



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

Robert A. Taylor

RESEARCH IN MEDIEVAL CULTURE

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MEDIEVAL INSTITUTE PUBLICATIONS

Western Michigan University

Kalamazoo

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Library of Congress Cataloging-in-Publication Data

Taylor, Robert A. (Robert Allen), 1937-

Bibliographical guide to the study of the troubadours and old Occitan literature /
Robert A. Taylor.

pages cm

Includes index.

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.

ISBN 978-1-58044-207-7 (Paperback : alk. paper)

1. Provençal literature--Bibliography. 2. Occitan literature--Bibliography. 3. Troubadours--Bibliography. 4. Civilization, Medieval, in literature--Bibliography.
I. Title. II. Title: Troubadours and old Occitan literature.

Z7033.P8T39 2015

[PC3301]

016.849'1040902--dc23

2015004437

ISBN 978-1-58044-215-2 (clothbound : alk. paper)

eISBN 9781580442084

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**, *BEdT*. 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

of Toulouse); the son of Raimon Jordan; mentioned in *Canso de la cruzada* as a bold defender of St-Antonin-de-Rouergue in 1212 against Simon of Montfort (laisse 112, lines 10–11) and imprisoned along with his cousin Pons, Viscount of St.-Antonin (laisse 114, 1–3).]

1820.

See ► **255**, Guida, *Trovatori minori*, 2002, pp. 181–223. [Critical edition of both poems, with Italian translation, copious information on manuscripts and background of poet, notes.]

1821.

See ► **1440**, Pirot, *Recherches*, 1972, pp. 294–97. [Genealogical details, with a table, p. 297; establishes his identity as the son of Raimon Jordan; his father was undoubtedly dead as of 1198; Ademar is attested as late as 1233 as “Seigneur de Paris.”]

PC 3. Ademar Lo Negre (Aimar, Azemar; probably
the same as Ademar PC 1)

[*fl.* 1210–17; *vida*; one *tenso* (PC 1,1) with Raimon de Miraval = PC 406,32; five *cansos* and one of unlikely attribution PC 202,13, presently attributed to Guilhem Ademar but more likely to be by Gaucelm Faidit or Arnaut de Maruelh.]

1822.

Gourc, Jacques. *Azemar lo Negre, troubadour albigeois du XIIIe siècle*. Paris: Éditions du CNRS, 1991. [Introduction outlines Azemar’s connection to the court of Raimon VI; critical edition of five poems, with French translation; this edition precedes the discovery of a possible (but unlikely) sixth poem. See detailed suggestions and corrections by Gouiran, *RLaR* 96 (1992): 439–43.]

1823.

Gourc, Jacques. “D’Outre-Pyrénées aux régions transalpines, d’Elias Cairel a Ramberti de Buvalet, un troubadour albigeois au coeur d’un réseau intertextuel.” In ► **95**, *AIEO* 2, 1993, 1:131–52. Also in *La Revista occitana* 1 (1993): 97–109. [Explores the nature of *trobar* as a constantly renewed debate, through the poems of Ademar lo Negre, who cleverly contradicts Raimon de Miraval’s *mala canso* PC 406,21 in his *tenso*; but Bertran de Born had already responded to the same poem in his PC 80,5; thus Ademar is responding to both of these; further links are explored between his poems and those of Raimon de Miraval, Peire Vidal, Ramberti de Buvalet, and Peire d’Alvernhe; Ademar’s five poems in appendix.]

1824.

Longobardi, Monica. “Frammenti di un canzoniere provenzale nell’Archivio di Stato di Bologna.” *SMV* 36 (1990): 29–55. [Diplomatic edition (no analysis, no translation), of a newly discovered manuscript fragment; an unknown *vida* of Peire Milon and five of his poems (already known); four poems attributed to Ademar lo Negre, one correctly (PC 3,4), the second in fact by Gaucelm Faidit, the third by Bernart de Ventadorn, the fourth (*Si faz bona canson*) also attributed to Ademar, but problematic because of the two preceding wrong attributions.]

1825.

Borghi Cedrini, Luciana. "Una recente acquisizione trobadorica e il problema delle attribuzioni." *MR* 20 (1996): 3–44. [A new diplomatic edition, correcting a few errors by Longobardi; analysis of problems posed by two missing lines, identity of *ma<r>ques* in last line, and attribution: nothing is characteristic of Ademar in metrics or themes; the other two songs attributed to Ademar may not be by Gaucelm Faidit and Bernart de Ventadorn after all; the last song *Si faz* might belong to any of the poets with similar names; this leads to the serious opinion that much will have to be reexamined in the general area of troubadour attributions: this discovery of one small *unica* has led to a shake-up of at least three attributions hitherto considered solid, calling much scholarly work into question.]

1826.

Gourc, Jacques. "Le retour d'Azemar." In ► 99, *AIEO* 6, 2001, pp. 405–10. [Unaware of Borghi Cedrini's 1996 article; critical edition, with French translation and study, of *Si faz*, attributed to Ademar lo Negre, which may belong more plausibly to Arnaut de Maruelh or Gaucelm Faidit; Gourc thinks it is complete in its three stanzas and is a *canso-sirventes*, on the theme of renouncing poetry and love, probably not by Azemar.]

1827.

See ► 249, Bec, *Florilège en mineur*, 2004, pp. 45–49. [Text of *vida* and PC 3,1 (from Gourc), with French translation, no notes.]

PC 5. Ademar de Rocaficha (Aimar; Aimeric de Rochafiza)

[fl. ca. 1250; two *cansos* and one incomplete *sirventes*.]

1828.

Cura Curà, Giulio. "Amore, ragione e nobiltà: il trittico di Ademar de Rocaficha." *Parola del testo* (2008): 205–44. [Edition of all three poems, with introduction, Italian translation, notes.]

1829.

Guida, Saverio. "Trovatori poco noti del Biterrese agli inizi del '200 (Berengier de Puysserquier, Ademar de Rocaficha, Peire de Pommairols)." *CN* 71.3–4 (2011): 167–209. [Pp. 192–202: Guida has discovered an archival reference from 1212 to *Ademarius de Roccafixa*, who seems to have been a prominent member of the powerful family *de Rocaficha* in Agde, some of whose members were influential in the ecclesiastical circles of the bishop of Agde; the social position of the family and the style of Ademar's poems, modeled after those of Raimon de Miraval, make the tentative identification plausible.]

PC 7. Aicart del Fossat (the same as Aicart PC 6a)

[fl. 1250–68; one *tenso*, PC 6a,1 = PC 175a,1, with the Italian poet Girardo Cavallazzi about the nature of heaven and hell; one *sirventes*, PC 7,1, about the impending conflict between his patron Charles d'Anjou and Duke Conradin of Swabia before the battle of Tagliacozzo in 1268, in which Conradin was defeated and executed.]

1830.

Bastard, Antoine de. "Aicart del Fossat et les événements en Italie (1268)." In ► **1326**, *Mélanges Boutière*, 1971, 1:51–73. [Historical background and critical text of *sirventes* PC 7,1 with French translation, notes.]

1831.

Gresti, Paolo. "Un nuovo trovatore italiano? Osservazioni sul *partimen* tra Aycard de Fossat e Girard Cavalatz, *Si Paradis et Enfernz son aital* (BdT 6A.1)." In ► **113**, *Il genere tenzone*, 1999, pp. 341–54. [Critical edition of the *tenso* PC 6a,1 = PC 175a,1, with Italian translation, notes; Aicart was probably Italian, but the documents are ambiguous as to dating: at least there was a Fossati family presence in Novara and several Aycardi or Aycardini; edition also in ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:5–11.]

PC 9. Aimeric de Belenoi

[fl. 1216–43; nineteen poems, plus seven of doubtful attribution; the nephew of Peire de Corbiac (author of *Thezaur*); only the opening line is extant of a lost *tenso* PC 9,2 with Arnaut Catalan = PC 27,1; his *sirventes* 9,21 is a contrafact response to that of Albertet de Sisteron, PC 16,13; one poem with music *Nulhs hom en res no falh*, PC 392,26, is probably by Raimbaut de Vaqueiras, attributed to Raimbaut in eleven manuscripts, to Aimeric in three; music in ► **607**, van der Werf, *Extant*, 1984, p. 3.]

1832.

Poli, Andrea. *Aimeric de Belenoi: Le poesie*. Firenze: Positivamail, 1997. [Detailed study of sociohistorical background, manuscripts, language; critical edition of *vida* and 19 poems, with Italian translation, notes; edition of PC 16,13 by Albertet de Sisteron for comparison with the response by Aimeric, PC 9,21.]

1833.

Lalande, Denis. "Un troubadour médocain, raisonneur et précieux du XIII^e siècle: Aimeric de Belenoi." In *La Littérature régionale en langue d'oc et en français à Bordeaux et dans la Gironde. Actes du colloque organisé par le Centre d'études des cultures d'Aquitaine et d'Europe du sud (CECAES), Centre de recherche de l'Univ. de Bordeaux III, les 21 et 22 octobre 1988*. Bordeaux: Presses Universitaires de Bordeaux, 1989, pp. 201–11. [Analysis of Aimeric's poetic techniques: rich formalistic poetry, more intellectual than emotional; Aimeric proceeds by analogy, etymology, and scholastic justifications; his rhetorical techniques include allegory, personification, contradictions, and metaphors; he seems to have believed that personal sentiments get in the way of real poetry.]

1834.

Lefèvre, Yves. "Deux poètes médoquins du XIII^e siècle (Aimeric de Belenoi et Peire de Corbian)." *Revue historique de Bordeaux* 13 (1964): 123–31. Also in *Le Médoc. Histoire, art, économie*. Bordeaux: Bière, 1964, 99–107. [Historical study of Aimeric and his uncle Peire de Corbiac; thinks that Belenoi might be a nickname meaning "charming melancholy" or "joyful despair"; sketch of his social background; analysis of *Thezaur*: 520 lines, along with a padded version of 824 lines by a continuator "even

more *maladroit* than Peire”; glimpses of the wider family of Peire and Aimeric, of humble means but intellectual ambitions.]

1835.

Melani, Silvio. “Aimeric de Belenoi, Thibaut de Champagne e le crociate.” *RST* 1 (1999): 137–58. [Considers the attribution of *Consiros, com partitz d’Amor* to be doubtful, though given to Aimeric by both manuscripts; reference to a “Count who would be king,” taken to be Richard Coeur-de-lion, would date the poem to 1187, too early for Aimeric; if the reference is to Thibaut de Champagne, the dating of 1239 is not problematic, but other reasons for doubt require more study; see discussion of the problem by Poli, 1997, pp. 114–19, in which most of the other reasons for doubting the attribution are set aside.]

1836.

Nelson, Jan A., Carlos Garcia-Aranda, Barnett DeRamus, Karl Fattig, and Nanda Hopewasser. “Aimeric de Belenoi’s *Aissi com hom pros afortitz*: A New Critical Edition.” *Tenso* 1 (1985–86): 1–8. [Text of PC 9,4, with English translation; the theme of “contradictions brought on by love” is typical of Aimeric: contradictory behavior (cowardly/bold, foolish/wise, courtly/boorish) on the part of the lover is proof of his pure and constant love.]

1837.

See ► **227**, Riquer, 1975, 3:1298–1310. [Brief introduction, *vida*, three poems: *planh* PC 9,1; PC 9,12; PC 9,17, with Spanish translation.]

PC 10. Aimeric de Peguilhan

[*fl.* 1190–1221; *vida* in two versions; fifty-two poems, six with melodies; one *salut*; traveled widely in Catalonia, Spain, and Italy; participated in an exchange of *coblas* in which Guilhem Figueira’s 217,1b is answered by his 10,13, which is then answered by Bertran d’Aurel’s 79,1, answered in turn by Lambert’s 280,1; *tenso* with Guilhem Raimon PC 10,35 = 229,2, a conversational dialogue discussing the capabilities of the new ten-year-old Marquis Azzo VII of Ferrara under the tutelage of his mother; took part in the debate about “nothingness,” see ► **1849**, Lawner, “*Tot es nien*,” 1971.]

1838.

Shepard, William P., and Frank M. Chambers. *The Poems of Aimeric de Peguilhan*. Evanston, IL: Northwestern University Press, 1950. Reprint, New York: AMS, 1983. [Philological and literary introduction, critical texts with English translation, notes, glossary; no melodies transcribed: for these, see ► **607**, van der Werf, *Extant*, 1984, and ► **613**, Rossell i Mayo, *Monodia cortesana*, 1986.]

1839.

Bossy, Michel-André. “Aimeric de Peguilhan’s *partimens*.” *NM* 80 (1979): 123–32. [Edition of the seven *partimens*: PC 10,3; 6; 7a; 19; 28; 37; 50.]

1840.

Guida, Saverio. “La ‘Biografia’ di Aimeric de Peguilhan.” *RST* 3 (2001): 221–34. [Assembles many historical indications that Uc de Saint Circ knew Aimeric well;

numerous parallels with other *vidas* known to have been composed by Uc show that this one should probably be attributed to him as well.]

1841.

Gouiran, Gérard. "Sur quelques troubadours qui franchirent les Alpes du temps de la croisade contre les Albigeois." In ► **164**, *I trovatori nel Veneto*, 2008, pp. 97–133. [Aimeric seems to have shared the dissolute lifestyle of the young Sordello, along with his penchant for insulting his rivals.]

1842.

Mancini, Mario. "Aimeric de Peguilhan, 'rhétoriqueur' e giullare." In *Il Medioevo nella Marca: Trovatori, giullari, letterati a Trevisonei secoli XIII e XIV. Atti del convegno*. Edited by M. L. Meneghetti and F. Zambon. Treviso: Premio Comisso, 1991, pp. 45–89. Slightly revised in ► **401**, Mancini, *Metafora feudale*, 1993, pp. 207–43. [Detailed look at Aimeric's very active and successful career, using Köhler's Marxist-sociological analysis; his reputation for wild living and witty style was shared with his companion Sordello; he parodied poems of several contemporaries through intertextuality.]

1843.

See ► **2451**, Negri, "Guillem Figueira—Aimeric de Peguilhan," 2010. [Two *coblas* that have been interpreted as an integral "exchange of *coblas*," are here interpreted as an attempt by the compiler of the manuscript to put together a number of disparate *coblas esparsas* to make them a unified series.]

1844.

Rossi, Luciano. "Aspetti dell'invettiva nell'Occitania del XIII secolo: Aimeric de Peguilhan e I suoi sodali." In *Cecco Angiolieri e la poesia satirica médiévale. Atti del Convegno (Siena, 26–27 ottobre 2002)*. Edited by Stefano Carrai and Giuseppe Mariani. Florence: Il Galluzzo-SISMEL, 2005, pp. 31–49. [Studies the use of invective in various forms: sly or malicious ambiguity in the *vidas* and *razos*; an exchange of insults by Aimeric and his "friends" Guillem Figueira, Bertran d'Aurel, and Rambertino Buvailelli, in what we see as vulgar terms but which are in fact highly crafted literary works; analysis of Aimeric's *flabel* PC 10,44, a suggestive parody of epic vocabulary.]

1845.

See ► **360**, Rüdiger, *Aristokraten*, 2001. [Part of Rüdiger's study of the mentality of twelfth- and early thirteenth-century Toulouse is illustrated by the analysis of Aimeric de Peguilhan's PC 10,38, *Nulhs hom non es tan fizels vas senhor*, read as a political text about "parity" and the fundamental concept of *convenientia* based on honor; the clash between the worlds of equality and hierarchy led finally to the collapse of the society after the Albigensian Crusade 1226–29.]

1846.

Tavera, Antoine. "Des troubadours itatropes." In ► **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.]

1847.

Uhl, Patrice. "La *tenso de non-re* (Aimeric de Peguilhan et Albertet de Sisteron): un

débat en trompe l'oeil." In *Pour une poétique de l'échange philosophique: Le dialogue d'idées et ses formes littéraires*. Edited by Marie-Françoise Bosquet and J.-M. Racault. Paris: L'Harmattan, 2008, pp. 65–76. [Nothingness was a theme common to classical literature, medieval sermons, and troubadour poetry; the poem by Guilhem de Peitieu, PC 183,7, comes out of contemporary intellectual dialectic; the *tenso* between Aimeric and Albertet, PC 10,6 = 16,5, probably composed at the court of the Este or the Malaspina, reopens the debate one hundred years later: the poem is a thing, not a *non-re*. See also ► 819, Roubaud, *La Fleur inverse*, 1986, pp. 23–53, who explores poems about nothingness by several poets, seeing the theme as the central dilemma of *fin'amor*.]

1848.

Agamben, Giorgio. "El lenguaje y la muerte: séptima jornada." In *Teorías sobre la lírica*. Edited by Fernando Cabo Aseguinolaza. Madrid: Arco/Libros, 1999, pp. 105–26. In Italian: *Il linguaggio e la morte*. Turin: Einaudi, 1982, pp. 82–93. [Aimeric's *tenso* PC 10,6 = Albertet de Sisteron PC 16,5 is reproduced with Italian translation, as an example of theory of discourse which Agamben sees as the origin of modern poetry, along with a poem by Giacomo Leopardi; discourse requires "love" in its initial phase in the Christian interpretation: in the beginning is the Word (love); for the troubadours, love and poetry are the same, an attempt to express the inexpressible; poetic discourse comes out of nowhere and does not exist anywhere.]

1849.

Lawner, Lynne. "Tot es nien." *CN* 31 (1971): 155–70. [The *tenso* PC 10,6 with Albertet is linked to a network of "nothing" poems by Guilhem de Peitieu, Raimbaut d'Aurenga, Marcabru, Giraut de Bornelh, and Bernart de Ventadorn.]

1850.

See ► 553, Maillard, "Descort, que me veu-tu?" 1982. [Analysis of the melody of Aimeric's poem PC 10,45, which is preserved in two versions; one melody is quite atypical within the troubadour tradition, filled with distortions perhaps meant to reinforce the expression of the poet's distress, while the other is more subtly discordant.]

1851.

See ► 227, Riquer, 1975, 2:963–82. [Detailed biographical introduction, *vida*, edition of five poems, PC 10,22, 26, 32, 34, 35, with Spanish translation.]

1852.

Barbieri, Luca. Edition of the *salut* PC 10,I, *Bona dompna, pros ez onrada*, in ► 520, Gambino, *Salutz*, 2003, pp. 654–75. [Critical text with Italian translation, abundant notes; attributed to Aimeric because of the rare word *ancessis*, which occurs twice more in the poet's works but also elsewhere; there are a few other resemblances to Aimeric, but even more to Arnaut de Maruelh; the poem should be considered anonymous until further insights are available; language traits point to a late Italian poet. For *ancessis*, see Frank M. Chambers, "The Troubadours and the Assassins," *Modern Language Notes* 64 (1949): 245–51.]

PC 11. Aimeric de Sarlat

[*fl.* 1190–1210; *vida*, five *cansos*, one of which, PC 9,11, was formerly attributed to Aimeric de Belenoi.]

1853.

Fumagalli, Marina. “Le canzoni di Aimeric de Sarlat.” *Travaux de linguistique et de littérature* 17 (1979): 121–69. [Introduction, critical edition of five poems with Italian translation, notes.]

1854.

See ► **227**, Riquer, 1975, 2:806–10. [Introduction, edition of one *canso* PC 11,1, with Spanish translation, notes.]

PC 12. Alaisina Yselda (probably not two names Alais and Na Yselda)

[Unknown poet, perhaps in a convent; thirteenth century; *tenso* with an older Na Carenza, a type of mother figure, asking whether she should marry.]

1855.

See ► **735**, A. Rieger, 1991, pp. 155–65. [Introduction, critical text with German translation, notes; Rieger finds several close parallels with a poem by Arnaut de Maruelh PC 30.16, allowing dating for this poem after 1195, and even allowing the possibility of a direct influence by Arnaut on the poem itself (he might even be the unnamed suitor); indirect hints may indicate that Alaisina Yselda is toying with Cathar principles, or parodying them, while Carenza represents a traditional down-to-earth attitude.]

1856.

McCash, June Hall. “Alaisina Yselda.” In ► **46**, *Women in the Middle Ages*, 2004, pp. 13–14. [Points out several puzzling qualities of the poem: the uncertain number of participants, the enigmatic references to Cathar beliefs, the ambiguous advice to get married but to preserve virginity, and a satirical comment on the three estates of women; these mysteries are heightened by the poor state of transmission of the text.]

1857.

Anderson, Patricia. “*Na Carenza al bel cors avinen*: A Test Case for Recovering the Fictive Element in the Poetry of the Women Troubadours.” *Tenso* 2 (1987): 55–64. [A close study of the *tenso* concludes that the two ladies are stylized types, not “real” subjective courtly women; they have been created by the anonymous poet in order to transmit a dramatic message, entertaining and clever, albeit satirical and unflattering to the image of woman; the satire is aimed at the whole social convention of *fin’amor* and the *domna*.]

1858.

Bec, Pierre. “Avoir des enfants ou rester vierge? Une *tenson* occitane du XIIIe siècle entre femmes.” In *Mittelalterstudien: Erich Köhler zum Gedenken*. Edited by Hemming Kraus and Dietmar Rieger. Heidelberg: Winter, 1984, pp. 21–30. [Diplomatic edition, plus a new provisional transcription, with French translation; detailed analysis of the poorly transmitted poem, seen as a burlesque parody of the male-oriented courtly tradition.]

1859.

See ► **797**, Bruckner, “Mathematical Bodies,” 1999. [Discussion of how to distinguish real from fictional bodies in the troubadour lyric; three poems are studied: Bernart de Ventadorn’s *Era m cosselhatz, senhor* (PC 70,6), Guilhem de Peitieu’s *Farai un vers de dreit nien* (PC 183,7) and the exchange of *coblas* between Na Careza and Alaisina Iselda—or is it Careza /Alais/Iselda (PC 12,1 and 108,1); if we cannot prove or disprove the reality of a body in a poem, nor its fictional construct, in “fuzzy logic” it is both at the same time.]

PC 12a. Alamanda

[Second half twelfth century; participant in a *tenso* with Giraut de Bornelh PC 12a,1 = PC 242,69; some believe that she is fictitious, created by Giraut de Bornelh (Jeanroy, Appel, Köhler), others that she is real (A. Rieger, Zufferey, Paden); Rieger suggests that the “anonymous” ladies of PC 461,56 may well be Alamanda (*donzela*) and Escaronha (*bona domna*): see ► **1863**, Guida, “*Trobairitz fantomatice*,” 2001.]

1860.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 183–203. [Edition of *razo* to PC 242,69; critical edition of PC 12a,1 = 242,69, with German translation, notes, analysis; plausibly identifies Alamanda as Alamanda de Castelnou, at the court of Raimon V; the subject of this and three other masculine/feminine *tenso*s may be connected to the marital problems between Raymond V and Constance de France; points out similarities with a *tenso* between Raimbaut d’Aurenga and an anonymous *domna*.]

1861.

Bruckner, Matilda Tomaryn. “Alamanda.” In ► **46**, *Women in the Middle Ages*, 2004, pp. 15–16. [Interlocutor in a witty *tenso* with Giraut de Bornelh, Alamanda may have been a real woman active around the turn of the thirteenth century; real or not, she stands up vigorously to Giraut in a lively exchange and may have served as a role model for women of her society.]

1862.

See ► **758**, Chambers, “*Las trobairitz soiseubudas*,” 1989. [Claims that all *tenso*s in which the female speaker is unnamed were probably composed by male poets; doubts the existence of Alamanda and Domna H.]

1863.

Guida, Saverio. “*Trobairitz fantomatice? I casi Alamanda ed Escaronha*.” In ► **99**, *AIEO* 6, 2001, pp. 411–33. [Some of the anonymous poets were probably women; the recent idea that some of the female-voiced participants in *tenso*s may have been fictitious *trobairitz* has no more or less validity than saying that the anonymous male-voiced participants may have been women; Alamanda d’Estanc and Escaronha Jordan were two very real women; the *sirventes* PC 404,5: *No puesc mudar no digua mon vejaire*, attributed to R. Jordan, is female-voiced; the copyist may have misread *E. Jordan* and written down *R. Jordan*; this may be the Escaronha de l’Isla Jordan known to Arnaut Guilhem de Marsan and/or the *domna* sung by Giraut de Bornelh; the anonymous ladies of PC 461,56 may well be Alamanda (*donzela*) and Escaronha (*bona domna*).]

1864.

