



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

**Robert A. Taylor**

**RESEARCH IN MEDIEVAL CULTURE**

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

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

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## V. Related Fields (Diffusion, Influences)

[See also 3.3. History of Occitan Scholarship, Reception Studies, Medievalism]

### 26. Modern Occitan

**1638.**

Bec, Pierre. *Per un país*. Poitiers: IEO Vienne, 2002. [Collection of articles (1957–2001) on modern Occitan, mostly linguistic, some literary.]

**1639.**

Calin, William. “The Occitan Tradition: Interpreting Love Poetry of the Baroque.” In ► **104**, *Spirit of the Court*, 1985, pp. 120–28. [Especially Bellaud de la Bellaudiere, sixteenth century.]

**1640.**

Calin, William. “Occitan Literature Today: Cultural Identity and the Sense of the Past.” *Tenso* 11 (1995–96): 64–77. [An explanation of the modern cultural awareness of Occitan identity through nostalgia and other factors.]

**1641.**

Davies, Peter. “Occitan Literature (Post-Medieval).” *New Oxford Companion to Literature in French*. Edited by Peter France. Oxford: Oxford University Press, 1995. Online at <http://www.answers.com>: topic: “post-medieval Occitan literature.”

**1642.**

De Caluwé, Jacques. “Le mythe des troubadours dans la littérature occitane contemporaine.” *Neo* 64 (1980): 493–502. [Manifestations of the myth in the nineteenth century compared with a few occurrences in contemporary Occitan literature.]

**1643.**

Dupuy, André. *Histoire chronologique de la civilisation occitane*. 3 vols. Geneva: Slatkine, 1998. [Vol. 1: origins to 1599; vol. 2: 1600–1839; vol. 3: 1840 to the present; many illustrations, maps, index at end of vol. 3.]

**1644.**

Gardy, P., and F. Pic. *Vingt ans de littérature d'expression occitane, 1968–1988: Actes du colloque international 1989*. Montpellier: Section française de l'AIEO, 1990.

**1645.**

Hart, Thomas R. “Creating a Literature: Mistral and Modern Provençal.” *Journal of European Studies* 21 (1991): 175–88.

**1646.**

Lafont, Robert, and C. Anatole. *Nouvelle histoire de la littérature occitane*. 2 vols. Paris: Presses universitaires de France, 1970.

**1647.**

Lafont, Robert. *Baroques occitans: anthologie de la poésie en langue d'oc 1560–1660*. Montpellier: Publications de l'université Paul-Valéry Montpellier 3, 2003. [Synthesis of Lafont's work since the late 1950s on Occitan writers of the Baroque period, with supporting texts.]

**1648.**

Sumien, Domergue. *La Standardisation pluricentrique de l'occitan. Nouvel enjeu*

*sociolinguistique, développement du lexique et de la morphologie*. Turnhout: Brepols, 2007. [A practical guide to the use and teaching of modern Occitan in its various regional forms.]

## 27. Medieval Latin

### 1649.

Bergner, Heinz, et al. *Lyrik des Mittelalters: Probleme und Interpretationen*. Stuttgart: Reclam, 1983. [Chapters on medieval Latin, Old Provençal, northern French lyric in vol. 1.]

### 1650.

Huglo, Michel. "La chanson d'amour en latin à l'époque des troubadours et des trouvères." *CCM* 25 (1982): 197–203.

### 1651.

Ladányi-Turóczy, Csilla. "Clerc et chevalier comme amoureux dans la poésie féminine des XIe et XIIe siècles (Domna Constantia, le Recueil de Ratisbonne et les poèmes des *trobairitz*)." In *Études de littérature médiévale: Recherches actuelles en Hongrie*. Edited by Katalin Halász. Debrecen: Debreceni Egyetem, 2000, pp. 63–79.

### 1652.

Rossi, Luciano. "I trovatori e l'esempio ovidiano." In *Ovidius redivivus: von Ovid zu Dante*. Edited by M. Picone and B. Zimmermann. Stuttgart: M & P Press, 1994, pp. 105–48.

### 1653.

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

## 28. Catalan

[About twenty-four poets are recognized as Catalan in origin, who used Occitan in whole or in part as their poetic language.]

### 1654.

*Els Trobadors*. Website for Catalan *trobadors*: twenty poets; sociohistory, poems: <http://www.xtec.es/~malons22/trobadors/trobadors.htm>. [A lively, colorful website.]

### 1655.

Fratta, Aniello. "I trovatori nella memoria: citazioni trobadoriche nei poeti catalani dei secoli XIV e XV." In ► **107**, *Ab nou cor*, 2004, pp. 229–40. [Mostly about narrative and didactic literature, inspired by Occitan traditions.]

### 1656.

Gadea I Gambús, Ferran. *En so vell i antic. Antologia de trobadors catalans*. Barcelona: La Magrana, 1990. [Poems by eighteen poets: Berenguer d'Anoia; Berenguer de Palou; Alfons I de Catalunya, II d'Aragó, el Cast; Ponç de la Guàrdia; Guillem de Cabestany; Guillem de Berguedà; Uc de Mataplana; Pons d'Ortafà; Cerverí de Girona; Amanieu de Sescas; Formit de Perpignan; Guillem Ramon de Gironella;

Peire Salvatge; Raimon Vidal de Besalú; Peire II de Catalunya-Aragó, el Gran; Jofre de Foixà; Jaume II de Catalunya-Aragó, el Just; Guerau de Cabrera.]

**1657.**

Grifoll, Isabel. “*Combas e valhs, puigs, muntanyes e colhs*: Andreu Febrer i els trobadors.” In ► **162**, *Trobadors a la Península Ibèrica*, 2006, pp. 195–221. [Detailed study of Andreu’s poem and of the influence of Arnaut Daniel and other troubadours on Catalan poetry.]

**1658.**

Ibáñez Rodríguez, Miguel. “Trovadores occitanos en la ruta jacobea riojana,” in *Aspectos en torno al camino de Santiago en la Edad Media: IV Semana de Estudios Médiévalés, Nájera, 2 al 6 de agosto de 1993*. Logroño: Instituto de Estudios Riojanos, 1994, pp. 225–34.

**1659.**

See ► **65**, Ibarz, “État présent,” 2011. [Stresses the close connection between Catalan and Occitan poetry and the need for collaborative research.]

**1660.**

Concheff, Beatrice Jorgensen. *Bibliography of Old Catalan Texts*. Madison, WI: Hispanic Seminary of Medieval Studies, 1987.

**1661.**

See ► **1122**, Annicchiarico, *Narracions en vers*, 2003. [Bibliographical listings and introductory analysis for *Blandin de Cornualha*, *La Faula* (by Guillem de Torroella), *Frayre-de-joy e Sor-de-plaser*, and two dozen Catalan works.]

**1662.**

Asperti, Stefano. “*Flamenca e dintorni*. Considerazioni sui rapporti fra Occitania e Catalonia nel XIV secolo.” *CN* 45 (1985): 59–103.

