Identificazione ed edizione critica," University of Padua, 2005.]

1399.

See ► **271**, Morlino, “Omonimi equivoci, 2009. [Peire Guillem de Luserna is an invented name, playing on the value of *Luserna* as symbolic of courtly perfection; there is only one troubadour, called Peire Guillem, who is erroneously known also as P. G. de Tolosa and P. G. de Luserna.]

1400.

Capusso, Maria Grazia. “Contacts franco-ibériques dans la ‘nouvelle’ allégorique de Peire Guilhem (MS R).” *RLaR* 100 (1996): 223–45. [A series of intertextual relationships lead to the conclusion that the earlier dating for the poem is the most likely.]

1401.

See ► **1381**, Jung, “Les poèmes allégoriques,” 1971, pp. 159–67. [Presents the historical context of the poem, its references to *Jaufre*, the moral criticisms directed at several aristocratic figures, the complete allegorization of the content within a living context.]

1402.

Majorossy, Imre Gábor. “Amour de l’*Amor*: dialogues sur l’amour dans *Lai on cobra* par Peire Guillem de Tolosa.” In ► **1137**, *Unas novas*, 2007, pp. 93–110. [The four allegorical figures of *Amor*, *Mercés*, *Vergonia*, and *Leutatz* outline the ideology of *fin’amor*; the specific references touch on the virtues and vices of Thibaut I of Navarre and Alfonso X of Castille, but the chief interest is in the presentation of the profound transformative power of love.]

1403.

See ► **1439**, Monson, *Les ensembamens*, 1981, pp. 98–101. [Notes the close connection of *Lai on cobra* with the *ensemhamens* but identifies it as a true allegory in which the characters represent the courtly virtues in flight from an unfriendly environment.]

1404.

Taylor, Robert. “The Figure of *Amor* in the Old Provençal Narrative Allegories.” In ► **96**, *ICLS 3 Court and Poet*, 1981, pp. 309–17. [Outlines the ambiguous and changing role of *Amor* from Greco-Latin to medieval traditions; analysis of the first full development of the god in physical and allegorical terms in Peire Guilhem’s *Lai on cobra*; intertextual relationships with troubadour songs and *Jaufre*.]

22.2.4. Allegorical Lyric by Guiraut de Calanso

(*Celeis cui am de cor e de saber* PC 243,2)

[Poem of fifty-four lines, composed prior to 1202, whose allegorical meaning is analyzed by Guiraut Riquier in a 949-line *Exposition*: see

► **2543**, Capusso, *L’exposition*, 1989.]

1405.

Jones, Lowanne. “Guiraut de Calanso’s Lyric Allegory of Lady Love.” In ► **150**, *Mélanges Camproux*, 1978, pp. 105–20. [Detailed analysis of the lyric; Jones notes the structural and thematic importance of three (three-stanza units, three arrows, three levels of love, three sets of doors, several syntactic triads, the word *tres* at the exact center of the poem) and adds a third level of interpretation to the literal and

allegorical: the power of desire and the power of the *domna* are equaled by the power of poetry itself; in appendix, edition of the poem with English translation.]

1406.

Mitchell, James G. "A Troubadour Lyric: The Power of Love." *Cornell Working Papers in Linguistics* 17 (1999): 101–7. [An edition and English translation of Giraut de Calanson's *Celeis cui am de cor e de saber*, with linguistic notes and English translation; no introductory remarks, nor discussion of meaning.]

1407.

See ► **2543**, Capusso, *L'exposition*, 1989. [This introductory study outlines previous scholarship, analyzes Guiraut de Calanson's poem (text from Ernst edition, with Italian translation, notes, pp. 37–46), the *Exposition*, pp. 47–97, and the *Testimoni*, a sort of guarantee of authenticity, pp. 98–109; critical edition of the *Exposition*, with Italian translation, detailed notes.]

1408.

Capusso, Maria Grazia. "Le tre frecce d'amore nella canzone allegorica di Guiraut de Calanson, *Celeis cui am de cor e de saber*." In ► **94**, *AIEO 1*, 1987, pp. 157–70. [Detailed investigation of the ambiguous and evolving interpretations attached to each of the three arrows (steel, gold, lead) in several works after Guiraut's poem; Guiraut Riquier altered the original meaning in his *exposition* by his moralizing tendencies; the lead arrow is the most difficult to interpret, since it has been taken variously to cause the death of love or to bring its supreme development; further study of Latin and French traditions will be required.]

1409.

See ► **1385**, Jones, "Lo Saber," 1986, pp. 81–82. [Guiraut's poem is the earliest true Occitan allegory; love requires first an overwhelming irrational desire (*cor*), represented with traits of the Latin goddess Fortuna, then the learned qualities required by a contemporary lord presiding over an ideal courtly society (*saber*).]

22.3. *Breviari d'Amor*

[Composed ca. 1288–90 by Matfre Ermengaud; the subject matter is love in all its dimensions, an attempt to reconcile the love of God with the sexual love sung by the troubadours; 34,597 lines in rhyming couplets, incomplete, with quotes from 262 poems by sixty-six troubadours, including Matfre himself and his brothers Peire and Raimon, plus six anonymous and four trouvères; for Matfre's lyrics and a letter to his sister, see ► **2682–86**.]

1410.

Ricketts, Peter. *Le "Breviari d'Amor" de Matfre Ermengaut*. Various publishers, 1976– [The first complete edition of the encyclopedic work using all twelve full manuscripts and eleven fragments; replaces the edition by Azaïs, 1862–81, which used *A* as base, with only *B*, *C*, and *D* as control; Ricketts uses *M* as base, along with all extant manuscripts. Vol. 5 was published first, in 1976, by Brill; a revised version of this is now in production by AIEO/Brepols for 2012; the intended French translation will appear later; vol. 2 appeared in 1989, 3 in 1998 (AIEO), 4 in 2004 (Brepols), completing

the text; vol. 6 will be an exhaustive glossary, and finally vol. 1, the introduction, will follow shortly after.]

1411.

Bolduc, Michelle. "Transgressive Troubadours and Lawless Lovers? Matfre Ermengaud's *Breviari d'Amor* as a Courtly Apologia." In *Discourses on Love, Marriage and Transgression in Medieval and Early Modern Literature*. Edited by Albrecht Classen. Tempe: Arizona Center for Medieval and Renaissance Studies, 2004, pp. 65–83. [Matfre writes in defense of his fellow troubadours and lovers, who need instruction about the true doctrine of love from someone (himself!) who is a master in theology, a servant of love, and a troubadour in his own right.]

1412.

Bolduc, Michelle. "The Paradox of Sacred and Profane Love: Matfre Ermengaud's Polyvalent Poetic Identity in the *Breviari d'amor*." In her *Medieval Poetics of Contraries*. Gainesville: University Press of Florida, 2006, chapter 3, pp. 89–128. [Matfre juxtaposes Catholic doctrinal theories of love and the *fin'amors* of troubadour lyric, united in the *Breviari* by the central motif of the Tree of Love; he establishes himself as authoritative in theology as well as in matters of love and as a poet, and he upholds the contraries as part of the human condition; love for God and love between humans can be maintained at the same time, juxtaposed yet separate; Bolduc gives the text and analysis of Matfre's poem *Dregs de natura comanda*, with English translation, pp. 122–27.]

1413.

Bolduc, Michelle. "Naming Names: Matfre Ermengaud's Use of Troubadour Quotations." *Tenso 22* (2007): 41–74. [Naming is closely related to authority in scholastic and canonical terms; as teacher, cleric, and master at law, Matfre considers himself an authority, subject to God; but *auctoritas* is an unstable element, subject to flexible interpretation, including the notion of troubadour poetry as authority; this is a rather startling status given to the secular vision of love in a religious *summa* text; two opposite worldviews are established: Catholic theology and courtly love—*caritas* and *fin'amors*.]

1414.

Bolduc, Michelle. "Troubadours in Debate: *The Breviari d'Amor*." *Romance Quarterly* 57 (2010): 63–76. [Analysis of the multidirectional dialogue in the *Perillos tractat* among lovers, ladies, poets, and the *lauzengiers* as they debate the nature of love and its rules, as well as the overall interpretation of the troubadours' poetic tradition, mediated by Matfre at the culminating point of his lengthy treatise on the nature of love.]

1415.

Botana, Federico. "Virtuous and Sinful Uses of Temporal Wealth in the *Breviari d'Amor* of Matfre Ermengaud (MS BL Royal 19.C.1)." *Journal of the Warburg and Courtauld Institutes* 67 (2004): 49–80. [An investigation of three miniature cycles, the *Works of Mercy*, the *Vainglory Cycle* and the *Ten Torments of Hell*, showing how they illustrate the good and bad uses of money and the inexorable consequences of

making a choice; the moral lessons reflect the efforts of mendicant teachings in Latin *summas*, made more accessible to the laity in the *Breviari* by the use of very specific miniature illustrations.]

1416.

Bousquet, Jacques. “*Breviari d’amor*.” In ► **38**, *DLF*, 1993, pp. 998–99. [A succinct résumé of the structure of the *Breviari*; brief mention of the intercalated poetry.]

1417.

Cherchi, Paolo. “L’enciclopedia nel mondo dei trovatori: il *Breviari d’amor* di Matfre Ermengau.” In *Enciclopedia mediévale*. Edited by Michelangelo Picone. Ravenna: A. Longo, 1994, pp. 277–91. [Didactic interest is found in Marcabru, Peire d’Alvernhe, and the *ensenhamens*, but there were no truly encyclopedic works until the naive *Tezaur* by Peire de Corbian, and especially the *Breviari d’amor*, in which Matfre was seeking a new synthesis among the contradictory concepts of love, a sort of debate between the worthy and unworthy attitudes to love; the work seems to have had minimal influence in its time, since *fin’amors* had already declined and the era of more “realistic” encyclopedic works was to begin.]

1418.

Ducos, Joëlle. “La cosmologie dans le *Breviari d’Amor* de Matfre Ermengaud.” In ► **101**, *AIEO* 8, 2009, 1:491–507. [Analysis of the encyclopedic nature of the *Breviari* and of the originality of its structure; it follows the traditions of southern compilers such as Ramon Llull rather than those of works from northern France; its most characteristic emphasis is on moral edification in a world which is governed by the forces of astrology and meteorology playing on human destiny.]

1419.

Galent-Fasseur, Valérie. “Une expérience avec la lyrique: le *Perillhos tractat d’amor de donas* de Matfre Ermengaud.” In *L’expérience lyrique au Moyen Âge*. (Assemblée des Médiévistes du 26 au 28 septembre 2002) *Perspectives médiévales* 28 (2002), pp.169–92. [Analysis of the contradictory messages by Matfre: it is difficult to see whether he is for or against *fin’amor*; he seems to be teasing his readers; the message of the *Tractat* seems to be that human sexual love is dangerous, but that it is possible to go beyond this to the love of love itself, as some of the poets suggest; the pure act of desire, or loving, without an object, may lead us to union with God.]

1420.

Hershon, Cyril P. “Matfre Ermengaud: An Exercise in Biography.” In ► **140**, *Études Ricketts*, pp. 447–59. [A presentation of what little is known of Matfre’s biography: his family, his education and wide erudition, especially in the areas of philosophy and religion, and his career in law and in literature; there is no indication that he married or that he became a Franciscan, and neither seems likely.]

1421.

Kay, Sarah. “Grafting the Knowledge Community: The Purposes of Verse in the *Breviari d’amor* of Matfre Ermengaud.” *Neo* 91 (2007): 361–73. [Analysis of Matfre’s image of the grafted tree to explain why he uses verse vernacular and quotations from troubadour poetry to reach his preferred audience, the lovers and poets of his

community; the figure of the grafted branch expresses the way in which individuals may be bound through knowledge into a common unity with each other and with God, but in different ways, and at different times; verse form and vernacular language are particularly appropriate, given the social nature of the court and the spirit of community with men and God that Matfre wants to create.]

1422.

Kay, Sarah. "Book-Trees: Deleuze, Porphyry, and the *Breviari d'Amor* by Matfre Ermengaud." In her *Place of Thought: The Complexity of One in Late Medieval French Didactic Poetry*. Philadelphia: University of Pennsylvania Press, 2007, chapter 1, pp. 19–41. [A study of the concept of oneness (concern with the uniqueness of God, with the potential for community with God, and with the nature of the individual) in the *Breviari*; Matfre uses a variation on the Porphyrian tree as a model to explain the relationship between human love, the natural order, and divine love.]

1423.

Kay, Sarah. "How Long Is a Quotation? Quotations from the Troubadours in the Text and Manuscripts of the *Breviari d'Amor*." *Rom* 127 (2009): 1–29. [Analysis of the placement of quotations in the text, to show that the indistinct boundaries are a means for Matfre to proceed with his persuasive goal to lead his listeners through the comprehension of human sexual desire to moral enlightenment regarding God's purpose and eventual salvation.]

1424.

Kay, Sarah. "Knowledge and Truth in Quotations from the Troubadours: Matfre Ermengaud, Compagnon, Lyotard, Lacan." *Australian Journal of French Studies*, 46.3 (2009): 178–90. [Using Lacan and other postmodern theorists, Kay explores the goals of Matfre and his methodology; the quotations serve not so much as poetic expressions of love and sentiment, as in northern French usage, but more as a rational statement of the moral, religious, or reflective content of the poems; the quotes serve to establish an outside authority in the search for knowledge and/or truth; the troubadours were thought to have expert insight, even though Matfre often absorbed their words into his own discourse.]

1425.

Kay, Sarah. "L'arbre et la greffe dans le *Breviari d'amor* de Matfre Ermengaud: temps du savoir et temps de l'amour." In *L'Arbre au moyen âge*. Paris: Presses de l'Université Paris-Sorbonne, 2010, pp. 169–81. [A further development of Kay's and Nicholson's 2007 analysis of the grafting image; the stock tree must precede the graft, but the graft may be older or younger than the stock, leaving an ambiguity of time reference that is exploited by Matfre in his linking of mankind's fate to the tree of the knowledge of good and evil and the possibility of returning beyond this sin to find redemption; a quote from Arnaut Daniel seems to have been altered by Matfre to suit his own message.]

1426.

Majorossy, Imre. "Le *Breviari d'Amor*." In ► **1516**, Majorossy, *Amors es bona voluntatz*, 2006, pp. 144–78. [Claims that the guiding principle of the *Breviari* lies in

Matfre's belief in the metaphysical unity of God and his creation, governed by love; stresses the flexibility of Matfre's moral position, in which he tries to reconcile the classical and biblical values of morality with the need to teach ordinary people how to live Christian lives in the real world of compromise.]

1427.