MacDonald, Aileen Ann. "The Female *tenso*: Alamanda's Response to Guiraut de Bornelh." In *The World and Its Rival: Essays on Literary Imagination in Honor of Per Nykrog*. Edited by Kathryn Karczewska and Tom Conley. Amsterdam: Rodopi, 1999, pp. 79–92. [An overview of the so-called *donzella tenso*s; MacDonald is undecided as to the reality of Alamanda, but internal evidence makes her lean toward acceptance.]

1865.

Rieger, Angelica. "Alamanda de Castelnaud—une *trobairitz* dans l'entourage des comtes de Toulouse?" *ZrP* 107 (1991): 47–57. With revisions and corrections in ► **131**, *Les troubadours et l'état toulousain*, 1994, pp. 183–92. [Suggests a historical identity for *bell'ami' Alamanda*, in a debate poem with Giraut de Bornelh, based on evidence of her influence and intertextuality; perhaps attached to the important Alaman family of Toulouse, perhaps even to be identified as an historical lady, Alamanda de Castelnaud; identification doubted by some scholars, since its only justification is an untrustworthy *razo*.]

PC 12b. Alberjat and PC 13. Albert (probably the same)

[Thirteenth century; one *tenso* with Gaudi, PC 12b,1 = PC 170.1; one *partimen* with Simon Doria, PC 13,1 = PC 436,2.]

1866.

Radaelli, Anna. "Partimen of Alberjat and Gaudi PC 12b.1 = 170.1 *Gaudi, de donzella m'agrat*." In ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:61–67. [Introduction, critical edition with English translation, notes.]

1867.

Marshall, J. H. "Deux *partimens* provençaux du chansonnier T." In ► **152**, *Miscellanea Roncaglia*, 1989, 3:809–13. Also in *CN* 48 (1988). [Simon Doria and Albert. PC 13,1 = PC 436,2; Enric and Arver. PC 139,1 = 35,1; critical editions, French translation, notes.]

1868.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 185–89. [Edition of *tenso* with Gaudi, PC 12b,1 = 170,1, with French translation, no notes; the text is from Adolf Kolsen, *Trobadorgedichte*, Halle: Niemeyer, 1925, pp. 1–2.]

PC 15. Albert Marques (Alberto, Marquis of Malaspina)

[Born 1160–65, died 1206; poet, patron of troubadours, brother-in-law of Boniface of Montferrat; one *tenso* with Raimbaut de Vaqueiras (PC 15,1 = PC 392,1); probably also the (fictive?) *tenso* with Domna, PC 296,1a, attributed wrongly to Marques de Canilhac or Albertet de Sisteron, now reassigned plausibly to Albert Marques by A. Rieger ► **735**, *Trobairitz*, 1991, pp. 356–66.]

1869.

Linskill, Joseph. *The Poems of the Troubadour Raimbaut de Vaqueiras*. The Hague: Mouton, 1964, p. 108. [Critical edition from eight manuscripts of the *tenso* with Raimbaut de Vaqueiras PC 15,1 = PC 392,1, with English translation, detailed notes, and commentary; probably composed in 1195.]

1870.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 191–95. [Edition of the *tenso* PC 296,1a, between Marques and Domna; brief introduction, text from A. Rieger, French translation, no notes.]

1871.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 356–66. [Edition of *tenso* PC 296,1a (formerly attributed to Marques de Canilhac), with German translation; attribution to Albert Marques plausibly reestablished; suggests that the anonymous lady participant in the poem might be Alberto's own wife or perhaps the *trobairitz* Isabella (PC 252); Rieger refutes Chambers's idea in ► **758**, Chambers, "*Las trobairitz soiseubudas*," 1989, p. 53, that a stanza must be missing to account for the lady's sudden change of attitude.]

PC 16. Albertet (de Sisteron) (Sestaro)

[*fl.* 1195–1221; twenty-three poems, plus two of uncertain attribution: fifteen *cansos*, one *descort*, six *tenso*s, and the humorous *sirventes énumératif* PC 16,13a that provoked a response from Aimeric de Belenoi: PC 9,21 *Tant es d'amor honratz*; Albertet was known especially for the beauty of his melodies, of which three are preserved.]

1872.

Boutière, Jean. "Les poésies du troubadour Albertet." *SM* n.s. 10 (1937): 1–129. [Introduction on the poet, the corpus, discussion of individual poems, edition of twenty-one poems, with French translation, notes, glossary; in appendix 1: four poems of doubtful attribution, with French translation; in appendix 2: Aimeric de Belenoi's response, PC 9,21, to Albertet's 16,13.]

1873.

Sanguineti, Francesca. "Pour une nouvelle édition critique des poèmes d'Albertet." *RlaR* 114.1 (2010): 121–38. [Reinterpretation of the literary interest of Albertet's poetry; clarification of biographical details and attribution problems, revealing an itinerant *joglar* who rose to the position of a very popular troubadour through his cleverness and musicality.]

1874.

Giangrande, Mario. *L'opera di Albertet de Sisteron e la sua posizione nella poesia provenzale*. Collana di studi e ricerche 17. Lanciano: Rocco Carabba Editore, 1986. [Analysis of Albertet's corpus within its cultural tradition: the historical figure, dating, thematic analysis, poetic techniques, metrical characteristics; no edition of the poetry, but he attributes to Albertet two poems that Boutière had put into appendix as dubious: PC 303,1 = 16,17, a *tenso* between Albertet and Monge, and PC 12b,1 = 170,1, a *tenso* between Gaudi and the unknown Alberjat; for the texts, see ► **256**, Harvey and Paterson, *Troubadour "Tensos"*, 2010, 1:99–105 and 61–67.]

1875.

See ► **1832**, Poli, *Aimeric de Belenoi*, 1997. [New edition of *En amor truep tan de mal senhoratge* PC 16,13 by Albertet de Sisteron, pp. 278–314.]

1876.

Beggiato, Fabrizio. "Raimbaut de Vaqueiras e Albertet: percorsi ed incontri trobadorici nel Monferrato, riflessioni ed interrogativi." In *Dalla Provenza al Monferrato. Percorsi medievali di testi e musiche*. Edited by Sonia Maura Barillari. Alessandria: Orso, 2007, pp. 19–27. [Exploration of parallels and references that link Albertet with Raimbaut and several other poets between 1197 and 1201; no new information is offered on the identity of the name *Engles* or on the nature of the intertextual links, but a chart of resemblances among a dozen poems is presented, in the hope that other scholars may carry the research further.]

1877.

See ► **2697**, Guida, "Questioni relative," 2008. [Pp. 251–73: the exchange of *coblas* between *Raimbaut* and *Albertet* is confirmed to be between Raimbaut de Vaqueiras and Albertet de Sisteron, and to belong to about 1195; pp. 273–301: the dispute between Albertet de Sistero and Monge concerning the relative merits of the French and the Catalans seems to reflect the period of threat preceding the Albigensian Crusade.]

1878.

Lawner, Lynne. "Tot es niens." *CN* 31 (1971): 155–70. [Analysis of *tenso* PC 10,6 = PC 16,5 between Aimeric de Peguilhan and Albertet de Sisteron concerning contemporary philosophical questions about being and nothingness; links with poetry of Guilhem de Peitieu, Raimbaut d'Aurenga, Marcabru, Giraut de Bornelh, and Bernart de Ventadorn.]

1879.

Marshall, J. H. "The *descort* of Albertet and its Old French Imitations." *ZrP* 95 (1979): 290–306. [Shows that Albertet's poem PC 16,7a, *Bel m'es oimes*, was the first and that the Old French poems are *contrafacta* of it.]

1880.

Marshall, J. H. "Deux *partimens* provençaux du chansonnier T." In ► **152**, *Miscellanea Roncaglia*, 1989, 3:809–18. Also in *CN* 48 (1988): 809–18. [Simon Doria and Albert, PC 13,1 = PC 436,2; Enric and Arver, PC 139,1 = 35,1; critical editions, with French translation, notes.]

1881.

See ► **227**, Riquer, 1975, 2:1129–38. [Introduction, *vida*, *canso* PC 16,18 and a *partimen* between Albert (maybe Albertet de Sisteron) and Monge, PC 16,17 = 303,1.]

1882.

Sanguineti, Francesca. "Albertet: *En amor trob tantz de mals seignoratges* (PC 16,13)." *Lecturae tropatorum*, 2008, 34 pages. Online at <http://www.lt.unina.it>. [Within his fifteen *canos*, this one stands out as an "enumerative *sirventes*"; meticulous study of the poem in its sociocultural setting; critical edition with Italian translation, detailed textual notes.]

1883.

Sanguineti, Francesca. "Albertet *Donna pros e richa* PC 16.11." Online, 2009, at <http://www.lt.unina.it>. 25 pp. [Notes the close interrelationships with the *Carros*

PC 392,3 and other poems of Raimbaut de Vaqueiras (PC 392,7, 392,16 and the *Kalenda maia*), and with poems of Raimbaut d'Aurenga; analysis of the unusual alternating tone between praise and vituperation for the lady, indicative of a profound transformation of courtly poetry at the turn of the century, in which poets began to criticize openly the uncooperative *domna* and threaten her with abandonment (*mala canso, comjat, camjar*); critical edition of PC 16,11, with Italian translation and copious notes.]

1884.

See ► **1847**, Uhl, “La *tenso* de non-re,” 2008. [The *tenso* between Aimeric and Albertet, PC 10,6 = 16,5, composed on the theme of nothingness, probably at the court of the Este or the Malaspina, reopens the debate begun one hundred years earlier by Guilhem de Peitieu; see also ► **819**, Roubaud, *La Fleur inverse*, 1986, pp. 23–53, who explores poems about nothingness by several poets, seeing the theme as the central dilemma of *fin'amor*.]

PC 16a. Albric (Alberico da Romano)

[Died 1260; brother of Ezzelino; patron of Uc de Saint Circ, with whom he participated in an exchange of *cobla* PC 16a,1 = PC 457,20a and perhaps a *canso*, PC 93,1, if he is to be identified with Bietris de Roman; Bietris would then be removed from the list of *trobairitz*; her PC 93,1 would become his PC 16a,2; but this is controversial.]

1885.

Bertoni, Giulio. *I trovatori d'Italia*. Modena: Orlandini, 1915, pp. 66–68 and 265–68. [Introduction, pp. 66–68; edition of the *canso* PC 16a,2 and the exchange of *coblas* PC 16,a1 = 457,20a, with Italian translation.]

1886.

See ► **764**, Poe, “Dispassionate Look,” 1992, pp. 147–49. [Points out the close relationship of a poem by Bietris to one by Uc de Saint Circ, also addressed to *Na Maria*; she assumes that the poem was composed by a man, assigning it rather arbitrarily to Albric because of similarity of name and the fact that he was Uc's patron and fellow participant in a *tenso*.]

1887.

See ► **296**, Verlato, “Il pretesto trobadorico,” 2009. [Explores the possibility of an alternate religious moralizing stream of poetry, not well preserved in the chansonniers but evident in the Wolfenbüttel manuscript, that developed in Italy alongside the troubadour tradition; the poetry of Rambertino Buvaelli, Lanfranc Ciagala, Bertolome Zorzi, and especially Alberico da Romano may be a link between the two traditions and indicate the forces at work at the moment of fixing the troubadour tradition in the chansonniers.]

PC 16b. Aldric (del Vilar)

[Unknown; first half twelfth century; one impertinent *sirventes* PC 16b,1 *Tot a estru*, addressed to Marcabru, linked to one or two witty poems by Marcabru:

PC 293,43, *Seigner n'Andric*, and PC 293,16, *D'aisso lau Dieu*; Marcabru's *vida* in *A* claims that he was a foundling, raised by Aldric; he may be the "Audricx" referred to by Peire d'Alverne in PC 323,15.]

1888.

See ► **876**, Chambers, "*D'aisso lau Dieu*," 1982. [Intertextual links and identical metrical form among the *sirventes* by Aldric, *Tot a estru*, PC 16b,1, and Marcabru's two poems, *D'aisso lau Dieu*, PC 293,16, and *Seigner n'Andric*, PC 293,43, suggest that the first was a direct reply to Marcabru's *D'aisso* and that the third was an answer by Marcabru to Aldric; Chambers hypothesizes that Marcabru was not boasting in *D'aisso lau Dieu* but was speaking in bitter parody.]

1889.

See ► **2622**, Gaunt et al, *Marcabru: A Critical Edition*, 2000, pp. 221–24 (note to lines 58–60). [Detailed analysis of the plentiful scholarship concerning the cycle of three poems; suggests the sequence *D'aisso laus Dieu* >> *Tot a estru* >> *Seigner n'Andric*; the whole cycle may have been an elaborate parody of an arrogant patron, dependent for its effect on careful collaboration in performance.]

1890.

Meneghetti, Maria Luisa. "Aldric, Marcabru e il poemetto *Eu aor Damrideu*." In *L'Ornato parlare. Studi di filologia e letteratura romanze per Furio Brugnolo*, 2007, pp. 3–19. [Critical appraisal of the controversy surrounding the cycle of three poems, including previous contradictory theories by herself, Roncaglia, Chambers, Spaggiari, and others, leading to the suggestion that Aldric's poem *Tot a estru* initiated the cycle with parodic intent, using form and content of an early religious poem, answered by Marcabru in two poems of increasing severity; *D'aisso lau Dieu* would be the last of the cycle, not the first, as others have claimed.]

1891.

Roncaglia, Aurelio. "Il gap di Marcabruno." *SM* 17 (1951): 46–70. [*D'aisso lau Dieu*, PC 293,16, is puzzling because it seems to espouse immoral concepts that Marcabru has attacked in his other poems; this is not a literary joke, but a frustrated cry of provocation to his uncaring audience: he is bitterly denouncing the immorality of the bad poets and the enemies of *fin'amor*, as in his other works, but here in the mode of bitter parody; thorough study of the manuscript tradition and a new critical edition of the song, with Italian translation, copious notes.]

1892.

See ► **2666**, Spaggiari, Barbara. *Il nome di Marcabru*, 1992. [Interpretation of Marcabru's poetic dispute with Aldric del Vilar, different from those of Roncaglia, 1951, Chambers, 1982, and Meneghetti, 2000 and 2007.]

PC 17. Alegret

[*ff.* 1143–57; one *canço*; one *sirventes* in praise of Alfonso VII of Castile but harshly critical of other powerful men and unfaithful husbands; named as *joglar* by Bernart de Ventadorn PC 70,4; the twenty-two-line fragmentary *salut d'amor*, PC 17.I, *Dompna, c'aves la signoria*, is probably not by Alegret.]

1893.

See ► **261**, Viel, *Troubadours mineurs gascons*, 2011. [Introduction analyzes the cultural context, problems of attribution, manuscript tradition, and language and metrics; critical edition of PC 17,1 and 2, with French translation and detailed notes; rich glossary; see also his preliminary study in *CDT* 8 (2005): 803–39, which examines the intertextual connections among Alegret, Marcabru, and Peire d'Alvernhe and reevaluates Alegret's distinctive poetics.]

1894.

Tortoreto, Valeria. "Per l'attribuzione di *Bel m'es gan la rana chanta* (BdT 293, 11) (e di *Belha m'es la flors d'aguilen*, BdT 323,5)." *CN* 67 (2007): 253–317. [Includes editions of both; thinks 293,11 is probably by Alegret, not Marcabru, and that 323,5 is by Bernart Marti, not Peire d'Alvernhe; Tortoreto is preparing a new edition of Alegret.]

1895.

Viel, Riccardo. "L'*Estruma* in Alegret: dall'agiografia mediolatina ad un verso trobadorico." *Rom* 128 (2010): 234–50. [Linguistic and sociological study of *estruma* and related vocabulary associated with lumps, tumors, and growths, which were thought to be outward signs of carnal concupiscence, especially in saints' lives; used in Alegret's poem PC 17,2 as a symbol of the moral decay in society that must be reversed in order to restore the former virtues of *cortesía*.]

1896.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 109–13. [Text of PC 17,2 from Jeanroy, 1923; the two manuscript versions are mixed without notes or explanation.]

1897.

See ► **227**, Riquer, 1975, 1:236–40. [Introduction, *sirventes* PC 17,2, text from Dejeanne, with Spanish translation, notes.]

1898.

Barbieri, Luca, in ► **520**, Gambino, *Salutz*, 2009, pp. 690–93. [Critical edition of the fragmentary *salut* PC 17.I, *Dompna, c'aves la segnoría*, with brief introduction and Italian translation; cannot be by Alegret, as claimed by G. M. Barbieri, on account of chronology, rhyme, and links to Arnaut de Maruelh and his imitators; an inexact rhyme suggests that it may have been composed by an Italian poet; it should be listed as anonymous pending further investigation.]

PC 18. Alest, lo Senher d' (Peire Pelet, Senher d'Alest)

[*fl.* 1274–1303; one *tenso* (*torneiament*), PC 18,1 with Enric II, comte de Rodez, his brother-in-law = PC 140,2, and Guiraut Riquier = PC 248,76; he was very close to Enric and active in the cultural life of the court at Rodez.]

1899.

Guida, Saverio. "Guiraut Riquier—Enric de Rodez—Peire Pelet." In *Jocs poetici alla corte di Enrico II di Rodez*. Modena: Mucchi, 1983, pp. 173–205; also online, 2002, at <http://www.rialto.unina.it>. [Introduction, p. 57; critical edition of the three-part *tenso* PC 248,76, with Italian translation, copious notes, glossary; the debate centers

on the relative importance of the courtly virtues of *largueza*, *proeza*, and *fes*, all three essential to the symbiotic functioning of courtly society.]

PC 20. Almuç de Castelnou (Almois)

[Late twelfth, early thirteenth century; *vida*; one *cobla* (part of a fragmentary *tenso*), PC 20,2, a response to PC 253,1 by Iseut de Capiro; some think that both she and Iseut are fictive, that both poems may have been written by Uc de Saint Circ, but Colrat de Montrozier has demonstrated her existence in documents from ca. 1155 on.]

1900.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 166–73. [Text of the *razo* from Boutière/Schutz; critical edition of the fragmentary *tenso*, with German translation, notes, detailed commentary; demonstrates the close relationship to Uc de Saint Circ's *Anc enemics* PC 457,3, which served as a model; the anonymous *cobla* 461,102b may originally have been part of this poem, or of Uc's.]

1901.

McCash, June Hall. "Almuç de Castelnou." In ► 46, *Women in the Middle Ages*, 2004, pp. 23–24. [The power of the *domna*'s will in the courtly love relationship is demonstrated in the dialogue with her friend Iseut de Capiro; both women and Almuç's lover seem to be real, though precise historical identification remains controversial.]

1902.

Colrat de Montrozier, Bruno. "Amour parodique de comtoresse: Le cas des trouveresses Almuç de Chastelnou et Iseut de Chapiou." *FL* 146 (2008): 152–72. [Detailed genealogical history of the Tournel dynasty and the families of Almuç and Iseut; supposes their acquaintance with Uc de Saint Circ, because of parallel language in their poem and his PC 457,3; suspects that the poem may be a humorous prank.]

1903.

See ► 764, Poe, "Dispassionate Look," 1992. [Casts doubt on the historical reality of five of the seven named *trobairitz*, maintaining only Garsenda and Guilhelma de Rosiers; Poe claims that Uc de Saint Circ may have composed the exchange of *coblas* between Iseut de Capiro and Almuç de Castelnou; but resemblance to Uc's style may reflect only his influence, not his authorship.]

PC 21. Amanieu de la Broqueira (Broquiere)

[Ca. 1180; two *cansos*.]

1904.

See ► 261, Viel, *Troubadours mineurs gascons*, 2011. [Introduction gives cultural context, considers questions of attribution, manuscript tradition, language, and metrics; critical edition of PC 21,2 and 1, with French translation, detailed notes; rich glossary.]

1905.

See ► 2470, Guida, "Cartulari e trovatori," 1999, pp. 86–97. [A historical trace of Amanieu has been found near Armagnac; he is linked to Raimon de Durfort by

virtue of having the same jongleur, leading to a possible date of ca. 1180; uncertain conclusions about the social position, dates, and provenance of Amanieu are drawn from his poem PC 21,2 and from the possible identification of the *joglar* mentioned in the poem.]

1906.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 19–23. [Edition of PC 21,1; slightly altered text from Jeanroy 1923, with French translation, no notes.]

PC 21a. Amanieu de Sescas (Sescars)

[*fl.* 1274–1305; two *saluts* and two *ensenhamens* (*de l'Escudier* and *de la Donzela*).]

1907.

See ► **2470**, Guida, “Cartulari e trovatori,” 1999, pp. 107–29. [Makes a strong case for the need to ally historical research with literary; shows convincingly through archival documentation that Amanieu de Sescas’s years of poetic activity are to be revised to 1274–1305 and that he is definitely Gascon.]

1908.

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

1909.

Guadagnini, Elisa. Edition of two *saluts* by Amanieu de Sescas: *A vos que ieu am deszamatz*, PC 21a,I, and *Dona, per cuy planc e sospir*, PC 21a,II, in ► **520**, Gambino, *Salutz*, 2009, pp. 564–605. [The poems are characterized by dialogue structures, realism in detail, and down-to-earth language (physical handicaps, hangings, market, clothing); 21a,II makes use of many proverbs, as well as direct discourse, inserted refrains, and rather colorful or coarse language. See also ► **227**, Riquer, 1975, 3:1653–61: introduction, text of the *salut* PC 21a,I from Appel, with Spanish translation, notes.]

PC 22a. Andrian del Palais (Adrian). See PC 315. Palais

PC 23. Anfos (King Alfons II of Aragon)

[Born 1154, king 1162–96; *vida*; one *canso*, one *tenso* with Giraut de Bornelh; possibly mentioned as *Anfos* in Guerau de Cabreira’s *ensenhamen*, but Pirot ► **1440**, *Recherches*, 1972, finds this unconvincing.]

1910.

► **227**, Riquer, 1975, pp. 566–73. [Introduction, *vida*, and both poems, with Spanish translation, notes.]

1911.

Cluzel, I.-M. “Princes et troubadours de la maison royale de Barcelone-Aragon.” *BRABLB* 27 (1957–8): 324–34. [Introduction gives information about the court of Alfons II, who was patron of at least twenty troubadours; edition of his *canso* PC 23, 1 and his *tenso* with Giraut de Bornelh, PC 242,22 = 23,1a, with French translation.]

1912.

Rieger, Angelica. "L'image d'Alphonse II d'Aragon dans les *vidas* des troubadours." In *O Cantar dos trovadores. Actas do congreso celebrado en Santiago de Compostela entre os dias 26 e 29 de abril de 1993*. Santiago de Compostela: Xunta de Galicia, 1993, pp. 263–87. [An attempt to restore the maligned figure of Anfos found in the *vidas* and *razos*, where he is unjustly accused of treachery because of political actions in which he opposed the popular counts of Toulouse, and perhaps because Uc de Saint Circ wanted to present "his" troubadours in the most dramatic light; he is praised for his generosity and as the protector of *fin'amor* in seeking vengeance for the unjust murder of Guilhem de Cabestanh in the history of the eaten heart.]

1913.

Rüdiger, Jan. "Herrschaft und Stil bei Peter II. von Aragon." *Frühmittelalterliche Studien* 39 (2005): 177–202. [Analysis of the *tenso* between Alfonso and Giraut de Bornelh, a debate about whether a powerful king can or should submit to the laws of courtly behavior.]

PC 26. Arnaut de Brancalo (Brantalon)

[Late thirteenth century; one pious song, perhaps Cathar, a confession of his own sins; one newly discovered anti-French *sirventes*.]

1914.

See ► **1517**, Oroz Arizcuren, *La lírica religiosa*, 1972, pp. 66–73. [Edition of the PC 26,1, with Spanish translation, notes.]

1915.

Gasca-Queirazza, Giuliano. "Un nouveau fragment de chansonnier provençal." *Marche romane* 33 (1983): 93–99. [Discovery of a manuscript with twenty-one poems, some previously unknown; one new *sirventes* attributed jointly to Arnaut de Brantalon and an unknown Guillem de Gap; a provisional transcription and interpretation was published in ► **94**, *AIEO 1*, 1987, pp. 213–17, but the promised definitive edition has not appeared.]

1916.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 260–63. [Text of the religious poem from Oroz Arizcuren, with French translation, no notes.]

1917.

See ► **255**, Guida, *Trovatori minori*, 2002, pp. 263–82. [Copious information on manuscripts, background of poet; critical edition of PC 26,1 with Italian translation, notes; could not include the newly discovered *sirventes* with joint attribution to Arnaut de Brancalo and an unknown Guillem de Gap, since Gasca-Queirazza has not yet revealed details of the manuscript he discovered, nor the definitive edition that he promised in 1987.]