**1663.**

Asperti, Stefano. “I trovatori e la Corona d’Aragona. Riflessioni per una cronologia di riferimento.” *Mot, so, razó* 1 (1999): 12–31. [Also in *Bollettino del rialc*: <http://www.riale.unina.it>.]

**1664.**

Cabré, Miriam. “Italian and Catalan Troubadours.” In ► **282**, *Troubadours*, 1999, pp. 127–40.

**1665.**

Cabré, Miriam. “Mécènes et troubadours dans la Couronne d’Aragon.” *Europe. Revue littéraire mensuelle* 86 (2008): 126–36.

**1666.**

Cabré, Miriam, Sadurní Martí, and Marina Navàs. “Geografia i història de la poesia occitanocatalana del segle XIV: poetes, corts i cançoners.” 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. 349–76. [Exploratory study of the interrelationship of Catalan and Occitan courts, poets, and manuscript traditions, especially the role of the Toulouse School and the poets Ramon de Cornet



and Joan de Castellnou in the evolution of Occitano-Catalan lyric.]

**1667.**

Coderch, Marion. “*Lo rossinhols s’esbaudeya* (70,29): Bernart de Ventadorn, Courtly Ethics and the Catalan Tradition.” *Glossator* 4 (2011): 101–14. [Detailed analysis of themes and structures in the poem that influenced Catalan poets, at a time when the elite classes were increasingly fearful of losing their privileges to the rising bourgeoisie.]

**1668.**

Radatz, Hans-Ingo. “Der (wirklich) letzte Trobador: Jordi de Sant Jordi und die okzitanische Sprache.” In ► **125**, *Okzitanistik, Altokzitanistik*, 2000, pp. 133–45. [The troubadour tradition flourished in Catalunya for one hundred years longer than in Occitania; when Jordi died in 1424, the tradition came to its final end, making him, not Guiraut Riquier, the last troubadour.]

**1669.**

Riquer, Isabel de. “Poemas catalanes con citas de trovadores provenzales y de poetas de otras lenguas.” In *O Cantar dos trovadores. Actas do Congreso celebrado en Santiago de Compostela entre os días 26 e 29 de abril de 1993*. Santiago de Compostela: Xunta de Galicia, 1993, pp. 289–314.

**1670.**

Riquer, Martí de. “Els trobadors catalans.” In *Història de la literatura catalana*. Vol. 1. Edited by Martí de Riquer, Antoni Comas, and Joaquim Molas. Barcelona: Ariel, 1986, pp. 21–196.

**1671.**

Rossell, Antoni. *Els trobadors catalans*. Barcelona: Dinsic, 2006. With a CD: *Els trobadors catalans*. [A popular introduction to medieval Catalan poetry, music, and general culture.]

**1672.**

Smith, Nathaniel B. “Medieval and Renaissance in Catalan Courtly Literature.” In ► **99**, *ICLS 3 Court and Poet*, 1981, pp. 297–307.

## 29. Spanish

**1673.**

Alvar, Carlos. *Textos trovadorescos sobre España y Portugal*. Madrid: Cupsa Editorial, 1978. Also: *La poesía trovadoresca en España y Portugal*. Madrid: Cupsa, 1977. [Allusions to Castile, Navarre, Léon, and Portugal in troubadour lyrics; Occitan lyric presence in the peninsular courts.]

**1674.**

Aubrey, Elizabeth. “La langue musicale de dévotion: les *cantigas de loor* et les chansons de Guiraut Riquier.” In ► **111**, *L’Espace lyrique*, 2006, pp. 219–29. [Guiraut at the court of Alfonso X le Sage, ca. 1270.]

**1675.**

Beltrán, Vicenç. *La corte de Babel: Lengas, poética y política en la España del siglo XIII*. Madrid: Gredos, 2005.

**1676.**

Bertolucci Pizzorusso, Valeria, Carlos Alvar, and Stefano Asperti. *Le letterature medievali romanze d'area iberica*. Rome: Laterza, 1999. [Pp. 340–61: “La lirica dei trovatori e la letteratura cortese occitanica,” by Stefano Asperti, treats seven Catalan poets who composed in Occitan, and *Jaufre*.]

**1677.**

Boase, Roger. *The Troubadour Revival: A Study of Social Change and Traditionalism in Late Medieval Spain*. London: Routledge, 1978. [Claims that the revival of courtly and chivalric ideals and practices in the fifteenth century in Spain was a response by the aristocracy to the perceived decline of medieval values.]

**1678.**

Brunel-Lobrichon, Geneviève. “Les troubadours dans les cours ibériques.” In ► **97**, *AIEO* 4, 1994, pp. 37–45. [Information on the political background and poetic activity at the courts of Castille and Barcelona.]

**1679.**

D’Agostino, Alfonso. “La corte di Alfonso X di Castiglia.” In ► **129** *Lo spazio letterario del medioevo*, 2. *Medioevo volgare*, vol. 1, part 2: *La produzione del testo*. Edited by Piero Boitani, Mario Mancini, and Alberto Varvaro. Rome: Salerno Editrice, 2001, pp. 735–85.

**1680.**

Gier, Albert. “Alphonse le Savant, poète lyrique et mécène des troubadours.” In ► **96**, *ICLS* 3 *Court and Poet*, 1981, pp. 155–65.

**1681.**

Martínez Blanco, Carmen María. “*Proverbis* de Guillem de Cervera: posible modelo en provenzal para la literatura didáctica de la península ibérica.” In ► **96**, *AIEO* 3, 1992, pp. 1025–30. [The *Proverbis rimats*, written 1180 and their possible influence on *Centiloquio*, *Livre de paraules e dits*, *Doctrina moral*.]

**1682.**

Snow, Joseph T. “The Iberian Peninsula.” In ► **281**, *Handbook*, 1995, pp. 271–78. [Information on early indigenous lyric in the *jarchas*, the Galician *cantigas d’amigo* and the Spanish *villancicos*, and on the troubadours who visited the Spanish courts.]

### 30. Northern French (Trouvères, etc.)

**1683.**

Nelson, Deborah H. “Northern France.” In ► **281**, *Handbook*, 1995, pp. 255–61. [A sketch of similarities and differences between Occitan and northern French lyric: the North is more straightforward in structure and less openly sensual in content.]

**1684.**

Eliot, Robert. “Gace Brulé et la tradition provençale: contacts et points de rencontre.” *FL* 136 (2003): 9–115. [From Eliot’s Sorbonne D.E.A., 1977, and further work undertaken up to his death in 1979, completed by Suzanne Thiolier-Méjean.]

**1685.**

Formisano, Luciano. "La lyrique d'oil dans le cadre du mouvement troubadour-sque." In *Les chansons de langue d'oil*. Vol. 1: *L'art des trouvères*. Edited by Marie-Geneviève Grossel and Jean-Charles Herbin. Valenciennes: Presses universitaires de Valenciennes, 2008, pp. 101–15.

**1686.**

Galano, Sabrina. "Enchâssement des textes lyriques occitans dans les romans français: *Guillaume de Dole* et *Roman de la violette*." In ► **100**, *AIEO* 7, 2003, pp. 325–41. [An important factor for the transfer of *fin'amors* ideology directly to the North.]