Nicholson, Francesca M. "Branches of Knowledge: The Purposes of Citation in the *Breviari d'Amor* of Matfre Ermengaud." *Neo* 91 (2007): 375–85. [In the final section of the *Breviari*, the *Perillhos Tractatz*, the quotations are not outside the text, but integral parts of it, chosen to ramify Matfre's own voice and carry forth his purpose, to show how love of all sorts converges and leads through matrimony to the fulfillment of God's purpose; among the 266 citations, most have been chosen to point toward the singular truth of God's love, which is the goal of the entire work; the most frequently quoted is Aimeric de Peguilhan (twenty-four times), whose moralizing voice of reason is close to Matfre's own and who, along with Matfre himself, can seem to speak for the whole of the troubadour community.]

1428.

Richter, Reinhilt. *Die Troubadourzitate im "Breviari d'Amor." Kritische Ausgabe der provenzalischen Überlieferung*. Modena: STEM-Mucchi, 1976. [The detailed introduction includes the history of the *Breviari*, study of the manuscripts, and the relationship of the quoted texts to the chansonnier tradition; critical edition of all quoted texts, no translations; tables of concordance to other editions and reference works.]

1429.

Ricketts, Peter T. "L'éthique de Matfre Ermengaud." In ► **99**, *AIEO* 6, 2001, pp. 464–68. [Matfre's purpose is to explain the nature of *fin'amor* to lovers and troubadours; the world was created by God's love, and love is the essential part of everything in the world; his intent is not encyclopedic in itself but an illustration of how God's love is part of everything; he is in favor of *fin'amor* but aware of its inherent dangers.]

1430.

Ricketts, Peter T. "Knowledge as Therapy: A Comparison between the *Confessio amantis* of Gower and the *Breviari d'Amor* of Matfre Ermengaud." In ► **106**, *ICLS* 9, 2003, pp. 57–69. [Both works come out of a similar cultural framework; attempting to present the summa of love and knowledge in a compact form; the *Breviari* seeks to reconcile the troubadour ethic of *fin'amor*, outside marriage and procreation, with Christian morality emphasizing marriage and the continuation of the species, in order to heal the tattered society of the South; Gower seeks to heal his society too, by restoring the importance of reason, moderation, and self-control in place of willfulness and blind passion, the success of which (repose) seems to depend on getting old and giving up.]

1431.

Ricketts, Peter T. "Texte, transmission et traduction: le cas du *Breviari d'amor* de Matfre Ermengaud de Béziers." In *Translatar i transferir: la transmissió dels textos i el saber (1200–1500)*. Edited by Anna Alberni, Lola Badia, and Lluís Cabré. Santa Coloma de Queralt: Obrador Edèndum, U Rovira i Virgili, 2010, pp. 19–38. [Analysis of

the manuscript traditions of the *Breviari*, different in Occitan, where the 7,500-line *Perilhos tractat* was the featured part, and in Catalan, where the *tractat* was omitted; other changes in the Catalan translation avoid links between God and carnal love, and they challenge the morality of courtly love; Ricketts mentions, with Tobella, the possibility of Eiximenis as translator.]

1432.

Ricketts, Peter T. *Connaissance de la littérature occitane. Matfre Ermengaud (1246–1322) et le Breviari d’amor*. Perpignan: Presses universitaires de Perpignan, 2012. [A reprint of three previous articles and one new one from 2011; a rich introduction to Matfre, his time and the nature of his work; the new article stresses Matfre’s unique encyclopedic vision, combining theology, spirituality, and poetry.]

1433.

See ► **2667**, Sunderland, “Marcabru in Motion,” 2011, pp. 115–29. [Traces the vagaries of transmission of Marcabru’s poem *Dire vos vuoill* through a number of chansonniers and its particular use by Matfre Ermengaud in the *Breviari* to show the poet as the ultimate misogynist and maligner of love and ladies; Marcabru cannot be taken even as a negative authority on love, because he has never known love himself.]

1434.

von Gohren, Abbey. “The Voice of Love, the Voice of Reason: Transitions of Textual Authority in Matfre Ermengaud’s *Breviari d’Amor*.” In *In Search of the Medieval Voice: Expressions of Identity in the Middle Ages*. Edited by Lorna Bleach, Katariina Närä, Sian Prosser, and Paola Scarpini. Newcastle: Cambridge Scholars Publishing, 2009, pp. 76–89. [Analysis of the debate staged by Matfre in his *Perilhos tractat*, moving from unrefined attack by the *maldizen*, countered by the author’s use of reason; stronger debaters are troubadours who criticize Love, but they are reprimanded for knowing too little of what love is and how it can turn seeming folly into reason; the final attack is by actual lovers who have suffered grievously in love, supported by quotes from some of the best troubadours, representing perhaps Matfre’s own experience of suffering; he shows that this suffering is caused by folly and pride; in combating these foes, Matfre discovers his own authorial identity, based on his personal convictions.]

22.4. *Lo Codi*

[Anonymous, from the second half of the twelfth century; a *summa* of the Justinian Code, extremely important in the Middle Ages for its influence on juridical development in France, Spain, Catalunya, Italy, and even Jerusalem; it is not certain whether it was originally composed in Occitan (probably) or translated from Latin; it was also translated into French, Spanish, Franco-Provençal, and Catalan; feudal law, referred to most often by the earlier troubadours, was gradually replaced by Roman law from the twelfth century on.]

1435.

Derrer, Félix. *Lo codi: Eine Summa Codicis in provenzalischer Sprache aus dem XII. Jahrhundert. Die provenzalische Fassung der Hs A (Sorbonne 632). Vorarbeiten zu einer kritischen Textausgabe*. Zürich: Juris, 1974. [A study of manuscripts and previous

scholarly work; a provisional diplomatic edition, with textual notes, no translation; available online, with Latin and Spanish versions, thanks to J. Kabatek, at <http://www.uni-tuebingen.de/kabatek/codi.>]

1436.

Kabatek, Johannes. “*Lo Codi* und die okzitanischen Texttraditionen im 12. Und 13. Jahrhundert.” In ► **125**, *Okzitanistik, Altokzitanistik*, 2000, pp. 147–63. [Focuses on the linguistic place of the *Codi* and its wide influence in France, Spain, Catalunya, Italy, even Jerusalem; rich bibliography.]

22.5. *Ensenhamens*: General Studies

[Monson, following Bathe, 1904, lists nine texts as “real” *ensenhamens*: Garin lo Brun’s *El termini d’estiu*; Arnaut-Guilhem de Marsan’s *Qui comte vol aprendre*; Arnaut de Maruell’s *Razos es e mezura*; Sordello’s *Ensenhamen d’onor (Aissi co.l tesaus es perdutoz)*; Raimon Vidal de Besalù’s *Abril issi’ e mays intrava*; N’At de Mons’s *Sitot non es enquistz*; Amanieu de Sescas’s *Ensenhamen de la donzela (En aquel mes de mai)* and *Ensenhamen del escudier (El temps de nadalor)*; and Peire Lunel de Montech’s *Ensenhamen del guarso (L’autrier, mentre ques ieu m’estava)*.]

1437.

See ► **38**, *DLF*, 1993, pp. 410–12. [See the article *Ensenhamen* by Joseph Salvat; outline of the rich Occitan tradition of moralistic literature, including epistles, *coblas*, *vers*, sermons, and proverbs, as well as a dozen or so loosely defined *ensenhamens*.]

1438.

Lacroix, Daniel W. “Le brouillage des codes narratifs et didactiques dans les *novas* et *ensenhamens* occitans.” In ► **114**, *Les genres*, 2010, pp. 59–65. [Discussion of generic definition in two *ensenhamens*, by Arnaut-Guilhem de Marsan and by Garin le Brun, and in the three *novas* by Raimon Vidal; stresses the varying degrees of mixture of narrative and didactic qualities in the works and the necessity of widening the investigation to take in other *ensenhamens*, several allegorical works, the *saluts d’amor*, and other didactic texts.]

1439.

Monson, Don Alfred. *Les ensenhamens occitans. Essai de définition et de délimitation du genre*. Paris: Klincksieck, 1981. [Monson limits true *ensenhamens* to nine texts after comparison with *novas*, allegories of love, *saluts*, *sirventes*, and didactic and religious treatises in order to clarify the definition of the genre; his rigid classification is not shared by some scholars, who prefer to see the *ensenhamen* as fluid in generic terms; Monson intended to complement this genre study with a literary one, but it has not yet appeared.]

1440.

Pirot, François. *Recherches sur les connaissances littéraires des troubadours occitans et Catalans des XIIIe et XIIIe siècles: les “sirventes-ensenhamens” de Guerau de Cabrera, Guiraut de Calanson, et Bertrand de Paris*. Memorias de la Real Academia de Buenas Letras de Barcelona 14. Barcelona: Real Academia, 1972. [Detailed study of the genre *ensenhamen*, compared to similar genres: history, distinguishing features; specialized

analysis of the *sirventes-ensenhamen*, with critical editions of those by Guerau de Cabrera, Guiraut de Calanson, and Bertran de Paris; see separate critical references under the names of the three poets.]

1441.

Sansone, Giuseppe E. *Testi didattico-cortesi di Provenza*. Bari: Adriatica, 1977. [Global introductory study of five *ensenhamens* by Garin lo Brun (*dama*), Arnaut Guilhem de Marsan (*cavaliere*), Amanieu de Sescas (*donzela* and *escudier*), Peire Lunel de Monteg (*guarso*); critical edition of each, with Italian translation, notes; glossary; see discussion and corrections by R. Richter, *ZrP* 96 (1980): 441–47.]

22.5.1. *Cabra joglar, Fadet joglar, Gordo*

[Three *sirventes-ensenhamens* addressed to the jongleurs Cabra, Fadet, and Gordo by Guiraut de Cabreira (mid-twelfth century), Guiraut de Calanso (beginning of thirteenth century), and Bertran de Paris de Rouergue (last quarter of thirteenth century); these are *sirventes* in form, *ensenhamens* in content; see separate listings under each poet's name in the troubadour listings.]

1442.

See ► **1440**, Pirot, *Recherches*, 1972. [Critical text of all three poems, with French translation, detailed analysis of historical background, codicology, philology, bibliography.]

1443.

Cingolani, Stefano. “The *sirventes-ensenhamen* of Guerau de Cabrera: A Proposal for a New Interpretation.” *Journal of Hispanic Research* 1 (1992–93): 191–200. [Analysis of *Cabra joglar* suggests that it was not composed by Viscount Guerau III de Cabrera but, rather, by his grandson Guerau IV, not 1155–60 but rather 1196–98; comparison with Guiraut de Calanson's *Fadet joglar* indicates that they are much closer in time than had been thought; this calls for a reconsideration of the reception of northern epics and romances in the South.]

1444.

De Conca, Massimiliano. “Pour une nouvelle édition de *Fadet joglar*: études structurales et pistes de recherches.” ► **140**, *Études Ricketts*, 2005, pp. 495–508. [Praises Pirot's edition, but claims that it needs to be done differently to present the text in a single study, with complete critical apparatus, as a base for more detailed linguistic, metrical, and literary studies; here he considers only textual problems, analyzing samples of textual *cruces* to establish a critical method for the eventual new edition; his study of structural and lexical items leads him to conclude that the two manuscripts may need to be edited separately; both provisional texts are printed in appendix.]

1445.

Lafont, Robert. “Relecture de *Cabra joglar*.” *RLaR* 104 (2000): 337–77. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 545–78. [A systematic survey of the ideal repertory set out by Guiraut de Cabrera for the imaginary *joglar* Cabra; Lafont concludes that the origins of the epic, already shown to be closely linked to

the origins of the troubadour lyric, are linked as well to the origins of the *roman antique* and the Breton romances; the “two Normandies” are the cradle of all of these new literary forms; the poem is reproduced in appendix.]

1446.

See ► **1439**, Monson, *Les enshamens*, 1981, pp. 156–64. [These three texts are *sirventes* rather than *enshamens*; strophic in form, satirical invectives against the *joglars* in question, or boasts of their own skill relative to those of the *joglars*; Giraut de Calanson seems to be rivaling the poem of Giraut de Cabreira by not repeating any of the recommended works, and by lengthening his text.]

22.5.2. *Enshamen au cavayer (Qui comte vol apendre)*

[Composed by Arnaut Guilhem de Marsan, ca. 1170–80; 629 lines; the code of the perfect knight, advice to gain the love of a lady (agreeable appearance, generosity, professional equipment); this complements Garin lo Brun’s poem, which expresses the code of the perfect lady.]

1447.

de Cauna, Jacques, and Gérard Gouiran. *L’enshamen d’Arnaut-Guilhem de Marsan ou Code du parfait chevalier*. Monein: PyrÉmonde, 2007. [Pp. 5–61: introductory study by de Cauna of the sociohistorical background, the biography of Arnaut Guilhem and the extended genealogical history of the Marsan dynasty and the lords of Cauna into the eighteenth century and beyond, with an attempt to identify several women mentioned in the *enshamen*; the text is given in a French translation by Gouiran.]

1448.

See ► **1441**, Sansone, *Testi*, 1977, pp. 111–45. [Introductory study, critical text with Italian translation, notes.]

1449.

Girbea, Catalina. “Aimery Picaud et Arnaut de Marsan: clerc et chevalier en Aquitaine.” 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, pp. 155–69. [A study of the values held in common by representatives of two social classes, one who wrote in Latin a pilgrim’s guide to St. Jacques of Compostela, the other a courtly guide in Occitan to chivalric perfection; both are didactic in intent and stress the importance of proper language, clothing, and table manners, as well as stressing the importance of military valor.]

1450.

See ► **2470**, Guida, “Cartulari e trovatori,” 1999, pp. 77–86. [A strong case for the need to ally historical research with literary; much detail about the social status of Arnaut-Guilhem; dating of his *enshamen* may be clarified (between 1170 and post-1180).]

22.5.3. *Enshamen alla dama (El termini d’estiu)*

[The earliest *endenhamen*, composed by Garin lo Brun before 1156; the code of the perfect lady, complemented by Arnaut Guilhem de Marsan’s guide for the perfect knight.]

1451.

Regina Bruno, Laura. *Garin lo Brun: "L'Ensegnamen alla Dama."* Rome: Archivio G. Izzi, 1996. [Detailed introduction, covering the author, the originality of his poem, the manuscript tradition, and language; critical edition, followed by Italian prose translation, very detailed textual notes.]

1452.

Regina Bruno, Laura. "Ensenhamen e cortesia." In ► **95**, *AIEO* 2, 1993, 1:307–25. [Close analysis of a unique forty-line passage from Garin's *ensenhamen* in which he attempts to define *cortesia*; many passages from troubadours are adduced by Regina Bruno to explore the qualities of the perfect *domna*; Garin does not manage to formulate an abstract definition of the concept, but the close link of *cortesia* to *ensenhamen* is established.]

1453.

See ► **1441**, Sansone, *Testi*, 1977, pp. 41–107. [An introductory study, critical text with Italian translation, notes.]

22.5.4. *Ensenhamen del escudier (El temps de nadalor)* and
Ensenhamen de la donzela (En aquel mes de mai)

[Texts from ca. 1278–95 by Amanieu de Sescas, Catalan, *fl.* 1274–95; *Escudier*: 472 lines; recommendations to a young knight on combat, dress, etiquette, general deportment, household service, speech, behavior, and courtly love; *Donzela*: 686 lines; similar advice, except for combat, to a lady-in-waiting in the service of a chatelaine, specifically on table manners and how to handle a would-be lover.]