PC 27. Arnaut Catalan

[*fl.* 1220–53; no *vida* extant; perhaps the same as one or other of the Arnauts in PC 25; eleven poems, including a prayer-like song of repentance, plus the opening line of a lost *tenso* with Aimeric de Belenoi (= PC 9,2); he is the author of PC 25,1, an exchange of scabrous *coblas* with Raimon Berenguer IV, Count of Provence = PC 184,1, and another with Alfonso X.]

1918.

Blasi, Ferruccio. *Le poesie del trovatore Arnaut Catalan*. Biblioteca dell'Archivum romanicum 24. Florence: Olschki, 1937. [Introduction: life and travels of the poet, corpus, literary study, metrics; edition of five *cansos*, with Italian translation, notes, and glossary; in appendix: the prayer and five poems that Blasi considered to be of doubtful attribution.]

1919.

Pellegrini, Silvio. "Arnaut (Catalan?) e Alfonso X di Castiglia." *Saggi e ricerche in memoria di Ettore Li Gotti*. Palermo: Centro di studi filologici e linguistici siciliani, 1962, vol. 2, pp. 480–86. [Reproduces Blasi's text of a *partimen*, supposedly between Arnaut Catalan and either Raimond Berenger V or the count of Rodez; closely connected to this is another dialogue poem in a Portuguese manuscript, in Galician-Portuguese and Occitan, between Alfonso X of Castille and *don Arnaldo*, who is given the title *Almiral Sisom* after a bird known proverbially for its continuous farting; see also *SMV* 8 (1960): 165–72, esp. p. 170, which questions the date and attribution of the well-known *partimen del pet* PC 25,1 = 184,1 between Arnaut and the Coms de Proensa; new edition of the bilingual poem, which retains many of its mysteries.]

1920.

See ► 227, Riquer, 1975, pp. 1349–54. [Introduction, edition of PC 27,6 and the exchange of *coblas*, with Spanish translation, notes.]

1921.

Rossell, Antoni, "Les *Cantigas de Santa Maria*: stratégie et composition, de l'élément métrique à l'élément idéologique." In ► 111, *L'Espace lyrique*, 2006, pp. 231–49. [Pp. 242–43: analysis of the semiobscene spoof of Bernart de Ventadorn's *Quan vei* in the exchange of *coblas* between Arnaut Catalan and Alfonso X; pp. 243–44: a *cantiga* may show Alfonso's hostility to the troubadours' courtly love: a *contrafactum* based on an *alba* by Cadenet, turned back into a religious poem by Alfonso: a slap in the face of troubadour sensuality, if in fact Alfonso did it on purpose!]

PC 28. Arnaut de Comminges (Cumenge)

[First half thirteenth century; one *sirventes* against the Orders; he is undoubtedly the *Arnaut* who participated in the *tenso* PC 25,1a with Bernart de la Barta; cousin of Bernart VII, count from 1187 to 1226, shared in the defense of Toulouse against Simon of Monfort; very critical of the avidity and the arrogance of the clerics, especially against the establishment of a mendicant order on his own land.]

1922.

Jeanroy, Alfred. *Jongleurs et troubadours gascons*. Paris: Champion, 1928, pp. vii and 75. [Introduction, critical text, with French translation.]

1923.

Guida, Saverio. "Arnaut de Cumenge: l'avversione di un signore-trovatore per l'ordo Praedicatorum." *SM* 51 (2010): 611–69. [Attributes to Arnaut de Comminges the participation in the *tenso* with Bernart de la Barta PC 25,1a = 58,1, formerly attributed to an unknown Arman (Marshall) or to one of the unknown Arnauts (Asperti); note that in ► 256, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:114, Bernart's interlocutor is still called Arman.]

1924.

See ► 270, Guida, "Sospette paternità," 2010, pp. 277–321. [Many details concerning the life and poetry of Arnaut de Comminges; suggests that PC 25,2 and 25,3, now attributed to an unknown *Arnaut*, are probably by Arnaut de Comminges, as well as the *tenso* PC 25,1a previously attributed to him by Guida.]

PC 29. Arnaut Daniel

[Born ca. 1150; *fl.* 1169–94; *vida*; eighteen poems, plus two of disputed attribution: one probable (PC 411,3, *Entre.l taur e.l doble signe*) and one uncertain (PC 29,14a, *Mout m'es bel el tems d'estiou*); sixteen *cansos*, one obscene *sirventes*, one *ses-tina*; two preserved melodies, see ► 607, van der Werf, *Extant*, 1984, pp. 13*–14*.]

Editions

[Five editions of *Lo ferm voler* are reproduced side by side at <http://www.rialto.unina.it>, including two by Perugi (1978 and 1996), with detailed notes by Aniello Fratta. Four other poems by Arnaut are presented in a similar way.]

1925.

Toja, Gianluigi. *Arnaut Daniel: Canzoni. Edizione critica, studia introduttivo, commento, e traduzione.* Florence: Sansoni, 1960. [Eighteen songs; detailed philological and linguistic introduction; sensitive literary analysis.]

1926.

Perugi, Maurizio. *Le canzoni di Arnaut Daniel.* Documenti di filologia 22. Milan: Ricciardi, 1978. Two vols. [The most complete and reliable edition; very rich introduction and linguistic study; explores numerous links between Arnaut Daniel and other troubadours; paleographical study and edition of eighteen songs, with Italian translation, copious notes; no melodies; see also ► 1961, Perugi's "Linguistica e trobar clus," *SM* 38 (1997): 341–75: a very close study of variant readings for three passages in Arnaut, in the author's continuing pursuit of a text as close to definitive as one can attain; penetration of rare dialectal forms as the base for metaphors, leading to a better understanding of Arnaut's use of difficult language, and a fuller appreciation of the complexity of his poetry; Perugi is working toward a new synoptic critical edition of all of Arnaut's poems.]

1927.

Perugi, Maurizio. "Nuovi restauri danielini: il plurilinguismo come polisenso." *Annali della Scuola Normale Superiore di Pisa* 10 (1980): 203–18. [A number of precise ameliorations to his edition of 1978; emphasizes the necessity of moving

back behind the leveling process of the thirteenth-century scribes to rediscover the dialectal and plurilinguistic richness of the vocabulary and phonology, especially in PC 29,13, *Laura amara*, which may have been specifically aimed by Arnaut at a Catalan audience.]

1928.

Perugi, Maurizio. "Per una nuova edizione critica della sestina di Arnaut Daniel." *AMod* 2 (1996): 21–39. Special issue: *La Sestina*. [Presentation of methodological principles of his editorial techniques, featuring close analysis of the manuscript tradition, metrics, prosody, morpho-phonetic, and lexico-semantic elements, to approach and restore the original form; several allusions by Arnaut in his *sestina* and elsewhere are shown to have come from Chrétien de Troyes.]

1929.

Eusebi, Mario. *Arnaut Daniel. Il Sirventese e le canzoni*. Milan: All'Insegna del Pesco d'Oro/Scheiwiller, 1984. Reissued in 1995 with a seven-page introduction and a few revisions: *Arnaut Daniel. "Laur'amara." Paradossi e rituali dell'amor cortese*. Parma: Nuova Pratiche Editrice, 1995. [Edition of the standard corpus of eighteen poems, plus one of probable attribution in appendix; an accessible, simplified presentation that does not replace earlier editions; limited literary analysis.]

1930.

Riquer, Martin de. *Arnaut Daniel, poesías; traducción, introducción, y notas*. Barcelona: Quaderns Crema, 1994. [Not a new edition: follows Eusebi's text for eighteen poems, Marshall's for #19, Zufferey's for #20; substantial introduction, including analysis of Arnaut's influence on Catalan poets of the fifteenth century; notes, Spanish translation; no variants; no melodies.]

1931.

Wilhelm, James J. *The Poetry of Arnaut Daniel*. New York: Garland Press, 1981. [Edition of nineteen poems, including *Entre.l Taur e.l doble signe*, with English translation, rich textual notes that add sensitive poetic insights, glossary; musical transcription for *Lo ferm voler* by H. van der Werf; simplified presentation does not replace earlier editions.]

1932.

Lachin, Giosuè. *Arnaut Daniel. Sirventese e canzoni*. Translation by Fernando Bandini. Turin: Einaudi, 2000. [Accessible edition for nonspecialists; eighteen poems, in Italian translation by Bandini, with facing-page original and detailed notes by Lachin; Bandini has tried to preserve the original stylistic refinements of metrics and musicality, along with the complexities of meaning.]

1933.

See ► 227, Riquer, 1975, 2:605–46. [Introduction, *vida*, edition of eight poems: PC 29,11, 5, 13, 10, 8, 18, 17, and 14, with Spanish translation, notes; see also pp. 859–62 for analysis of Arnaut's influence on Dante.]

1934.

De Conca, Massimiliano. "Storia di tradizioni ed interpretazioni: il caso di Arnaut Daniel." In ► 118, *La lirica romanza*, 2009, pp. 175–95. [Review of scholarship

on Arnaut, especially the editions of his works; three examples of complex and still unsolved textual problems to show that a definitive edition is still needed; appendix, pp. 190–95: review of all seven editions of Arnaut’s poetry.]

Attribution Studies

[PC 411,3, *Entre.l taur e.l doble signe*, attributed to Raimon Vidal de Besalù, and PC 29, 14a, attributed to Arnaut but considered by some scholars to be anonymous; other poems have been attributed to him in the manuscripts, but are not serious contenders.]

1935.

Marshall, John H. “La chanson provençale *Entre.l taur e.l doble signe* (PC 411,3), une dix-neuvième chanson d’Arnaut Daniel?” *Rom* 90 (1969): 548–58. [Critical edition; poem traditionally attributed to Raimon Vidal de Besalù; probably by Arnaut, based on similarities of theme, vocabulary and metrics; attribution accepted by Wilhelm, Paden, and Poe but not by Toja, Perugi, nor Ibarz.]

1936.

Paden, William D. “Un *plazer dels mes*, vingtième chanson d’Arnaut Daniel? *Mout mès bel el tems d’estiu* (PC 29, 14a).” *CCM* 26 (1983): 341–54. Shorter version in English in ► 127, 1989, *Poetics of Love*, 1989, pp. 187–97. [Edition of the poem, which partakes of two traditions: the theme of the occupations of the months and a tradition of *plazer* poems that list the poet’s “favorite things” and the corresponding negative *enuègs*: a humorous satire directed against overused themes such as the seasons of love and the unsatisfied passions of the courtly lover, mocking Raimon de Miraval, Peire Vidal, and Guilhem Ademar; attribution denied by Zufferey and Vatteroni.]

1937.

Poe, Elizabeth W. “A Fiery Arrow from the Flanks: Defending Arnaut Daniel’s Claim to PC 411,3.” *Rom* 112 (2004): 111–34. [Convincing claim that *Entre.l taur* is by Arnaut; Poe regards some of Marshall’s arguments as inconclusive, but adds new considerations, based on an intricate network of words, images, and themes, typical of all of Arnaut’s acknowledged corpus, especially the frankly erotic and humorous imagery and the insistence on craftsmanship in composing; new edition with English translation, textual commentary, four emendations, detailed interpretation; Poe’s opinion is challenged by Alexandre Ibarz, “État présent des recherches sur les troubadours catalans: essai d’un bilan et perspectives,” in ► 102, *AIEO* 9, 2011, pp. 413–22, favoring the attribution to Raimon Vidal.]

1938.

See ► 2937, Tavani, “La poesia di Raimon Vidal,” 1996, pp. 131–49. [Close study of the two manuscript copies of *Entre.l taur*, diplomatic edition of both, detailed discussion of variant readings and attempted restoration of the text on pp. 143–45, with Italian translation; suggests that the poem is not by Arnaut Daniel but rather a mosaic parody of his style; until further proofs are available, the poem must remain attributed to Raimon Vidal.]

1939.

Zufferey, François. “Un *plazer* attribué à Arnaut Daniel.” In ► **152**, *Miscellanea Roncaglia*, 1989, 4:1503–13. Also in *CN* 49 (1989): 1503–14. [Edition of PC 29,14a *Mout m'es bel el tems d'estiou*, which he would deny to Arnaut, renumbering it PC 461,170d, seemingly unaware of Paden's edition, 1983; Paden accepts his emendations to lines 65 and 73 but maintains the attribution to Arnaut; Vatteroni clarifies a difficult reading in *CN* 68 (2008): 367–71 but also denies the attribution to Arnaut.]

Detailed Literary Studies

[For the sestina *Lo ferm voler*, and the poems of the “Cornilh affair,” see below ► **1965–81** and ► **1982–92**.]

1940.

Asperti, Stefano. “Postille testuali a margine delle canzone de Arnaut Daniel.” *CN* 47 (1987): 61–70. Also in ► **152**, *Miscellanea Roncaglia*, 1989, 1:77–86. [Detailed analysis of four difficult passages in Arnaut's corpus; intensive study of vocabulary and syntax produces new and clearer meanings.]

1941.

Barbiellini Amidei, Beatrice. “Dante, Arnaut e le metamorfosi del cuore: A proposito di *Sols sui qui sai lo sobrafan qe.m sortz*, vv. 26–28.” *Parola del testo* 6.1 (2002): 91–108. Also in Barbiellini Amidei, Beatrice. Non lasciare l'oro per il piombo: *Elementi di intertestualità trobadorica e di critica del testo*. Milan: CUEM, 2003, pp. 5–21. [Detailed analysis of three lines in PC 29,18, *Sols sui*, in which the image of the heart is depicted as a liquid force; the lines are edited and translated differently by five different scholars; stresses the importance to Arnaut of the heart as a symbol of love in all its transformations, a symbol borrowed and developed widely by Dante.]

1942.

Barbiellini Amidei, Beatrice. “Sotto le maschere di Arnaut: appunti in margine all'esegesi di Arnaut Daniel.” *Rom* 123 (2005): 28–50. Also in: Barbiellini Amidei, Beatrice. Non lasciare l'oro per il piombo: *Elementi di intertestualità trobadorica e di critica del testo*. Milan: CUEM, 2003, pp. 23–44. [The influence on Arnaut of the Medieval Latin text *Dialogus Salomonis et Marcolphi*, specifically as the source of his paradoxical *identifiers* “hunting the hare with an ox” and “swimming against the current”; Arnaut identified with the verbal audacity of Marcolphus, which supported his own characteristic propensity to juxtapose the cultivated and the sacred with the popular and obscene, in the manner of the Latin *vagantes*; some parallels are identified between the *Dialogue* and Arnaut's *sirventes* in the “Cornilh affair.”]

1943.

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. [Analysis of Dante's attraction to Arnaut's poetry and the ambiguous placing of several sodomites in *Inferno* or in *Purgatorio*; the linkage of sexuality with poetry and with homoerotic desire is explored with fine discernment in both poets.]

1944.

Burle, Elodie. "Le sujet lyrique médiéval en question." In *L'expérience lyrique au Moyen Âge. Perspectives médiévales* 28 (2002): 21–31. [*Trobar* implies enriching the tradition rather than changing it, using forms and themes and language that are part of a tradition; 27–31: whereas Bernart de Ventadorn remains apart from the "I" of the poem, seeking to understand and explain the nature of love, Arnaut Daniel is focused more on the poem itself as a structure than on themes or images; he is aiming for poetic perfection in a song that is a work of art.]

1945.

Canettieri, Paolo. "Il miglior fabbro, il men famoso Arnaldo e altre novelle dal Purgatorio" Online, 2008, at <http://paolocanettieri.wordpress.com>. [Suggests the possibility of a confusion, conscious or not, of Arnaut Daniel and Arnaut de Maruelh in Dante's evaluation, which may account for some of the surprising remarks made about Arnaut Daniel.]

1946.

De Conca, Massimiliano. "Approximations métriques et parcours poétiques du troubadour Arnaut Daniel." *RST* 2 (2000): 25–79. [Intensive analysis of technical aspects of Arnaut's poetry; internal and external intertextuality is traced through metric and thematic structures, in the work of Marcabru, Raimbaut d'Aurenga, Guilhem de Peitieu, and Bertran de Born; attempts a chronology of Arnaut's poems based on metric forms but has to admit that several hypothetical arrangements are possible and that Arnaut does not seem to have formed a "canzoniere" himself; see also ► 804, Kay, *Subjectivity*, 1990, pp. 13–16, who notes internal intertextuality between several of Arnaut's songs, especially *Laur'amara* PC 29,13, which has many echos with his other poems.]

1947.

De Conca, Massimiliano. Online edition of Arnaut Daniel, *Sols soi qui sai lo sobrafan qui" m sortz* (PC 29,18), <http://www.lt.unina.it>. 33 pages. [Detailed study of manuscripts; critical edition with Italian translation, copious notes.]

1948.

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

1949.

Di Girolamo, Costanzo. "Longino che vide: una riflessione sulle preghiere formulari e una nota per Arnaut Daniel." *Rom* 123 (2005): 384–405. [The widespread tradition of epic prayer is outlined as background to Arnaut's parodic, near-blasphemous use of the formula in PC 29,8, *Doutz braitz e critz*; whereas the legendary Longinus

achieved revelation by the light of faith, and his sight was restored miraculously by the blood of Jesus, Arnaut prays for the illumination of a real lamp so that he can better see and enjoy the naked body of his *domna*.]

1950.

Fratta, Aniello. "Arnaut Daniel, *Lancan son passat li giure* (BdT 29.11)." *Lecturae tropatorum*, 2008, 20 pages. Online at <http://www.lt.unina.it>. [Literary introduction to the poem's warning about the dangers of *fals'Amors*, analyzed in comparison with Raimbaut d'Aurenga's similar theme in PC 389,10, *Après mon vers*; critical edition with Italian translation, rich textual notes.]

1951.

Fratta, Aniello. "Parodia antirudelliana in Arnaut Daniel: il caso di *Autet e bas* (BDT 29.5)." *MR* 33.1 (2009): 93–105. [An attempt to solve several difficult passages in Arnaut's poem, which seems to be a complex and subtle parody of Jaufrè Rudel's attitude to love.]

1952.

Gaunt, Simon. "Poetry of Exclusion: A Feminist Reading of Some Troubadour Lyrics." *MLR* 85 (1990): 310–29. [Examines poems by five troubadours (Arnaut Daniel, Bernart de Ventadorn, Guilhem de Peitieu, Marcabru, and Raimbaut de Vaqueiras) to see how women are presented in relation to love; questions the assumption that the poetry is about women and attempts to expose the patriarchal structures within the texts written by men; works of the *trobairitz* are excluded; homosocial desire is more important than the fictional poet/lady relationship; many lyrics are directed to a male rather than a female listener.]

1953.

Gaunt, Simon. "Obscene Hermeneutics in Troubadour Lyric." In *Medieval Obscenities*. Edited by Nicola McDonald. Woodbridge: York Medieval Press (Boydell and Brewer), 2006, pp. 85–104. [Three parts: (1) general idea of obscenity in the troubadour tradition; (2) relationship between erotics and poetics in the troubadour lyric; sexual or obscene innuendo (Guilhem de Peitieu *Ben vueill*); and (3) analysis of Arnaut Daniel's sestina: many ambiguities are dissected using Lacan's insights on sexual language. Gaunt's 1993 article concentrated on aesthetics: obscenity used to generate humor and satire; this one has a different perspective, examining hermeneutics rather than aesthetics.]

1954.

Gouiran, Gérard. "La carrière poétique d'Arnaut Daniel a-t-elle commencé avant 1180?" in ► **160**, *Studia Riquer*, 1986–91, pp. 443–57. [A reference in one of the poems of the "Cornilh affair" to a slaughter in Béziers refers not to that of 1209 but to an earlier one in 1167, thus dating the poetic cycle to shortly after this date; Arnaut Daniel's literary career began around 1169, a dating supported by Lazzarini in *RST* 1 (1991): 119–35.]

1955.

Hishikawa, Eiichi. *A Concordance to Arnaut Daniel's Poems*. Kobe: Kobe University, 1989. Distributed by E. H., 13–36–203 Toyotsu-cho, Suita-shi, Osaka 564, Japan.

1956.

Kuzmenko, Laura. *La sémantique de la perception dans la poésie d'Arnaut Daniel*. PhD diss., University of Toronto, 2005. Available online at <http://www.etudes-francaises.net/dossiers/kuzmenko/intro.htm>; <http://www.etudes-francaises.net/dossiers/kuzmenko/analog.htm>; <http://www.etudes-francaises.net/dossiers/kuzmenko/struct.htm>

1957.

Kuzmenko, Laura. "Valorisation axiologique et analogique positionnelle chez Arnaut Daniel." *Florilegium* 22 (2005): 191–216. [A cognitive-semantic approach to the understanding of Arnaut's difficult metaphors; the relationship of the poet's personal natural world to the abstract universal macrocosm; sensory and positional images create a three-dimensional world in Arnaut's poetry that has not been clearly recognized before; sensorial metaphors define Arnaut's affective world.]

1958.

Marchesi, Simone. "Dante Alighieri, *Purgatorio* XXVI. 139–148." *Glossator* 4 (2011): 73–80. [A word-by-word analysis of the eight lines given by Dante to Arnaut Daniel.]

1959.

Paterson, Linda. "Fin' amor and the Development of the Courtly Canso." In ► **282**, Gaunt and Kay, *Troubadours*, 1999, pp. 28–46. [Guilhem de Peitieu's poem *Pos vezem de novelh florir* is analyzed to show some of the distinctive features of the *canso*; after a discussion of some key concepts of the code of courtly love, the chapter turns to an examination of Arnaut Daniel's *Si m fos Amors*, which represents "a dazzling linguistic performance, a heady erotic and emotional brew, and a self-conscious reflection upon the traditional mechanisms of *fin' amor*" (p. 43); by organizing the chapter around these two poetic texts, Paterson makes the notion of *fin'amors* accessible to nonspecialists.]

1960.

Perugi, Maurizio. "Arnaut Daniel *L'Aura amara* (PC 29,13): esercizi di stratigrafia lessicale e testuale." In ► **149**, *Mélanges Michel Burger*, 1994, pp. 289–99. [Detailed study of codicology, phonetics, syntax, and dialectology to clarify the meaning of lines 64–65 of the poem, incorrectly understood by most of the editors of Arnaut Daniel.]

1961.

Perugi, Maurizio. "Linguistica e *trobar clus*." *SM* 38 (1997): 341–75. [Three studies of difficult readings in Arnaut; neo- or post-Lachmannian approach, based on close study of variant readings and use of dialectal vocabulary and phonology.]

1962.

Perugi, Maurizio. "Toponomastica Danieliana." *MR* 29 (2005): 211–78. [Very detailed study of toponymics from Roman times to medieval and their use by Arnaut Daniel (often misunderstood by scribes and by modern editors; clarification of several passages in Arnaut Daniel by reference to well-known epics and crusades.)

1963.

Perugi, Maurizio. "Aux origines de l'*aura* de Pétrarque: La femme blonde chez

Chrétien de Troyes et Arnaut Daniel (avec une note sur Arnaut *c'amas l'aura*)." *CCM* 52 (2009): 265–76. [Chrétien's Soredamors is the source of the wordplay in Arnaut's PC 29,10, *En cest sonet coind'e leri* (rhymes in *-aura, daura, aura, saura, eisaura, restaura, laura, l'aura*), which in turn inspired Petrarch's creation of Laura; *Arnauz qu'amas l'aura* does not mean "embraces the air" but rather "reaps the windstorm."]
1964.

Rea, Roberto. "Il cuore inondato (Arnaut Daniel tra *aemulatio* e Scritture)." *CDT* 8 (2005): 315–31. The image of the loving heart as a river in flood in *Sols sui*, PC 29,18, is a metaphor of biblical origin, symbolizing the inundation of the Christian soul by the Holy Spirit; its use by Arnaut was inspired by Bernard de Ventadorn's poetic manifesto in PC 70,15 *Chantars no pot gaïre valer*; a similar metaphor is that of amorous rain in Arnaut's *Ab gai so*, PC 29,10, lines 12–14.]

Lo ferm voler (PC 29, 14) (The *Sestina*)

[Five editions of *Lo ferm voler* are reproduced side by side at <http://www.rialto.unina.it>, including two by Perugi (1978 and 1996), with detailed notes by Aniello Fratta.]

1965.