**1687.**

Gally, Michèle. "Entre sens et non sens: approches comparatives de la *tenso* d'oc et du *jeu-parti* arrageois." In ► **113**, *Il genere tenzone*, 1999, pp. 223–35. [Traces the historical development of the *tenso* through the *partimen* to the *jeu-parti*, especially in Arras, with the loss of connection with the court.]

**1688.**

Huot, Silvia. "Troubadour Lyric and Old French Narrative." In ► **282**, *Troubadours*, 1999, pp. 263–78. [Examines the reception of troubadour lyrics in the North and their transposition into the narrative mode, using as examples the motifs of the night-ingle and the heart.]

**1689.**

Jung, Marc-René. "Rencontres entre troubadours et trouvères." In ► **96**, *AIEO* 3, 1992, pp. 991–1000. [A study of seasonal openings in Jaufré Rudel, Marcabru, Bernard de Ventadorn, and ten French poems.]

**1690.**

Kirsch, Fritz Peter. "Okzitanien und Frankophonie." In ► **125**, *Okzitanistik, Altokzitanistik*, 2000, pp. 57–70. [Probing reflection on the attitude of the French toward their cultural and linguistic minorities, especially Occitania.]

**1691.**

See ► **884**, Meneghetti, *Il pubblico*, 1984, 1992, pp. 138–44. [Examines possible influences of the troubadours on Chrétien de Troyes.]

**1692.**

Pollina, Vincent. "Troubadours dans le nord: observations sur la transmission des melodies occitanes dans les manuscrits septentrionaux." *RZL* 9 (1985): 263–78.

**1693.**

Rieger, Angelica. "Trobadors und Trouvères." In *Mittelalter*. Edited by Ulrich Mölk. Tübingen: Stauffenburg, 2008, pp. 73–94. Also available online at [http://www.angelica-rieger.de/netveroeffent/rudel\\_lyrik\\_definitiv.pdf](http://www.angelica-rieger.de/netveroeffent/rudel_lyrik_definitiv.pdf). [Analysis of the similarities and differences between the southern *fin'amors* and the northern *amour courtois*.]

**1694.**

Rosenberg, Samuel N., and Hans Tischler. *Chanter m'estuet: Songs of the Trouvères*. Bloomington: Indiana University Press, 1981.

**1695.**

Touber, Anton. "Les relations entre les lyriques médiévales occitane et française à

l'intérieur de l'Hexagone et leur rayonnement en Europe." In *Oc et oïl. Complémentarité et antagonisme de deux histoires littéraires de la France. Études de littérature française et occitane présentées dans le cadre du 5e congrès de l'Association des Francoromanistes des pays de langue allemande (Halle an der Saale, Université Martin Luther, 26–29 septembre 2005)*. Edited by Fritz Peter Kirsch. Toulouse: Section Française de l'AIEO, 2008.

**1696.**

Unlandt, Nico. "Un dialogue poétique entre Bertran de Born et Conon de Béthune." In *Oc et oïl. Complémentarité et antagonisme de deux histoires littéraires de la France. Études de littérature française et occitane présentées dans le cadre du 5e congrès de l'Association des Francoromanistes des pays de langue allemande (Halle an der Saale, Université Martin Luther, 26–29 septembre 2005)*. Edited by Fritz Peter Kirsch. Toulouse: Section Française de l'AIEO, 2008.

### 31. Galician

**1697.**

Brea, Mercedes, Co-ordinator. *Lírica profana galego-portuguesa: corpus completo das cantigas medievais, con estudio biográfico, análise retórica e bibliografía específica*. Santiago de Compostela: Centro de Investigacións Lingüísticas e Literarias Ramón Piñeiro, 1996. [A huge anthology of 1071 pages, with poems by 156 named poets, notes, indexes, no translations.] See also database online at <http://www.cirp.es/pls/bdo2/f?p=MEDDB2>. [Rich information, texts, and bibliography.]

**1698.**

Alvar, Carlos, and Vicente Beltrán. *Antología de la poesía gallego-portuguesa*. Madrid: Alhambra, 1984.

**1699.**

Bánki, Éva. "Temps lyrique et conception de la nature dans les poésies provençale et galégo-portugaise médiévales." In *Études de littérature médiévale: recherches actuelles en Hongrie*. Edited by Katalin Halász. Debrecen: Debreceni Egyetem, 2000, pp. 5–22.

**1700.**

Bertolucci Pizzorusso, Valeria. "La funzione encomiastica nei trovatori provenzale e gallego-portoghesei." In ► **128**, *Le Rayonnement*, 1998, pp. 41–50.

**1701.**

Bru gnolo, Furio. "Da Don Dinis a Raimbaut de Vaqueiras." *CDT7* (2004): 617–36. [The Galician-Portuguese troubadour most influenced by Raimbaut, especially in his *pastorela*.]

**1702.**

Corral, Esther. "Feminine Voice in the Galician-Portuguese *cantigas de amigo*." In ► **121**, *Medieval Woman's Song*, 2002, pp. 81–98.

**1703.**

Diogo, Américo António Lindeza. *Lírica galego-portuguesa: antología*. Braga: Angelus Novus, 1998.

**1704.**

Ferrari, Anna. "Parola-rima." In *O Cantar dos trovadores: Actas do congresso celebrado en Santiago de Compostela entre os días 26 e 29 de abril de 1993*. Santiago

de Compostela: Xunta de Galicia, 1993, pp.121–36. [An attempt to define the specificity of early Galician poetry in relation to other Romance traditions, especially Occitan.]

**1705.**

Fidalgo, Elvira. “Troubadours et trobadores: les premiers contacts.” *Europe. Revue littéraire mensuelle* 86 (2008): 137–49; see also Dominique Billy, “La contrafacture de modèles occitans dans la lyrique galégo-portugaise: examen de quelques propositions récentes,” *RST* 8–9 (2010): 31–60.

**1706.**

Gouiran, Gérard. “‘*Os meum replebo increpationibus*’ (Job XXIII, 4). Comment parler à Dieu sans prier, ou la contestation contre Dieu dans les lyriques occitane et galaïco-portugaise.” In *O Cantar dos trobadores. Actas do congreso celebrado en Santiago de Compostela entre os días 26 e 29 de abril de 1993*. Santiago de Compostela: Xunta de Galicia, 1993, pp. 77–98.

**1707.**

See ► **916**, Grutman, “Le système triplement bilingue,” 1994, pp. 465–75. [Redefines bilingualism as “literary,” “poetic,” or “referential”; reformulates the theory of influence in sociolinguistic terms, arguing that the troubadours temporarily “filled an empty slot” in the “defective systems” of French, Italian, and Galician poetry.]

**1708.**

Hart, Thomas R. *En maneira de proençal: The Medieval Galician-Portuguese Lyric*. London: Department of Hispanic Studies, Queen Mary and Westfield College, 1998. [A concise survey of critical concerns; compares the *cantiga de amor* and the *cantiga de amigo* with the troubadour *canço*, finding major differences.]