1454.

See ► **1441**, Sansone, *Testi*, 1977. [Introductory study, critical text with Italian translation, notes.]

1455.

Johnston, Mark. "Gender as Conduct in the Courtesy Guides for Aristocratic Boys and Girls of Amanieu de Sescas." *Essays in Medieval Studies* 20 (2003): 75–84. [*Ensenhamen de l'escudier* and *Ensenhamen de la donzela*; a narrative frame in which a young knight and a young marchioness approach Amanieu for advice; the advice is similar in both cases, except that only the boy receives recommendations on combat and only the girl on table manners.]

1456.

Johnston, Mark D. "*Ensenhamen de l'escudier* and *de la donzela* by Amanieu de Sescas." In *Medieval Conduct Literature: An Anthology of Vernacular Guides to Behavior for Youths*. Edited by Mark D. Johnston. Toronto: University of Toronto Press, 2009. Chapter 2, pp. 23–60. [Critical texts, based on Sansone's edition with some emendations, English translation, notes.]

1457.

See ► **1439**, Monson, *Les ensenhamens*, 1981, pp. 106–8. [In the advice to the *donzela* concerning the appropriate handling of suitors, the poet presents actual supposed supplications, with the proper responses she should make.]

22.5.5. *Ensenhamen del guarso (L'autrier mentre ques ieu m'estava)*

[By Peire Lunel de Montech; written 1326, the last example of the genre; written on the model of Amanieu de Sescas's *Ensenhamen de l'escudier*, for an aspiring poet looking for advice on how to compose.]

1458.

See ► **1441**, Sansone, *Testi*, 1977. [An introductory study, critical text with Italian translation, notes.]

22.5.6. *Ensenhamen d'onor (Aissi co.l tesaur es perduto)*

[By Sordello; composed between 1246 and 1257; 1,327 lines; gives advice on deportment and love; rules of morality, concerned primarily with honor, fidelity, and reputation (i.e., Platonic love); for Sordello's lyric poems, see below, PC 437.]

1459.

Wilhelm, James J. *The Poetry of Sordello*. Garland Library of Medieval Literature, Series A, vol. 42. New York: Garland, 1987. [Edition of forty-two *cansos*, plus the *Ensenhamen d'onor* (1,327 lines), with English translation, textual notes.]

1460.

Burgwinkle, William. "Rhetoric and Ethics in Sordello's *Ensenhamen d'onor*." *Glossator* 4 (2011): 33–51. [An exploration of the contradictory opinions and judgments concerning Sordello, in his own day and into modern times; the exuberant, hedonistic poet of early years is in opposition to the image of moderation and rectitude that he projects in his *ensenhamen*; this work is a propaganda piece meant to guide society, based on a system of ethics that is adaptable to particular circumstances and is essentially aimed at self-advancement; politics does well to hide behind rhetoric.]

1461.

Caliaro, Ilvano. *Sordello da Goito*. Verona: Mazziana, 2000. [Twelve *cansos*, two *tenso*s, four *partimens*, seven *serventes*, one *planh* for Blacatz, four minor lyrics, three exchanges of *coblas*, one *salutz*, nine varied lyrics, *Ensenhamen d'onor*.]

1462.

Schulze-Busacker, Elisabeth. "Sordello, *Ensenhamen d'onor*." *RST* 5 (2003): 99–109. [The *ensenhamen* participates in the flourishing period of didactic literature in Europe; as in the *Disticha catonis*, the advice proffered is based on common-sense popular wisdom but is directed mainly to a chosen group of courtly personages, who are encouraged to protect ladies, poor knights, and jongleurs.]

22.5.7. *Razos es e mesura*

[By Arnaut de Maruelh, end twelfth century, 365 lines; dedicated to Alfonso II of Aragon; gives the fundamental values of the courtly ethic, in particular *proeza*; advice on how to gain worldly esteem, directed at knights, ladies, bourgeois, and clerics.]

1463.

Eusebi, Mario. "L'*ensenhamen* di Arnaut de Maruelh." *Rom* 90 (1969): 14–30. [Text with Italian translation.]

22.5.8. *Abrils issi' e mays intrava*

[The earliest of the *novas*, composed by Raimon Vidal de Besalù prior to 1213; 1,773 lines; sometimes called a *novas*, but the last section is an *ensenhamen*, giving didactic advice to a *joglar* about proper courtly behavior to counteract the decline of chivalry and poetry; many quotations from classical troubadours.]

1464.

See ► **38**, *DLF*, 1992, p. 1228. [Outline by John H. Marshall of the contents and interest of the work.]

1465.

See ► **2934**, Field, *Ramon Vidal*, 1991, vol. 2. [Introduction to biography and literary activity of Raimon; detailed introduction to *Abrils issi'*; critical text with Catalan translation, notes, and brief glossary.]

1466.

See ► **1134**, Huchet, *Nouvelles occitanes*, 1992. [The introduction develops the idea that Raimon Vidal's *novas* represent a transitional genre between lyric and narrative; text based largely on previous editions, with French translation.]

1467.

Francis, Scott M. "The *joglar* as Salesman in Raimon Vidal de Besalù's *Abrils issi' e mays intrava*." *Tenso* 24 (2009): 1–19. [Consideration of the genre and audience of the work; analysis of the author's advice to the *joglar* on performative techniques and reception; the *novas* contains a kind of advertising directed at potential aristocratic clients, reflecting the new commercial developments in Occitan society, as merchants became more mobile and tried to increase their client base; troubadours were quoted in order to establish them as figures of authority, which then in turn established the authority of the narrator.]

1468.

Caluwé, Jean-Michel. "Abril issia ou le jongleur aux portes de la cité." *Bien dire et bien apprendre* 9 (1991): 51–72. [Caluwé sees an intertextual conjunction between the *ensenhamen* and Giraut de Bornelh's poem PC 242,55, *Per solatz revelhar*, as Giraut laments the end of the era of lyric *trobar*, and Raimon Vidal inaugurates the new era of narrative; the gap between the two will be bridged by the jongleur, who must understand how profoundly society has changed, and how it requires a mythical narrative base to preserve the image of what it once was.]

1469.

Calzolari, Monica. "I favolosi anni Settanta: riflessioni sulla datazione di *Abril issia* di Raimon Vidal de Besalù." In ► **123**, *La narrativa*, 1995, pp. 83–108. [Previous attempts at dating have varied from 1199 to 1213; a new datation of 1219–22 is proposed, based on anti-French and anticlerical attitudes, and on the decadence of the *baros* in the text, applied to the historical context; if accepted, then Raimon Vidal would be seen not as a precursor but as a participant in the generalized response to the social crisis of his time.]

1470.

Majorossy, Imre Gábor. "Entre deux époques: cours seigneuriales et le respect de

la poésie dans *Abril issia*.” *Medioevo e Rinascimento* 20 (2006): 7–30. Reprinted in ► **1137**, *Unas novas*, 2007, pp. 19–40. [The first of the Occitan *novas* is a philosophical dialogue concerned with the qualities required of a *joglar* in the difficult period when the stern values of antiquity and the courtly ideals of the troubadours have faded; Majorosy believes that Raimon Vidal’s *ensenhamen* is advocating Christian qualities by subtle reference to biblical passages, suggesting that the poet, like Jesus, has a sacred calling to uphold the traditional virtues through the sacrifice of literary creation.]

1471.

Pizzaleo, Luigino. “La tecnica della citazione nelle *novas* di Ramon Vidal.” *CDT* 2.3 (1999): 861–81. [In *Abril issi’e may’s intrava* and *So fo el temps*, Raimon quotes widely from the troubadour lyrics, treating them as a sort of authoritative canon of ethics and wisdom, rather than for their literary qualities; the ideological message is explicated through a series of lyrical *sententiae*.]

1472.

Poe, Elizabeth Wilson. “The Meaning of *Saber* in Raimon Vidal’s *Abril issia*.” In ► **159**, *Studia occitanica*, 1986, 2:169–78. [*Saber* is an ambiguous, composite quality obtained slowly and only with maturity; the *joglar* lacking in *saber* should be a little bolder and more ambitious without being presumptuous, positive and purposeful rather than negative and complaining, and must trust to common sense to guide him and temper his boldness when appropriate in a society in flux.]

22.5.9. *Ensenhamen au jongleur (Si tot non es enquistz)*

[By N’At de Mons; second half thirteenth century; 1,539 lines; advice to a young *joglar* who came to him for guidance; see also lyric poetry by At de Mons, ► **2706–10**.]

1473.

Cigni, Fabrizio. “Il trovatore N’At de Mons di Tolosa.” In *Testi, generi e tradizioni nella Romania médiévale. Atti del VI Convegno della Società Italiana di Filologia Romanza, Pisa, 2000*. Edited by Fabrizio Cigni and Maria Pia Betti. *Studi mediovali e volgari* 47 (2001): 251–73. [Analysis of the sparse background information concerning At and his texts; review of former scholarship and the manuscript tradition; Cigni is preparing a new edition of At’s complete works.]

1474.

Bernhardt, Wilhelm. *Die Werke des Trobadors N’At de Mons*. Altfranzösische Bibliothek, 11. Heilbronn: Henninger, 1887. Reprint, Wiesbaden 1968. Available online through Google Books under *Die Werke des Trobadors N’At de Mons*. [Detailed introduction on biography, poetic output, language, metrics; several valuable remarks by Wendelin Foerster on phonetics; critical text and analysis of five poems, with detailed notes; no translation.]

22.6. *Novas de l’heretge*

[End thirteenth or beginning of fourteenth century; debate of 682 lines between Izarn and a Cathar heretic Sicart de Figueiras, in which Sicart is finally

brought back to orthodox faith; the identity of Izarn is difficult to establish, since there are three troubadours of that name.]

1475.

Ricketts, Peter T. *Las novas del heretje*. Online, 2002, at <http://www.rialto.unina.it>. [Very brief introduction, text, no notes, no translation; also in ► **2001**, Ricketts, *Contributions*, 2000, pp. 75–113, with French translation, brief notes.]

1476.

Zambon, Francesco. “Sicart de Figueiras, il *perfetto* cataro de *Las novas del heretje*.” In ► **100**, *AIEO* 7, 2003, pp. 729–37. [Further archival documents clarify the identity and biography of Sicart, who is not to be identified with Sicart de Lunel; his portrait in the *novas* is somewhat caricaturized, but the historical details are accurate; he converted by 1244 at the latest and denounced several former colleagues to the Inquisition.]

1477.

Gouiran, Gérard. “*Las novas del heretje*, ou à qui profite la propagande?” In ► **109**, *Comunicazione e propaganda*, 2007, pp. 331–48. [Explores the daring hypothesis that the difficult and contradictory text may be a complex propaganda piece, designed to show the Inquisition in a favorable light, able to protect the interests of the church by facing a highly placed member of the heresy and negotiating firmly and humanely his return to orthodoxy; the text may be an attempt to manipulate the general public into continuing support for the fading Inquisition; Gouiran calls for further study to resolve the remaining unexplained contradictions.]

22.7. Proverbs

[The analysis of proverbs and sentences in the poetry can give insight into the socio-cultural context, the make-up of the audiences, the use of sources, and the literacy of the court culture; the use of proverbs is especially frequent in the *salutz* and *tensos*.]

1478.

See ► **297**, Bianchini, “*L’alta marquesana*, 1986. [Establishes a link between the anonymous author of the *Proverbia quae dicuntur super natura foeminarum* and Beatrice of Monferato, who moved in the cultural circle of troubadours such as Raimbaut de Vaqueiras, Peire Vidal, Bertholome Zorzi, Guilhem Augier, and others, and probably influenced their use of proverbs.]

1479.

See ► **2966**, Cabré, “Wisdom for the Court,” 2005. [Exploration of Cerveri’s *Verses proverbials* as an early vernacular teaching handbook, meant for the education of Jaume II’s two sons as well as for a general vernacular audience; Cerveri is shown to be very successful as a combined sage and troubadour, teaching *sen* and *saber* through down-to-earth proverbs to the unlearned members of the court; see ► **2959**, edition by Coromines, 1991.]

1480.

See ► **3033**, Cabré, “*La maneyra pus fina*,” 2005, pp. 543–58. [Detailed analysis of the *Verses proverbials*, indicating the richness of didactic and moralizing themes, the

constant pedagogical tendencies, and close resemblances to Cerveri's other lyric and narrative works.]

1481.

See ► **520**, Gambino, *Salutz*, 2009. [The introduction by Speranza Cerullo analyzes typical themes and structures of the *salutz*; one of the defining characteristics is the frequent use of proverbial expressions.]

1482.

Goddard, Richard N. B. "Marcabru, *Li proverbe au vilain*, and the Tradition of Rustic Proverbs." *NM* 88 (1987): 55–70. [Outlines the material and methodological problems of dealing with proverbs; discusses fifteen proverbs found in Marcabru, of which nine occur in the Old French pedagogical collection *Li proverbe au vilain*; the reference to elementary school-learning through rustic proverbs would strengthen the contrast between aristocratic decadence and wholesome peasant wisdom.]

1483.

See ► **2548**, Longobardi, "Sondaggi retorici," 2003. [Rhetorical study of the fifteen epistles to establish their argumentative and expository structures; special emphasis is placed on the connective figures of speech that strengthen the inner thematic coherence and on the frequent use of proverbs and maxims to reinforce praise or blame or to emphasize the down-to earth advice that Guiraut offers so freely; see also Longobardi, "La citazione del proverbio nella disputa." In *Atti del XXXI convegno interuniversitario di Bressanone*. Padua: Esedra, 2009, pp. 105–28 (here pp. 123–27), for a study of the use of proverbs by Guiraut in his *tensos*.]

1484.

See ► **2551**, Pfeffer, "Guiraut Riquier and the Study of Proverbs," 1996. [Guiraut Riquier was sparing in the use of proverbs: only twenty are found in his eighty-eight lyric and debate poems, relatively more in those composed in Castile at court of Alfonso X.]

1485.

Pfeffer, Wendy. *Proverbs in Medieval Occitan Literature*. Gainesville: University of Florida Press, 1997. [Detailed survey of paremiological usage in eleven poets and in the *Canso de la Crozada*, demonstrating that there is more evidence of learned culture in Occitan society than commonly thought; presents many fruitful ideas for future research; the bibliography lists several of her previous studies on the presence of proverbs in Occitan, and on their specific use by Aimeric de Peguilhan, Folquet de Marselha, and in the *Canso de la Crozada*.]

1486.

Santini, Giovanna. "Omnia praeclara rara: la citazione tra fonte letteraria e proverbio." In *La citazione: Atti del XXXI convegno interuniversitario di Bressanone (11–13 luglio 2003)*. Edited by Gianfelice Peron. Quaderni del circolo filologico-linguistico padovano, 19. Padua: Esedra, 2009, pp. 149–67. [The use of the same proverb, with similar vocabulary and rhymes, may indicate that the author of the *Leys d'amor* knew a poem by the Sicilian poet Jacopo da Lentini; the parallels are striking, but the direct intertextuality cannot be proved, since the proverb is so widely used from classical

times; the investigation itself is interesting in the understanding it brings of the cultural tradition of proverbial expressions.]