Barbiellini Amidei, Beatrice. "L'immagine del desiderio e la metafora feudale nella *sestina* di Arnaut Daniel." *CN* 64.3–4 (2004): 443–73. Also in: Barbiellini Amidei, Beatrice. *Non lasciare l'oro per il piombo: Elementi di intertestualità trobadorica e di critica del testo*. Milan: CUEM, 2003, pp. 45–67. [Sensitive analysis of the ambiguous mixture of symbolisms and suggestions inherent in the use of vocabulary and images; biblical, feudal, and erotic interpretations of the *tornada* in particular are inseparable and necessary to the complete message, to which must be added the values of phonological and musical overtones.]

1966.

Beltrami, Pietro G. "*Lo ferm voler* di Arnaut Daniel: noterella per una traduzione." *AMod*, special issue: *La Sestina 2* (1996): 9–19. [A new metrical translation into Italian; striking links are demonstrated between Arnaut Daniel and Jaufre Rudel.]

1967.

See ► **534**, Canettieri, *La sestina e il dado: sull'arte ludica del trobar*, Collana: Poeta ludens; Rome: Colet, 1993. [Reviews the presence of gaming imagery in a number of troubadours; proposes that the metrical structure of Arnaut Daniel's *sestina* was inspired by the arrangement of numbers on the dice; the figure of gambling suggested by this structure represents the capricious influence of Fate on human love and the poet's belief that love of the *domna* and love of poetry are analogous.]

1968.

Canettieri, Paolo. "Un'idea di Arnaut." In *Arnaut Daniel, Canti di scherno e d'amore*. Rome: Fazi, 1997, pp. 9–55. [Translation by Pietro Tripodo of all Arnaut's poems, trying to preserve the phono-symbolic content; introduction by Canettieri deals with Arnaut's personality and poetics, as well as his presumed Jewish origins, and an interpretation of the *sestina*, in particular its echoes from goliardic poetry and Raimbaut d'Aurenga's *trobar ric*.]

1969.

Canettieri, Paolo. *Il gioco delle forme nella lirica dei trovatori*. Testi studi e manuali, Dipartimento di studi romanzi, Università di Roma La Sapienza. Rome: Bagatto Libri, 1996. [(In response to ► 532, Billy, “La sextine,” 1993.) A history of the use of gaming imagery and structures by Arnaut Daniel and other troubadours; exhaustive analysis of Arnaut’s poem, including the chronology of influences leading to the chosen form; Arnaut’s passion for dice and gambling as a symbol of the jongleuresque alternative lifestyle, and a figure of the deceptiveness of language; the poem is a victory over the forces standing between him and the fulfillment of his joyful union with the *domna* (or the joyful completion of a masterful poem).]

1970.

Cavaliere, Alfredo. “Arnaut Daniel und seine Sestine.” In ► 155, *Romania cantat*, 1980, 2:353–61. [*Trobar ric* is taken to its most refined development by Arnaut, a master craftsman in language; he uses bold metaphors, inversion, periphrasis, regionalisms, and neologisms to express his complex feelings in the most complete manner possible.]

1971.

Cholakian, Rouben Charles. “Master of Words and Women: Arnaut Daniel.” In ► 832, *Troubadour Lyric*, 1990, chapter 5, pp. 117–54. [A controversial reading of the *sestina* depicts it as a complex Oedipal drama with infant trauma at its origin; Arnaut seeks to exclude the female presence and reaffirm male authority over the text.]

1972.

D’Agostino, Alfonso. *Il pensiero dominante: la sestina lirica da Arnaut Daniel a Dante*. Milan: CUEM, 2009. [A complete and detailed study of the *sestina*: possible sources, characteristic structural elements, detailed interpretations, influences on poems by other troubadours and Dante; critical edition of six *sestinas*, with Italian translation, notes, and evaluation of major earlier studies: Raimbaut d’Aurenga, PC 389,16, Arnaut Daniel, PC 29,14, Guilhem de Saint Gregori, PC 233,2, Bertolome Zorzi, PC 74,4, Pons Fabre d’Uzès, PC 376,2, and Dante Alighieri, *Al poco giorno*; diplomatic, codicological, philological, and lexical materials for Arnaut Daniel’s poem; in appendix, the text of seven lyrics and other texts referred to in the study.]

1973.

D’Agostino, Alfonso. “La sestina di Arnaut Daniel (PC 29, 14): revisione ecdotica.” *Parola del testo* 13.1 (2009): 7–70. [A comparative ecdotic analysis of six critical editions of the poem; it is not possible to establish a *stemma*; only the methodology of Eusebi, 1984, is found to be valid.]

1974.

Di Girolamo, Costanzo. “Past Participles with Active Meaning: An Interpretation of Two Troubadour Passages (BdT 29,14, line 39 and 293,25, line 67).” *RPh* 61 (2007): 235–42. [The possibility of an active meaning assigned to a past participle may shed new light on a passage in the *tornada* of Arnaut Daniel’s *sestina*: if *desirat* is interpreted as “full of desire” rather than as a *senhal* “Desirat,” then *son desirat* means “song of desire,” i.e., his poem which, once memorized by the addressee, can enter the chamber, from which the lover is banned.]

1975.

Fo, Alessandro, Carlo Vecce, and Claudio Vela. *Coblas: il mistero delle sei stanze*. Milan: All'Insegna del Pesce d'Oro, 1987. [A witty and erudite discussion of numerology, complex rhyme structures, and interior "secret" messages to be detected in the poetry of Arnaut Daniel, Dante, and Petrarch, in particular the patterns and inner forces at work in Arnaut Daniel's *sestina*.]

1976.

Le Vot, Gérard, Pierre Lusson, and Jacques Roubaud. "La Sextine d'Arnaut Daniel: essai de lecture rythmique." In *Musique, littérature et société au moyen âge. Actes du colloque du Centre d'études médiévales de l'Université de Picardie*. Edited by D. Buschinger and André Crépin. Paris: Champion, 1980, pp. 123–57. [Analysis of the *sestina* according to principles developed by the authors in previous work, based on equal treatment of melody, text, and rhymes; the basic underlying meter of the poem is anapestic.]

1977.

Picone, Michelangelo. "Versi di romanzi: una lettura semantica della sestina di Arnaut Daniel." In ► **134**, *Cantarem*, 1995, pp. 113–26. [Develops the notion that Arnaut is following Raimbaut d'Aurenga in removing the obstacles to carnal fulfillment that were cultivated in the love ethic of the early troubadours; Arnaut goes even so far as to celebrate the erotic encounter, in reality or in a dream; Picone stresses the expansion of the *canço* as a genre to admit aspects of the narrative, especially in the *sestina*, which has a beginning, development and conclusion; close analysis of the poem, stanza by stanza, to demonstrate its narrative movement.]

1978.

See ► **537**, Roncaglia, "L'invenzione della sestina," 1981. [Arnaut was not working in a vacuum but was influenced by Raimbaut d'Aurenga, Chrétien de Troyes, and Béroul in his invention of the *sestina*.]

1979.

Shinnick, Julia Wingo. "Singing Desire: Musical Innuendo in Troubadour and Trouvère Song." In *Sexuality in the Middle Ages and Early Modern Times*. Edited by Albrecht Classen. Berlin/New York: de Gruyter, 2008, pp. 293–324. [Musical structures in *Lo ferm voler* show a conscious design to add additional layers of meaning within the music to those already present in the text and metrics; six recurring pitches reinforce the sixfold use of recurring rhyme-words; assertive repetition of the three pairs of end pitches emphasize the central metaphor of determination to reach a goal; the overall melodic contour and repetitive echoes in the poem are consciously designed to support the thematic movement through fear and increasing desire to apparent fulfillment through increasing physical contact; the musical narrative toward conjunction is as strong as the textual one.]

1980.

Switten, Margaret. "De la sextine: amour et musique chez Arnaut Daniel." In ► **151**, *Mélanges Bec*, 1991, pp. 549–65. [Detailed analysis of the circular structure of PC 29,14, with parallels in Plato's *Timaeus*; the rhyme-words evoke different forms

of love; parallels between melodic structure and rhyme structure; as the demiurge of Plato seeks to reestablish the musical harmony of the universe by reconciling its contraries, Arnaut seeks to create, as an artisan of language, a poetic view of harmony through love.]

1981.

Țârău, Paul. "Aspects combinatoires dans l'analyse de texte: étude linguistique et mathématique d'une sextine d'Arnaut Daniel." *Revue roumaine de linguistique* 26 (1981): 469–83. [An exploratory analysis using techniques of mathematical and semiotic linguistics; among the interesting findings, Țârău is able to calculate that the rhyme-word structures used by Arnaut would have allowed him to compose eight hundred million different *sestinas*!]

Cornar lo Corn: The Cornilh Affair

1982.

Agamben, Giorgio. "Corn: dall'anatomia alla poetica." In *Le Moyen Âge dans la modernité: mélanges offerts à Roger Dragonetti*. Edited by Jean R. Scheidegger. Paris: Champion, 1996, pp. 3–20. Also in English translation as "Corn: From Anatomy to Poetics." In *The End of the Poem: Studies in Poetics*. Stanford: Stanford University Press, 1999, pp. 23–42. [A careful review of research on the precise meaning of *corn* in the cycle of poems and elsewhere; along with the direct obscene level, allegorical, tropological, and analogical, even mystical levels may be added, making Ayna the ultimate *flor enversa*, the inversion of Ania, the muse of intellect.]

1983.

See ► **244**, Bec, *Burlesque*, 1984, pp. 138–53. [Brief introduction, reproduction of all four texts with French translation, notes; see also further introductory material, pp. 16–17.]

1984.

Canettieri, Paolo. "Arnaut Daniel e il gioco dei dadi": <http://paolocanettieri.wordpress.com>, 2007. [Manuscript history of the exchange of poems in the "Cornilh affair"; it is an elaborate parody on the feudal and courtly tradition of the kiss; much of the underlying parody depends on the structure and metaphorical vocabulary of the game of dice.]

1985.

D'Agostino, Alfonso. "Per la *tornada* del *sirventese* di Arnaut Daniel." *MR* 15 (1990): 321–51. [A very careful attempt to restore the wording of the four final lines of the poem, involving hypothetical neo-Lachmannian restorations of the archetype in several stages; the result is a more rational poem, in which Arnaut does not contradict himself by telling Bernat to go ahead and obey his Lady.]

1986.

Gruber, Jörn. A BLOG as part of his *La science du trobar en marche*, 2008: "L'Affaire Cornilh" at <http://gruberphi.blogspot.com/2008/06/jrn-gruber-laffaire-cornilh-1169-juge.html>. [A critical, sometimes abrasive, analysis of current scholarship on the question, and his own definitive answers, subject to revision at any time.]

1987.

Jewers, Caroline. "The Cornilh Affair: Obscenity and the Counter-Text in the Occitan Troubadours, or the Gift of the *gap*." *Mediterranean Studies* 11 (2002): 29–43. [A close look at some of the vulgar, obscene poems in the troubadour corpus, to better evaluate their place within the courtly tradition; they establish a countertext, parodying some of the excessive rituals of *fin'amor*; the gross vulgarity of the poems in the Cornilh cycle is countered by the astonishingly rich use of language and imagery and the humor involved in turning upside down the ideals of courtly behavior.]

1988.

► **836**, Lacan, *L'éthique*, pp. 191–94; English translation, pp. 161–64. [Arnaut Daniel's obscene poem is a paradox: sublimation does not have to work only in the direction of the sublime: even the crudest of sexual gaming can be the object of poetry, albeit ambiguously; in debating the limits of the lover's service to the wishes of the Lady, there is a sudden reversal which reduces the idealized Lady with derision to the lowest level instead of the highest; this is still a sublimation of desire, revealing the profound ambiguity of the sublimating imagination.]

1989.

Lazzerini, Lucia. "Cornar lo corn: sulla tenzone tra Raimon de Durfort, Truc Malec e Arnaut Danielm." *MR* 8 (1981–83): 339–70. [Very precise and detailed study of the vocabulary and references, utilizing dialectology and regional phonetics to grasp the full lexical and suggestive power of the four texts in the cycle; there is no doubt that *corn* has the clear meaning of *cul*; much of the vocabulary comes from the specialized field of wine-making; reproduction of the four texts, with detailed textual notes, no translation; additional information on the form *raboi* "behind, ass" in *MR* 14 (1989): 39–50.]

1990.

Lazzerini, Lucia. "Il nome della dama del *corn*." *RST* 1 (1999): 119–36. [Review of scholarship on the "Cornilh affair" and the meaning of *cornar lo corn*; the uninhibited lady, called by various names in the manuscripts (Ena, Aima, Aina, Aya, Enan, etc.), is probably the same as the forthright lady Ayma in Raimbaut d'Aurenga's poem *Escoltatz, mas no say que s'es* (PC 389,28); possible link to *Ania*, referring to Urania, goddess figure of intelligence; this would make the "Cornilh affair" a grotesque inversion of the quest for knowledge and *joi*, perhaps even a parody of Chretien de Troyes's Erec, who sounded his horn to lead on to the "Joie de la cort."]

1991.

See ► **245**, Nelli, *Ecrivains anticonformistes*, 1977, pp. 79–96. [Reproduces all four texts, with introduction and French translation.]

1992.

See ► **246**, Sansone, *I trovatori licenziosi*, 1992, pp. 88–101. [Reproduces all four texts, with Italian translation, a few explanatory notes.]

PC 30. Arnaut de Marueilh

[fl. 1171–95; *vida*, five *saluts d'amor*, one *ensenhamen* (*Razos es e mezura*) and twenty-five or twenty-six *cansos*, six with melody: see ► 607, van der Werf, *Extant*, 1984, pp. 15*–20*; he is satirized in stanza nine of Monge de Montaudon's satirical gallery PC 305,16 as being very sentimental and lacrimose; considered by his contemporaries as a model of courtly poetic orthodoxy.]

1993.

Johnston, Ronald C. *Les poésies lyriques du troubadour Arnaut de Mareuil, publiées avec une introduction, une traduction, des notes et un glossaire*. Paris: Droz, 1935. Reprint, Geneva: Slatkine, 1973. [Introduction on Arnaut's life and career, his constant preoccupations with the description of his lady, and the dream mode in which his love is fulfilled; the use of *senhals* in his poems, linked to his long, sad love story; no commentary on melodies; edition of the *vida*, twenty-five poems, plus four of doubtful attribution, with French translation, notes, glossary.]

1994.

Barbieri, Luca, "Pour une nouvelle édition du troubadour Arnaut de Marueilh." In ► 99, *AIEO* 6, 2001, pp. 141–56. [Arnaut's work consists of seven *saluts*, edited by Bec, 1961, one *ensenhamen*, Eusebi, 1969, and twenty-five or twenty-six *cansos*, Johnston, 1935; Johnston did not do a thorough study of attributions; Barbieri considers metrical structure, which is highly original in Arnaut, many cases of hiatus, often corrected by scribes, and lexical and syntactic originality; his study of imagery and formulas suggests that Arnaut is not as dull and humdrum as critics have thought.]

1995.

Bec, Pierre. *Les Saluts d'amour du troubadour Arnaut de Mareuil: textes publiés avec une introduction, une traduction et des notes*. Toulouse: Privat, 1961. [Detailed introductory study of *saluts* in Occitan and Old French, with a particular study of the genre in Arnaut; edition of five *saluts*, plus two others of doubtful attribution, with following French translation; literary analysis of each, notes, glossary; an earlier study concentrated rather on formal composition: see ► 2140, *Mélanges Istvan Frank*, 1957, pp. 39–50.]

1996.

Gambino, in ► 520, *Salutz*, 2009, pp. 268–397. [Edition of all five *saluts*, PC 30, I to V, each one based on an independent codicological study; two others that were attributed to Arnaut with some hesitation by Bec (PC 10,I and 17,I), rather than to Aimeric de Peguilhan and Alegret, should be considered anonymous until further clarification; they are edited in the same volume by Luca Barbieri, pp. 654–75 and 690–93.]

1997.

Billy, Dominique. "Hasard et intertextualité: à propos d'un cas de contrefaçon: Arnaut de Mareuil, *La grans beutatx e.l fis ensenhamens*." 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.

89–115. [The use of newly available electronic databases can reveal the repetition of rhyme-words, indicating possible cases of intertextuality; the information must be used with prudence, in conjunction with other criteria, before intertextuality can be demonstrated; nineteen poems with the same rhyme scheme are analyzed to clarify the ambiguous role of rhyme-words in contrafacture.]

1998.

Chaillou, Christelle. “L’architecture musico-poétique dans les chansons d’Arnaut de Mareuil et de Raimbaut de Vaqueiras.” *Cognitive Philology* 3 (2010). 64 pp. Online at <http://ojs.uniroma1.it/index.php/cogphil>. [A new look at the musical classification of troubadour melodies through a detailed analysis of five melodies of Arnaut and seven of Raimbaut; the traditional classifications do not take into account the full complexities of the stanza; the melodic structures typical of oral composition and transmission help to give a mental image to the poem in performance and aid in its memorization.]

1999.

Eusebi, Mario. “L’ensenhamen di Arnaut de Mareuil.” *Rom* 90 (1969): 14–30. [Critical text of *Razos es e mezura* with Italian translation, notes.]

2000.

See ► 227, Riquer, 1975, 662–69. [Edition of the *salut d’amor* PC 30,III, one of the most delicate expressions of *fin’amor* in troubadour poetry.]

PG 31. Arnaut Peire d’Agange

[Probably late twelfth century; one incomplete *canço*, in which he complains about the rigidity of his *domna*.]

2001.

Ricketts, Peter. *Contributions à l’étude de l’ancien occitan: textes lyriques et non-lyriques en vers*. Birmingham: AIEO, University of Birmingham, 2000, pp. 5–10. [Edition of PC 31,1, with French translation, notes; text also available online at <http://www.rialto.unina.it>, without translation, introduction, or notes.]

2002.

Sakari, Aimo. “La *canço* d’Arnaut Peire d’Agange.” *Mélanges offerts à Rita Lejeune*. Gembloux: J. Duculot, 1969, pp. 277–90. [Structural study, no literary analysis; critical edition, with French translation, textual notes.]

2003.

Thiolier-Méjean, Suzanne. “Ganges et son troubadour Arnaut Peire.” *FL* 126 (1998): 193–207. [Sakari’s identification of *l’avinens emperaire* in the *tornada* with Alfonso X the Wise led him to date the work in the later thirteenth century; instead, it must refer to Alfonso VIII the Good, placing the poem in the late twelfth century; this is confirmed in the content of the song: his slightly disillusioned mockery of love, use of an ironical winter opening, and several characteristic images and expressions echo the work of Marcabru, Cercamon, Marcoat, Raimbaut de Vaqueiras, and Peire Vidal, who seem to have been his contemporaries.]

PC 34. Arnaut de Tintinhac (the same as PC 228, Guilhem de Quintenac, and PC 247, Guirart de Quintinac)

[*fl.* mid-twelfth century; four *cansos*, plus a fifth that is probably his;

Arnaut may be the poet featured in stanza five of Peire d'Alvernhe's satiric gallery poem PC 323,11.]

2004.

Mouzat, Jean. *Les poèmes de Gaucelm Faidit, troubadour du XIIe siècle; suivi de Guilhem Peire de Cazals, troubadour du XIIIe siècle et le troubadour Arnaut de Tintinhac: éditions critiques*. Geneva: Slatkine, 1989. [Only the Slatkine edition has the additional materials; the Tintinhac edition originally appeared as "Cel de Tintinhac: introduction à Arnaut de Tintinhac, troubadour limousin," in *Bulletin de la Société des Lettres, Sciences et Arts de la Corrèze*, Tulle, four articles 1953–56, and separately as: *Le troubadour Arnaut de Tintinhac*. Tulle: Juglard-Ogier, 1956. Pp. 687–720: introduction on manuscripts, life of Arnaut, attributions, critical edition of four poems, with French translation, notes.]

2005.

Guida, Saverio. "Il Limosino di Briva." *CN* 57 (1997): 167–97. [The troubadour in stanza five of Peire d'Alvernhe's satiric gallery poem is Arnaut de Tintinhac, not Bernart de Ventadorn; Arnaut was a precursor and mentor of Bernart, addressed by Bernart in several poems as *Lemozi*; many intertextual links to Bernart's poetry; confirmation to Arnaut of PC 411,2, *Bel m'es quan l'erba reverdis*, formerly attributed to Raimon Vidal de Besalù, and proposed new attribution of PC 392,27, *Can lo dous temps comensa*, assigned at present to Raimbaut de Vaqueiras, quoted in extract in the *Breviari* under the name of *Guiraut [sic] de Quintenac*; further study of Arnaut's work, crucial to the early development of *trobar*, is required.]

2006.

Mouzat, Jean. "La langue de l'amour courtois chez le troubadour Arnaut de Tintinhac." In ► **2140**, *Mélanges Istvan Frank*, 1957, pp. 480–86. [Arnaut was a contemporary of Marcabru and Bernart Marti; his poetry is characterized by a moralizing tendency without the bitterness of Marcabru; the songs show unique linguistic forms from the Forez, near Tulle.]

2007.

See ► **227**, Riquer, 1975, 2:781–84. [Edition of PC 34,3, *Molt desir l'aura doussana*, with introduction, Spanish translation, notes.]

2008.

Tavani, Giuseppe. "La poesia di Raimon Vidal. II. *Belh m'es quan l'erba reverdis*." In *Romanica vulgaria. Quaderni* 13–14 (1994): 5–24. [A close comparison of the two manuscript copies of PC 411,2 leads to the conclusion that the song is more likely by Arnaut than by Raimon, though the attribution is not yet clear enough to justify a change in ownership; diplomatic edition of both copies and a new critical text, with Italian translation, notes.]

PC 42a. Azalais d'Altier

[Ca. 1220; one *salut d'amor*, perhaps addressed to Clara d'Anduza; *canço* in response by Clara PC 115,1; some scholars deny the historical reality of both ladies, believing that their writings were by Uc de Saint Circ.]

2009.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 675–89. [Edition of the *salut* PC 42a, with German translation; literary analysis pp. 684–89.]

2010.

Morlino, Luca: edition of the *salut* in ► **520**, Gambino, *Salutz*, 2009, pp. 528–49. [Part of the so-called love story between Uc de Saint Circ and Clara d'Anduza, which includes PC 457,4, and 115,1, according to which Azalais interceded with Clara to ask her to forgive Uc's "fling" with Ponsa and take him back; Poe and Jeanroy think that the whole exchange may have been composed by Uc himself, but Morlino sees little proof of this and thinks Poe's interpretation is "fantasy"; in the absence of proof, or a more convincing hypothesis, he agrees with Guida that the *salut* should remain attributed to Azalais.]

2011.

See ► **731**, Bec, *Chants d'amour*, 1995, pp. 185–92. [Introduction on the characteristics of the *salut* as a genre, and on the unique position of this text as the only *salut* by a woman addressed to another woman; reproduces A. Rieger's text, with French translation.]

2012.

Bruckner, Matilda Tomaryn. "Azalais d'Altier." In ► **46**, *Women in the Middle Ages*, 2004, pp. 52–53. [The *salut* may be addressed to Clara d'Anduza, asking her to be true and *clara* to her lover, who is identified in a *razo* as Uc de Saint Circ; Azalais's historical reality is controversial; the whole exchange may be part of a literary game.]

2013.

Guida, Saverio. *Primi approcci ad Uc de Saint Circ*. Soveria Mannelli: Rubbettino, 1996, p. 68, n. 54. [Has not found any archival evidence of Azalais's real existence, but there is a long history of an Altier family and a manor-house, just as there are historical traces for the family of Almuc de Castelnou and Iseut de Capion in the same region; disputes Poe's "reluctant" conclusion that Uc de Saint Circ was the real author of works supposedly by Azalais and Clara d'Anduza; tends to believe that all three ladies were real.]

2014.

Nicholson, Francesca. "Seeing Women Troubadours without the '-itz' and '-isms.'" In ► **745**, *Troubled Vision*, 2004, pp. 63–76. [The notion of "an open vista of gender interplay" is more productive than the tendency to over-feminize the *trobairitz* and force them into a closed and limiting female identity; a Lacanian reading of two poems is offered: Bietris de Roman, *Na Maria, pretz e fina valors*, PC 16a,2, and Azalais d'Altier, *Tanz salutz e tantas amors*, PC 42a,1; in both, the "I" is saying that its position and identification are changeable: the two *trobairitz* sometimes take on the identity of a male lover and sometimes speak as women.]

2015.