**1709.**

Jensen, Frede. *Medieval Galician-Portuguese Poetry: An Anthology*. New York: Garland, 1992.

**1710.**

Mermier, Guy R. “The Diaspora of the Occitan Troubadours: Influence of Occitan Troubadour Lyrics on the Poetry of the Galician-Portuguese *trovadores*.” *Mediterranean Studies* 7 (1999): 70–71.

**1711.**

Paden, William D. “Contrafacture between Occitan and Galician-Portuguese (2): The Case of Bonifaci Calvo.” *Tenso* 13.2 (1998): 50–71. [Bonifaci was Italian but left nineteen poems in Occitan and two in Galician.]

**1712.**

Paden, William D. “The Beloved Lady in Medieval Galician-Portuguese and Occitan Lyric Poetry.” *La Corónica: A Journal of Medieval Spanish Language and Literature* 32 (2004): 69–84.

**1713.**

Resende de Oliveira, António. “Le surgissement de la culture troubadouresque dans l’occident de la Péninsule Ibérique (I): compositeurs et cours.” In ► **128**, *Le Rayonnement*, 1998, pp. 85–95. [The Occitan influences at work at the beginnings

of Galician poetry; see companion article by Ribeiro Miranda, in ► **128**, *Le Rayonnement*, 1998, pp. 97–105.]

**1714.**

Ribeiro Miranda, José Carlos. “Le surgissement de la culture troubadouresque dans l’occident de la Péninsule ibérique (II): les genres, les thèmes et les formes.” In ► **128**, *Le Rayonnement*, 1998, pp. 97–105. [Sources of the gloomy, despairing attitudes in the earliest Galician poetry at the beginning of the thirteenth century; see companion article by Resende de Oliveira, in ► **128**, *Le Rayonnement*, 1998, pp. 85–95, pp. 85–95.]

**1715.**

Snow, Joseph T. “The Iberian Peninsula.” In ► **281**, *Handbook*, 1995, pp. 271–78. [An overview of the reciprocal influences of Occitan and Iberian poetic cultures.]

**1716.**

Tavani, Giuseppe. *Tra Galizia e Provenza: Saggi sulla poesia médiévale galego-portoghese*. Rome: Carocci, 2002.

## 32. Sicilian

**1717.**

Antonelli, Roberto, Costanzo Di Girolamo, and Rosario Coluccia. *Poeti della scuola siciliana*. 3 vols. Milan: Mondadori, 2008. [Vol. 1 treats Giacomo da Lentini; vol. 2 treats poets of Frederick’s court (Guido delle Colonne); and vol. 3 treats *I Sicilotoscani*; detailed introductions, critical editions with notes, no translations.]

**1718.**

Brugnolo, Furio. “La scuola poetica siciliana.” In *Storia della letteratura italiana*. Edited by Enrico Malato. 14 vols. Rome: Salerno, 1995–2005, vol. 1: “Dalle origini a Dante,” 1995, pp. 265–337.

**1719.**

Brugnolo, Furio. “I siciliani e l’arte dell’imitazione: Giacomo da Lentini, Rinaldo d’Aquino e Iacopo Mostacci ‘traduttori’ dal provenzale.” *La parola del testo* 3 (1999): 46–74.

**1720.**

Emmi, Silvia. “Influences de la poétique troubadouresque dans la tradition rhétorique des poètes de la *Magna Curia*.” *ZrP* 126 (2010): 407–23.

**1721.**

Formisano, Luciano. “Troubadours, trouvères, siciliens.” In ► **128**, *Le Rayonnement*, 1998, pp. 109–24. [Finds more influence than hitherto recognized by the trouvères on the beginnings of Sicilian poetry, as well as the preponderant influence by the troubadours.]

**1722.**

Fratta, Aniello. *Le fonti provenzali dei poeti della Scuola Siciliana: i postillati del Torraca e altri contributi*. Florence: Le Lettere, 1996.

**1723.**

Giannini, Gabriele. “Qualità dei gallicismi e fenomeni di attrazione del significante

presso i poeti federiciani.” *QRF (Lingua, rima, codici. Per una nuova edizione della poesia della scuola siciliana)* 12/13 (1999): 327–50. [Influence of troubadour vocabulary and eloquence on the Sicilian School poets.]

**1724.**

Giannini, Gabriele. “Tradurre fino a tradire. Precisazioni siciliane.” *CDT* 3.3 (2000): 903–46. [Sicilian poets were more concerned with reproducing stylistic echoes than preserving the content of the original troubadour poems.]

**1725.**

Giannini, Gabriele. “In margine a *Madonna, dir voglio*.” In ► **115**, *Interpretazioni*, 2001, pp. 305–20. [A Sicilian poem with many intertextual references to Occitan poets.]

**1726.**

Jensen, Frede. “Les troubadours et l’éveil poétique en Italie.” In ► **96**, *AIEO* 3, 1992, pp. 983–89. [A study of themes, images, vocabulary, and rhetoric shows that the Sicilian School, the Siculo-Tuscan school, and the early Italian poets took inspiration from troubadour traditions.]

**1727.**

Touber, Anton. “Troubadours, Minnesänger, Siciliens.” In ► **100**, *AIEO* 7, 2003, pp. 685–94. [Adaptations to vocabulary that were required in order to adapt troubadour poetic conventions to the German and Sicilian languages.]

### 33. Italian

**1728.**

Vallet, Edoardo. “Les troubadours et l’Italie.” *Europe: Revue littéraire mensuelle* 86 (2008): 115–25. [Introductory overview of the presence and influence of troubadours in Italy.]

**1729.**

See ► **164**, *I trovatori nel Veneto*, 2008. [Fourteen articles treat the diffusion of poetry into northern Italy and the Veneto early in the thirteenth century, the use of Occitan by some Italian poets, and troubadour poetic forms as models for the earliest poetry in Italian.]

**1730.**

Asperti, Stefano. “Dante, i trovatori, la poesia.” In *Le culture di Dante: studi in onore di Robert Hollander*. Atti del quarto Seminario dantesco internazionale, University of Notre Dame, 25–27 settembre 2003. Edited by Michelangelo Picone, Theodore J. Cachey, Jr., and Margherita Mesirca. Florence: Franco Cesati, 2004, pp. 61–92.

**1731.**

Barolini, Teodolinda. “Dante and the Troubadours: An Overview.” *Tenso* 5 (1989–90): 3–10.

**1732.**

Beltrami, Pietro G. “Arnaut Daniel e la “bella scuola” dei trovatori di Dante.” In *Le Culture di Dante: Studi in onore di Robert Hollander*. Atti del quarto Seminario dantesco internazionale, University of Notre Dame, 25–27 settembre 2003. Edited

by Michelangelo Picone, Theodore J. Cachey, Jr., and Margherita Mesirca. Florence: Franco Cesati, 2004, pp. 29–59.

**1733.**

Bellotti, Michele. “L’intertexte italo-occitan dans le nord-ouest de l’Italie: quelques pistes de recherche sur la lyrique des troubadours.” *RlaR* 114.1 (2010): 139–52. [Documentation concerning the spread of troubadour influence into northern Italy by way of Genoa to Venice.]