1487.

Schulze-Busacker, Elisabeth. "Les proverbes dans la lyrique occitane." *FL* 128 (1998): 189–210. [Using as example an anonymous *sirventes* PC 335,51a, structured around proverbs in each stanza, sketches the overall presence of paremiological material in Occitan; more than mere rhetorical adjuncts, proverbs and maxims form a fundamental component of the teaching aspect of the poetry, especially in the learning of moral precepts; general survey of usage by about twenty poets in various periods.]

1488.

Schulze-Busacker, Elisabeth. "Sordello, poète didactique." In ► **108**, *Atti Sordello*, 2000, pp. 161–205. [In his most productive period, 1233–46, Sordello uses proverbs in all major lyric genres, compared with most of his contemporaries, who used few or none; in the *Ensenhamen d'onor* he attains the richest and most mature use of paremiological material to express his subtle concept of *onor*; see the author's more detailed study of the *ensenhamen* in *RST* 5 (2003): 99–109, where she sees the *Disticha catonis* as the general framework of the text.]

1489.

Schulze-Busacker, Elisabeth. "L'héritage gnomique et parémiologique dans la poésie des troubadours." In ► **107**, *Ab nou cor*, 2004, pp. 169–88. [The outline of a research project to collect and study all Occitan occurrences of proverbs and maxims from the earliest to the sixteenth century, placing each in chronology of transmission, in its cultural context, and in its literary use.]

22.8. *Quan tu a la taula seras*

[Anonymous "Contenance de table"; 118 lines; manuscript from the fourteenth century; a didactic poem, translated from the Latin, thought by some to be an *ensenhamen*.]

1490.

Chichmarev, Vladimir Federovich. "Contenances de table en vers provençaux." *RLaR* 48 (1905): 289–95. [Edition with notes; no introduction, no translation; the text is a free translation of the Latin *Quisquis es in mensa*.]

1491.

Glixelli, Stefan. "Les contenances de la table." *Rom*, 47 (1921): 1–40. [A survey of poems giving advice on table manners in Latin, French, Occitan, Italian, and other European languages; historical development of the genre; pp. 11–13: draws parallels between the Occitan text and a Latin version of the text that must have been used as source, and mentions some unique rules that distinguish it from the French texts; p. 24: a number of parallels with the *Ensenhamen de la donzela* by Amanieu de Sescas.]

1492.

See ► **312**, *GRLMA*, vol. 6, book 1, 1968, pp. 86–87.

1493.

See ► **1440**, Pirot, *Recherches*, 1972, p. 28, n. 21: (#15), and p. 33, n. 24: [Pirot

considers the text to belong to a subgenre of general didactic poems; it is not an *ensenhamen*.]

22.9. [*El Romanz*] *de quatre vertutz principals*

[Moral poem by Daude de Pradas; 1,812 lines; translated and adapted between 1220 and 1236 from *De quattuor virtutibus (Formula honestae vitae)* by Martin de Braga, with added glosses and exempla; dedicated to Etienne III de Chalançon, bishop of Puy-en-Velay 1220–31; Daude also composed seventeen poems (see PC 124) and *Dels Auzels Cassadors* (see 22.3).]

1494.

Stickney, Austin. *The Romance of Daude de Pradas on the Four Cardinal Virtues*. Florence: Würtenberger, 1879. Available online through Google Books under Austin Stickney. [Introduction, critical edition with brief textual notes, no translation.]

1495.

Ricketts, Peter T. "Le roman de Daude de Pradas sur les quatre vertus cardinales." *FL* 134 (2002): 131–83. [Basic edition of the text, with notes; no translation; the work is based on Martin de Braga's *Formula honestae vitae*, but with added glosses in the form of *exempla*.]

1496.

See ► **312**, *GRLMA*, vol. 6, book 2, #4024.

22.10. *Le Savi (Libre de Senequa, Mettra Ceneche)*

[Collection of proverbs in verse, 1,128 lines, from the second half of the thirteenth century; fifty-one lines, six unique, are quoted in the *Leys d'Amors*.]

1497.

See ► **312**, *GRLMA*, vol. 6, book 1, p. 104; and book 2, p. 161, #3120. [Short description and documentation by Cesare Segre.]

1498.

D'Agostino, A. *Le Savi: Testo paremiologico in antico provenzale*. Rome: Bulzoni, 1984. [A provisional critical edition, more comprehensive than that of Orlando; based on *V*, with added verses from *P* and *M* and four from the *Leys d'Amors*, with a philological introduction, copious notes, no translation, no glossary; to be followed by a more complete edition, based likely on *P*, with literary, paleographical, and linguistic analyses and glossary.]

1499.

Orlando, Sandro. *Un'altra testimonianza del "Seneca" provenzale*. Alessandria: Edizioni dell'Orso, 1984. 2nd edition, 1988. [Edition based only on *M*, a reworking of a previous edition by Pensado; lacks a thorough study of the paleographical and textual history.]

1500.

Borghi Cedrini, Luciana. *Cultura "provenzale" e cultura "valdese" nei "Mettra Ceneche (Versi di Seneca)" del ms. Dd XV 33 (Bibl. Univ. de Cambridge)*. Turin: G. Giapichelli, 1981. [A nonstandard version of the text in Vaudois dialect, with Italian translation.]

22.11. *Sidrac*

[Translation of the anonymous Old French encyclopedic *Livre de Sidrac*, a compendium of medieval popular culture and belief, from the end of the thirteenth century, in question and answer form, presented as a dialogue between King Boccus and the sage Sidrac; two manuscripts, one containing only the first thirty-seven questions, the other mutilated at the end.]

1501.

Bianchi de Vecchi, Paola. "Preliminari all'edizione critica del *Sidrac* provenzale." In ► **95**, *AIEO* 2, 1993, 1:65–81. [Introductory study of the vast work, also known as *La fontaine de toutes sciences*; this is one of the most widespread didactic works of the Middle Ages; Bianchi de Vecchi does not seem to have continued with the full edition.]

1502.

Steiner, Sylvie-Marie. "D'un texte à l'autre, d'une langue vernaculaire à l'autre: édition bilingue du 'bestiaire' du *Livre de Sidrac* (BnF fr. 1158 et BnF fr. 1160)." *FL* 148 (2009): 75–104. [Extracts in Oc and Oïl of a short passage; Steiner is working on an edition of the two Occitan manuscripts of the text (there are seventy-two Old French manuscripts).]

22.12. *Thezaur*

[An encyclopedic work in two versions, one of 520 lines, the other, with interpolations, 840 lines, with one rhyme, *-ens*, used throughout; composed in the early thirteenth century by Peire de Corbian, the uncle of Aimeric de Belenoi; may have influenced the Spanish *Libro de Alexandre* and the *Tesoro* of Brunetto Latini; Peire also wrote one poem to the Virgin: see ► **2775–78**.]

1503.

Bertoni, Giulio, and Alfred Jeanroy. "Le *Thezaur* de Peire de Corbian." *AM* 23 (1911): 289–308 and 451–71. [Text of both versions, with critical notes; a new edition is in preparation at Rome by Maria-Laura Palmeri: see her paper at the Eighth Congress of the AIEO, Bordeaux, 2005: "Peire de Corbian: per una nuova edizione del *Thezaur*."]]

1504.

Canettieri, Paolo. "Il *Tesoro*, la misura della torre e la figura del niente." 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. 117–34. [The text indicates that the author was familiar with methods of measuring and counting that were beginning to change the cognitive mentality of western Europe at the turning of the twelfth century; the Indo-Arabic system of counting offered distinct practical advantages over the Roman system (abacus), though it did not prevail until the sixteenth century; Canettieri claims that the notion of zero may have influenced some troubadour poetry.]

1505.

Lefèvre, Yves. "Deux poètes médoquins du XIIIe siècle (Aimeric de Belenoi et Peire

de Corbian)." *Revue historique de Bordeaux* 13 (1964): 123–31. [Historical study of Aimeric and his uncle Peire; identifies several further sources for the *Thezaur*; dates the work to the beginning of the thirteenth century; attempts to characterize Peire through his treatise.]

1506.

Léglu, Catherine. "Memory, Teaching and Performance: The Two Versions of Peire de Corbian's *Thezaur*." In ► **140**, *Études Ricketts*, 2005, pp. 281–92. [The longer text has interpolations, rather than being a copy which incorporates marginal glosses; the author's intent seems to have been to prove his worth as an entertainer, and perhaps also as a teacher of the new forms of music; emphasizes the importance of face-to-face charismatic teaching.]

23. Religious Literature

[Pious literature, biblical, religious, devotional themes]

23.1. General

1507.

Cingolani, Stefano. "La letteratura religiosa in Occitania e Catalogna fra XI e XIII secolo." *BRABLB* 43 (1993–94): 37–55. See also the preliminary formulation in ► **95**, *AIEO* 2, 1993, 1:91–99. [A projected framework for research into the study of religious literature in the South from the eleventh to thirteenth centuries, in comparison with earlier developments in Anglo-Norman and Old French.]

1508.

Hasenohr, Geneviève. "Le christianisme méridional au miroir de sa littérature (douzième siècle)." *Heresis* 11 (1988): 29–40. [Broadly based survey of religious literature in Occitan from the thirteenth to fifteenth centuries, autonomous developments characterized by the supernatural and by Franciscan spirituality (Saint Bonaventure); the *Breviari d'amor* is the dominant text, inspired by Hugh of Saint Victor's *De arrha animae*, an inspiration in turn for Raymond Lull.]

1509.

Lemaître, Jean-Loup. *Les troubadours et l'église. Entre histoire et légende*. Ussel: Musée du Pays d'Ussel, 2002. [Catalogue of an exposition from 2002; historical information, *vidas*, and documentation on fifteen poets: three who wrote poetry while remaining in orders, three who left their orders to become troubadours, and nine who converted or retired to the church after a career as troubadours; reproductions from manuscripts *I* and *K*, giving two portraits of each in ornamented initials; no poems are printed.]

1510.

Ricketts, Peter T. "Deux petits textes occitans: une oraison de la Vierge et une lettre du Christ, tombée du ciel." *CDT* 7 (2004): 845–49. [Texts reedited as part of *COM3*: a prayer to the Virgin asking for her protection, and a supposed letter from Jesus reminding the faithful to observe Sunday rest; brief introduction, editions with a few textual notes, no translations.]

1511.

Wahl, Angelika. *Die altprovenzalische Übersetzung des Liber Scintillarum*. Munich: Fink, 1980. [A devotional collection of sayings of Jesus and the saints, compiled at the end of the seventh century by a Benedictine monk called Defensor from the priory at Ligugé near Poitiers; critical edition, with close comparison to the Latin source text; rich glossary.]

23.2. Religious Lyric

1512.

Salvat, Joseph. "Poésies religieuses en occitan." In ► **38**, *DLF*, 1993, p. 1199. [Brief historical survey; also pp. 1478–79: "Poésies à la Vierge dans la littérature occitane": listing of poems from the eleventh-century *versus* (see under "Monuments"), to the thirteenth-century paraphrases of the *Ave Maria*, many poems to the Virgin by later troubadours (Peire Cardenal, Guiraut Riquier, etc.), quotes in the *Breviari*, the drama *Esposalizi de Nostra Dona*, and the symbolic poem *Gardacors de Nostra Dona Santa Maria verges e pieucela*.]

1513.

Salvat, Joseph, and Geneviève Brunel-Lobrichon. "*Flors de paradís*, PC 461,123." In ► **38**, *DLF*, 1993, p. 453. [An anonymous thirteenth-century invocation to the Virgin, mentioned in the *Leys d'Amors*; 242 lines in twenty-two stanzas, probably from a Benedictine abbey (St. Martial de Limoges?); the metrical structure, taken from a *canço* by Gaucelm Faidit, was in turn used satirically by Guilhem Figueira in his violent diatribe against Rome, PC 217,2; edited in ► **1517**, Oroz Arizcuren, 1972, pp. 430–53, and in Barbara Spaggiari, "La 'poesia religiosa anonima' catalana o occitanica," *Annali della scuola normale superiore di Pisa*, s. III, 7, no. 1 (1977): 117–350, at pp. 314–30; this edition also available online at <http://www.riale.unina.it>; without introduction, translation, or notes.]

1514.

Colby-Hall, Alice. "Chant grégorien et liturgie latine et occitane dans un manuscrit méconnu de l'abbaye de Saint-Guilhem-le-Désert." *Études héraultaises* 37–38 (2007–8): 23–28. [Historical and paleographical information on two early thirteenth-century *prosimetra*, "épîtres farcis" on the martyrdom of St. Stephen, modeled on a French original; nineteen Occitan stanzas are intercalated to paraphrase the Latin prose passages; for music and text of the vernacular pieces, see ► **614**, Gennrich, *Der musikalische Nachlass*, 1958–60, 1:4–24 and 2:4–5, 13–15.]

1515.

De Caluwé, Jacques. "Les sources bibliques dans la poésie religieuse des troubadours d'après le corpus d'Oroz Arizcuren." In *Proceedings of the Second Conference on Medieval Occitan Language and Literature, University of Birmingham, 28–30 March, 1982*. Typescript copy from the Faculty of Arts, University of Birmingham, 1982, pp. 24–38. [Analysis of fifty-five religious texts presented by Oroz Arizcuren in ► **1517**, *La lirica religiosa*, 1972; the biblical element in troubadour lyric is characterized by rarity, non-repetitiveness, and fidelity to unquestionable Christian sources such as the Gospels.]

1516.

Majorossy, Imre Gábor. *Amors es bona voluntatz: chapitres de la mystique de la poésie des troubadours*. Budapest: Akadémiai Kiado, 2006. [After defining mysticism, Majorossy demonstrates its presence in eight representative poets, showing that they share a common influence and inspiration with religious mystics; specific poems are analyzed to demonstrate several types of mysticism: (1) a belief in the omnipotence of God and his creation of love, requiring submission to the *domna* and to himself (Jaufre Rudel, Raimbaut d'Aurenga, Giraut de Bornelh); (2) love of Jesus, demonstrated through spiritual purification and holy crusade (Marcabru); (3) the hidden message in the *alba*, which makes it the best expression of love (Folquet de Marselha); (4) the ambiguous relationship between the *domna* and the Virgin (Rigaut de Barbezieux); (5) frank adoration of Mary (Guiraut Riquier); and (6) theological richness and biblical references, forming part of the poetic art (Peire Cardenal), reinforced by its counterpart, a religious poem which borrows troubadour language to speak of Jesus (the *Jubilus* of Bernart de Clairvaux); secular love in troubadour poetry is much closer to religious mentality than appears at first; divine love can only be described using the vocabulary of human love.]

1517.