See ► **764**, Poe, “Dispassionate Look,” 1992. [Argues for the possibility that Uc de Saint Circ was the author of Azalais d’Altier’s *salut*, as well as the response to it by Clara d’Anduza; see similar analysis by Poe, “Un poème marginal,” in ► **95**, *AIEO* 2, 1993, 1:283–88.]

PC 43. Azalais de Porcairagues

[*fl.* 1170–73; *vida*; one *canço*: *Ar em al freg temps vengut* (PC 43,1); close ties with the courts of Raimbaut d’Aurenga and of Ermengarde de Narbonne; her *vida* claims that she loved Gui Guerrejat, the cousin of Raimbaut d’Aurenga.]

2016.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 480–504. [Critical edition of PC 41,1, comparing the text of *N* with that of *CDIKd*; German translation, very detailed notes; rich analysis of the intertextual connections of the poem with Comtessa de Dia and especially with several poems of Raimbaut d’Aurenga; the heterogeneous structure of the poem seems to indicate a tormented textual transmission.]

2017.

See ► **737**, Mölk, *Romanische Frauenlieder*, 1989, pp. 52–55 and 193–95. [Edition of PC 43,1, with commentary, German translation, notes.]

2018.

See ► **731**, Bec, *Chants d’amour*, 1995, pp. 65–70. [Edition from A. Rieger, with French translation.]

2019.

Braet, Herman. “Azalais de Porcairagues.” In ► **46**, *Women in the Middle Ages*, 2004, pp. 53–55. [Azalais takes part in a cycle of poems debating whether a lady should accept a lover of higher rank (see ► **2021**, Sakari, 1949); she seems to have been closely linked with several highly esteemed poets.]

2020.

See ► **452**, Paden, “System of Genres,” 2000, pp. 44–57. [Contains the critical edition and English translation of all three versions of Azalais de Porcairagues’s poem *Ar em el freg temps vengut* PC 43,1, with detailed notes and analysis of her awareness of genre definitions.]

2021.

Sakari, Aimo. “Azalais de Porcairagues, le *joglar* de Raimbaut d’Orange.” *NM* 50 (1949): 23–43, 56–87, and 174–98. [The third stanza of her poem seems to contribute to a poetical debate begun by Guilhem de Saint-Didier as to whether a lady is dishonored by taking a lover who is richer than herself. Raimbaut d’Aurenga also commented in his poem *A mon vers dirai chanso*, followed by a *partimen* between Dalfi d’Alvernhe and Perdigon, then a *tenso* between Giraut de Bornelh and King Alfonso II of Aragon; see the supplementary article by Sakari in ► **95**, *AIEO* 2, 1993, 1:369–74, where it is shown that Azalais earned the *senhal* of *Joglar* in her poem from 1169 and that the series of fourteen *Joglar* poems from 1170–71 by Raimbaut d’Aurenga refer to her.]

PC 44. Azar (Asar)

[End of twelfth century; jongleur; two incomplete poems: first line and three stanzas from a *canço*; participant in an incomplete *tenso* between Gaucelm, now identified as Gaucelm Faidit, and Peire, formerly called Peire de Mont Albert, now recognized as Azar; the father of Albertet de Sisteron.]

2022.

Boutière, Jean. “Les poésies du troubadour Albertet.” *Studi medievali* 10 (1937): 1–129. [See p. 10 and note 1: first line and three stanzas of a poem that is probably by the father of Albertet.]

2023.

Guida, Saverio. “Un trovatore di meno, un componimento di più.” *Tenso* 25 (2010): 1–22. [Peire de Mont Albert PC 350 does not exist; he is in fact the same as N’Azars PC 44, the father of Albertet de Sisteron; the *tenso* PC 350,1 = 165,3 is to be attributed to Gaucelm Faidit and N’Azars; new critical look at basic matters of textual history, particularly the attitudes and actions of scribes and modern editors, all of whom try to “improve” the texts; note that in ► 256, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 3:981–87, the participants are still called *Peire de Mont Albert* and *Gaucelm*.]

PC 45. Baussan (Bauzan)

[Unknown; listed by PC only because s/he is mentioned in PC 448,1 (Uc); not listed by Frank or Distilo; plausibly resuscitated by Harvey, who postulates that Baussan may be a woman.]

2024.

Harvey, Ruth. “Textual Transmission and Courtly Communities: The Case of Baussan.” *Tenso* 17.1 (2002): 32–55. [Study of an exchange of three *sirventes* (PC 448,1a, 119,1, and 448,1) which have overall the traditional structure of a *partimen*; the identity of the speakers is problematic; Harvey tries to untangle the succession of poems by positing two distinct redactions of the exchange, the first involving three *sirventes* in which Baussan begins (PC 448,1a), followed by a *replique* by Dalfi d’Alvernhe (PC 119,1), and a final *riposte* by Baussan (448,1); the second redaction has only two poems, and only one of the original performers: an opening poem by Uc (448,1a), and a *replique* by Baussan (119,1), with Baussan taking a different side; Uc may be Uc de la Bacalaria or Uc de Saint Circ; Baussan remains unknown.]

PC 46. Comtessa de Dia (Beatritz de Die)

[Mid- to late twelfth century; *vida*; perhaps one *tenso* with Raimbaut d’Aurenga = PC 389,6; four *canços*, one with music, for which see ► 607, van der Werf, *Extant*, 1984, p. 21*.]

2025.

Bruckner, Matilda Tomaryn. “La Comtessa de Dia.” In *The Feminist Encyclopedia of French Literature*. Edited by Eva Martin Sartori. New York: Greenwood, 1999, pp. 152–53. [Tentatively identifies her as Béatrice, wife of Guilhem II of Poitiers,

Count of Valentinois, a contemporary of Raimbaut d'Aurenga; she seems to have participated in a circle of poets that included Raimbaut, Azalais de Porcairagues, and Bernart de Ventadorn; her complex poetic voice combines that of the abandoned woman, the worthy *domna* projected in male songs, and the suffering figure of the troubadour's own lyric persona.

2026.

Cheyette, Fredric L., and Margaret Switten. "Women in Troubadour Song: Of the Contessa and the Vilana." *Women and Music 2* (1998): 26–46. [Detailed analysis of words and music of Comtessa de Dia's poem *A chanter m'èr* (PC 46,2) and Marcabru's *L'autrier jost'una sebissa* (PC 293,30); in both, strong women's voices demand their rights and resist exploitation; the authors also trace the varied political roles of Occitan noble women and the social setting in which these two songs might have been performed; see a shorter version: "Women, Poets and Politics," in *Aristocratic Women* ▶ **698**, 1999, pp. 171–74.]

2027.

See ▶ **743**, Jewers, "Reading and Righting," 1998. [Stresses the need to reevaluate *trobairitz* on their own terms, through their own poetic language, not from without; analysis of the notion of value and worth in the poetry of the Comtessa de Dia.]

2028.

Phan, Chantal. "The Comtessa de Dia and the *Trobairitz*." In *Women Composers: Music through the Ages*. Vol. 1. *Composers Born before 1599*. Edited by Martha Furman Schleifer and Sylvia Glickman. New York: G. K. Hall, 1996, pp. 61–8. [Includes Occitan text, English translation, and modern performance scores for Comtessa de Dia's *A chanter m'èr* and *Estat ai en greu cossirier*, along with Raimon de Miraval's *Loncx temps ai avut cossiriers* whose melody, in simplified form, was used for the Comtessa's *Estat ai*.]

2029.

Pollina, Vincent. "Melodic Continuity and Discontinuity in *A chanter m'èr* of the Comtessa de Dia." In *Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. 2 vols. Alessandria: Edizioni dell'Orso, 1988, 2:887–95. [This is the only surviving *trobairitz* melody; variations by performer or listener may influence the cognitive perception of the melody; Pollina concludes that in this song "continuity bears discontinuity within it."]

2030.

Braet, Herman. "Comtessa de Dia." In ▶ **46**, *Women in the Middle Ages*, 2004, pp. 207–9. [Speculates on the identity of the Comtessa and of her supposed lover, Raimbaut d'Aurenga, grandnephew of the famous troubadour; she shifts the traditional masculine perspective of *trobairitz*, taking on a positive, aggressive role for herself, while retaining some aspects of her privileged position as the *domna* and experimenting with a variety of self-images.]

2031.

See ▶ **735**, A. Rieger, *Trobairitz*, 1991, pp. 585–626. [Critical edition of the four poems, with German translation, notes; detailed analysis, pp. 608–26.]

PC 47. Berenguier de Palazol (Palau, Palol)

[*fl.* mid to later twelfth century; *vida*; nine poems plus four of doubtful attribution; eight melodies: see ► 607, van der Werf, *Extant*, 1984, pp. 22*–29*; he expressed the classic themes and forms of *fin'amor* to his *domna* Maria de Perelada, whose daughter was given Guillem de Cabestanh's heart to eat, according to the famous legend.]

2032.

Beretta Spampinato, Margherita. *Berenguer de Palol: Poesie*. Modena: Mucchi, 1978. [Introduction on the author, metrical structures, themes, style, and language; critical edition of thirteen poems, four of which are of doubtful attribution; Italian translation, notes, rimarium; all twelve poems available online at <http://www.rialto.unina.it>, brief notes, no introduction, no translation.]

2033.

Newcombe, Terence H. "The Troubadour Berenger de Palazol: A Critical Edition of his Poems." *Nottingham Medieval Studies* 15 (1971): 54–95. [Introduction on the love themes in the poetry: Berenguier as suppliant, lover, rejected lover, and repentant lover; edition of *vida* and twelve poems, with English translation, notes, and glossary.]

2034.

Guida, Saverio. "Per il profilo biografico di Berenguer de Palazol." *MR* 6 (1979): 22–36. [The poet's historical identity and his social and literary role have not yet been defined: in Guida's analysis, he comes across as a quiet, respectful, modest man, in tune with his modest local community, a most traditional courtly country gentleman believing in *mezura*.]

2035.

See ► 227, Riquer, 1975, pp. 300–310. [Introduction, edition of *vida* and poems PC 47,6, 11, and 10, with Spanish translations, notes.]

PC 54. Bernart Arnaut d'Armagnac

[*fl.* early thirteenth century; count of Armagnac 1217–26; *vida*; one exchange of *coblas* (two *coblas* and one *tornada*) with Lombarda, PC 54,1 = 288,1, prior to 1217, transmitted within a *razo*; he takes the name *Lombard* in honor of his lady, and she responds by calling herself *Bernarda*.]

2036.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 242–54. [Edition with German translation, notes; stresses the political dimension of the exchange, hitherto unrecognized: Bernart is on the side of Raymond VI of Toulouse in his struggle with the French crusaders, at a time when his own brother was coming to terms with Simon of Monfort; the difficult poem suggests a close circle of poets who were interacting in ways and for purposes that are difficult to penetrate; political tensions between the French king and Raimond VI of Toulouse are implied through the use of place-names that stand for family names; love and politics are inextricably mixed in the dialogue; Rieger points to parallels with poems by Peire Vidal, Peire Bremon Ricas Novas, Bertran de Born, Guiscarda, Alamanda, and Giraut de Bornelh.]

2037.

Heidenreich Findley, Brooke. "Reading Sincerity at the Intersection of Troubadour/*Trobairitz* Poetry: Two Poetic Debates." *Romance Quarterly* 53 (2006): 287–303. [The *trobairitz* seem to have the role of voicing concerns over sincerity in men's poems; as outsiders to the masculinevoiced tradition, they are able to speak from a more credible perspective; one of the debates is an exchange of *coblas* between Lombarda and Bernart Arnaut; the exchange is embedded in a *razo*, which paradoxically seems to form an integral part of the message; Lombarda is upset that she cannot get a clear idea of Arnaut's sincere feelings for her; his failure to communicate outside the poetic universe raises the question of whether poetry can ever be "real," and suggests that the female role in the discourse may be to shake up the assumptions of the masculine tradition.]

2038.

See ► **783**, Labbie, "Vacant Mirror," 1995. [Curiously unaware of ► **792**, Sankovitch, "Lombarda's Reluctant Mirror," 1989, which covers much of the same ground; postulates Lombarda as the sole composer of the *tenso*, who created the figure of Bernart Arnaut d'Armagnac as a fictive masculine voice; to him she can respond freely, claiming back her liberty and maintaining her sense of self; she satirizes the male gaze, undermining its narcissism; the mirror must be destroyed before either can know the other.]

PC 55. Bernart Arnaut de Moncuc (Montcucq)

[First quarter thirteenth century; one *sirventes-canso* combining war with love.]

2039.

Sakari, Aimo. "Er can li rozier de Bernart Arnaut de Montcuq." In ► **147**, *Mélanges Rostaing*, 1974, pp. 949–64. [Critical edition and study of PC 55,1, with French translation; the structure is unusual: the first half of each stanza is devoted to warlike themes concerning the politics of the Albigenian Crusade, merging in the second half to notions of love and gallantry.]

2040.

Sakari, Aimo. "L'attribution de *Anc mais tan gen no vi venir pascor*." In ► **150**, *Mélanges Camproux*, 1978, pp. 225–31. [PC 335,4 has been attributed variously to Peire Cardenal or to Bernart Arnaut, since each was named in one manuscript; after careful analysis, Sakari shows that it belongs to Peire.]

2041.

Vatteroni, Sergio. "Le poesie di Peire Cardenal V." *SMV* 42, 1996, pp. 169–251, esp. 193–99. [PC 335,4, *Anc mais tan gen*, was rejected from Peire Cardenal's poems in favor of Bernart Arnaut by several scholars, accepted by others; Vatteroni reviews all the opinions and decides that there is no proof either way, but he leaves it with Peire because MS C is a more trustworthy witness for his works.]

2042.

Chambers, Frank M. "Three Troubadour Poems with Historical Overtones." *Speculum* 54 (1979): 42–54. [Edition of *Er can*, PC 55,1, with historical introduction, critical text with English translation, notes.]

PC 57. Bernart d'Auriac (d'Aurillac)

[Second half thirteenth century; died 1290; called *mayestre de Bezers* in MS C, otherwise unknown; four poems: a licentious *canço*, PC 57,4, a poem to the Virgin, PC 57,1, two *sirventes*, the second of which, PC 57,3, initiates a cycle with four other troubadours, and a political debate during the conflict of 1285 between France and Aragon.]

2043.

Riquer, Martin de. "El ciclo de *sirventeses* de 1285." In ► 227, Riquer, 1975, 3:1590–1600. [A cycle involving five troubadours, showing the importance of the *sirventes* as a political weapon; Bernart d'Auriac supports the king of France, Philippe III le Hardi (PC 57,3); Peire III of Aragon replies on his own behalf (PC 325,1), supported by Peire Salvatge (PC 357,1); Count Roger Bernart II of Foix replies on the side of the French (PC 182,2), supported by an anonymous poet (PC 182,1); historical outcome: Peire won, as the king of France died on the way home; edition of the complete cycle, with introduction, Spanish translation, notes.]

2044.

Hershon, Cyril P. *Les troubadours de Béziers. Introduction, textes, notes et traductions*. Béziers: Société archéologique, scientifique et littéraire de Béziers, 2001. [Edition of the four poems of Bernart d'Auriac, pp. 55–73, with introduction, French translation, notes.]

2045.

Gouiran, Gérard. "Les troubadours de Béziers." In *Béziers, ville occitane? Actes des rencontres tenues à Béziers le 18 novembre 2006*. Perpignan: Presses Universitaires de Perpignan, 2007, pp. 9–27. [Analysis of four poems by Bernart, along with nine by Raimon Gaucelm and eleven by Joan Esteve, looking for signs of similarity in style or inspiration that would make them typical of Béziers; found a common bond of religiosity, a new loyalty to the French king, conscious dating of poems that anchors them in time, a simple bourgeois tone, an emphasis on sincerity and a warm feeling for their town of Béziers.]

2046.

See ► 244, Bec, *Burlesque*, 1984, pp. 46–48. [Introduction, text of PC 57,4, *S'ieu agues tant de saber*, with French translation, notes; see also ► 249, Bec, *Florilège en mineur*, 2004, pp. 155–59, with brief introduction, edition of PC 57,3 from Hershon, with French translation.]

PC 58. Bernart de la Barta (the same as Berta, fraire PC 73)

[*fl.* 1229; three *tenso*s, one *cobla* from a lost *sirventes*, and a *sirventes* in which he attacked the unjust terms of the Treaty of Meaux 1229, which ended the Albigensian Crusade.]

2047.

Anatole, Christian. "Le troubadour Bernart de la Barta." *AM* 101 (1989): 225–33. Also in *Via Domitia* 26 (1981): 62–76, with the addition of the text of PC 58,4, reproduced from Chambers, with a French translation done with the help of Ernest

Nègre. [Refutes in detail the identification of Bernart with a homonym Bernart de La Barta, archbishop of Auch, who has no connection with the troubadour; Bernart remains unknown historically but was strongly partisan of the Counts of Toulouse, against the French and the clerics.]

2048.

Chambers, Frank M., "Three Troubadour Poems with Historical Overtones." *Speculum* 54 (1979): 42–54. [Edition of PC 58,4, *Foilla ni flors*, with historical introduction, English translation, notes.]

2049.

Marshall, John H. "Les trois *tensos* du troubadour Bernart de la Barta." In *Estudios románicos dedicados al prof. Andrés Soria Ortega en el XXV aniversario de la Cátedra de Literaturas Románicas*. Edited by Jesús Montoya Martínez. 2 vols. Granada: Universidad de Granada, 1985, 1:443–57. [Introduction; edition of the three *tensos*: PC 227,7 = 58,2 with Guilhem Peire de Cazals, PC 25,1a = 58,1 with N'Armant (Arnaut?), and PC 292,1 = 73,1 with an unknown *Maitre*; French translation, notes; see also ► 274, Asperti, "Testi e frammenti, 2009, pp. 269–75, who shows that PC 25,1a is not to be attributed to Arman PC 24, but to one of the Arnauts listed under PC 25; text available also online at <http://www.bedt.it>; note that in ► 256, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:981–87, the interlocutor of PC 25,1a is still called Arman.]

2050.

Ricketts, Peter. "*Foilla ni flors, ni chautz temps ni freidura* de Bernart de la Barta: édition critique et traduction." *FL* 142 (2006): 141–45. [New critical edition with French translation; no literary analysis.]

PC 60. Bernart de Durfort

[End twelfth century, first half thirteenth; *vida*; listed in MS *D* as author of a humorous *sirventes* on the respective merits of old and young women, a work attributed also to Gausbert de Poicibot.]

2051.

Gouiran, Gérard. "Le cycle de la bataille des jeunes et des vieilles." In *Per Robert Lafont: Estudis oferts a Robert Lafont per sos collègas e amics*. Montpellier-Nîmes: Centre d'Estudis Occitans/Université Paul-Valéry Montpellier 3, 1990, pp. 109–33. [Study done independently of that by Marshall; critical edition of the three poems debating the merits of old versus young women, with French translation and discussion; Gouiran shows that the *tenso* (1), based on a *sirventes* by Marcabru, started the cycle, followed by 2 and 3; expresses a slight preference for Bernart de Durfort over Guilhem Augier in 2, and confirms Gausbert de Pucibot and Bertran de Preissac in 1, Bertran de Preissac in 3.]

2052.

See ► 256, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:173–82. [Edition of the *tenso*, with introduction, English translation, notes, agreeing on its attribution to Bernart de Preissac and Gausbert de Pucibot; takes no stand on attribution of the two *sirventes* nor on the respective order of the three elements.]

2053.

Latella, Fortunata. "Un indiscusso caso di intertestualità trobadorica." *Pluteus* 5–6 (1988–89): 45–65. [Analysis of the poetic debate as a valuable key to the understanding of taste and thought patterns of the society just before the Albigensian Crusade; new critical editions of the three texts, with notes, no translation; prefers the order 1/3/2 as proposed originally by Shepard in 1931 and sees the author of 2 as Guilhem Augier rather than Bernart de Durfort; see also her "Premessa all'edizione in linea del dibattito sulle donne vecchie e giovani": <http://www.rialto.unina.it>, 2002.]

2054.

See ► **439**, Malm, *Dolssor*, 2001, pp. 102–17. [Seems unaware of Gouiran, 1990; confirms the order 1/2/3 as in Marshall; analysis of the three-part debate in which traditional values of *fin'amor* are challenged by material comfort; misogyny becomes more and more pronounced in Bernart's poem 2 as he stresses the unattractive qualities of older women and in Bertran's 3, which stresses the immorality of young women who sell their favors; Malm places the debate in the context of medieval concepts of beauty and the human body in philosophical and theological thinking.]

2055.

Marshall, John H. "Les jeunes femmes et les vieilles: une *tenso* (PC 88.2 = 173.5) et un échange de *sirventes* (PC 173.1a + 88.1)." In ► **151** *Mélanges Bec*, 1991, pp. 325–38. [Critical edition with notes, glossary, French translation of three texts: (1) a classic *tenso* between Bertran de Preissac (old) and Gausbert de Pucibot (young) and an exchange of *sirventes* elaborating on the same positions; (2) PC 173,1a (formerly 37,1) *Era, quan l'iverns nos laissa*, mistakenly attributed to Gausbert but in reality a defense of Gausbert attributed either to Bernart de Durfort or to Guilhem Augier; and (3) PC 88,1 (formerly 174,2) *Eras quan plou et iverna*, a final repique by Bertran de Preissac, in favor of older women, but perhaps ironic.]

PC 63. Bernart Marti (Lo Pintor)

[Mid-twelfth century; unknown, perhaps a disciple of Marcabru; no *vida*;
five or six *cansos*, four *sirventes* (some attributions are uncertain);
his poetry is enigmatic, satirical.]

2056.

Beggiato, Fabrizio. *Il trovatore Bernart Marti: edizione critica*. Modena: Mucchi, 1984. [Introduction, edition of nine poems with Italian translation, notes, glossary; indicates two further fragments of songs quoted by Jean de Nostredame from a lost manuscript and two contested attributions, pp. 41–52.]

2057.

Bec, Pierre. "Bernart Marti." In ► **38**, *DLF*, 1992, pp. 157–58. [Stresses the variety and originality of his poetry, the combination of misogyny and sensuality in his attitude to women; Bernart blames courtly love for the decline in morality.]

2058.

Cingolani, Stefano Maria. "Farai un vers ab son novelh; note sulle relazioni letterarie del trovatore Bernart Marti." *Romanica Vulgaria. Quaderni* 10–11 (1989): 45–63.

[Presentation of recent scholarly work on intertextuality among the earlier poets; analysis of Bernart's interconnections with Cercamon, Marcabru and Peire d'Alvernhe allow for a fuller understanding of his place in the poetic developments; he was not a close disciple of Marcabru but interacted more with Bernart de Ventadorn and Peire d'Alvernhe.]

2059.

See ► **803**, Gaunt, *Troubadours and Irony*, 1989, pp. 80–96. [Discussion of Bernart's light ironic tone, based on new readings of the texts involved; close analysis of *Amar dei*, PC 63,1, *Quan l'erb'es*, PC 63,8, and *Companho, per companhia*, PC 63,5, with complete texts and English translation; the poetry is subjective, the meaning difficult to grasp because Bernart is wryly subverting the conventions of *fin'amor* in an ambivalent, self-critical manner.]

2060.

Guida, Saverio. "Bernart Marti lo pintor." *RPh* 64 (2010): 53–72. [Analysis of the personality and social attitudes of Bernart reveals a cultivated poet with a pragmatic, ironic attitude toward women and love; he cultivates complex levels of meaning and ambiguous paradox, attaching the innuendo of sexual prowess to the notion of wielding a phallic paintbrush, in the manner of a *gap* by Guihem de Peiteus; sexual playfulness may be camouflaged or direct but is ever-present.]

2061.

Payen, Jean-Charles. "Bernart Marti et la légende de Tristan." In *Chrétien de Troyes and the Troubadours: Essays in Memory of the Late Leslie Topsfield*. Edited by Peter S. Noble and Linda M. Paterson. Cambridge: St. Catherine's College, 1984, pp. 34–43. [Argues the existence of a Tristan tradition earlier than Béroul 1160, based especially on veiled references in Bernart Marti, especially in PC 104,2.]

PC 67. Bernart Sicart de Marvejols (Sicat)

[*fl.* 1230; one *sirventes*, dedicated to James I of Aragon, against the French, the military orders, the clerics, and the Albigensian Crusade.]

2062.