**1734.**

Bertolucci Pizzarusso, Valeria. “La réception de la littérature courtoise en Italie aux XIIIe et XIVe siècles”: plenary lecture, *Ninth triennial congress of the ICLS, University of British Columbia, Vancouver and Simon Fraser University, Harbour Centre, July 25–31, 1998*. Edited by Barbara K. Altmann and Carleton W. Carroll. Cambridge: W. S. Brewer, 2003, pp. 3–13.

**1735.**

Bertolucci Pizzorusso, Valeria. “Nouvelle géographie de la lyrique occitane entre XIIe et XIIIe siècle: l’Italie nord-occidentale.” Plenary paper in ► **100**, *AIEO* 7, 2003, pp. 1313–22. [The spread of Occitan lyric into Italy from the end of the twelfth century, led by Raimbaut de Vaqueiras, who demonstrated how to adapt the poetic traditions to a new environment.]

**1736.**

Burgwinkle, William E. “‘The Form of our Desire’: Arnaut Daniel and the Homoerotic Subject in Dante’s *Commedia*.” *Gay and Lesbian Quarterly* 10 (2004): 565–97.

**1737.**

Cabré, Miriam. “Italian and Catalan Troubadours.” In ► **282**, *Troubadours*, 1999, pp. 127–40. [Treats in particular Aimeric de Peguilhan, Cerveri de Girona, and Sordello.]

1738.

Caïti-Russo, Gilda. *Les Troubadours et la cour des Malaspina*. Montpellier: Publications de l’Université Paul-Valéry Montpellier 3, 2005. [Study of the success of Occitan *trobar* in Italy, with many details about the social context of the courts; critical edition of thirty-six poems by eight troubadours and a few anonymous, attached to the Court of the Malaspina family; careful analysis of manuscript history for each text; see also ► **306**, Salvatori, “Les Malaspina,” 2008, and Caïti-Russo, “Dante occitaniste,” in ► **101**, *AIEO* 8, 2009, 1:251–63.]

**1739.**

Cherchi, Paolo. “Dante e i trovatori.” In *Le culture di Dante: studi in onore di Robert Hollander*. Atti del quarto Seminario dantesco internazionale, University of Notre Dame, 25–27 settembre 2003. Edited by Michelangelo Picone, Theodore J. Cachey, Jr., and Margherita Mesirca. Florence: Franco Cesati, 2004, pp. 93–103.

**1740.**

Cucinotta, Cosimo. “Le anime dei trovatori.” In ► **100**, *AIEO* 7, 2003, pp. 257–70. [Dante’s purpose in including Bertran de Born, Arnaut Daniel, and Folquet de Marselha in his *Commedia*.]



**1741.**

Martinez, Ronald. "Italy." In ► **281**, *Handbook*, 1995, pp. 279–94. [Overview of troubadour influence on the Sicilian School, the early Tuscan poets, Dante, and Petrarch; rich bibliography.]

**1742.**

Fuksas, Anatole Pierre. "Toponomastica del Monferrato nella lirica trobadorica." In *Dalla Provenza al Monferrato. Percorsi medievali di testi e musiche*. Edited by Sonia Maura Barillari. Alessandria: dell'Orso, 2007, pp. 77–85. [The use of Italian place-names and personal names as rhetorical structures in poems by Peire Vidal and Raimbaut de Vaqueiras.]

**1743.**

Gallo, F. Alberto. *Musica nel castello: trovatori, libri, oratori nelle corti italiane dal XIII al XV secolo*. Bologna: Il Mulino, 1992. English: *Music in the Castle: Troubadours, Books and Orators in Italian Courts of the Thirteenth, Fourteenth and Fifteenth Centuries*. Translated by Anna Herklotz. Chicago: University of Chicago Press, 1995.

**1744.**

Keller, Hans-Erich. "Italian Troubadours." In ► **281**, *Handbook*, 1995, pp. 295–304.

**1745.**

Perugi, Maurizio. "A proposito di alcuni scritti recenti su Petrarca e Arnaut Daniel." *SM* 32 (1991): 369–84.

**1746.**

Rando, Daniela. "I luoghi della cultura nella Marca del Duecento." In ► **164**, *I trovatori nel Veneto*, 2008, pp. 3–25. [Historical background, social and cultural activities at the courts of the Marca; the role of the mendicant orders in education and cultural awareness.]

**1747.**

See ► **306**, Salvatori, "Les Malaspina," 2008. [Historian's perspective on materials published in ► **1738**, Caïti-Russo, 2005; stresses the need to further analyze the poetry as a valuable source of information about the society and its functioning.]

**1748.**

Shapiro, Marianne. *De vulgari eloquentia: Dante's Book of Exile*. Lincoln: University of Nebraska Press, 1990. [Includes translation of Raimon Vidal de Besalu's *Razos de trobar* and of the anonymous *Doctrina de compondre dictatz*. Discusses the influence of Occitan material on Dante and on his discussions of poetry.]

**1749.**

Solimena, Adriana. "Traditions métriques comparées: les troubadours et les poètes italiens du XIIIe siècle." *RLaR* 107 (2003): 75–87.

**1750.**

Stäblein, Patricia H. "La genèse de la fureur: Bertran de Born, *Inferno* XXVIII et *Gerusalemme liberata* VIII." In ► **151**, *Mélanges Bec*, 1991, pp. 193–206. [Dante's and Tasso's use of the (mythological) figure of Bertran de Born.]

**1751.**

Tavera, Antoine. "Des troubadours italotropes." See ► **749**, *ICLS* 7, 1994, pp.

85–93. [General presentation of the careers of three traveling troubadours: Aimeric de Peguilhan, Cerveri de Girona, and Peire Raimon de Tolosa.]

**1752.**

Tufano, Ilaria. “Boccaccio, i trovatori e il Monferrato.” In *Dalla Provenza al Monferrato. Percorsi medievali di testi e musiche. Atti del Convegno di Rocca Grimalda—Ovada, 26–27 giugno 2004*. Edited by Sonia Maura Barillari. Alessandria: dell’Orso, 2007, pp. 87–99.

### 34. German Minnesänger

**1753.**

Alvar, Carlos. *Poesía de trovadores, trovères, minnesinger: (de principios del siglo XII a fines del siglo XIII)*. Madrid: Alianza, 1982. [Introductory material on social background of the troubadours and their public.]

**1754.**

Jackson, William E. “Persona and Audience in Two Medieval Love Lyrics.” *Mosaic* 8 (1975): 147–59. [Comparative analysis of Bernart de Ventadorn’s *Lo tems vai e ven e vire* and a poem by Heinrich von Morungen.]

**1755.**

Kasten, Ingrid. *Frauendienst bei Trobadors und Minnesängern im 12. Jahrhundert. Zur Entwicklung und Adaption eines literarischen Konzepts*. Germanisch-Romanische Monatsschrift, Beiheft 5. Heidelberg: Winter, 1986. [A study of love-service to the beloved lady in troubadours down to 1170, and its adaptation by the Minnesänger; simplified analysis for nonspecialists; no reference to scholarship after 1982.]