Oroz Arizcuren, Francisco Javier. *La lírica religiosa en la literatura provenzal antigua*. Pamplona: Institucion príncipe de Viana (EXCMA), 1972; Tübingen, 1975. [Anthology of fifty-five lyrics chosen for their religious orientation; the corpus is necessarily flexible, since the dividing line between religious and secular is difficult to draw; critical texts with Spanish translation, textual notes, and glossary.]

1518.

Ricketts, Peter T. "Deux textes occitans portant sur la vie de la vierge Marie, une chanson de la nativité et une plainte." *RLaR* 105 (2001): 235–46. [Edition of two texts, one edited in 1871 by Bartsch, one unedited; brief introduction, notes; no translation.]

1519.

Secor, John R. "The *Planctus Mariae* in Provençal Literature: A Subtle Blend of Courtly and Religious Traditions." In ► 104, *Spirit of the Court*, 1985, pp. 321–26. [The grieving of Mary at the foot of the Cross is a popular theme which often uses vocabulary and emotions similar to those of courtly poems; information on eight *planctus* in Occitan from the thirteenth to the fifteenth century, in which mystical love is described in terms of secular love, as Mary laments the loss of her son, her father, and her lover.]

1520.

Seláf, Levente. *Chanter plus haut: La chanson religieuse vernaculaire au Moyen Âge: essai de contextualisation*. Paris: Champion, 2008. [A comparative investigation of the corpus of pious lyrics in Occitan, Old French, and Galician from the twelfth and thirteenth centuries; the tradition in Galician is clearly defined, but in the other two cases the generic borders are fluid and confused, and overall, the two are not alike; Seláf establishes a corpus of seventy pieces in Occitan, as opposed to almost

three hundred in Old French and about fifty in Galician; special attention is given to bilingual songs at the beginning of the tradition (*Sponsus*) and to the technique of contrafacture; six hitherto unedited songs are printed from MS 43, Faculty of Medicine, Montpellier.]

1521.

See ► **296**, Verlato, “Il pretesto trobadorico,” 2009. [Explores the possibility of another stream of poetic development, alongside the courtly stream that developed in Italy building on the troubadour tradition. The religious moralizing stream reflected in the Wolfenbüttel manuscript may represent a separate development not well preserved in the chansonniers; the poetry of Alberico da Romano may be a link between the two traditions and may indicate the forces at work at the moment of consigning the classic poetic tradition to the chansonniers.]

23.3. Non-Lyric

1522.

Bianchi de Vecchi, Paola. “Un opuscolo inedito in lingua d’oc: *Ayssi son las collatios de XII. Sanz Payres ermitas* (MS 9 della Biblioteca della Chiesa Nuova di Assisi).” In *Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. 2 vols. Alessandria: Edizioni dell’Orso, 1988, 1:23–47. [Introduction gives historical background, information on the manuscript, and linguistic analysis; the text is Franciscan, early fourteenth century, probably translated from an unknown Latin source, destined for community reading in support of Beguine spirituality; text with Italian translation, glossary.]

1523.

Centili, Sara. “Frammento di volgarizzamento in antico occitanico del *De Claustro Animae* di Hugo de Folieto.” *Rom* 127.3–4 (2009): 416–45. [Edition of a fragment found on the binding cover of a fourteenth-century manuscript of notarial acts; the only known medieval translation of the allegorical text on monastic spirituality, containing the final part of Hugo’s chapter 1 and all of chapters 2 to 4; language study places the text ca. mid-thirteenth century; Occitan text with facing-page Latin original and added Italian translation; critical apparatus is inserted after each paragraph.]

1524.

Davies, Peter V. “Le texte occitan d’un livre d’heures (Brunel no. 60); Médiathèque de Rodez, Ms 138): Edition critique.” *RLaR* 107 (2003): 343–97. [The Rodez manuscript is one of three fifteenth-century Books of Hours which have Occitan rubrics and texts among the Latin prayers and psalms; separate editions of the calendar, a Latin *Ave Maria* with intercalated stanzas in Occitan, and eight Occitan rubrics introducing Latin texts.]

1525.

Giannini, Gabriele, and Marianne Gasperoni. *Vangeli occitani dell’infanzia di Gesù. Edizione critica delle versioni I e II*. Bologna: Pàtron, 2006. Introduzione, note ai testi e glossario di Gabriele Giannini, testi a cura di Marianne Gasperoni. [Three different

apocryphal versions of the infancy of Jesus and the nativity of Mary from the beginning or middle of the fourteenth century; see important review article by Jean-Pierre Chambon, *RLiR* 72 (2008): 268–86.]

1526.

Harris, Marvyn Roy. “The Occitan Story of Susanna (Ms BNF, fr 2426).” In ► **140**, *Études Ricketts*, 2005, pp. 153–62. [Fifteenth century, in Provençal dialect of Occitan, derived perhaps from a French tradition, perhaps a direct translation from the Latin Vulgate; careful edition with textual notes, no translation, short glossary.]

1527.

Hasenohr, Geneviève. “Modèles de vie féminine dans la littérature morale et religieuse d’oc.” *Cahiers de Fanjeaux* 23: *La femme dans la vie religieuse du Languedoc (XIIIe–XIVe s.)*. Paris: Privat, 1988. [Moral and religious guides for women are rare in Occitan compared to French, Italian, and Spanish; the image of the model wife is difficult to formulate alongside the model offered by the powerful *fin’amor* model of the *domna*; the *Breviari d’Amor* did not manage to reconcile the two and in fact, it disintegrates into incoherence by trying to do so; the only practical advice offered (by men) is to entrust oneself to the care of divine charity.]

1528.

Hasenohr, Geneviève. “Quelques opuscules spirituels du XIIIe siècle en langue d’oc (ms. Egerton 945).” In *Devis d’amitié. Mélanges en l’honneur de Nicole Cazauran*. Edited by J. Lecointe, C. Magnieu, I. Pantin, and M. C. Thomine. Paris: Champion, 2002, pp. 493–509. [Seven texts from the thirteenth century, imbued with the confident love of life characteristic of the South, aiming at the union of the soul with God; one of these is a translation of the famous Cistercian hymn *Dulcis Jesu memoria*, attributed to Saint Bernard but more likely by an English Cistercian, perhaps Saint Aelred; critical editions with notes, glossary, no translations.]

1529.

Meliga, Walter. “Les sept douleurs et les sept joies de la Vierge en occitan du ms. London, Br Lib, Egerton 945.” In ► **140**, *Études Ricketts*, 2005, pp. 163–75. [Introductory remarks on previous scholarship; edition of the two fourteenth-century versions of the text, with notes, language study; no translation; Meliga notes that there are in fact seven joys, but only five sorrows in the extant version.]

1530.

Ricketts, Peter T. “Prayers in Medieval Occitan: Critical Edition, Translation and Notes.” In *Studies on Ibero-Romance Linguistics Dedicated to Ralph Penny*. Edited by Roger Wright and Peter Ricketts. Newark: Juan de la Cuesta, 2005, pp. 127–51. [A collection of prayers in Occitan and French from the early fourteenth century, some in verse, some in prose; edition of twenty-six prayers with facing-page English translation, notes.]

1531.

Ricketts, Peter T. “An *Evangelium Infantiae* in Medieval Occitan (Ms. Paris, BNF, nouv. acq. fr. 10453).” *RPh* 58 (2004): 1–49. [Edition, with a few textual notes; no translation; this is the most complete of the five versions in verse; for details

of the history of Occitan translations of the *Evangelium*, see Giovanni Caravaggi, *Vangeli provenzali dell'infanzia*, Modena: STEM-Mucchi, 1963; this has the edition of a different version; Huber's edition of 1908 gives the Latin text at the foot of each page.]

1532.

Ricketts, Peter T. "Un décalogue retrouvé, *Lo Premier Comandamen*: le texte occitan du ms. Paris, B.N.F., lat. 5030." In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:1383–95. [A hitherto unknown text of the Ten Commandments is identified as an introductory chapter extracted from the *Libre dels vicis e dels vertutz*, an Occitan translation of the *Somme le roi*; critical edition of the extract only, no translation, with variants from the other five Occitan manuscripts of the *Libre dels vicis* (which Ricketts is editing).]

23.4. Sermons

1533.

See ► **38**, *DLF*, 1992, p. 1376. [Contains an article by Geneviève Brunel-Lobrichon: "Sermons occitans"; general overview of sermons from the first half of the twelfth to the fifteenth century.]

1534.

Hasenohr, Geneviève. "La prédication aux fidèles dans la première moitié du XIIe siècle. L'enseignement des 'sermons limousins.'" *Rom* 116 (1998): 34–71. [A reexamination of the "sermons limousins," to situate them more accurately in their cultural and religious context; close analysis of several manuscripts, including the collections of Tortosa and Organya, which give valuable insight into predication to ordinary people in the vernacular in the first half of the twelfth century and which deserve to be better known.]

1535.

Indini, Maria Luisa. "L'*Arlabeca* provenzale, anonimo poemetto della fine del XIII secolo." *ZrP* 101 (1985): 197–225. [Critical edition, based on both manuscripts, of the late thirteenth-century anonymous verse text on death and the vanity of the world; text with Italian translation, notes; the poem seems to fit with the gloomy and dispirited atmosphere of the post-crusade period, reflecting preaching to the common people by the mendicant orders, with stress on death and hellfire.]

1536.

Pulega, Andrea. *I sermoni in verso e l'Arlabeca*. Bergamo: Istituto universitario di Bergamo, 1983. 365 pp. [A broadly based survey of Romance verse sermons and a detailed study of the *Arlabeca*, the only one found in Occitan; critical edition, with notes and glossary.]

1537.

Teulat, Roger. *Sermons de Sant-Marçal, s. XII*. Aurillac: Lo Convisse, 1999. [Edition of the eighteen earliest *sermons limousins* from ca. 1120, perhaps from St. Martial de Limoges; texts with a brief introduction, translation into modern Occitan, notes, and glossary; the last sermon has been edited also in ► **242**, Bec, *Anthologie*, 1987, 2:69–73.]

1538.

Zink, Michel. *La Prédication en langue romane avant 1300*. Paris, 1976. [Presents documentary information on thirty Occitan sermons from the thirteenth century, as well as six Catalan sermons with Occitanisms; twenty-two Occitan sermons with Catalanisms; and three fifteenth-century Occitan sermons.]

1539.

Zorzi, Diego. *Testi inediti francescani in lingua provenzale*. Miscellanea del Centro di studi medievali, 1. Milan: Società editrice "Vita e Pensiero," 1956, pp. 249–324. [Detailed description of the manuscript in the Chiesa Nuova, Assisi; edition of two prayers, a confession, and twenty *exempla*, probably written by Mathieu de las Bosiguas as material for sermons to the common people; critical texts, full notes, no translation.]

23.5. The Bible and Apocrypha

1540.

Fumagalli, Marina. "Ancora sui sette fratelli (Maccabei II, 7, versione valdese)." In ► **142**, *Studi Mellii*, 1998, 1:333–52. [Study and edition of an Old Testament text, translated into Occitan for the purpose of exhorting Waldensian Christians to put up with persecutions; part of a larger group of biblical translations intended for use in support of confessionals and penitentials; new critical edition, pp. 343–51, with copious notes, no translation; the Vulgate Latin text has been used to fill in the missing lines at the beginning.]

1541.

Gasperoni, Marianne, with introduction, notes, and glossary by Gabriele Giannini. *Vangeli occitani dell'infanzia di Gesù: edizione critica delle versioni I e II*. Bologna: Pàtron, 2006. [Critical editions of version 1 and two separate redactions of version 2, to complete the modern edition of all three Occitan versions; critical editions by Gasperoni; introduction, commentary, glossary and index of proper names by Giannini; the detailed study of language and style leads to the hypothesis of a sort of *koiné* which may have been used in religious literary texts in southeastern France; see also the important review article by Jean-Pierre Chambon, *RLiR* 72 (2008): 268–86, with detailed remarks on lexical items and dialectal features.]

1542.

Gosman, Martin. *La Lettre du Prêtre Jean. Les Versions en ancien français et en ancien occitan. Textes et commentaires*. Groningen: Bouma, 1982. [Study of the history, contents, and manuscript tradition of the legend; critical edition of several texts, including two Occitan versions, pp. 505–34, notes, pp. 564–68; for a key reference to Prester John by Cerveri de Girona, see Gosman's article in ► **94**, *AIEO* 1, 1987, pp. 219–27.]

1543.

Harris, M. Roy. *The Occitan Translations of John XII and XIII–XVII from a Fourteenth-Century Franciscan Codex (Assisi, Chiesa Nuova MS 9)*. Transactions of the American Philosophical Society 75. Philadelphia: American Philosophical Society, 1985.

[Detailed study of the manuscript and the sociocultural setting of its texts, translated possibly for the use of Franciscan Beguines; the two texts were probably done by two different translators.]

1544.

Harris, M. Roy. "The Occitan Epistle to the Laodiceans: Towards an Edition of MS PA 36 (Lyons, Bibliothèque municipale)." In *Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. 2 vols. Alessandria: Edizioni dell'Orso, 1988, 1:427–46. Also available online, 2004, at <http://www.rialto.unina.it>. [Critical edition of the late thirteenth-century translation, with introduction, notes.]

1545.

Harris, Marvyn Roy. "The Occitan Story of Susanna (MS BN, ffr 2426)." In ► **140**, *Études Ricketts*, 2005, pp. 153–62. [Fifteenth-century text, in Occitan dialect of Provence, derived perhaps from a French tradition or perhaps a direct translation from the Latin Vulgate; careful edition with textual notes, no translation, short glossary.]

1546.

Harris, M. Roy, and Peter T. Ricketts. *Nouveau Testament de Lyon (Lyon, Bibliothèque de la Ville, A.I.54/Palais des Arts 36)*. Online at <http://www.rialto.unina.it>. ["Forward" gives a brief description and localization of the manuscript; the electronic text complements that of Wunderli, ► **1552**, 2009–10, and provides rich and copious textual notes, many of which discuss decisions taken by Wunderli; the latter's printed edition, along with the text, provides a full introduction, linguistic study, and glossary.]

1547.

Hasenohr, Geneviève. "Une passion inédite du XI^e siècle." In *Les cathares devant l'histoire: mélanges offerts à Jean Duvernoy*. Edited by Martin Aurell, Anne Brenon, and Christine Dieulafait. Cahors: L'Hydre, 2005, pp. 207–31. [A retelling of the Passion, based on the four Gospels, intended to serve as a basis for individual meditation; edition, pp. 210–19; no translation; copious textual notes, pp. 219–31.]

1548.

Hershon, Cyril P. "Johan de Caulibus: *Contemplatio vitae et miraculorum Jesu Christi* (version occitane)." *FL* 140 (2005): 175–331.

1549.