Chambrun, Gilbert de. "A la recherche de Bernat Sicart de Marvejols." *Revue du Gévaudan, des Causses et des Cévennes* 20 (1974): 41–48. [Comparison of Bernart's *sirventes* with the *canço* of Guilhem de Cabestanh, PC 213,5 which served as its model, and with the *sirventesca* of Peire Basc, PC 327,1, modeled on both; the two poems protest to the king of Aragon against the occupation of the French and the excesses of the Inquisition; text of the first two stanzas of each, with French translation, the rest of each in French translation only.]

2063.

See ► **227**, Riquer, 1975, pp. 1202–6. [Edition of PC 67,1, with introduction, Spanish translation, notes.]

2064.

See ► **260**, Vatteroni, *Falsa clerica*, 1999, pp. 140–42. [Text of PC 67,1 from ► **227**, Riquer, 1975, who took it from Raynouard, 1821; Italian translation, no notes; pp.

65–66: Bernart's poem from 1230 laments the French occupation of the South, with criticism of the clerics couched in subtle irony; linguistic nationalism leads him to criticize his compatriots for using French; the metric structure and rhymes are based on a poem by Guilhem de Cabestanh.]

2065.

See ► **262**, Zambon, *I Trovatori e la crociata*, 1999. [Edition of PC 67,1 by Bernart Sicart de Maruejols, with Italian translation, notes; the introduction analyzes the now-discredited scholarly myth of the Cathar heresy; claims that the troubadours and heretics shared a common spirit and cause on a deeper level of morality.]

PC 69. Bernart de Tolmon (Tot-lo-Mon)

[Second half thirteenth century; two *sirventes-cansos*, one *plazer*.]

2066.

Appel, Carl. *Provenzalische Inedita aus Pariser Handschriften*. Leipzig: Reisland, 1890, pp. 43–49. [Edition of three *canso-sirventès*, one of which, PC 69,2, pp. 45–47, is called a *plazer*.]

2067.

See ► **2001**, Ricketts, *Contributions*, 2000, pp. 16–21. [Edition of PC 69,1 *Be m'agrada*, with French translation, notes.]

2068.

Guida, Saverio. "Bernart (de) Tot-lo-mon ou de Tolmon?" In ► **140**, *Études Ricketts*, 2005, pp. 439–46. [Correction of his name to *de Tolmon* based on documentation concerning the forest of Tolmon and its population and on the dedication of a poem to the viscount of Bruniquel; Bernart's style is characterized by the use of *coblas desfrenadas*: *Leys d'Amors*, "disordered, stammering stanzas," repetitions chosen deliberately to draw attention to vocabulary and sounds; his joyful, positive attitude is typical of the court of Henry II of Rodez.]

PC 70. Bernart de Ventadorn

[*fl.* 1147–70; *vida*; forty-four poems, of which forty-one are of certain attribution, eighteen are accompanied by melody: see ► **607**, van der Werf, *Extant*, 1984, pp. 30*–71*; three are *tensos*, with Peire d'Alvernhe, Peirol, and Lemozi; little is known of his origin or his life beyond the legendary information in the *vida*.]

2069.

Lazar, Moshe. *Bernart de Ventadour, troubadour du XIIe siècle: Chansons d'amour*. Bibliothèque française et romane, ser. B: Éditions critiques de textes, 4. Paris: Klincksieck, 1966. Reprint, *Chansons d'amour de Bernard de Ventadour*, with preface by Geneviève Brunel-Lobrichon, pp. v–xviii. Moustier Ventadour: Carrefour Ventadour, 2001.

2070.

Mancini, Mario. *Bernart de Ventadorn, Canzoni*. Rome: Carocci, 2003. [Introduction, choice of eighteen poems, with facing-page Italian translations, notes.]

2071.

See ► **75**, Ippolito, *Bernard de Ventadour*, 2001. [Romanticized reconstitution of

the life of Bernart; poems by Guilhem de Peiteus, Eble II (the courtly poems of Guilhem!), and Bernart are given, with French translation, interspersed with details of Bernart's life and times that are largely imaginary.]

2072.

Allegretti, Paola. "Parva componere magnis. Una strofa inedita di Bernart de Ventadorn (BdT 70,33) e due schede per BdT 461,127." *RST* 1 (1999): 9–28. [A series of transmission questions in various chansonniers, dealing with poems of Bernart de Ventadorn, Peire Vidal, and several anonymous poets; identifies a *cobla esparsa* PC 461,80a as a fifth stanza to Bernart's PC 70,33; edition with interpretation of its meaning within the poem.]

2073.

Bec, Pierre. "La douleur et son univers poétique chez Bernard de Ventadour: Essai d'analyse systématique." *CCM* 11 (1968): 545–71 and 12 (1969): 25–33. [Analysis of the abundant repertory of about sixty lexemes utilized by Bernart to explore the nuances of love-induced suffering.]

2074.

Bec, Pierre. "L'antithèse poétique chez Bernard de Ventadour." In ► **1326**, *Mélanges Boutière*, 1971, 1:107–37. [Classic study of the uses of opposing terms to capture the nuances of emotional states in Bernart's songs.]

2075.

Bec, Pierre. "Stagnation et accélération du temps chez Bernard de Ventadour." In *Le Nombre du temps, en hommage à Paul Zumthor*. Paris: Honoré Champion (1988): 29–37. Also slightly revised, with French translation of the Occitan passages, as "Temps-durée et temps-fulgurance chez Bernard de Ventadour." In *Ecrits sur les troubadours et la lyrique médiévale (1961–1991)*. Caen: Paradigme, 1992, pp. 233–42. [Exploration of the notion of time in its various aspects, from the long frustrating wait for a sign of love from the *domna* to the sudden and dangerous explosion of *joi* in moments of real or imagined acceptance; this polarization represents as well the long, painful gestation of a poem and the brief rapture of creative release when it is finished.]

2076.

See ► **363**, Bloch, *Medieval Misogyny*, 1991, pp. 143–48. [Bernart de Ventadorn's *Can vei* as an archetypal expression of the link between romantic love, virginity, and the ascetic impulse; sees the poem as a work full of contradictions: the Lady as wicked and worshiped; love as a paradox of knowledge and ignorance; the pride in the poetic voice coupled with a fear of speaking, use of a song to renounce singing; the lyric has little to do with women, bearing more on the poet's relationship to himself.]

2077.

Brunel-Lobrichon, Geneviève. "Bernart de Ventadorn." In ► **38**, *DLF*, 1992, pp. 160–62. [Bernart portrays exclusively the classical themes of *fin'amor*, often with nostalgic melancholy, stressing his own sincerity and poetic prowess; known especially for his striking imagery, delicate music, and intuitive feeling for subtle human emotions; copious bibliography to 1998.]

2078.

Burle, Elodie. "Le sujet lyrique médiéval en question." *L'expérience lyrique au Moyen Âge. Perspectives médiévales* 28 (2002): 21–31. [*Trobar* implies rediscovering something that exists already, using forms, themes, and language that are part of a tradition; the poet is enriching the tradition rather than changing it; pp. 25–27: for Bernart de Ventadorn, the poem has a didactic purpose; it is a learning experience for the poet, not a personal cry of suffering; the poet remains apart from the "je" of the poem, seeking to understand and explain, or at least to illustrate the nature of love; pp. 27–31: by contrast, Arnaut Daniel is focused on the poem itself as a structure, rather than on themes or images; he is aiming for poetic perfection in a song that is a work of art.]

2079.

Coderch, Marion. "Lo rossinhols s'esbaudeya (PC 70,29): Bernart de Ventadorn, Courtly Ethics and the Catalan Tradition." *Glossator* 4 (2011): 101–14. [Text and English translation of the poem, with a detailed analysis of themes and structures that influenced Catalan poets in the thirteenth and fourteenth centuries, at a time when the elite classes were increasingly fearful of losing their privileges to the rising bourgeois economic forces.]

2080.

Grange, Huw. "A Musico-Literary Commentary on Bernart de Ventadorn's *Qan vei la laudeta mover*." *Glossator* 4 (2011): 81–99. [A meticulous analysis of the interrelationship of music and text in Bernart's song; the music seems to guide and reinforce the text, helping the *joglar* to memorize the poem.]

2081.

Gubbini, Gaia. "Il tatto e il desiderio in una *querelle* trobadorica: Bernardo di Ventadorn e Marcabruno." *CDT* 8 (2005): 281–313. [The senses of touch and taste are shown to be central to Bernart's expression of desire, especially in the kiss; Bernart's PC 70,13, *Be.m cuidei de chanter sofrir*, is analyzed as a reaction against Marcabru's *Bel m'es can s'esclarzis* as Bernart defends desire against Marcabru's accusation of sexual depravity by turning his words back on him; Peire d'Alvernhe's PC 323,7 is also linked to this dialogue through words and rhymes, confirming the reality of a poetic quarrel, as well as dating Bernart's poem to 1157–58.]

2082.

Gubbini, Gaia. "Filtri d'oïl in Bernardo di Ventadorn." *CDT* 12.1 (2009): 133–52. [Analysis of vocabulary in Bernart's PC 70,8, *A! tantas bonas chansos*, indicates that Bernart was familiar with the Old French *Tristan* tradition of Béroul and Thomas, as well as that of the *Enéas*.]

2083.

Kaehne, Michael. *Studien zur Dichtung Bernarts von Ventadorn: Ein Beitrag zur Untersuchung der Entstehung und zur Interpretation der höfischen Lyrik des Mittelalters*. Munich: Fink, 1983. [Vol. 1 is a relentlessly documented analysis of previous research that was responsible for making Bernart de Ventadorn into a precursor of Romanticism; vol. 2 presents a new analysis of Bernart's entire corpus, based on the theories of Erich Köhler, for whom the game of courtly love stood for other basic social values.]

2084.

Köhler, Erich. "Can vei la lauzeta mover: Überlegungen zum Verhältnis von phonischer Struktur und semantischer Struktur." In *Estudis de llengua i literatura catalanes offerts a R. Aramon I Serra*. Barcelona: Curial, 1979, pp. 337–49. Reproduced in *Semiotics and Dialectics: Ideology and the Text*. Edited by Peter V. Zima. Amsterdam: Benjamins, 1981, pp. 445–68. [As a sequel to his 1964 historico-sociological analysis of the poem, Köhler offers a renewed structural-semiotic interpretation; key words and phonemes are identified that awaken intertextual echoes in the cultivated listeners, who could place the song within the rich background texts of the poetic tradition and establish for themselves a unified poetic message, part of a ritualized, cultlike (hopeful) initiation into membership in the exclusive aristocratic ruling class.]

2085.

See ► **480**, Marshall, "Dialogues of the Dead," 1987. [A hypothesis that some *tensos* and *partimens* may be fictitious, pretending to be debates between well-known troubadours; new critical edition of PC 70,32 = 366,23, *Peirol, cum avetz*, between Peirol and fictional Bernart de Ventadorn, and PC 52,3 = 165,2, *Gaucelm, no.m puesc estener*, between Bernart and Gaucelm, with critical notes and English translation; see also new editions in ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:141–46 and pp. 117–24, who agree with Marshall that both are staged debates.]

2086.

See ► **651** and **887**, Monari, "Osservazioni, 2009. [A *tenso* between Bernart de Ventadorn and Peire (d'Alvernhe?) *Amics Bernartz de Ventadorn*; Peire is mocking Bernart's typical style, and Bernart is being untypical (for humorous purposes?); the melody is similar in structure to others by Bernart, but its status is just as ambiguous: perhaps it is part of Peire's parody of Bernart, perhaps it is Bernart being humorous himself; see the new edition in ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:964–71.]

2087.

Paden, William D. "Bernart de Ventadour le troubadour devint-il abbé de Tulle?" In ► **151**, *Mélanges Bec*, 1991, pp. 401–13. [It is possible, but not proved, that Bernart is the historical son of Eble III; if so, Bernart's dates would be altered: not mid- but late twelfth century (born ca. 1150, died ca. 1237); he would not be the traditional poor servant-class figure accepted by scholarship but aristocratic; poetic activity would be 1170–1200 (abbot of Tulle 1210); he would belong to a quite different generation, contemporary with Bertran de Born.]

2088.

Pezzimenti, Sara. "Bernart de Ventadorn non fu abate di Tulle." *MR* 33.2 (2009): 392–401. [Was Bernart the same person as the Benedictine monk, son of Eble III, who became abbot in 1210 and died in 1217? He would have had to join the order at a very young age, and church authorities would have allowed him to compose his frankly profane poetry; if he entered only late in life, he would have been about twenty years younger than is traditionally thought; other historical facts make the identification impossible.]

2089.

Pollina, Vincent. “*Canso mélodique et canso métrique: Era.m cosselhatz, senhor de Bernart de Ventadorn.*” In ► 94, *AIEO 1*, 1987, pp. 409–22. [Detailed metrical and melodic analysis of Bernart’s song (two melodic versions); both melodies reflect a clear awareness of the rhythmic structure of the poem and consciously support its rhyme structure; the metric structure seems to be the key to the functioning of the poem; further study of songs with multiple melodic notation will be required to verify this.]

2090.

Rosenstein, R. “Latent Dialogue and Manifest Role-Playing in Bernart de Ventadorn.” *NM* 91 (1990): 357–68. [Close analysis of the double structures on several levels in Bernart’s *Non es meravelha* PC 70,31, to show that the real dialogue is not between lover and his *domna* but between lover and poet; the emotion of the lover is contrasted with the rhetoric of the poet.]

2091.

Riquer, Isabel de, “*C’autra n’am, plus bel’e melhor* (PC 70,19, v. 22).” *Tenso*, 23.1–2 (2008): 28–39. [The theme of the *camjar* and the *comjat* in Bernart, in which the lover justifies his abandonment of the *domna orgolhosa* by her failure to live up to her side of their unspoken agreement; Bernart is less harsh toward his lady than others who took part in the series of *mala domna* poems: see ► 471–77, *mala canso/mala domna.*]

2092.

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

2093.

Gaunt, Simon. “Discourse Desired: Desire, Subjectivity and *mouvance* in *Can vei la lauzeta mover.*” In *Desiring Discourse: The Literature of Love, Ovid through Chaucer*. Edited by James J. Paxson and Cynthia A. Gravlee. Selinsgrove, PA: Susquehanna University Press, 1998, pp. 89–110. [Outline of previous scholarship dealing with the poem; analysis of Appel’s standard version to show that it was put together to fit the editor’s notion of a typical courtly poem; to show that our understanding of the poet’s status and the nature of his desire are subject to the instability of the written transmission and its reshaping by modern editors, Gaunt prints a new version based on *A* and demonstrates how the focus of the poem has changed, becoming more amenable in fact to a feminist reading.]

2094.

Zinelli, Fabio. "Un cas d'attribution douteuse? Bernart de Ventadorn, *Amors, enquera. us preyara* (BdT 70, 3)." In ► **102**, *AIEO* 9, 2011, pp. 577–92. [The song is attributed to Bernart de Ventadorn in manuscripts *CMSRa*, to Peire Vidal in *DH*; Zinelli examines closely a number of traits that even Appel saw as untypical of Bernart: paradoxical images, disjointed syntax, *rimas estrampas*, and several lexical items, but none of these is sufficient to deny the attribution to Bernart; in any case, it cannot belong to Peire Vidal.]

PC 71. Bernart de Venzac (Veuzac)

[*fl.* 1162–1209; five poems and a religious *alba*; probably from Veuzac, between Cahors and Rodez; his moralizing tone is like that of Marcabru.]

2095.

Picchio Simonelli, Maria. *Lirica moralistica nell'Occitania del XII secolo, Bernart de Venzac*. Modena: STEM-Mucchi, 1974. [Introduction covering historical background, versification, themes, moral polemic, Cathar motifs; critical edition of all five poems, with Italian translation, notes.]

2096.

Beggiato, Fabrizio. "*Belha m'es la flors d'aguilen* (Bd T 323,5)." *CN* 48 (1988): 85–112. [Historical analysis leads to a dating 1187–90 and a probable attribution to Bernart de Venzac instead of Peire d'Alvernhe; this is rejected by ► **2193**, Spaggiari, "Venzac e 'Rascas," 1996; see also ► **1894**, Tortoreto, "Per l'attribuzione di *Bel m'es*," 2007, who attributes it to Bernart Marti.]

2097.

Guida, Saverio. "Rechercher dans les archives en Pays d'Oc." In ► **107**, *Ab nou cor*, 2004, pp. 51–86. [New material for the identification of Bernart de Venzac and dating of one of his poems to ca. 1162; he seems to have been a scribe closely attached to the Cistercian abbey of Loc-Dieu, from the village of Veuzac (not Venzac).]

PC 74. Bertolome Zorzi (Bertolomeo)

[*fl.* 1268–71; *vida*, eighteen poems: two to the Virgin, a *planh* for Conradin of Sicily and Frederick of Austria who were decapitated at Naples in 1268; one *sestina*; one romance (*jugement d'Amour*); an educated merchant from Venice, imprisoned by Charles d'Anjou and the Genoans, to whom he expressed hostility.]

2098.

Levy, Emil. *Der Troubadour Bertolome Zorzi*. Halle: Niemeyer, 1883. Available online at <http://books.google.ca>. [Introduction on the life of Bertolome, literary analysis of the poems, metrics, edition of two *vidas* and eighteen poems, with textual notes, no translation; PC 74,7 *L'autrier quan mos cors* ("*Jugement d'amour*"), is edited on pp. 63–67: a *romance* of 149 lines in which the poet recounts the pleas of two lovers appealing the judgment of the God of Love and the final verdict; the poem is a mixture of allegory, lyric, and narrative.]

2099.

Gresti, Paolo. "La canzone *S'ieu trobes plazer a vendre* di Bertolome Zorzi (PC 74,15)." In *Italica-Raetica-Gallica. Studia linguarum literarum artiumque in honorem Ricarda Liver*. Edited by Peter Wunderli, Iwar Werlen, and Matthias Grünert. Tübingen: G. Narr, 2001, pp. 521–37. [Critical edition of Bertolome's poem, with Italian translation, notes; comparative study alongside three other poems of identical structure, in an attempt to arrange them in chronological order; several possibilities are examined, but no firm conclusion is reached; in appendix, texts of the songs by Bernart de la Fon, PC 62,1, Uc de Saint Circ, PC 457,8 and pseudo Giraut de Bornelh, PC 242,38.]

PC 76. Bertran d'Alamano (de Lamanon)

[*fl.* 1229–66; *vida*; twenty-two poems, mostly *sirventes* and *tenso*s; three *cansos*, one *planh* for Blacatz, one *alba*, PC 76,23, of contested attribution, perhaps by Gaucelm Faidit; PC 76,4 is his famous anticlerical diatribe against the archbishop of Arles, whom he accuses of all seven mortal sins.]

2100.

Salverda de Grave, Jean-Jacques. *Le Troubadour Bertran d'Alamanon*. Toulouse: Privat, 1902. [Introduction on Bertran's political activities, leading to his accompaniment of Charles of Anjou on campaign in Italy; points out the similarities in tone to the poetry of Bertran de Born and the originality of his metric structures; critical edition of twenty-one poems, plus three of uncertain attribution, with French translation, notes.]

2101.

Asperti, Stefano. "Sul *sirventes Qi qe s'esmai ni.s desconort* di Bertran d'Alamanon e su altri testi lirici ispirati dalle guerre di Provenza." In ► **134**, *Cantarem*, 1995, pp. 169–234. [Very detailed study of a group of politically active troubadours, with new editions of four poems: Bertran d'Alamanon PC 76,16 *Qi qe s'esmai*, with Italian translation, notes; the dating of Bertran's poem PC 76,16 is confirmed as 1233, in agreement with Salverda de Grave, against Aurell.]

2102.

Asperti, Stefano. "*Miei-sirventes vueilh far dels reis amdos* (BdT 80,25)." *CN* 58 (1998): 165–323. [A rigorous study of the manuscripts dates the poem to 1257–58, concerning the rivalry of Richard of Cornwall and Alfonso X the Wise for the position of emperor; it is not by Bertran de Born; it could be by Bertran d'Alamanon, but there is no proof; the poem was probably composed in Provence, but the poet cannot be identified; the song must remain anonymous.]

2103.

Aurell i Cardona, Martí. "Le poème *Qi qe s'esmai ni.s desconort* (1215) attribué à Bertran de Lamanon." *Provence historique* 36 (1986): 339–43. [Analysis of the political *sirventes*; no text; by a study of historical references, Aurell dates the poem to 1215, too early for attribution to Bertran d'Alamanon; it must be considered anonymous; see above, Asperti's article on the same poem, dating it to 1233 and confirming its attribution to Bertran in a group of engaged poems.]

2104.

Aurell, Martin. *La Vielle et l'épée. Troubadours et politique en Provence au XIIIe siècle*. Paris: Aubier, 1989, pp. 101–12. [Life and political activity of Bertran in support of Count Raimon Bérenger V in his struggles to maintain the independence of Provence; his activism continued after Count Raimon's death, with his diatribe against Archbishop Joan Baussan of Arles and diplomatic missions into Italy on behalf of Charles of Anjou; he was chief judiciary of Naples up to his death in 1270.]

2105.

Aurell i Cardona, M. "Le troubadour Bertran de Lamanon (c. 1210–1270) et les luttes de son temps." *BRABLB* 41 (1987–88): 121–62. [Analysis of the political content in *sirventes* about the reigns of Raimon Berenger V and Charles of Anjou; the poems offer a glimpse into Bertran's social milieu and the politics of the court life in which he moved during a period of upheaval; Bertran remained independent, at times critical of his patron, even admiring some of the "enemy."]

2106.

Beltrán, Vicenç, "Tipos y temas trovadorescos (X): Dos Bertran d'Alamanon." *Romanica vulgaria. Quaderni* 13–14 (1994): 25–40. [Beltrán believes there were two Bertrams: three of the poems are *sirventes*, out of character for the troubadour; two are critical of the poet's patron Charles d'Anjou, and one is strongly critical of the papacy; all of these would represent poor political moves, damaging for his patron Charles; they may have been composed by Bertran's son, also called Bertran d'Alamanon or *Beltranet Alamano*.]

2107.

See ► **2746**, Fuksas, "Il corpo di Blacatz," 2001. [A cycle of three *planhs*, started by Sordello, who suggested that the political leaders of Europe should eat some of Blacatz's heart to acquire his courage; Bertran d'Alamanon transformed Sordello's warlike discourse into a courtly, perhaps parodic, one in PC 76,12, *Mout m'es greu*, replying that none of these great leaders was worthy and that the heart should be entrusted to a number of superior courtly ladies instead; he identified four by name and indicated more from various Occitan regions; Peire Bremon Ricas Novas was to change the focus again, more overtly parodic, by making Blacatz into a kind of Christian courtly saint.]

2108.

See ► **2697**, Guida, "Questioni relative," 2008. [The *partimen* between Monge and Bertran d'Alamanon, about 1232, was an opportunity for the two rivals to demonstrate their technical poetic skills within the refined court of Raimond Berengier V in Aix.]

2109.

Noto, Giuseppe. "Una nuova edizione della *tenso* Granet/Bertran d'Alamano (BdT 189.2 = 76.6) *De vos mi rancur, compaire*." *Lecturae tropatorum*, 2010. Online at <http://www.lt.unina.it>. [Introductory study of the text in its manuscript context; literary analysis; critical edition with Italian translation, notes; see also ► **256**, Harvey and Paterson, *Troubadour "Tensos"*, 2010, 2:437–42.]

PC 80. Bertran de Born

[fl. pre-1181–98; born ca. 1150, died ca. 1215; two *vidas* and several *razos*; forty-three poems, plus four of doubtful attribution; six are classic love poems, the others mainly *sirventes*, concerned with politics and knightly values; Bertran sided in his poetry with the young King Henry Plantagenet against Henry II and Richard, then with England against the French king Philippe Auguste; Dante assigned him to Inferno as a sower of discord; two melodies: see

► 607, van der Werf, *Extant*, 1984, pp. 72*–74*.]

2110.

Gouiran, Gérard. *L'Amour et la guerre: L'Oeuvre de Bertran de Born*. Aix-en-Provence: Publications de l'Université de Provence, 1985 (distribution by Lafitte, Marseille). Also published as *Le Seigneur-Troubadour d'Hautefort. L'Oeuvre de Bertran de Born*. Aix-en-Provence: Univers, 1987. [Study of manuscripts, edition of forty-three poems plus four of doubtful attribution, with French translation, notes, glossary.]

2111.