**1756.**

Kasten, Ingrid. “The Conception of Female Roles in the Woman’s Song of Reinmar and the Comtessa de Dia.” In ► **121**, *Medieval Woman’s Song*, 2002, pp. 152–67. [The Comtessa’s assertiveness is contrasted with the timidity of the women in Reinmar’s *Frauenlieder*.]

**1757.**

Mertens, Volker. “Kontrafaktur als intertextuelles Spiel: Aspekte der Adaption von Troubadour-Melodien im deutschen Minnesang.” In ► **128**, *Le Rayonnement*, 1998, pp. 269–84.

**1758.**

Ricketts, Peter T., and Felicity Rash. “Le reflet de *joï* et *jauzimen* chez les Minnesänger.” *Perspectives médiévales* 16 (1990): 35–46.

**1759.**

See ► **891**, A. Rieger, “Relations interculturelles,” 1998, pp. 201–25. [A case study of a network, involving Raimbaut de Vaqueiras, Elias Cairel, Conon de Béthune and Albrecht von Johansdorf, pp. 215–20; finds reciprocal relationships instead of “origin and influence”; see the same subject treated in German in “Singen auf dem Kreuzweg.” In *Internationalität nationaler Literaturen. Beiträge zum ersten Symposium des Göttinger Sonderforschungsbereichs*. Edited by Udo Schöning et al. Göttingen: Wallstein, 2000, pp. 485–500.]

**1760.**

Sayce, Olive. "L'influence de la lyrique occitane sur les Minnesänger: quels poètes allemands montrent une connaissance directe des troubadours?" *Perspectives médiévales* 16 (1990): 59–69. [Considers especially the influence of Folquet de Marselha and Peire Vidal on the Minnesänger.]

**1761.**

Touber, Anton. "Les formes métriques dans la poésie médiévale en France et en Allemagne." In ► **122**, *Métriques du Moyen Âge*, 1999, pp. 289–302. [Use of the program *Anastrof* to allow comparative study of Romance and Germanic metrical structures; among the Minnesänger, 70 percent of stanzaic structures were first used by the troubadours and trouvères; there are more than two hundred cases of the use of metric structures found originally in Jaufré Rudel; text of a poem by Albrecht von Johansdorf is analyzed alongside its Occitan model (PC 296,1a) by Marques de Montferrat.]

**1762.**

Touber, Anton. "Troubadours, Minnesänger, Siciliens." In ► **100**, *AIEO* 7, 2003, pp. 685–94. [Occitan structures, motifs, and images may be used which take the Occitan tradition for granted, making the German poetry difficult to understand except by reference to the Occitan models.]

**1763.**

Touber, Anton. "L'importance des troubadours et des trouvères pour le Minnesang allemand." In ► **140**, *Études Ricketts*, 2005, pp. 727–41.

**1764.**

Touber, Anton. "Les biographies des troubadours, les miniatures du Codex Manesse et le manuscrit *N* des troubadours." In ► **102**, *AIEO* 9, 2011, pp. 555–68. [Occitan and French influences on miniatures in the Minnesänger Codex Manesse, similar to the influences visible in the creation of the *vidas* and *razos*.]

**1765.**

Unlandt, Nico. "La sextine occitane et la virtuosité des Minnesinger (essai de comparaison)." In ► **100**, *AIEO* 7, 2003, pp. 695–712. [The *sestina* did not foster successful copies in German poetry, but other forms of structural complexity are found.]

**1766.**

Van d'Elden, Stephanie Cain. "Diversity Despite Similarity: Two Middle High German Contrafacta of an Occitan Song." In ► **159**, *Studia occitanica*, 1986, 1:323–38. [*Contrafacta* by Friedrich von Hausen and Rudolph von Fenis, based on a poem by Folquet de Marselha: in fact the poems show some borrowings of motifs and rhythmic forms but are otherwise original.]

**1767.**

Van d'Elden, Stephanie Cain. "The Minnesingers." In ► **281**, *Handbook*, 1995, pp. 262–70.

**1768.**

Zotz, Nicola. *Intégration courtoise: Zur Rezeption okzitanischer und französischer Lyrik im klassischen deutschen Minnesang*. Heidelberg: Winter, 2005.

## 35. Cathar Heresy

1769.

Pales-Gobilliard, Anne. "Cathares." In ► 38 *DLF*, 1992, pp. 224–27. [Rich bibliography.]

1770.

Bec, Pierre. "Le Rituel cathare." In ► 242, *Anthologie de la prose*, 2, 1987, pp. 75–82. [Brief introduction, edition of the *Consolamentum*, with French translation, notes.]

1771.

Blum, Jean. *A la recherche des Cathares*. Monaco: Éditions du Rocher, 1997.

1772.

Bordes, Richard. "Avant-propos." In ► 130, *Troubadours et cathares*, 2004, pp. 11–20. [History of scholarship concerning the relationship between the troubadours and the Cathar heresy, and regarding the essence of Catharism itself.]

1773.

Borghi Cedrini, Luciana. "Nuove indagini sulla antica letteratura valdese." In ► 100, *AIEO* 7, 2003, pp. 133–42. [A call for collaborators to study the field of "heretical" texts (*Bestario valdese*, etc.); there are about twenty Occitan manuscripts awaiting study.]

1774.

Brenon, Anne. "Las Tribulacions: traité vaudois, texte A (MS de Dublin)." *Heresis* 1 (1983): 25–31.

1775.

Brenon, Anne. "Sur les marges de l'état toulousain. *Fin'amor* et catharisme: Peire Vidal et Raimon de Miraval entre Laurac et Cabaret." In ► 131, *Les troubadours et l'état toulousain*, 1994, pp. 139–54. [The notion that troubadour poetry is a form of "coded" Catharism is an unjustified myth; however, the two social codes of Catharism and *fin'amor* shared some common attitudes, making them quite compatible, though not attached by any link of cause or effect.]

1776.

Brenon, Anne. "Hérésie, courtoisie et poésie. A la recherche de traces de catharisme dans la littérature occitane du Moyen Âge." In ► 130, *Troubadours et cathares*, 2004, pp. 61–79. [See also her comments in the three "Débats," esp. pp. 181–85. Heresy and courtesy did not meet; the only sign of religious belief in the poetry is indirect and filtered.]

1777.

Duvernoy, Jean. *La religion des cathares*. Toulouse: Privat, 1992. [Duvernoy has dedicated his scholarly life to editing archival material from the Inquisition relating to the Cathars; see also ► 130, *Troubadours et cathares*, 2004, pp. 182–83; a variety of material is available on his website <http://jean.duvernoy.free.fr>.]

1778.

Hancke, Gwendoline. *Les Belles hérétiques. Etre femme, noble et cathare*. Cahors: L'Hydre, 2001. [Gormonda de Monpeslier was the first woman in France to write a political poem; hostile to Catharism and to her "confrère" Guilhem Figueira, whom she thinks should be burned.]