Izquierdo, Josep. "The Gospel of Nicodemus in Medieval Catalan and Occitan Literatures." In *The Medieval Gospel of Nicodemus: Texts, Intertexts and Contexts in Western Europe*. Edited by Zbigniew Izydorczyk. Tempe: Arizona Center for Medieval and Renaissance Studies, 1997, pp. 133–64. [Detailed exploration of the use of the *Evangelium Nicodemi* along with other texts in various Occitan and Catalan retellings of the life of Jesus; four texts, two in verse, two in prose, are analyzed in depth.]

1550.

Larzac, Jean. "La Bible en occitan." In *Juifs et source juive en Occitanie*. Enèrgas: Vent Terral, 1988, pp. 139–71. [A survey of extant biblical texts, pp. 141–50: the only remaining Occitan translations from the New Testament are those prepared by the Waldensians and the Cathars; although they are orthodox in content, they were

preserved secretly or as evidence by the Inquisition, all others having been outlawed after the Albigensian Crusade; six books of the New Testament are extant, along with several books and individual episodes from the Old Testament, perhaps translated by the effort of Franciscans.]

1551.

Wunderli, P. "Die mittelalterlichen Bibelübersetzungen in Südfrankreich." *Zeitschrift für Religions- und Geistesgeschichte* 22 (1970): 97–112. [Overview of the field, including identification of texts and review of past research; suggests new structures for basic investigation of the Occitan biblical translations, combining expertise in theological, philological, and linguistic areas; many texts remain to be edited, and rigorous language studies of manuscripts and individual texts will be required before overall groupings may be studied reliably and the place of each text understood within the social context.]

1552.

Wunderli, Peter. *Le Nouveau Testament de Lyon (ms. Bibliothèque de la ville A.i.54/ Palais des arts 36)*. Vol. 1: *Introduction et édition critique*. Vol. 2: *Analyse de la langue, Lexique et Index des noms*. Tübingen: Francke, 2009–10. [Detailed description of the manuscript, review of recent scholarship; critical edition of the complete biblical text; linguistic study, glossary, index of proper names; complementary material may be found in the electronic edition by Harris and Ricketts ► **1546**, which has very rich and copious notes.]

24. Hagiography

[For *Sainte Foy* (*Canso de Sancta Fides*), see 17.8; for *Brendan*, see 18.5.]

24.1. General Studies

1553.

Salvat, Joseph. "Vies de saints (en occitan)." In ► **38**, *DLF*, 1992, pp. 1477–78. [Chronological listing of hagiographical texts.]

1554.

Grange, Huw. "The Dragon-Heathen Allegory in Occitan Hagiography." In *Actes du colloque Nouvelle recherche en domaine occitan: approches interdisciplinaires (Albi, 11–12 juin 2009)*. Turnhout: Brepols, in press. [Many Occitan saints' lives feature an encounter between a saint and a dragon, and in many cases the vernacular versions exaggerate the monstrosity of the beast and interpret variously its symbolism; four saints' lives are examined to determine how the interpretations reflect a society in flux.]

1555.

Gaunt, Simon. "Si les anges avaient un sexe . . . l'hagiographie occitane et son rapport avec la poésie lyrique des troubadours." In ► **96**, *AIEO* 3, 1992, pp. 895–906. [Identifies three separate competing social models governing sexuality: (1) the feudal lay model using temporary virginity as an enhancement in dynastic marriage negotiations; (2) the church model, attempting to control marriage by advocating mutual

freedom of choice, and chastity as a moral good; and (3) the courtly poetic model, subversively advocating free movement of women in society; all three were governed by masculine-controlled interests; a close look at how Occitan hagiographical texts responded to these complex forces, principally *Sainte Foy*, *Sainte Enimie*, and *Saint Honorat*.]

1556.

Brunel, G. "Les saints franciscains dans les versions en langue d'oc et en catalan de la *Legenda aurea*." In *Legenda aurea: sept siècles de diffusion: actes du Colloque international sur la Legenda aurea: texte latin et branches vernaculaires à l'Université du Québec à Montréal, 11–12 mai 1983*. Edited by Brenda Dunn-Lardeau. Montréal: Bellarmin, 1986, pp. 103–15. [Overview of the three relatively independent Occitan versions of the *Legenda aurea*, probably derived from an older lost Catalan version; the life of St. Anthony of Padua is examined in detail in Occitan and Catalan manuscript traditions; in appendix, pp. 113–15: edition of the life of St. Anthony from the oldest Occitan manuscript, no translation.]

1557.

Tausend, Monika. *Die altokzitanische Version B der Legenda Aurea*. Beihefte zur ZrP 262. Tübingen: Niemeyer, 1995. [Detailed outline of contents of all the Catalan and Occitan versions of the *Legenda*; edition of 106 saints' lives, with notes; no translations; detailed language study, glossary, index of proper names.]

1558.

Zinelli, F. "La *Légende dorée* catalano-occitane. Étude et édition d'un nouveau fragment de la version occitane." In ► **124**, *L'occitan: une langue du travail*, 2009, pp. 263–350. [Very detailed analysis of recent scholarship concerning hagiographical texts in Occitan and Catalan, in particular the *Legenda aurea*; detailed linguistic study of the main versions; critical edition of the new fragment, with copious notes and complete photographic reproduction.]

24.2. *Barlaam et Josaphat*

[Occitan prose translation, late thirteenth or early fourteenth century.]

1559.

Pitts, Monique Bonnier. *Barlam et Jozaphas. Roman du XIV^e siècle en langue d'Oc (BN fr 1049). Edition critique, traduction, notes et commentaires*. Paris: Publications de l'Institut de langue et littérature d'oc, 5. Paris: Presses de l'Université de Paris IV, 1989. [Detailed description of manuscript; critical edition with facing-page French translation, notes, commentary; analysis of text structure, personages, themes, sources; no definitive link is found with Cathar traditions.]

1560.

See Brunel-Lobrichon, Geneviève, in ► **38**, *DLF*, 1992, pp. 125–26. [History of the legend in European literature.]

1561.

Bräm, Toni. *La version provençal de Barlaam et Josaphat, une oeuvre cathare?* Constanza: Hartung-Gorre, 1990. [A very careful analysis of the Occitan text, and a

meticulous comparison with the Latin source, support and strengthen the conclusion by Monique Pitts that there is no direct Cathar influence on the translation.]

24.3. *Vida de la Benaurada Sancta Doucelina*

[The life of Douceline de Digne, 1214–74, Beguine nun, sister of the Franciscan Hugues de Digne; text from ca. 1297 in fifteen chapters, probably by Philippine de Porcellet, who succeeded her as head of the beguinage.]

1562.

Gout, Raoul. *La Vie de Sainte Douceline; texte provençal du XIVe siècle, traduction et notes*. Paris: Bloud et Gay, 1927. [Introduction gives information about her life, the author, the social role of Douceline, and her mysticism; text in French translation, with the original Occitan below it, notes, and description of the manuscript.]

1563.

Garay, Kathleen, and Madeleine Jeay. *The Life of Saint Douceline, a Beguine of Provence*. Cambridge: D. S. Brewer, 2001. [Text in English only, with introduction, notes, and interpretive essay.]

1564.

Bonnet, Marie-Rose. “Douceline et le Christ, ou la fenêtre ouverte.” In *Par la fenestre: études de littérature et de civilisation médiévales. Actes du 27e colloque du CUER MA, février 2002*. Edited by Chantal Connochie-Bourgne. Aix-en-Provence: Publications de l’Université de Provence, 2003, pp. 43–55. [Analysis of ritualistic elements in the text of Douceline’s life, which place it firmly in the tradition of the hagiographic genre; in particular, the image of the window in the sick man’s cabin seems to demarcate a boundary between the real world and the divine.]

1565.

Brunel-Lobrichon, Geneviève. “Vie de Sainte Douceline.” In *Voix de femmes au Moyen Âge: savoir, mystique, poésie, amour, sorcellerie XIIIe–XVe siècle*. Edited by Danielle Régner-Bohler. Paris: Robert Laffont, 2006, pp. 283–370. [Introduction, bibliography; text in modern French translation only.]

1566.

Jeay, Madeleine, and Kathleen Garay. “Douceline de Digne: de l’usage politique de l’extase mystique.” *RLR* 106 (2002): 475–92. [The carefully orchestrated details of Douceline’s ecstatic paranormal powers are designed to enhance the political prestige of Charles I of Anjou and his family, as well as to strengthen the threatened position of the religious Beguine community.]

1567.

Marinoni, Maria Carla, “Il drago e la principessa. Considerazioni su una *Vita di S. Giorgio* occitanica.” *ACME* 57.3 (2004): 161–82. [Comparison of lines 571–94 of the Occitan text with equivalent sections in the *Legenda aurea*, and in three Old French versions; edition of lines 32–270 containing the episode with the dragon, with Italian translation; study of the figure of the dragon in legend and hagiography.]

24.4. *Vida de Santa Enimia*

[Beginning of thirteenth century; two thousand lines, written by Bertran de Marselha, at the request of the prior of the monastery of Sainte-Enimie en Lozère, in order to legitimize the cult of the saint's relics and increase the prestige of the institution; from a twelfth-century Latin *Vida*, with some rearrangement, and the addition of two new miracles; Enimia was the daughter of Clovis.]

1568.

Brunel, Clovis. *Bertran de Marseille: la Vie de Sainte Enimie, poème provençal du XIIIe siècle*. Paris: Champion, 1916. [Introduction to the poet; sources, manuscript, structure, and versification; text, notes, no translation.]

1569.

Okada, Machio. "La Vie de Sainte Enimie, texte établi d'après le manuscrit unique, Bibliothèque de l'Arsenal 6355." *Journal of Social Sciences and Humanities* (Tokyo Metropolitan University) 255 (1994): 1–48. [Notes are in French.]

1570.

Álvares, Cristina. "Le corps féminin dans *La Vie de Sainte Enimie* de Bertrand de Marseille." In ► 99, *AIEO* 6, 2001, pp. 301–9. [Study of the structure of *Enimie*, seen as a dialectic between *sacré* and *saint*, between her life as a living body and the actions of her body after death; her saintly relics are appropriated by the masculine church to serve its purposes. The *Life* too is a masculine construct, making the female body serve to enhance the prestige of the monastery.]

1571.

Álvares, Cristina. "L'ange et la nuit: corps et lieu de la vérité dans la *Vie de Sainte Enimie* de Bertrand de Marseille." *RLaR* 110 (2006): 351–61. [Explores traces of very ancient motifs of mythology and folklore, such as the appearance of dragon and angel at night; the saint's relics are important because they lead to exploitation and confrontation between the monarchy and the church, between Paris and the provinces, between men and women; men hesitate and calculate at the words of the angel, but Enimia believes and accepts immediately; the revelation of her miraculous body by the angel suggests the imagery of the Incarnation of Jesus.]

1572.

Álvares, Cristina. *La peau de la pierre: étude sur la "Vie de Sainte Enimie" de Bertrand de Marseille*. Braga: Universidad do Minho, Centro de Estudos Humanísticos, 2006. [A study of the structures and narrative techniques of the work, to clarify the ideological, literary, and religious aspects of its background.]

1573.

Gouiran, Gérard. "Le regard sur l'autochtone: Sainte Enimie en Gévaudan." In *Actes du colloque Languedoc et langue d'oc (Toulouse, janvier 1996). Perspectives médiévales*, special number, supplement to 22 (1996): 105–17. [A rather bemused telling of the legend of Sainte Enimie, favoring the solid characteristics of the native Gevaudanais, and of Enimia herself, over the arrogant French who tried (in vain) to take away the saintly relics for themselves; maybe the unknown author, Bertran de Marselha, shared the folk characteristics of his people.]

24.5. *Vida del Glorios Sant Frances*

[Occitan translation of the biography of St. Francis of Assisi
by St. Bonaventure, 1263.]

1574.

Arthur, Ingrid. *La "Vida del glorios Sant Frances," version provençale de la "Legenda maior sancti Francisci" de Saint Bonaventure*. Uppsala: Almqvist and Wiksells, 1955. [Study of the manuscript, language; edition of text, notes, glossary; no translation.]

1575.

Arthur, Ingrid. *Miracles que Dieus ha mostratz per Sant Frances apres la sua fi: version occitane de la Legenda maior sancti Francisci, miracula de Saint Bonaventure, édition critique et étude de la langue*. Uppsala: Almqvist and Wiksell, 1992. [Detailed study of the manuscript; comparison of the Occitan text with the Latin source; language study; critical edition, pp. 142–73, with notes, glossary, proper names; no translation; see additional lexical material added by Max Pfister, *ZrP* 111.1 (1995): 126–32, by J.-P. Chambon, *RLiR* 58 (1994): 565–72, and by Roy Harris, *Rph* 49 (1996): 429–49.]

1576.

Cholakian, Rouben. "Saint Francis and the Provençal Connection." *Tenso* 17.2 (2002): 35–53. [Saint Francis is a "troubadour" in the Oedipal sense that he is searching for "perfect joy" (*fin'amors*); the idealized woman is unattainable; desire arouses distancing and timid awe; the father (rival/*gilos*) renders the quest precarious; the goal is a romance that is abstract, otherworldly, and self-valorizing.]

24.6. *Vida de Sant Honorat*

[Verse text of 9,275 lines by Raimon Feraut, adapted from a Latin prose *vita*;
a Cistercian abbey was founded on the Ile de Lérins ca. 410 by
Honorat, hermit, monk, later bishop of Arles.]

1577.

Ricketts, Peter T. *La Vida de Sant Honorat*. With the collaboration of Cyril P. Hershon. Turnhout: Brepols, 2007. [Incorporates Ingegård Suwe's 1943 edition of the first two books, the life of Honorat, with minor changes, and adds the final three books: the miracles of St. Honorat and the history of the Lérins monastery; the Occitan text is accompanied by critical apparatus, notes on the facing page; glossary; no translation; a synopsis in French of the first two books may be found in Suwe's 1943 edition, pp. iii–xxii.]

1578.

Busby, Keith. "Hagiography at the Confluence of Epic, Lyric and Romance: Raimon Feraut's *La Vida de Sant Honorat*." *ZrP* 113 (1997): 51–64. [Raimon was cultivated and widely read, influenced by several genres, religious and secular: epic, lyric, and romance, as well as hagiography; his work is situated in the center of the vernacular literary traditions of his time.]

24.7. *Viatge al Purgatori de Sant Patrici*

[Catalan or Occitan text by Ramon de Perillos, 1398; some content taken from Henri de Saltrey's twelfth-century Latin prose *Tractatus de purgatorio s. Patricii*. Recounts Ramon's pilgrimage to the Irish sacred site to save the soul of John I of Aragon, who had died in 1396 without confession; similar to Bernat Metge's contemporary text *Lo Somni*.]

1579.

Jeanroy, Alfred, and A. Vignaux. *Voyage au Purgatoire de Saint Patrice, Visions de Tindal et de Saint Paul, textes languedociens du quinzième siècle*. Bibliothèque méridionale, 8. Toulouse: Privat, 1903. [Historical introduction; linguistic study fixing the language as in the area of the Toulousain/Albigeois; the possibility of a lost Catalan original is mentioned, but not corroborated; critical text with textual notes, no translation.]