Paden, William D., Tilde Sankovitch, and Patricia H. Stäblein. *The Poems of the Troubadour Bertran de Born*. Berkeley: University of California Press, 1986. [Introduction, critical edition of forty-seven poems, with English translation, notes, glossary; presented in facing-page format, extra-wide pages]. Available online at <http://books.google.fr/books?id=jC3JVwTDHekC&printsec>.

2112.

Thuillat, Jean-Pierre. *Bertran de Born: Histoire et Légende*. Périgueux: Fanlac, 2009. [Historical background, life of Bertran; no poems.]

2113.

Asperti, Stefano. "L'eredità lirica di Bertran de Born." *CN* 64 (2004): 475–525. [A nuanced study of Bertran's reputation as a poet of arms, promulgated by Dante; this is a fuller treatment of his paper from ► 100, *AIEO* 7, 2003 (Messina).]

2114.

Beltrami, Pietro G. "Variazioni di schema e altre note di metrica provenzale: a proposito di Bertran de Born *Puois Ventadorns* e *Sel qui camja*," *SMV* 35 (1989): 5–42. [Fine analysis of complex metric structures in Bertran's PC 80,33 and 80,10 in relation to the structures found in forty other poems; new critical editions of the two poems, with Italian translation, copious notes.]

2115.

Beltrami, Pietro G. "Bertran de Born poeta galante: la canzone della *dompna soiseubuda*." In ► 139, *Mélanges Marc-René Jung*, 1996, 1:101–17. [Bertran's poem creates an artificial, imaginary, composite woman who represents ideal feminine beauty; rather than a love poem, it is a gallant courtly expression of praise offered by a vassal to his suzerain; critical edition of PC 80,12 *Dompna, puois de mi no.us cal*, with Italian translation.]

2116.

Beltrami, Pietro G. "Giochi di corte per Bertran de Born (*Chasutz sui de mal en pena*)." In ► 158, *Studi Bertolucci Pizzorusso*, 2006, 1:165–85. [Exploration of the

curious mixture of politics and love: the love themes are secondary, a signal of elevated style as well as being essential to the rhetorical public performance, and a means by which the poet can put himself into the poem; the central message is of himself as a figure who plays a role among the great and powerful; the text of PC 80,9 is reproduced from Appel, 1932, with Beltrami's "poetic" Italian translation pp. 184–85.]

2117.

Beltrami, Pietro G. "Bertran de Born fuori da Altaforte. Qualche nota su *Ges no mi desconort*," in ► **109**, *Comunicazione e propaganda*, 2007, pp. 133–50. [Bertran's successful plea for restitution of Autafort, within the series of twelve poems from 1182–83 that treat of his struggles with family and authority; pp. 146–50: stanza-by-stanza analysis of PC 80,21, given in Italian translation, with Appel's Occitan text from 1932 in footnotes.]

2118.

Carapezza, Francesco. "Canzoni 'date in moglie' a *sirventesi* nella *vida II* di Bertran de Born." *CN* 68 (2008): 315–33. [Analysis of Bertran's second *vita*, especially a reinterpretation of a phrase in which King Alfonso II of Aragon wanted to marry Giraut de Bornelh's melodies to Bertran's *sirventes*; instead of being praise for Bertran's *sirventes* in preference to Giraut de Bornelh's *cansos*, it refers to Bertran's common practice of using *canso* melodies by other troubadours as a basis for his *sirventes*, for example his PC 80,13, based on Giraut's 242,69.]

2119.

See ► **73**, Dauzier, "Bertran de Born," 1986 and 1997. [An account of the mythification of Bertran and his poetry, from Dante to the present.]

2120.

Gouiran, Gérard. "Bertran de Born, poète de l'amour." In *Chrétien de Troyes and the Troubadours: Essays in Memory of the Late Leslie Topsfield*. Edited by Peter S. Noble and Linda M. Paterson. Cambridge: St. Catherine's College, 1984, pp. 52–61. [The themes of war and love are constantly juxtaposed in his poetry, because for Bertran, love was a general term applied to the central organizing force of his world; in a sort of reciprocal rivalry, his choice of the best *domna* increased his worth as well as hers, as did her acceptance of him; a constant striving for superiority (in war and in love) was essential to the value system of the aristocratic society.]

2121.

Gouiran, Gérard. "Le poète et le prince: le cas de Bertran de Born." In ► **131**, *Les troubadours et l'état toulousain*, 1994, pp. 211–18. [Bertran's implications in the struggles for power among Henry II of England and his sons; Bertran could risk supporting Richard the Lion-Heart and criticizing the king of Aragon and the young King Henry because of his position as a prominent seigneur.]

2122.

Mancini, Mario. "Scenografie di Bertran de Born." In ► **160**, *Studia Riquer*, 1986–91, pp. 507–26. Slightly revised, with translation of Occitan quotations, in ► **401**, Mancini, *Metafora feudale*, 1993, pp. 133–61. [Cinematic-style staging is a conscious part of Bertran's dramatic presentation, especially in PC 80,8a, *Be.m platz*, which

Mancini analyzes stanza by stanza; numerous intertextual references to themes found in Marcabru, Jaufre Rudel, and other early poets suggest that Bertran was very aware of suggestive nuances that he used to show his participation in poetic concerns of his contemporaries, indicating that his compositions are more complex than has been thought.]

2123.

Paden, William D. "De l'identité historique de Bertran de Born." *Rom* 101 (1980): 192–224. [Historical investigation that separates legend from fact in the life of Bertran and his ancestry; the poetic myth propagated by Dante and Jeanroy is an important one, but it is not real history; Paden fixes his origins in Dordogne, born around 1150, died 1215; was seigneur of Hautefort from 1182, retired to the abbey of Dalon ca. 1195, no poems are later than 1198; Bertran was a forceful and outspoken member of his feudal society but did not exercise the powerful influence over kings and princes that was attributed to him in legend.]

2124.

Paden, William D. "Pour un modèle de la communication chez Bertran de Born." In ► **139**, *Mélanges Marc-René Jung*, 1996, 1:119–29. [A study of performance, using a sociolinguistic communication model; Bertran's poetry involves communication of various sorts with all aspects of his world; intertextuality plays an important role as he interacts with themes and attitudes of his contemporaries.]

2125.

Paden, William D. "Gender in the World of William Marshal and Bertran de Born." *Essays in Medieval Studies* 19 (2002): 44–60. [Dismisses the misogynist bias of Duby regarding the life and personality of William Marshal; points to similarities between the knight William and the poet Bertran, suggesting that Bertran's high consideration of women was undoubtedly true for William as well; analysis of Bertran's poem *Belh m'es quan vey camjar*, PC 80,7, which treats in successive stanzas the old lady, the young lady, the young man, and the old man; the poem is reproduced in appendix, with English translation; other sources strengthen the view that Bertran's world, and probably William's, "had a place for both spirited men and spirited women."]

2126.

Poe, Elizabeth W. "Strange Bedfellows: Giraut de Bornelh and Bertran de Born." In ► **161**, *Studies in Honor of Hans-Erich Keller*, pp. 359–81. [Alfonso II's "marriage" of Giraut de Bornelh's *cansos* to Bertran de Born is a joke for the initiated, since the composer of the *razos* knew that the king of Aragon, who had betrayed Eudoxia by marrying his original betrothed Sancha, was not to be trusted insofar as marriages were concerned, nor in political matters. The biographer is laughing at Alfonso, Giraut de Bornelh, and Bertran de Born.]

2127.

Rubio Flores, Antonio Rafael. "La llamada épica al combate en mío Cid y Bertrán de Born." In *Les chansons de geste: Actes du XVIe Congrès int. de la Soc. Rensesvals, Granada, 21–25 juillet 2003*. Edited by Carlos Alvar and Juan Paredes. Granada: Universidad de Granada, 2005, pp. 579–90. [The love of battle portrayed in Bertran's

poetry, similar to the glorification of danger, honor, and heroism portrayed in the epic, brings a new, invigorating element into troubadour song, which had until his time emphasized the refinement and tranquillity of the court.]

2128.

Stäblein, Patricia Harris. "Love Poems with Political Hearts: Bertran de Born and the Courtly Language of War." In ► **159**, *Studia occitanica*, 1986, 1:291–300. [Bertran is waging poetic war by pitting the *sirventes* against the *canso*; close analysis stanza-by-stanza of the poem PC 80,34, *Qan la novella flors par*, illustrates the ways in which Bertran contrasts the intense, absolute experience of war with the mediocre, frustrating, unstable world of love and politics; the classic patterns of *fin'amors* are negated by political satire; the dynamic of conflict infuses his poetry with brilliant energy.]

2129.

Sunderland, Luke. "The Art of Revolt: Rebellion in the Works of Bertran de Born and Julia Kristeva." *Comparative Literature* 62 (2010): 22–40. [An examination of the ethics of revolt as a constant and necessary process of social renewal and regeneration, as developed by Kristeva but seen already in Bertran's poetry; revolt is not only a political concept but also an ethical and artistic activity that guarantees man's integrity and creative capacities by fostering resistance to dominant cultural forces.]

2130.

[Thiolier-]Méjean, Suzanne. "Contribution à l'étude du *sirventes joglaresque*." In ► **1326**, *Mélanges Boutière*, 1971, 1:377–95. [Bertran de Born used the genre for satirical poems of a lower order destined for a more common audience, or for performance by a mediocre *joglar*; see also ► **589**, Léglu, "Reading," 1996, for further analysis of the insulting nature of the semigenre.]

PC 82. Bertran Carbonel

[*fl.* 1252–65; merchant from Marseilles, otherwise unknown; eighteen lyrics: eight *cansos*, six *sirventes*, three fictitious *tenso*s, one to his heart, two to his horse, one *planh*; seventy-two *coblas* plus one of probable attribution.]

2131.

Routledge, Michael J. *Les Poésies de Bertran Carbonel*. Birmingham: AIEO, University of Birmingham, 2000. [Analysis of literary qualities, life, social context, and versification; critical edition of eighteen lyrics, seventy-two *coblas* plus one that is likely his; English translation, glossary.]

2132.

Babin, Malte-Ludolf. "Bertran Carbonel imitateur de Peire Cardenal." In ► **96**, *AIEO* 3, 1992, pp. 777–94. [Finds Bertran rather uninteresting, but the manner of imitating his model is not as straightforward as once thought; detailed comparison of Bertran's five *sirventes* with their sources in Peire Cardenal proves Peire's greater mastery of vocabulary, but Bertran is able to match him in the use of motifs and features of style, particularly those drawn from his own commercial sphere and from his wider experience with juridical expression.]

2133.

Brunel-Lobrichon, Geneviève, "Bertran Carbonel." In ► **38**, *DLF*, 1992, p. 169. [Though his work is not exciting, there is much to learn about the society of his time, such as poetic competitions at Marseilles; PC 82,8 strikes a personal note as he recounts his regrettable erotic boldness in church.]

2134.

See ► **227**, Riquer, 1975, 3:1396–1402. [Introduction, edition of five poems, PC 82,16, 20, 41, 27, and 33, with introduction, Spanish translation, notes.]

2135.

Scarpati, Oriana. Edition of Bertran Carbonel *Per espassar l'ira e la dolor* BdT 82.12. Online, 2009, at <http://www.rialto.unina.it>. [Brief introduction; text from Contini, 1937; no translation.]

2136.

See ► **260**, Vatteroni, *Falsa clerica*, 1999. [Study of anticlerical themes and traditions, and what constitutes heresy; pp. 83–87: Bertran's poems are inspired by those of Peire Cardenal, but the criticisms are more generalized, less sharp; edition of Bertran's PC 82,12, *Per espassar*, pp. 157–59, with Italian translation, no notes.]

PC 83. Bertran Folcon d'Avignon

[*fl.* 1202–1233; two *coblas* in response to an attack by Gui de Cavaillon; one *tenso* with either Raimon de las Salas or Raimon de Miraval, though Guida believes that the *Bertran* cannot be Bertran d'Avignon.]

2137.

Guida, Saverio, "Per la biografia di Gui de Cavaillon e di Bertran Folco d'Avignon." *CN* 32 (1972): 189–210; also ► **2400**, "L'attività poetica," 1973). [The first article, pp. 206–10, traces Bertran's military and political activities in detail and indicates his close ties to Gui, with whom he shared common interests, humorous exchanges, and social ideology; the second, pp. 259–64, provides the text of an exchange of *coblas* PC 192,2 = 83,2 between Gui and Bertran Folco, a cry for help during the siege of Castelnuou.]

2138.

See ► **270**, Guida, "Sospette paternità," 2010, pp. 277–321. [Wide-ranging historical investigation of poetic and political activity around the court of Toulouse in the early thirteenth century; pp. 320–21, n. 104: a tentative suggestion that the *Folc* who participated in the triple *tenso* PC 150a,1 with Arnaut de Commenge and Guilhem Peire de Cazals may be Bertran Folco d'Avignon.]

2139.

See ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:343–50. [Critical edition of PC 406,16 = 83,1; and 3:1105–11: edition of PC 150a,1 = 25,3 = 201,5a; both with English translation, notes; the Bertran in the first poem is obviously Italian and cannot be Bertran Folco d'Avignon.]

PC 85. Bertran de Paris de Roergue (de Parisot)

[*fl.* 1270–90; *ensenhamen*, perhaps incomplete, for a *joglar* named Gordo; called by Bertran a *sirventes*; ten stanzas of eight lines plus three *tornadas*; the four series of rhymes and complex versification has led to the hypothesis that it is a unique response or contrafact involving four other poems, for comic or satirical purposes, and that it was probably sung to four different melodies.]

2140.

Chambers, Frank M. “The *ensenhamen-sirventes* of Bertran de Paris.” In *Mélanges de linguistique et de littérature romanes à la mémoire d’István Frank*. Saarbrücken: Universität des Saarlandes, 1957, pp. 129–40. [A continuation of his article from 1957, which studied the origins of the poem’s apparently simple form; many of the names used in the song are clarified, though some remain mysterious; critical edition, notes, no translation.]

2141.

See ► 1440, Pirot, *Recherches*, 1972, pp. 596–614. [Survey of previous scholarship, codicological study of the two manuscripts, metrics, intertextuality, biography, and genealogy of Bertran and the court of Rodez; dating is confirmed to 1270–90; diplomatic editions of both manuscripts, followed by the critical text, with French translation stanza by stanza; Paris (Parisot) was a dependency of Saint-Antonin and Toulouse, and, from 1214, of Rodez; probably Bertran was part of a poetic circle including Aedmar Jordan and the Rodez group: Guilhem de Mur, Austorc d’Alboy, Guiraut Riquier, Marques de Canilhac, Peire d’Estanh, Peire Pelet, and perhaps Enric de Rodez.]

2142.

Colrat de Montrozier, Bruno. “Le *Gourdon* du troubadour Bertrand de Paris de Rouergue et son entourage: essai d’histoire littéraire et féodale sur un *sirventès* du milieu du XIIIe siècle.” *Revue du Rouergue* 67 (2001): 321–56. [History of Rodez and its principal families, especially in their connection with the troubadours; text of Bertran’s poem is given in French translation only, with stanza-by-stanza commentary; extra information on Marques de Canilhac, the Countess, Gordo, and his fellow *joglar* Cardalhac.]

PC 87. Bertran del Pojet (Poget; de Puget)

[*fl.* 1222–45; *vida*, two poems: a *tenso* or exchange of *coblas* with an anonymous lady, perhaps fictive, and a *sirventes* about the relative merits of largess or accumulating riches, in which he claims that he prefers to give away his money as soon as he gets some; another poem, PC 409,1, is of disputed attribution, either by Bertran or by Raimon de las Salas.]

2143.

De Lollis, C. “Di Bertran del Pojet, trovatore dell’età angioina.” In *Miscellanea in onore di Arturo Graf*. Bergamo: Istituto italiano d’arti grafiche, 1903, pp. 691–710. [Historical investigation of Bertran’s life and political activities at the court of Raymond Berengier V; edition of the *sirventes*, pp. 706–8, and the *tenso*, pp. 708–10, with textual notes, no translation.]

2144.

See ► **2425**, Calzolari, “Guillem Augier Novella,” 1986. [Poems by Bertran and by Peyre Cathala dedicated to Guillem Augier reveal close intertextual links among the three, who dialogued back and forth; Bertran imitated the content, the similarities of argumentation and the structure of Guilhem’s poems; all three were part of the inner circle of Raymond Berengier’s court.]

2145.

Larghi, Gerardo. “Per l’identificazione del trovatore Bertran de Puget.” *CNV67* (2007): 79–129. [Detailed historical investigation that identifies Bertran almost certainly with a lesser noble in the Var region, vassal and companion of Raimon Berengier V; Bertran played an influential role in the poetic and political circles of Raimon’s court; his son served under Charles I of Anjou in Italy.]

2146.

See ► **738**, Nappholz, *Unsung Women*, 1994. [Examines the *tenso* debate between Bertran del Pojet (PC 87,1) and a *bona domna*, claiming to hear therein “a distinctly female voice”; edition, with English translation; see ► **768**, Bruckner, “Fictions of the Female Voice,” 1992, for an analysis of ways to recognize the feminine voice in literature.]

2147.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 320–30. [Critical edition of the *tenso*, with introduction, German translation, copious notes; sees a definite feminine viewpoint portrayed by the lady, in a similar fashion to that of other acknowledged women *tenso* participants, though there is no documentary proof of the *domna*’s historic reality.]

PC 88. Bertran de Preissac (the same as Bertran de Pessars
PC 86 and Bertran de Saissac PC 90?)

[*fl.* 1190–1235; two poems: one *tenso* with Gausbert de Pucyibot 173,5 = 88,2,
followed by two *sirventes*, 173,1a and 88,1, that continue the debate.]

2148.

See ► **2051–55**, Gouiran, Harvey and Paterson, Latella, Malm, and Marshall, 1988–2002. [Discussion of a *tenso* and two *sirventes* that debate the relative merits of younger and older women, especially the attribution and relative chronology of the three elements.]

PC 93. Biétris de Roman

[*fl.* first half thirteenth century; *Bieiris* is a misreading of the manuscript, corrected by Zufferey in ► **132**, Paden, *Voice*, 1989, pp. 32–33; her identity is questioned by some: if Biétris were to be identified with Albric (= Alberico da Romano PC 16a) as proposed already by Schultz-Gora in 1891, and again by Poe 1992, then *canso* PC 93,1 should be reclassified as PC 16a,2, but this remains controversial;

Huchet has attributed it to Folquet de Romans in ► **761**, “Les femmes troubadours,” Zufferey “possibly” to Gui d’Ussel ► **132**, *Voice*.]

2149.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 505–17. [Edition of PC 93,1 = 16a,2, with German translation, detailed textual notes, commentary; a unique poem, by a woman to another woman; the emotion is not lesbian but more like a normal expression of tenderness between women; Rieger suggests the possibility that Bietris could be the author of the anonymous *planh*, PC 461,2, by a woman for the death of her (male) lover.]

2150.

Braet, Herman. “Bietris de Roman.” In ► **46**, *Women in the Middle Ages*, 2004, p. 95. [Takes no stand regarding the poet’s gender, suggesting that the song could be a playful countertext.]

2151.

Ganze, Alison. “*Na Maria, pretz e fina valors*: A New Argument for Female Authorship.” *RN* 49.1 (2009): 23–33. [Denies that the poetic relationship in PC 93,1 must be interpreted only in sexual terms; following A. Rieger’s demonstration that the language falls within the normal articulation of sympathy and friendship customary to Maria’s time, found in numerous troubadour and *trobairitz* poems, Ganze shows that the same language is used broadly to express loyalty in clearly political contexts such as oaths of fidelity and vassalage, often with distinctly passionate overtones; it expresses the social and political ideals of the society through erotic imagery.]

2152.

Nicholson, Francesca. “Seeing Women Troubadours without the ‘-itz’ and ‘-isms.’” In ► **745**, *Troubled Vision*, 2004, pp. 63–76. [The notion of gender interplay is more useful than the tendency to overfeminize the *trobairitz* and force them into a limiting female identity; trying to align a gendered poetic practice with the supposed biological identity of the poet is unproductive. Two poems are analyzed: Bietris de Roman *Na Maria, pretz e fin valors*, and Azalais d’Altier, *Tanz salutz e tantas amors*, PC 42a,1; in both, the protagonist is saying that the position and identification of that figure is changeable. Nicholson argues that the two *trobairitz* speak sometimes with the voice of a male, sometimes with that of a female.]

2153.

Rieger, Angelica. “Was Bietris de Romans Lesbian? Women’s Relations with Each Other in the World of the Troubadours.” In ► **132**, Paden, *Voice*, 1989, pp. 73–94. [Rieger denies “lesbianism” in Bietris de Romans, seeing the erroneous interpretations as a product of modern misreading of friendly affection.]

2154.

Sankovitch, Tilde. “The *Trobairitz*.” In ► **282**, *Troubadours*, 1999, pp. 113–26, esp. p. 122. [Interprets Bietris’s poem as consciously subversive and ludic, in which the poet uses the language of a man to address a woman, for its unsettling effect of disturbing the too exclusively masculine parameters of the standard poetry.]

2155.

See ► **764**, Poe, “Dispassionate Look,” 1992. [Casts doubt on the historical reality of five of the seven unknown *trobairitz*, maintaining only Garsenda and Guilhelma

de Rosiers. Biétris de Romans may be in fact Alberico da Romano (as Schultz-Gora thought in 1891).]

PC 94. Lo Vesques de Bazas (Bischof von Basaz)

[Perhaps Galhart de la Mota, bishop, 1186–1213; one *canso* of three stanzas.]

2156.

See ► **255**, Guida, *Trovatori minori*, 2002, pp. 81–123. [Information on the manuscript tradition, historical background involving the nature of the bishopric of Bazas, the influence of Uc de Saint Circ, the possible identity of the bishop-troubadour; critical edition of PC 94,1, with Italian translation, copious notes.]

PC 95. Lo Vesques (Robert) de Clarmon (Clermont)

[*fl.* first quarter thirteenth century; two *coblas* and one *sirventes* directed against his cousin Dalfi d'Alvernhe.]

2157.

Aston, Stanley C. “The Poems of Robert, Bishop of Clermont 1195–1227.” In ► **147**, *Mélanges Rostaing*, 1974, 1:25–39. [Provides detailed political background to struggles with his brother Guy and his cousin Dalfi d'Alvernhe; reproduces all three texts, two from Kolsen's edition, 1925, the third from Boutière/Schutz *Biographies*, pp. 286–88, with English translation, notes.]

2158.

Hérier, Christian, and Jean-Pierre Chambon. “Sur l'identité de *maistre Audefers* chez Dauphin d'Auvergne (PC 119,4).” *RLaR* 108 (2004): 183–87. [*Audefers* is corrected to *Audefres: magister Aldefredus*, abbot of the monastery of Chantoin, confessor at Clermont, executor of the will of Dalfi's wife, the Countess G., well known as a confidant of both Dalfi and his cousin Bishop Robert and a natural moderator in the humorous dispute aired in their exchange of *coblas* (PC 95,3 and PC 119,4); corrections are proposed to the *tornada*, giving it a regular form.]

PC 96. Blacasset

[*fl.* 1233–42; son of Blacatz; *vida*; ten to twelve poems: three *canos*; a *planh* for two young and beautiful ladies entering a convent: a *replique* by Pujol defends their religious vocation: PC 386,2; two *sirventes*, four *coblas*; three humorous debates with Montanhagol and an unknown Alexandre; one melody: see

► **607**, van der Werf, *Extant*, 1984, p. 75*.]

2159.

Klein, Otto. *Der Troubadour Blacassetz*. Städtische Realschule zu Wiesbaden, Jahresbericht über das Schuljahr 1886/87. Wiesbaden: Ritter, 1887. 24 pp. [Introduction, critical texts, with German translation.]

2160.

See ► **2101**, Asperti, “Sul *sirventes*,” 1995. [Detailed study of activities of a group of troubadours, and their poetry (*sirventes*); new edition of four poems, including Blacasset PC 96,3a, *De guerra*, pp. 225–28, with notes and Italian translation.]

2161.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 223–27. [Brief introduction, *vida*, edition of the *planh* (composite text from Audiau-Lavaud), French translation.]

2162.

Favero, Alessandra. “La canzone di Blacasset *Mos volers es qez eu m'eslanz* (BdT 96,7a).” *SMV* 52 (2006): 55–79. [Detailed study of the poem in its manuscript tradition; critical edition, with Italian translation, copious notes; the text is dated before 1237; many similarities with PC 330,12 by Peire Bremon Ricas Novas are noted, but it is not possible to say which poem inspired the other.]