**1779.**

Harris, M. Roy. "Cathar Ritual (ms. Lyon Bibl. mun., PA 36)." Online, 2005, at <http://www.rialto.unina.it>. [A critical edition of the only known Occitan Cathar ritual.]

**1780.**

Lambert, Malcolm. *The Cathars*. Oxford: Blackwell, 1998. [Examines the lasting influence of the Cathar heresy across Europe through detailed analysis of social and historical sources.]

**1781.**

Ricketts, Peter T., and Roy Harris. "Une paraphrase du *Pater noster* en occitan médiéval." *RLaR* 108 (2004): 523–32. [Edition of a medieval Occitan devotional poem, with French translation, notes.]

**1782.**

Roquebert, Michel. *Histoire des Cathares. Hérésie, Croisade, Inquisition du XII au XIV<sup>e</sup> siècle*. Paris: Perrin, 1999.

**1783.**

Rubinelli, Ezio. *La crociata contro i catari: cronaca dell'annientamento dell'Occitania*. Carmagnola: Arktos, 2005. [An inside view of the aims and practices of the Cathars.]

**1784.**

Snyder, Susan Taylor. "Cathars." In ► 45, Schaus, *Women and Gender*, 2006.

**1785.**

Valette, Jean René. "Le miracle aux frontières du sens: hérésie et orthodoxie dans l'*Historia albigenensis* et dans la *Chanson de la croisade albigeoise*." In *Si a parlé per moult ruiste vertu. Mélanges de littérature médiévales offerts à Jean Subrenat*. Edited by Jean Dufournet. Paris: Champion, 2000, pp. 533–44.

**1786.**

Veltman, Willem Frederik. *Sänger und Ketzer: Troubadourkultur und Katharertum in der provenzalischen Welt des Mittelalters*. Translated from Dutch by Eva Julius-Koch. Stuttgart: Urachhaus, 1997.

**1787.**

Zambon, Francesco. *La cena segreta: trattati e rituali catari*. Milan: Adelphi, 1997. [Introduction concerning the recent history of edition and study of Cathar texts; all the principal texts are edited in Italian translation only.]

**1788.**

Zambon, Francesco. "Le sirventès contre Rome de Guilhem Figueira." In ► 130, *Troubadours et cathares*, 2004, pp. 87–99. [There is no proof of his adherence to Cathar theology, but he was certainly influenced profoundly by Catharist morality in his views against the church.]

**1789.**

Zemplényi, Ferenc. "Troubadours et cathares" in ► 98, *AIEO* 5, 1998, pp. 249–52. [No secret symbolism can be demonstrated that links troubadour poetic ideas with Cathar principles; the troubadours' use of biblical imagery is in fact contrary to Cathar belief.]

## 36. Arabic/Hispano-Arabic

**1790.**

See ► **332**, Abu-Haidar, *Hispano-Arabic*, 2001. [Only part 3, chapters 10–12, concern Occitan lyric; the rest treats Arabic popular literature (part 1) and the *zajal* and *muwashshah* (part 2); in part 3, Abu-Haidar systematically denies any Arabic parallels with the troubadour poetry, but he neglects significant recent contradictory scholarship.]

**1791.**

Bellamy, James A., and Patricia Owen Steiner. *Ibn Saʿīd al-Maghribī. The Banners of the Champions (Rāyāt al-mubarrizīn): An Anthology of Medieval Arabic Poetry from Andalusia and Beyond*. Madison, WI: Hispanic Seminary of Medieval Studies, 1989. [Anthology chosen from the best of *The Banners*, a choice made already in 1243 by Ibn Saʿīd from his immense anthology; 194 poems are translated into English prose; preface by Roger Boase, introduction, index of poetic images; the organization of the poems by theme facilitates comparison with the early troubadour lyrics.]

**1792.**

Cantarino, Vicente. “*Wa-hiya taklifu ghannat*: Genre and Gender in Hispano-Arabic Poetry.” In ► **120**, Paden, *Medieval Lyric*, 2000, pp. 255–72.

**1793.**

Corriente, Federico. “The *kharjas*: An Updated Survey of Theories, Texts, and Their Interpretation.” *RPh* 63 (2009): 109–29.

**1794.**

Frank, Margit in ► **312**, *GRLMA*, vol. 2, book 1, fascicle 2: *Les Genres lyriques*, Heidelberg, 1979, pp. 25–79, especially pp. 46–73. [Article providing a synthesis of knowledge to ca. 1978 on the *harjas* and *muwashshahas*; see also ► **934**, Meneghetti, *Le origini*, 1997, and ► **1799**, Mallette, “Misunderstood,” 2004.]

**1795.**

Galmés de Fuentes, Álvaro. *El amor cortes en la lirica arabe y en la lirica provenzal*. Madrid: Catedra, 1996.

**1796.**

Galmés de Fuentes, Álvaro. *La épica románica y la tradición árabe*. Madrid: Gredos, 2002. [Concerns mostly French epics; some information on Arabic influences on *Daurel e Beton*, *Ronsasvals*, *Roland a Saragossa*, *Girart de Rossilhon*, and a number of troubadours.]

**1797.**

Haines, John. “The Arabic Style of Performing Medieval Music.” *Early Music* 29 (2001): 369–78.

**1798.**

See ► **144**, Jayyusi, *Legacy of Muslim Spain*, 1992. [Articles by several scholars on the history and culture of Andalusian Spain and on the connections with Occitan.]

**1799.**

Mallette, Karla. “Misunderstood.” *New Literary History* 34 (2004): 677–97. [A study of the intersecting textual threads of philology and orientalism, through the consideration of the *muwashshaha*, alongside a modern song (*Don't Let Me Be*) *Misunderstood*,

in order to demonstrate the relevance of careful orientalist philology to contemporary intellectual history and to its own disciplinary history; reviews the recent controversies surrounding the *harja*.]

**1800.**

Meneghetti, Maria Luisa. "Le più antiche testimonianze del volgare in area iberica." In ► **934**, Meneghetti, *Le origini*, 1997, pp. 132–39. [Definitions, history, and characteristics of the Romance-language *harja* forms.]

**1801.**

Menocal, Maria Rosa. *The Arabic Role in Medieval Literary History: A Forgotten Heritage*. Philadelphia: University of Pennsylvania Press, 1987. [Arabic cultural presence in the court of William of Aquitaine, Frederick II, and its importance for Dante and Boccaccio; Menocal renews the Arabic thesis, arguing that it seemed entirely plausible until the heyday of European colonialism, when it suddenly came to seem unthinkable, for obvious reasons of cultural prejudice.]

**1802.**

Monroe, James T. *Hispano-Arabic Poetry: A Student Anthology*. Berkeley: University of California Press, 1974. [Arabic texts with English translation.]

**1803.**

Nieten, Ulrike-Rebekka. "Arabic Poetry and the Songs of the Troubadours." In *Reflections on Reflections: Near Eastern Writers Reading Literature: Dedicated to Renate Jacobi*. Edited by Angelika Neuwirth, Andreas Christian Islebe, and Beatrice Gruendler. Wiesbaden: Reichert, 2006, pp. 253–59. [Outline of scholarship dealing with the influence of Arabic and Jewish literature and music on the troubadours; a call for more cooperative research.]