1580.

Colón, G. "Filiation des textes du *Voyage au Purgatoire* de Raimon de Perillós. Mise au point." *MR* 7 (1980): 429–40. [Comments on his earlier article in *MR* 1 (1974): 44–60, and his disagreement with Finazzi-Agro, ► **1582**, 1974: detailed dialectal evidence still points to the likelihood that the lost original of the *Viatge* was written in Catalan.]

1581.

Di Febo, Martina. "*Viatge al Purgatori de Sant Patrici* di Ramon de Perellos: dalla visione al viaggio." *Parola del testo* (2008): 309–30. [Comparison of the various versions of the narration, stressing the ironic nature of Ramon's position as both narrator and protagonist.]

1582.

Finazzi-Agro, E. "Originale provenzale o catalano? Recenti contributi allo studio del *Viaggio al Purgatorio di Sant Patrizio*." *CN* 34 (1974): 163–79. [Discussion of previous scholarship on the textual history of the *Viatge*, including close analysis of Colón's article; on the basis of Ramon's widespread voyages and diplomatic activities across the Catalan and Occitan areas, the text was more likely to have been written in Occitan, to appeal to the Occitan audience that Ramon was anxious to reach.]

24.8. Other Saints

1583.

Cambell, P. Jacques, OFM. *Vies occitanes de Saint Auzias [=Elzéar] et de Sainte Delphine avec traduction française, introduction, notes*. Rome: Athénée Pontifical Saint-Antoine, 1963. [Text originally in Latin, translated into Albigeois near the end of the fourteenth century; Elzéar de Sabran (1285–1323) and his wife Delphine (1283–1360) lived chastely and did many good works; Elzéar was canonized 1369; Delphine founded the Beguines at Marseille, was beatified, not canonized, but is popularly called Saint Delphine, celebrated 26 November.]

1584.

Cierbide Martinena, Ricardo. "Consideraciones lingüísticas al poema *La Vie de Saint*

Trophime de Bertrand de Boysset (s. XIV).” In ► **102**, *AIEO* 9, 2011, pp. 171–82. [Description and history of the manuscript containing the *Roman d’Arles* and several other texts; linguistic study of the anonymous text on the legendary Saint Trophime, copied by Bertrand from an unknown source; concludes that the language traits reflect precisely the usage at Arles in the late fourteenth century.]

1585.

Gambino, Francesca. “Vita e miracoli di santa Flora di Beaulieu. Edizione del testo provenzale con note e glossario.” *ZrP* 124 (2008): 1–84. [Sainte Flour, a nun, 1309–47, entered the convent at fourteen in 1324; canonized 1360, formally in 1482; her Latin *vita*, written by her confessor, but now lost, was translated into Occitan before 1482; the introduction gives the historical background of her family from 1238 on, and a language study; text in 109 chapters, with notes, glossary; also online, 2010, at <http://www.rialto.unina.it>, with facing Italian translation.]

1586.

Manetti, Roberta. *La passione di santa Margherita d’Antiochia. Testo occitano del XIII secolo*. Florence: Alinea, 2012. [Legendary life and passion of the popular saint swallowed by the Devil in the form of a dragon, freed by the sign of the cross and venerated in many vernacular poems; critical edition of the long version, with introduction, Italian translation, commentary, and complete glossary.]

1587.

Marinoni, Maria Carla. *Il poemetto occitanico sulla Vita di Maria Maddalena. Edizione critica*. Milan: CUEM, 2002. [Close analysis of the two manuscripts of the text confirms that there was a lost common archetype.]

1588.

Pomponio, Rita, and Michael Routledge. “La *Vie de Sainte Marie-Madeleine* du manuscrit de Bertran Boysset.” In ► **97**, *AIEO* 4, 1994, pp. 275–86. [Historical study of the legend of Marie-Madeleine; analysis of the manuscript of Aix compared with other versions in Latin, English, and French, showing that this version is richer and more fully developed; the text with French translation has now been published, based on the manuscript of Aix, by Michael Routledge in *FL* 125 (1997): 9–89.]

For Saint Vou, see PC 175,1 *Geneys lo joglars*.

25. Nonliterary Texts

25.1. General

1589.

See ► **242**, Bec, *Anthologie de la prose*, 1987 and 1997. [A wide selection of prose texts from different fields; vol. 1 has the texts of seven *vidas*, five *razos*, six extracts from chronicles, six letters, and seventeen prose narrative extracts, with brief introductions, notes, and French translation; vol. 2 has six extracts each from grammatical treatises, moral-religious literature, and juridical texts, nine extracts from scientific-didactic works, all with French translation, notes; twelve inscriptions, with brief

notes, no translations; the glossary in vol. 2 covers both volumes; see comments and suggestions by Gouiran, *RLaR* 92 (1988): 410–17.]

1590.

Fleischman, Suzanne. “The Non-lyric Texts.” In ► **281**, *Handbook*, 1995, pp. 167–84. [A survey of the wide variety of Occitan non-lyric literature, from narrative romance through the *novas*, epics, saints’ lives, drama, didactic texts, grammars, and scientific works; rich bibliography.]

1591.

Gouiran, Gérard. “Jeux de mains et jeux de langue: quelques questions à propos de la langue des textes médiévaux de prose occitane.” Roundtable discussion: “Les problèmes de l’édition de textes occitans non-littéraires du Moyen Âge.” In ► **95**, *AIEO* 2, 1993, 2:1043–48. [Guiding principles for the edition of nonliterary prose texts in Occitan; it will continue to be difficult to specify dialectal traits until more archival materials have been published, providing a sort of linguistic atlas for the medieval period, as projected by Dees; allowance must also be made for the fact that the written documents may reflect influences from the literary *koiné* rather than the living spoken language, except through slips and errors.]

1592.

Viellard, F. “Les traductions des classiques dans la littérature médiévale occitane.” In ► **124**, *L’occitan: une langue du travail*, 2009, pp. 223–37. [A survey of the diffusion of texts through translation, starting with a listing of the relatively few Latin classics that were available in Occitanian libraries; legal, medical, moralistic texts: *Lo Codi*, the *Secretum secretorum*, a half-dozen moralistic works; works of history, politics, and mythology, frequently translated into French, were not translated into Occitan, perhaps because the southern culture thought of its own troubadours as authorities.]

25.2. Flora and Fauna

1593.

Capaccioni, Francesco, and An Smets, “*Aucunas medecinaz per l’esparvier: édition de quelques recettes vétérinaires en ancien occitan et en franco-provençal.*” *Rom* 125 (2007): 229–38. [Introduction; critical edition with following French translation and glossary; annex: listing of marginal translations in Occitan; see also the review by Zufferey, *Rom* 125 (2007): 511–15, who comments on vocabulary, localization, and date: Dauphiné/Provence, fifteenth century, and shows that the eighth recipe is French, not Francoprovençal.]

1594.

Corradini, Maria Sofia. “Formalisation des variantes à des fins computationnelles: vérification de l’hypothèse expérimentale sur un texte occitan.” In ► **140**, *Études Ricketts*, 2005, pp. 355–68 [An experimental stemma of the Occitan translation of Odo de Meudon’s *De viribus herbarum* (*Macer Floridus*) using computer technology; the result is a confirmation of her traditional study in *SMV* 37 (1991): 31–132.]

1595.

Milani, Matteo. “Appunti lessicali su un erbario occitano (Firenze, Biblioteca

Nazionale Centrale, Palatino 586)." In *Giornate di studio di lessicografia romanza: il linguaggio scientifico e tecnico (medico, botanico, farmaceutico e nautico) fra Medioevo e Rinascimento. Atti del convegno internazionale, Pisa, 7–8 novembre 2003*. Edited by M. Sofia Corradini and Blanca Perrián. Pisa: Edizioni ETS, 2004, 109–41. [Description of the manuscript; detailed glossary of 184 herbs, pp. 113–28; edition of the text, pp. 128–41; no translation; this is a follow-up to his previous article on the same text in *La parola del testo* 8 (2004): 369–91.]

1596.

Ricketts, Peter T. "Le lexique des plantes médicinales en occitan médiéval." In *Giornate di studio*, see ► **1595**, *Giornate di studio di lessicografia romanza*, 2004, pp. 173–79. [Outlines the state of research in the area, much advanced in recent years, and the promise of much more information to come in the *DOM* and *COM*; botanical identification requires further research, as well as the varied designations of some sicknesses and plants; as an example, Ricketts explores the rich lexical complexities of a single medicinal flower, the larkspur/pied d'alouette/consoude/delphinium /comfrey.]

25.2.1. *Romans dels auzels cassadors*

[Verse treatise on falconry by Daude de Pradas; mid-thirteenth century; 3,792 lines; inspired by a number of Latin treatises (*Alexander medicus*, *Grisofus medicus*, *Gerardus falconarius*, *De cura accipitrum* of Adelard of Bath, and probably the apocryphal letter to Ptolemy, king of Egypt; Daude also composed seventeen lyric poems (see PC 124) and *El romanz de quatre vertutz principals* (see 22.9).]

1597.

Schutz, Alexander Herman. *The Romance of Daude de Prades called "Dels Auzels Cassadors"*. Edited with introduction, summary, notes, and glossary. Columbus: Ohio State University Press, 1945. [Introduction on the author, the manuscripts, sources, and versification; detailed résumé in English, pp. 25–50; text, pp. 65–203, with notes, brief glossary, no translation; see the review article by Kurt Lewent, *Studia neophilologica* 35 (1963): 3–17: detailed discussion of eleven difficult passages.]

1598.

Capaccioni, Francesco. "Le fonti del *Roman dels auzels cassadors* di Daude de Pradas." In *La caza en la edad media*. Edited by José Manuel Fradejas Rueda. Tordesillas: Seminario de Filología Medieval, Universidad de Valladolid, 2002, pp. 25–37. [Detailed study of the five extant manuscripts; precise analysis of Daude's use of several Latin sources; Capaccioni is preparing a new critical edition: see his thesis: *Lavore preliminare alla edizione critica del trattato "Dels auzels cassadors" di Daude de Prades*. Unpublished doctoral thesis, Università degli Studi di Perugia, 2000.]

1599.

Evans, Dafydd. "Le traité de fauconnerie en vers provençaux *Dels auzels cassadors*, son intérêt culturel." In *La Chasse au Moyen Âge. Actes du colloque de Nice (22–24 juin 1979)*. Nice: Centre d'études médiévales de Nice/Belles Lettres, 1980, pp. 9–17. [Analysis of sources and the relationship of the text to other treatises.]

1600.

Evans, Dafydd. “Les noms des plantes employés par Daude de Pradas dans son traité *Dels auzels cassadors*.” *Marche romane* 33 (1983): 65–73. [Lexical presentation by word groupings of the names of plants and trees used in the section on remedies; the translator worked very diligently to find precise Occitan equivalents for the Latin terms of his sources.]

1601.

Evans, Dafydd. “Difficulties in the Botanical Lexis of the Old Provençal Falconry Treatise: Daude de Pradas and Adelard of Bath.” In ► **159**, *Studia occitanica*, 1986, 2:281–89. [Close comparison of a passage of the *Auzels cassadors* with one of its Latin sources indicates the generally high reliability of Daude’s treatise, though some of the plant names may be lacking in precision.]

25.3. Legal

1602.

Akehurst, F. R. P. “The Legal Background of the Troubadours and Trouvères.” In ► **110**, *Cultural Milieu*, 1994, pp. 16–33. [Survey of the three types of law: feudal, customary, and Roman (civil) law; the troubadours do not use specific legal terminology, but the vocabulary and practices of feudal law serve as figurative representations of the relationship between lover and lady, depicted as that between vassal and lord; a detailed look at the words and images of Bernart de Ventadorn shows that these have nothing to do with the formal law of inquest but represent a petition for favor rather than a legal claim.]

1603.

Akehurst, F. R. P. *The “Costuma d’Agen”: A Thirteenth-Century Customary Compilation in Old Occitan Transcribed from the “Livre Juratoire.”* Turnhout: Brepols, 2010. [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 figuratively by the troubadours; index, several appendices.]

1604.

Biu, Hélène. “Prolégomènes à une édition critique de l’*Arbre des batailles* d’Honorat Bovet et de ses traductions en langues romanes.” *Revue d’histoire des textes* n.s. 2 (2007): 211–49. [Text composed in 1386–89, in French, to clarify the juridical implications of war and duels; Biu has undertaken a preliminary classification of the one hundred or so manuscripts, including translation into several languages; see pp. 228–35 for a description of the unedited Occitan version, from the early fifteenth century; several manuscripts of the French long version contain Occitanisms.]

1605.

Paden, William D. “A Notarial Roll in Latin and Occitan from Asprières (Aveyron), 1284, in the Newberry Library, Chicago.” *CN* 63 (2003): 7–55. [Critical edition of eight charters, with English translation, notes, and glossary; much information

on town life, property ownership, and historical context; see also Paden's "Roll vs. Codex," *RST* 6–7 (2004–5): 153–83, in which he finds that both forms were widely used, with rolls more frequent in the South than in the North, determined not by the physical properties of either format but by regional tradition.]

1606.

Santomá Juncadella, Luís. "El milagro de la mujer lapidada. Crítica literaria de la versión en occitano cispirenaico aragonés/The Miracle of the Lapidated Woman. Literary Study of the Cispirenaic Aragonese Occitan Version." *Revista de Filología Románica*, 1 January 2010, at <http://readperiodicals.com/201001/2101077741.html>. [Historical and literary study of an *exemplum* used to support the establishment of juridical practices in the earliest Aragonese customary text, the *Fuero de Jaca*, from the second half of the thirteenth century.]

25.4. Scientific

1607.

Bernard, Katy. "L'arbre et ses dérivés dans les traités divinatoires et magiques occitans: configuration astrale et figures géomantiques." In *L'Arbre au moyen âge*. Paris: Presses de l'Université Paris-Sorbonne, 2010, pp. 33–52. [Analysis of Occitan texts from two Paris manuscripts demonstrates the use of wood, cleanliness, and natural materials in the practice of geomancy and necromancy; astral signs seem to have been more important in determining the best time to plant trees or crops, or to take a wife or build a castle, than any "scientific" understanding of the forces involved.]

1608.

Calvet, Antoine. *Le Rosier alchimique de Montpellier. Lo Rosari*. Paris: Presses de l'Université de Paris-Sorbonne, 1997. [*Lo Rosari* is a fourteenth-century Occitan translation of the Latin alchemy text of Arnald of Villanova, describing the transmutation of metal into gold; the introduction provides information on the author, the manuscript, the Latin source, and the language; edition of the Occitan text, with facing-page French translation and glossary; see the detailed review by J-P.Chambon, *RLaR* 101.2 (1997): 250–56.]

25.4.1. *Elucidari* (*Elucidari de las proprietatz de todas res naturals*)

[Ca. 1350; translation/adaptation, for Gaston Phebus, into Occitan rhyming prose of the twenty books of *De rerum proprietatibus* by Bartholomaeus Anglicus; illustrated by the same artists as the *Breviari*; maybe translated by a Dominican monk who is pictured in the manuscript; an added verse prologue of 184 lines is called *Palaytz de Savieza*.]