**1804.**

See ► **88**, Paden, "State of Medieval Studies," 2006, pp. 137–55. [Isolates three pressing themes that require further study, one of which is the question of Arab influence on Occitan literature, strongly acknowledged until the nineteenth century, when it fell out of favor for sociopolitical reasons.]

**1805.**

Reynolds, Dwight. "Music." In *Literature of Al-Andalous*. Edited by Maria Rosa Menocal, Raymond P. Scheindlin, and Michael Sells. Cambridge: Cambridge University Press, 2000, pp. 60–82. [Review of recent musicological scholarship on Arabic origins.]

**1806.**

See ► **341**, Robinson, *In Praise of Song*, 2002. [Concerns mostly the theory of Hispano-Arabic origin of troubadour poetry; rich bibliography.]

**1807.**

Sells, Michael. "Love." In *Literature of Al-Andalous*. Edited by María Rosa Menocal, Raymond P. Scheindlin, and Michael Sells. Cambridge: Cambridge University Press, 2000, pp. 126–58. [Review of recent scholarship on Arabic origins of *fn'amor*; see also Dwight Reynolds on musicological origins in the same book, pp. 60–82.]

## 37. Jewish

**1808.**

*Juifs et source juive en Occitanie*. Enèrgas: Vent Terral, 1988. [Fifteen articles on the history and the importance of Jewish presence in Occitania from medieval to modern times.]

**1809.**

Einbinder, Susan L. *No Place of Rest: Jewish Literature, Expulsion, and the Memory of Medieval France*. Philadelphia: University of Pennsylvania Press, 2009. [Chap. 1: Isaac Hagorni; chap. 4: Crescas Caslari's *Esther*; two versions in verse, one in Occitan, one in Hebrew.]

**1810.**

Halevi, Meir Ben Eliezer. *Isaac Hagorni: Satyr in Provence: Thirteenth-Century Jewish Troubadour (Translated and Introduced)*. Los Angeles: Deer Mountain Press, 2004.

**1811.**

Fleischer, Ezra. "Contributions hébraïques à une meilleure compréhension de quelques aspects de la poésie européenne du haut Moyen-Age." In *Gli Ebrei nell'Alto Medioevo*. 2 vols. Spoleto: Sede del Centro italiano di studi sull'alto medioevo, 1980, 2:815–66. [An argument for Hebrew influences on Guilhem de Peitieu.]

**1812.**

Hershon, Cyril P. *Faith and Controversy: The Jews of Mediaeval Languedoc*. Birmingham: AIEO, 1999.

**1813.**

Izquierdo, Josep. "La Presumpta influència dels *Proverbis* de Guillem de Cervera sobre els *Proverbios morales* del rabí Sem Tob." In *Actes del Vuitè Col·loqui Internacional de Llengua i Literatura Catalanes*. 2 vols. Barcelona: Abadia de Montserrat, 1989, 2:245–59.

**1814.**

Meneghetti, Maria Luisa. "Marcabru e le origini iberiche della pastorella." In ► **156**, *Das Schöne*, 2002, pp. 135–42. [Earlier Arabic and Jewish poems (*serranilli*) may have been adapted by Marcabru.]

**1815.**

Menocal, Maria Rosa. *The Literature of Al-Andalus*. Edited by María Rosa Menocal, Raymond P. Scheindlin, and Michael Sells. Cambridge: Cambridge University Press, 2000. [Emphasizes *convivencia*, the mingling of Islamic, Jewish, and Christian cultures; traces some of the "creative intersections and confluence" of the three in literature, architecture, and music.]

**1816.**

Paden, William D. "Troubadours and Jews." In ► **140**, *Études Ricketts*, 2005, pp. 471–84. [Survey of Jewish presence alongside troubadours, but with little contact or reciprocal influence; anti-Semitic slander in some troubadours and in the *Breviari*.]

**1817.**

Shippers, Arié. "Les troubadours et la tradition poétique hébraïque en Italie et en



Provence: les cas d'Abraham ha-Bedarshi et Immanuel ha-Romi." In ► **128**, *Le Rayonnement*, 1998, pp. 133–42. [Exploration of Hebrew poetry in Arabic Spain and its connection with that of Provence and Italy in the thirteenth and fourteenth centuries; see also his "Forme, style et thématique dans les poésies strophiques occitanes, arabes et hébraïques." In ► **100**, *AIEO* 7, 2003, pp. 651–60.]

**1818.**

Teulière, Gérard. "Interpénétration culturelle dans le *trobar*: Montanhagol, Blacasset, et la kabbale." *Tenso* 2 (1986): 37–50. [Exploration of the tone of social and religious tolerance in a *joc partit*, in which can be seen cross-influences from Cathar and Jewish sources; see a similar study of the same poem ► **2163**, Hutchinson, "A *lunel lutz*," 1983.]

**1819.**

*Wine, Women and Song: Hebrew and Arabic Literature of Medieval Iberia*. Edited by Michelle M. Hamilton, Sarah J. Portnoy, and David A. Wacks. Newark, DE: Juan de la Cuesta, 2004. [Nine broadly based articles on early poetry in Spain and the later tradition.]

## VI. The Troubadours, *Trobairitz*

Poets are listed numerically, according to the standard number originally assigned by Bartsch, adopted by Pillet and Carstens ► **1**, abbreviated as PC or BdT, extended by Frank, ► **57**, and Zufferey, ► **13**, with revisions by Distilo, ► **4**, and on the electronic database ► **49**, *BEiT*. The names of the poets may occur out of alphabetical sequence, on account of scholarly revisions to the form of the accepted name, in which case cross-reference is made to the appropriate PC number.

Of some 450 named troubadours and *trobairitz* (2,739 poems in all), only those who have attracted recent scholarly attention are listed here: 217 named, plus nine anonymous poets whose works appear under the rubric PC 461, plus three poets of the Toulouse School (see Zufferey, ► **13**.)

Note that 149 poets are treated individually in ► **312**, *GRLMA*, vol. 2, book 1, fascicle 7, 1990; for an index to these by name, see ► **38**, *DLF*, 1993, pp. lix–lxi. For each poet, significant variant spellings of the name are given, followed by dates or approximate period of poetic activity (*fl.*), presence of *vidas* or *razos*, summary indication of the lyric corpus, preserved melodies and non-lyric works, brief biographical information, and occasional remarks on characteristic features of the poetry.

In the selected listings for each poet, reference is made first to the best available edition(s), then to a choice of recent scholarly investigations and studies of individual poems.

PC 1. Ademar. See PC 3. Ademar lo Negre

PC 2. Ademar Jordan (Aimar, Azemar)

[*fl.* 1198–1233; no *vida*; one *cobla*; one *sirventes* modeled after a poem by Bertran de Born; Viscount of Saint-Antonin and Seigneur of Paris (= Parisot, a dependency