1609.

Scinicariello, Sharon Guinn. *A Critical Edition of Books I–VII of the "Elucidari de las proprietatz de todas res naturals."* PhD diss., University of North Carolina, 1982. *DAI* 43:5, Ann Arbor, #1538A. [Edition includes the *Palaytz de Savieza* prologue.]

1610.

Badia, Lola. "Pour la version occitane du *De rerum proprietatibus* de Barthélemy

l'Anglais (XIVe siècle)." In ► 99, *AIEO* 6, 2001, pp. 310–26. [Detailed description of the whole MS Paris, Ste Geneviève 1029, and its subdivisions; analysis of past scholarship; edition of book 8, chapter 28: *Del Solelh*, chosen because Gaston III used the sun as a symbol in his coat of arms, three centuries before Louis XIV.]

1611.

Ventura, Simone. *Cultura enciclopedica nell'Occitania dei trovatori: il libro XV dell' "Elucidari de las proprietatz de totas res naturals."* Florence: Sismel, 2010. [Critical edition, with Italian translation and commentary, of book 15: *De las proensas et regios del mon*, which provides a fourteenth-century perspective on world geography.]

1612.

Crespo, Roberto. "Il *Palaytz de Savieza* e la *Consolatio philosophiae*." *MR* 6 (1979): 315–19. [Comparison of the prologue to the Occitan *Elucidari* with the Latin text of Boethius shows a number of striking parallels, especially between the descriptions of Savieza and Philosophia; the *Consolatio* must have been very familiar to the translator, who drew inspiration from it without translating directly.]

1613.

Evans, D. "L'emploi de la rime dans l'*Elucidari*." *CN* 38 (1978): 87–93. [The text contains some traditional verse, arranged in distichs, and, more frequently, rhymed prose, following the example of the Latin original, and of the contemporary Ramon Llull, who used a mixture of prose and verse, as well as rhymed prose.]

1614.

Ricketts, Peter T. "La traduction du *De proprietatibus rerum* de Bartholomé l'Anglais en occitan." In *Froissart à la cour de Béarn: l'écrivain, Pau/Orthez, octobre 2006*. Turhout: Brepols, 2008, pp. 215–21. [Brief overview of the lengthy work itself, and the team project to edit it all; a few words of comment on book 4, comparing the Latin source text with the French and Occitan translations.]

1615.

Ricketts, Peter T. "Louïe et la surdité dans l'*Elucidari* de Barthélémy l'Anglais." In ► 101, *AIEO* 8, 2009, 1:451–55. [Exploration of medieval thinking about hearing and deafness and the difficulties of expressing these thoughts in vernacular translation; hearing problems could be caused by noise, damage to the nerves or brain, worms, or excessive commerce with women; the Occitan translation is sometimes abbreviated, sometimes expanded by commentary or redoubled vocabulary, occasionally reformulated in elegant fashion.]

1616.

Ventura, Simone. "Autour de la version occitane du *De proprietatibus rerum* de Barthélémy l'Anglais." In *Textes et cultures: réception, modèles, interférence*. Edited by Pierre Nobel. 2 vols. Besançon: Presses Universitaires de Franche-Comté, 2004, 2:47–64. [Analysis of the complex chain of procedures that are involved in the production of such an ambitious codex; outline of the overall structure of the Paris MS, Ste Geneviève, 1029, with its division into twenty books, marked by colored initials and decoration, interior chapters marked by rubrics, with alternating blue and red paraphs showing further subdivisions; two alphabetical tables, one at the beginning

by incipit and one at the end by concept; Ventura shows that the manuscript was ordered by Gaston III as part of his political affirmation of independence in the late 1360s; he probably composed PC 494,1.]

25.5. Medical

1617.

Corradini, Maria Sofia. *Ricettari medico-farmaceutici medievali nella Francia meridionale Vol. I*. Florence: Olschki, 1997. [Vol. 1 is the only one that has appeared: it contains the edition of texts from three manuscripts, preceded by a detailed historical and linguistic study of all three; eight texts are reproduced online at <http://www.rialto.unina.it>, with a few corrections, no notes: (1) Ricettario di Princeton, (2) Ricettari di Auch, (3) Ricettari di Chantilly, (4) *Las vertutz de las herbas*, (5) Lettera di Ippocrate a Cesare, (6) *Thesaur de pauvres*, (7) Appendix to *Thesaur de pauvres*, and (8) Rimedi per le febbri; vol. 2 will give texts from two further manuscripts; vol. 3 will present a cumulative lexicon.]

1618.

Corradini Bozzi, Maria Sofia. “La *Fachliteratur* médico-pharmaceutique en ancien occitan dans le contexte européen: des facettes culturelles et linguistiques.” In ► **101**, *AIEO* 8, 2009, 1:437–49. [Demonstration of the cultural and historical importance of “professional” medical texts; an attempted classification of texts taken from eight manuscripts into coherent groups, with a view to determining characteristic genetic traits; linguistic study will allow localization of centers of medical activity and the development of a technical language in keeping with scientific advances.]

1619.

Paterson, Linda M. “La médecine en Occitanie avant 1250.” In ► **94**, *AIEO* 1, 1987, pp. 383–99. [A general survey of medical practices, texts, and translations in Occitania, especially the early development of surgery in Montpellier; mentions the possible use of medical terminology by the troubadours; in appendix, statistical count of “medical” personnel in Occitania compared with northern France; chronological list of medical works by authors from the South.]

1620.

Zamuner, Ilaria. “Per l’edizione critica dei volgarizzamenti provenzali dell’*Epistola ad Alexandrum de dieta servanda*.” In ► **100**, *AIEO* 7, 2003, pp. 739–59. [Introduction to the pseudo-Aristotelian *Secretum secretorum* and its Arabic and Latin sources; the *Epistola* is a portion of the *Secretum*, dealing with political and moral exhortations, followed by advice on hygiene, diet, and pharmacology; as preparation for her critical edition of the Occitan versions, Zamuner studies the history of all Romance translations of the text, and in detail the Occitan manuscripts, which she places in late thirteenth century, in the context of active scientific enquiry in Montpellier; reprinted in *The Medieval Translator*, 11, Turnhout: Brepols, 2007, pp. 165–84.]

1621.

Zamuner Candiani, Ilaria. “Un nuovo testimone della *Chirurgia* di Ruggero Frugardo in lingua occitanica (Siviglia, Biblioteca Capitular y Colombina, 5–5–20).” In

Translatar i transferir. La transmissió dels textos i el saber (1200–1500). Primer colloqui internacional del Grup Narpan “Cultura i literatura a la baixa edat mitjana” Barcelona 22–24 novembre 2007. Santa Coloma de Queralt: Obrador Edendum/URV, 2010, pp. 191–240. [Comments on the relative lack of scholarship on scientific texts in Occitan and the need for information on authors, audiences, sources, and diffusion, working toward more critical editions and cumulative lexical studies; exploratory study of the transmission of the Occitan *Chirurgia* in its three manuscripts, especially the language and interrelationship of the two prose versions; study of the reception of the text and its influence.]

25.5.1. *Albucasis*

[Fourteenth-century translation into Occitan, by way of a Latin version by Gerardus of Cremona, late twelfth century, of chapter 20 of the Arabic medical encyclopedia *Al-Tasrif* by Abul Kassim Khalaf Ibn Abbas al-Zahrawi, late tenth century; made for Gaston Phebus in the court of Béarn, fourteenth century; similar in presentation to the *Elucidari* but not necessarily by the same translator.]

1622.

Elsheikh, Mahmoud Salem. *Abu'l-Qasim Halaf ibn 'Abbas al-Zahrawi [dit Albucasis], La Chirurgia: versione occitanica della prima metà del Trecento.* Florence: Malesci, 1992. [Introduction gives detailed history of the text and its relationship to the Latin and to the original Arabic; edition, notes, partial language study, glossary; no translation; eight color plates.]

1623.

Grimaud, Jean, and Robert Lafont. *La Chirurgie d'Albucasis (ou Albucasis), texte occitan du XIVe siècle.* Montpellier: Centre d'Études Occitanes, 1985. [Critical text, notes, language study, glossary; no translation; contains drawings of surgical instruments by Claude Fabre as found in the manuscript; see corrections and suggestions by Max Pfister, *ZrP* 104 (1988): 387–92.]

1624.

Trotter, David A. “Arabic Surgery in Eastern France and the Midi: The Old French and Occitan Versions of the *Chirurgie d'Albucasis*.” *Forum for Modern Language Studies* 35 (1999): 358–71. [A provisional study of the transmission of technical vocabulary from Arabic through Latin into Old French and Occitan; the editions by Grimaud and Elsheikh do not provide sufficient textual accuracy nor lexical information.]

1625.

Trotter, David A. “Fonction des gloses dans les textes latins, occitans et français de la *Chirurgia Albucasis*, in *Textes et cultures: réception, modèles, interférence*, vol. 2: *Interférences et modèles culturels*. Edited by Pierre Nobel. Besançon: Presses universitaires de Franche-Comté, 2004, pp. 23–46. [Sketch of the textual history of the treatise from its Arabic original through the Latin and vernacular versions; detailed comparative study of the use of specialized vocabulary in the Latin, Old French, and Occitan texts, showing that Arabic words posed a problem calling for help through

illustrations (surgical instruments) and glosses; meticulous consideration of various types of glossing, with numerous examples.]

1626.

Trotter, David. “*Per fort desir de saber: la Cyirurgia d’Albucasis, Gaston Fébus, et la science en occitan.*” In *Froissart à la cour de Béarn: l’écrivain (Pau/Orthez, octobre 2006)*. Edited by Valérie Galent-Fasseur. Turnhout: Brepols, 2008, pp. 195–213. [Remarks on the intellectual background of the court of Gaston Phébus at Béarn, plurilingual, deeply involved in current political events, and anxious to be part of the intellectual effervescence of the time; questions still unanswered about the targeted vernacular readers of such a specialized work; provisional study of twenty-three items as a sample of the lexicographic riches to be drawn from the text.]

25.5.2. *La Notomia*

[Anonymous translation into Occitan, by way of the French version, of book 1 of Henri de Mondeville’s Latin *Chirurgia*, 1312.]

1627.

Combes, Laure. *La “Notomia de Anric de Mondavilla,” traduction occitane de l’“Anatomia” d’Henri de Mondeville*. Publication for the Diplôme d’archiviste paléographe, École nationale des chartes, Paris, 2008. Résumé online: *Positions des thèses de l’École des chartes*, 2008, at <http://theses.enc.sorbonne.fr>. Full thesis available from the Archives nationales, Paris: AB XXVIII 1454. [Historical background of Mondeville and surgical practices of the fourteenth century; nature of the translation and its prologue; critical edition, glossary, study of scientific vocabulary; no translation.]

1628.

Cornagliotti, Anna. “Il trattato occitano di *Notomia* di Anric De Mondavilla (Firenze, Laurenziana, Ashburnham 104).” *Parola del testo* (2009): 275–322. [Suggests that the text was used for practical teaching purposes for medical training; only *Anatomia* has come down to us in Occitan, the first of the five books of Mondeville’s work; critical edition; Cornagliotti was unaware of Combes’s edition.]

1629.

Gorosch, Max. *La Notomia de Anric de Mondavilla*. Montpellier: Centre d’études occitanes, 1975. [Critical edition with glossary and partial linguistic analysis.]

25.6. History, Chronicles, Archives

1630.

Léglu, Catherine. Research project announced by Catherine Léglu and a research team, Alexander Ibarz and Federico Botana: <http://blogs.reading.ac.uk/manuscript-egerton-1500/>. [Edition of *Abreviamen de las Estorias* (MS London, British Library, Egerton 1500), the only Occitan translation of the *Chronologia magna* of Paulinus of Venice, perhaps from the papal library but in any case attached to Avignon; contains at least nine texts in central Occitan, probably commissioned by a powerful family from the central area which moved to Avignon; Botana will study the complex program of illustration, a visual scheme as important for teaching purposes as the textual content.]

1631.

Biu, Hélène. "La traduction occitane des *Flores chronicorum* de Bernard Gui." In ► **124**, *L'occitan: une langue du travail*, 2009, pp. 247–62. [An exploratory study comparing the Occitan translation with its possible Latin source in the fourth of ten versions of the *Flores*; Biu's goal of discovering the personality of the translator comes to nothing; analysis of two chapters of the work reveals a competent if uninspired translator, and a text that should be edited for its historical and linguistic value.]

1632.

Laborie, Yan, Jean Roux, and Bernard Lesfargues. *Johan Thoyr, "Lo libre de Vita": Le Livre de la Vie 1379–1382: Bergerac au coeur de la Guerre de Cent Ans*. Gardanne: Fédérop, 2003. [Transcription of 120 legal depositions covering three years of turmoil during the Hundred Years' War; introductory study (Laborie), edition and detailed notes on the text (Roux), with French translation (Lesfargues).]

1633.

Macé, Laurent. *Catalogues Raimondins (1112–1229). Actes des comtes de Toulouse, ducs de Narbonne et marquis de Provence*. Sources de l'histoire de Toulouse, 1. Toulouse: Archives Municipales de Toulouse, 2008, #439) [List of documents from 1112 to 1229, with an edition of those that were previously unedited.]

1634.

Wüstefeld, W. C. M. "Las Merevilhas de la terra de Ybernia: une traduction occitane et son modèle." In ► **94**, *AIEO 1*, 1987, pp. 529–37. [Study of a description of Ireland in its Occitan and Latin forms; the Occitan translation of ca. 1324–30 had a moralizing, didactic intent; Wüstefeld demonstrates the interest of further study of the text along with several closely related works.]

1635.

Hershon, Cyril P., and Peter T. Ricketts. "Las Merevilhas de la terra de Ybernia." *FL* 148 (2009): 233–97. [A condensed reworking, fourteenth century, of a Latin original by Gerald of Wales into Occitan (fifty-two chapters instead of the original fifty-four); the book is a report of the remarkable things seen in this distant land: fish, birds, animals, lack of serpents, magic, miracles, saints, and early history.]

1636.

Widmayer, Jefferey S. "The Chronicle of Montpellier H119: Text, Translation and Commentary." In *The Medieval Chronicle*, #4. Edited by Erik Cooper. Amsterdam: Rodopi, 2006, pp. 231–61. [The oldest of the manuscripts recording the local history of Montpellier, supposedly from 816 to 1364, though the chronicle was probably started only in 1141, the earlier years having been filled in sporadically by collective memory; critical edition with English translation.]

1637.

Mandach, André de. *Chronique dite Saintongeaise*. Beihefte zur ZrP, 120. Tübingen: Niemeyer, 1970. [A prose Franco-Occitan chronicle, thirteenth century; a detailed linguistic analysis distinguishes several historical substrata and reveals references to Old French epics; the language is composite and corrupted, making it sometimes difficult to understand.]