2163.

Hutchinson, Patrick. “*A lunel lutz una luna luzens*: une exploration du thème de la lumière à partir du jeu-parti de Guilhem de Montanhagol et de Blacasset.” In *Le Soleil, la lune et les étoiles*. Sénéfiance 13. Aix-en-Provence: Publications du CUER MA, 1983, pp. 177–93. [Exchange of *coblas* with Blacasset, which show close affinities to kabbalistic doctrines prevalent in the area of Lunel at the time; Hutchinson seems unaware of Ricketts’s 1964 edition and of Teulière’s 1979 article.]

2164.

Paterson, Linda M. “Alexandre–Blacasset (19.1–96,4).” [Edition of the *tenso*, a fictive debate with an unknown person, perhaps a moneylender; Occitan text, notes, no translation.]

2165.

See ► **2460**, Ricketts, *Les poésies de Guillem de Montanhagol*, 1964. [Exchange of *coblas* with Guilhem de Montanhagol: pp. 49–53, critical edition of *A Lunel lutz* PC 225,1, with French translation; in appendix, p. 139, edition of Blacasset’s *replique Amics Guillem* PC 96,1, no translation, no notes.]

2166.

See ► **227**, Riquer, 1975, 3:1288–97. [Introduction, *vida* and text from Klein of *sirventes* PC 96,6, text from Appel of *planh* PC 96,10a, and *cobla* PC 96,9 in reply to Sordello PC 437,7.]

2167.

Teulière, Gérard. “Interpénétration culturelle dans le *trobar*: Montanhagol, Blacasset, et la kabbale.” *Tenso* 2 (1986–7): 37–50. [Continuation of an earlier exploration (1979) of social and religious tolerance and cross-influences in an exchange of *coblas* with Montanhagol, PC 225,1 *A lunel lutz*, and PC 96,1 *Amics Guillem*, in which can be found references from Cathar and Jewish sources, demonstrating close contacts with kabbalistic traditions of their time and region; texts from Riquer, without translation; cf. ► **2163**, Hutchinson 1983 for a similar study of the same poem; Teulière seems unaware of Ricketts’s 1964 edition of Montanhagol and did not see Hutchinson’s article in time to use it.]

PC 97. Blacatz

[*fl.* 1165–1236; *vida*; twelve or thirteen poems: one *canso*, three *partimens*, six *tenso*s, two exchanges of *coblas*; a model of the perfect courtly patron and poet, father

of Blacasset; Sordello composed a famous *planh*, PC 437, 24, on his death, encouraging all to eat some of his heart to acquire some of his qualities.]

2168.

Soltau, Otto. "Die Werke des Trobadors Blacatz." *ZrP* 23 (1899): 201–48 and 24 (1900): 33–60. [Introduction on Blacatz and his contemporaries; corpus; chronology; metrics; rejected poems; critical edition of eleven poems, notes, no translation; textual notes and glossary are in the second article.]

2169.

See ► **2746**, Fuksas, Anatole Pierre. "Il corpo di Blacatz e i quattro angoli della cristianità." In ► **115**, *Interpretazioni*, 2001, pp. 187–206. [In his *planh* for Blacatz, Sordello suggested that the political leaders of Europe should eat some of Blacatz's heart to acquire his courage; Bertran d'Alamanon and Peire Bremon Ricas Novas transformed this by parody into proposals that the heart should be eaten by illustrious ladies instead or that the whole body should be shared over the entire world in a sort of parody of Christ's sacrifice.]

2170.

See ► **245**, Nelli, *Ecrivains anticonformistes*, 1977, pp. 115–25. [Texts of PC 52,5 = 97,12, *Segner Blacaz, ben mi platz*, and PC 97,4 = 388,3, *En Raimbautz, ses sabens, tensos*, with an unknown Bernart and Raimbaut (probably Raimbaut de Vaqueiras); texts from Suchier 1883 and de Rohegude 1819, no translation, no notes.]

PC 100. Bofils (Bonfils, Bofil)

[Second half thirteenth century; Jewish poet from Narbonne; one *tenso* with Guiraut Riquier, PC 100,1 = 248,16.]

2171.

Serper, Arié. "Guiraut Riquier, Bonfils et les Juifs de Narbonne." *RZL* 2 (1978): 421–29. [Critical edition of the *tenso*; historical background, French translation, notes; see also ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 2:735–43, edition with English translation, notes.]

2172.

Paden, William D. "Troubadours and Jews." In ► **140**, *Études Ricketts*, 2005, pp. 471–84. [Survey of Jewish presence alongside troubadours; notes little contact or reciprocal influence, apart from Bofils; there is anti-Semitic slander in the troubadours and in the *Breviari d'amor*; in the *tenso*, Guiraut Riquier hesitates to sing with Bofils, because of the Jews' treatment of Jesus.]

2173.

Viguié, Marie-Claire. "Un troubadour juif à Narbonne au XIIIe siècle." In *Juifs et source juive en Occitanie*. Enèrgas: Vent Terral, 1988, pp. 81–92. [Bofils is tentatively identified as Abraham ben Isaac Bedersi, a contemporary of Guiraut Riquier, known as a lively, erudite, combative poet capable of assuming playfully the pseudonym of Bofils.]

2174.

See ► **245**, Nelli, *Ecrivains anticonformistes*, 1977, pp. 292–99. [Text from Chabaneau 1889, with French translation, notes.]

PC 101. Bonifaci Calvo

[*fl.* 1250–66; *vida*; nineteen poems in Occitan, mostly *sirventes*, one *planh* on the death of his *domna*; one poem in Occitan, Galician, and French; two *cantigas d'amor* in Galician-Portuguese; Bonifaci spent much of his career at the court of Alfonso X of Castile; after 1266, he was back in Genoa, involved in political hostilities with Venice.]

2175.

Branciforti, Francesco. *Le rime de Bonifacio Calvo*. Catania: Università di Catania, 1955. [Historical introduction, critical edition, with Italian translation, notes.]

2176.

Horan, William D. *The Poems of Bonifacio Calvo: A Critical Edition*. The Hague: Mouton, 1966. [Introduction on Bonifaci's life, themes in his poetry, manuscript history; critical edition of nineteen Occitan poems and two Portuguese *cantigas de amor*, with English translation, brief notes.]

2177.

Piccat, Marco. "Le *cantigas d'amor* di Bonifacio Calvo." *ZrP* 105 (1989): 161–77. [Introduction to Bonifaci's life and social context; critical edition of the two Galician poems, with Italian translation, study of metrics and style, textual notes.]

2178.

Beltrán, Vicente, "Los trovadores en las cortes de Castilla y León (I): Bonifaci Calvo y Ayra Moniz d'Asme." *CN* 45 (1985): 45–57. [Analysis of fact and legend surrounding Bonifaci's ten-year stay at the Spanish court and of the rivalry between the Occitan and Galician schools of poetry; see additional historical details in *Revista de literatura medieval* 1 (1989): 9–13.]

2179.

Blasco, Eduardo. "Il mistilinguismo poetico médiévale: una fata morgana? (Analisi della lingua del *sirventes* plurilingue di Bonifacio Calvo)." *Beiträge zur romanischen Philologie* 26 (1987): 57–89. [Theoretical linguistic analysis of the phenomenon of multilingualism: definitions of different types and their use by Raimbaut de Vaqueiras, Cerveri de Girona, and Bonifacio Calvo; detailed linguistic analysis of stanza two of Bonifacio's poem, which uses "languages" for rhetorical effect (the stanza is more or less Navarro-Aragonese) to persuade the Castilian king to take back control of Navarre.]

2180.

Fleming, John V. "Le *cantigas d'amor* di Bonifacio Calvo." *ZrP* 105 (1989): 161–77. [Study and edition of the two poems composed in Galician-Portuguese.]

2181.

See ► **915**, Formisano, "*Un nou sirventes*," 1993. [In his poem, Bonifaci Calvo was inciting Alfonso the Wise to war against Navarre and Aragon, in order to replace the young Thibaut II; in addition to his learned poetic language Occitan, he used Galician-Portuguese, the literary language of Alfonso's court, and Old French, the language of Thibaut II of Champagne; the languages were not only culturally and politically appropriate to the military controversy but they also served to show off the poet's versatility.]

2182.

Marcenaro, Simone. "Bonifacio Calvo alla corte di Alfonso X: la regalità assente." *CDT* 10.3 (2007): 9–32. [Analysis of the activity and influence of Bonifaci at the court, engaged in diplomatic missions and giving frank advice to the king; his poems give insight into the political difficulties and hesitations of Alfonso; in appendix: texts of three political *sirventes*, no translation.]

2183.

Paden, William D. "Contrafacture between Occitan and Galician-Portuguese (2): The Case of Bonifaci Calvo." *Tenso* 13.2 (1998): 50–71. [Reciprocal influence on and from Galician-Portuguese poetry through the use of the same melodic and metrical structures; Paden finds several cases of possible contrafacture between Bonifaci and Galician as well as Occitan poems; he detects a continuity or permeability between Occitan and Galician lyric, in an "imitative process including models and imitations in both languages in every possible combination."]

2184.

Schulze-Busacker, Elisabeth. "Topoi." In ► **281**, *Handbook*, 1995, pp. 425–37. [Detailed analysis of the *planh* by Bonifaci (PC 101,12) to illustrate the complexities of rhetoric structure in troubadour poetry, especially the use of recurring themes and topoi from classical times or in earlier troubadours; a detailed look at the syntactic and lexical aspects of the three central motifs in the poem.]

2185.

Speroni, Gian Battista. "Due note provenzali." In *Studi di cultura francese ed europea in onore di Lorenza Maranini*. Fasano: Schena, 1983, pp. 73–83. [The second study considers Bonifaci Calvo's multilingual poem PC 101,17, addressed to Alfonso X of Castile, in Occitan, Galician-Portuguese, French, and a mysterious language; a new analysis reestablishes stanza four as Old Italian, along with the last line of three: the original forms were "corrected" by Branciforti into Occitan! The Old Italian is more precisely Ligurian, making it easier to confuse it with Occitan.]

2186.

Tavani, Giuseppe. "Il plurilinguismo nella lirica dei trovatori." In *Documenti letterari del plurilinguismo*. Edited by Vincenzo Orioles. Rome: Editrice Il Calamo, 2000, pp. 123–42. [The analysis of poems by Raimbaut de Vaqueiras, Bonifaci Calvo, and Cerveri de Girona shows that each case is unique and that the use of multiple languages does not follow any general principle; in the case of Bonifaci, pp. 138–39, his choice of three languages was based on the prestige of Occitan, the Galician-Portuguese of the Castilian court, and the French of Thibaut, as he urged Alfonso X to attack Navarre and Aragon.]

2187.

Tavani, Giuseppe. "Il plurilinguismo poetico e il caso di Bonifacio Calvo (A proposito di *Un nou sirventes ses tardar*, BdT 101,17)." *CDT* 13.1 (2010): 17–40. [A reconsideration of the language used by Bonifaci in the second stanza of his poem and an investigation of his reasons for using it; in spite of his earlier opinion, and that of Blasco 1987, the language can only be Galician, not Aragonese.]

PC 102. Bonifaci de Castellana (Boniface VI)

[*fl.* 1252–62; no *vida*; lord of Castellana from 1249; three *sirventes* against Charles of Anjou and against clerics; in 1262, he led the unsuccessful revolt of the Marseillais against Charles of Anjou, leading to the destruction of his castle and his banishment.]

2188.

Parducci, Amos. “Bonifazio di Castellana.” *Rom* 46 (1920): 478–511. [Detailed biography of Bonifaci from 1244 on, emphasizing his heroic, revolutionary, anti-French, and antiadministrative tendencies, as he fought for the independence of Provence against Charles d’Anjou; critical edition of all three poems, with Italian translation, notes.]

2189.

Bec, Pierre. “Contribution à l’interprétation des poésies du troubadour Boniface de Castellane.” In *Mélanges de langue et de littérature du moyen âge et de la Renaissance offerts à Jean Frappier*. Geneva: Droz, 1970, pp. 83–88; also in *Ecrits sur les troubadours et la lyrique médiévale (1961–1991)*, Caen: Éditions Paradigme, 1992, pp. 259–64. [Working toward a new edition, Bec offers suggestions for improved interpretations of Parducci’s texts: discussion of eleven short passages, with integral French translations of all three poems; no Occitan texts; the proposed edition has not appeared.]

2190.

See ► **2104**, Aurell, *La Vielle et l’épée*, 1989, pp. 187–206. [The political role of Bonifaci, especially seen in his *sirventes*; he urged Henry III of England and James I of Aragon to stand up to Charles of Anjou in defense of their territories against the centralization of power in the hands of the French; his poems support the communal rights of the cities and the virtues of direct warfare against the new bureaucratic administration by functionaries, though he had to admit final defeat and flee, first to Montpellier, then to Spain.]

2191.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 149–53. [Brief introduction, text of PC 102,1, *Era, pueis iverbs*, from Parducci with a few modifications, French translation, no notes; see also ► **227**, Riquer, *Los Trovadores*, 1975, 3:1381–85: introduction, text of PC 102,3 from Parducci, with some emendations from Bec, others of his own, Spanish translation, notes.]

PC 104. Bermon Rascas (Bremón)

[Lord of Uzès 1211–34; one *canço*, probably from ca. 1200, before the death of his older brother in 1211.]

2192.

Guida, Saverio. “Il trovatore Bermon ‘Rascas.’” In *Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. 2 vols. Alessandria: Edizioni dell’Orso, 1988, 1:369–403. [Close examination of historical and archival materials succeeds in placing the otherwise unknown poet in his social and cultural

context; as lord of Uzès, his father was closely linked with Raymond V and VI of Toulouse; Bermon II “Rascas” is known in detail from 1208 to 1234 in twenty-eight archival references; born probably in the 1170s, he seems to have led an intense and agitated life, first as one of the insecure *iuvenes* seeking adventure and *pretz* through poetry until the death of his brother, then 1211–34 as lord of Uzès struggling with the church and the French in defense of his feudal rights; his inner strength and pride are found in his poem, edited critically with Italian translation and copious notes.]

2193.

Spaggiari, Barbara, “Venzac e ‘Rascas’? Postilla a *Il nome di Marcabru* (1992) in margine a tre edizioni (BdT 323,5; 104,2; 104,1) e a una recensione.” *SM* 37 (1996): 347–85. [Contests the attribution by Beggiano of PC 104,2, *Lancan lo douz temps*, to Bernart Marti; it is more likely by Marcabru or by one of his many imitators, possibly Bermon Rascas or Bernart Marti; also contests Guida’s attribution of PC 104,1, *Dieus et amors et merce*, to Bermondo II “Rascas” (first half thirteenth century); she suggests that the degraded linguistic state of the poem indicates a late fourteenth-century Italo-Provençal origin, perhaps Uzès or Avignon; see the very strong *replique* by Guida: “Messa a punto su Bermon “Rascas.” *SM* 58 (1997): 879–89, refuting Spaggiari’s proposal and confirming the attribution to Bermond II of Uzès.]

PC 105. Cabrit

[Early thirteenth century; once thought to be a pseudonym for Gui de Cavaillon, now identified as Guilhem Aldebert Cabrit; one humorous *tenso* with Ricau de Tarascon.]

2194.

Guida, Saverio. “Pour l’identification du troubadour Cabrit.” *CCM* 52 (2009): 21–36. [Renewal of an earlier study and edition (*CN* 47, 1987, pp. 197–221, partly reproduced online in 2007 at <http://www.rialto.unina.it>), in the light of new evidence; following up on the work of Aurell, Guida shows that Cabrit is to be identified not with the troubadour Gui de Cavaillon but with Guilhem Aldebert Cabrit, an important member of the municipal administration in Arles; his identification leads to better understanding of the complex social and political forces at the beginning of the thirteenth century around Arles; poetry is seen as cement linking together the prominent members of the society in a period of social and political upheaval.]

2195.

Meliga, Walter. “Ricau de Tarascon e Cabrit, *Cabrit, al meu vejaire* (BdT 422.2 = 105.1).” *Lecturae tropatorum*, 2008, 22 pages. Online at <http://www.lt.unina.it>. [Introduction, literary analysis, paleographical study, and critical edition with Italian translation, detailed notes; this is now part of the edition of all *tenso*s and *partimens* in ► 256, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 3:1129–37.]

PC 106. Cadenet

[*fl.* 1204–38; *vida*; twenty-five poems, plus one of uncertain attribution PC 276,1; his *pastorela*, PC 106,15, is “one of the most gracious of the twenty or so Occitan

pastorelas”; one *alba* which is also a “chanson de mal-mariée,” the only one of his poems preserved with melody: see ► 607, van der Werf, *Extant*, 1984, p. 76*.]

2196.

Zemp, Josef. *Les poésies du troubadour Cadenet*. Berne: Lang, 1978. [Introduction on the manuscripts, the life and poetry of Cadenet; analysis of themes, versification, and the two preserved melodies; edition of twenty-five certain poems and one of uncertain attribution, with introduction, critical text, French translation, notes; extensive glossary.]

2197.

See ► 624, Cullin and Chaillou, “La mémoire,” 2006, pp. 152–58. [Close analysis of Cadenet’s *S’anc fui belha*, PC 106,14, to demonstrate the ways in which memorization is utilized to produce a harmonious interlacing of text and melodic structures; in Cadenet’s *alba*, the textual and melodic structures are based on rhetorical principles: the first stanza sets out the résumé of the poem, followed by an introduction, a presentation of the protagonists, a dispute, and a conclusion; text and musical transcription in appendix.]

2198.

Sigal, Gale. “The Pit or the Pedestal? The Dichotomization of the Lady in Troubadour Lyric.” *RR* 84 (1993): 109–42. [Analysis of the contrast between the idealized and ephemeral courtly *domna* in the *canso*, and her depiction in the more realistic *pastorela* by Marcabru, *L’autrier jost’una sebissa*, in the *alba* by Cadenet, *S’anc fui belha*, and in several other Old French and Middle High German songs.]

2199.

Squillaciotti, Paolo. “BdT 276,1 *Longa sazón ai estat vas Amor*.” *RST* 2 (2000): 185–215. [A *comjat* used as a model by the Sicilian poet Jacopo Mostacci in his *Umile core fino e amoroso*; detailed discussion of all possible attributions, including Cadenet, Peire de Maensac, Pons de Capduelh, Rostanh de Merguas, and Jordan de l’Isla de Venessi, with no final decision; critical text based on *M*, with Italian translation; two other versions of the text are given; see also analysis of the same poem compared to Mostacci’s in ► 2596, Heintze, “Die Rezeption,” 2002.]

2200.

See ► 518, Zufferey, “L’aube de Cadenet,” 2010. [A searching reevaluation of the typical structures of the *alba*, applied to a critical appraisal of all six existing editions of Cadenet’s poem PC 106,14, all of which he finds to be seriously flawed, presenting in fact a monstrous poem that does not represent any of the eleven extant copies; a new critical edition and interpretation, with French translation and copious notes.]

PC 107. Calega Panzan

[*fl.* 1252–1313; one violent *sirventes* from 1268 against Charles d’Anjou; a rich merchant of Genoa, hostile to the French and to bad clerics.]

2201.

See ► 260, Vatteroni, *Falsa clerica*, 1999. [Study of anticlerical themes and traditions, and what constitutes heresy; pp. 80–82: invective by Calega against Charles of

Anjou and the decadence of clerics in his *Ar es sazors* from 1268; pp. 160–64: edition of the *serventes*, with Italian translation, no notes.]

PC 108. Carenza

[Unknown; early thirteenth century; participated in a *tenso* or exchange of *coblas* with Alaisina Yselda, PC 12,1 = PC 108,1, debating the value of marriage and children over the unmarried state without children; controversial in interpretation.]

2202.

See ► 733, Bruckner, Shepard, and White, *Songs of the Women Troubadours*, 1995, pp. 177–79. [Critical edition of the *tenso* with English facing-page translation, notes.]

2203.

Anderson, Patricia. “Na Carenza al bel cors avinen: A Test Case for Recovering the Fictive Element in the Poetry of the Women Troubadours.” *Tenso* 2 (1987): 55–64. [A close study of the exchange, in which the ladies are examined as types that were created by the anonymous poet to transmit a dramatic message: Carenza the virgin, Alais the peasant, Iselda the aristocratic woman, together standing for womankind and providing a composite satire of the *domna*.]

2204.

See ► 797, Bruckner, “Mathematical Bodies,” 1999. [Discussion of how to distinguish real or fictional bodies in the troubadour lyric; three poems are studied: Bernart de Ventadorn’s *Era.m cosselhatz, senhor* (PC 70,6), Guilhem de Peitieu’s *Farai un vers de dreit nien* (PC 183,7), and the *tenso*, or rather *coblas*, between Na Carenza and Alaisina Iselda; or is it Carenza/Alais/Iselda? (PC 12,1 and 108,1); Bruckner suggests that we cannot prove or disprove the reality of a body in a poem, or its fictional construct, so that in fuzzy logic it is both at the same time.]

2205.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 155–65. [Outlines the difficulties presented by the text and its interpretation: the number of participants, the order of the stanzas, the poor state of transmission, the controversial interpretations of the message; believes that there are only two interlocutors; points to several parallels with Arnaut de Maruelh’s PC 30,16, *La grans beutatz*, allowing a dating to the early thirteenth century; finds hints of Cathar attitudes, treated ambiguously with humor or irony.]

PC 109. Castelloza

[First half thirteenth century; unidentified; possibly the wife of Turc de Mairona mentioned in Dalí d’Alvernhè’s *serventes*, PC 119,9; *vida*; three *cansos*, and a fourth, PC 461, 191, which is certainly by her.]

2206.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 518–69. [Critical edition of all four poems, with German translation, commentary and detailed notes; Rieger identifies her close connections with several troubadours and the court of Dalí d’Alvernhè.]

2207.

Braet, Herman. "Castelloza." In ► **46**, *Women in the Middle Ages*, 2004, pp. 139–40. [Succinct outline of Castelloza's unique poetic stance, taking on the traditional active male role in her songs, offering herself as his servant, swearing fidelity in feudal and religious terms, combining joy with suffering in the paradoxical expression of her love.]

2208.

Paden, William D., with Julia C. Hayes, Georgina M. Mahoney, Barbara J. O'Neill, Edward J. Samuelson, Jeri L. Snyder, Edwina Spodark, Julie A. Storme, and Scott D. Westrem. "The Poems of the *trobairitz* Na Castelloza." *RPh* 35 (1981): 158–82. [Detailed introduction to previous scholarship, biographical details, relations with other poets, literary and psychological features of her poetry; critical edition of the four *cansos*, with English translation, notes.]

2209.

Bruckner, Matilda Tomaryn. "Na Castelloza, *Trobairitz*, and Troubadour Lyric." *RN* 25 (1985): 239–53. [Discussion of the uniqueness of Castelloza's poetry in relation to troubadour poetry and in relation to that of other *trobairitz*; she demonstrates a troubled self-awareness different from other women poets; she adopts for herself the typically humble male persona while attributing characteristic traits of the traditional *domna* to her lover; presents some criteria for identifying the feminine voice in *trobairitz* poetry.]

2210.

Riquer, Isabel de. "El guante robado de Castelloza." *Anuari de filologia* 14 (1991): 49–60. [Analysis of variations on the literary motif of the gift given by the lady to her lover (ring, cord, belt, glove), specifically the motif of the glove in Castelloza's *Ja de chantar*, PC 109,2, compared to other gifts in poems by Giraut de Bornelh, Peire Vidal, Cerveri, and others; the masculine tradition is reversed by Castelloza, who stole a glove from her lover but gave it back and gave him up because she was unworthy; the poem is printed in appendix based on the text in ► **227**, Riquer, 1975, with Spanish translation.]

2211.

Sankovitch, Tilde. "The *Trobairitz*." In ► **282**, *Troubadours*, 1999, p. 121. [Shows that Castelloza's poetry is unique in that she dwells constantly on the pain of love, the pleasure and satisfaction that she experiences from her submission and her suffering, exaggerating these qualities of the troubadour tradition in her reversal of the classic gender roles.]

2212.

Siskin, H. Jay, and Julie A. Storme. "Suffering Love: The Reversed Order in the Poetry of Na Castelloza." In ► **132**, Paden, *Voice*, 1989, pp. 113–27. [An examination of the negative, suffering love characteristic of Castelloza, allied paradoxically with an extraordinary sense of self-esteem.]

2213.

Van Vleck, Amelia E. "*Tost me trobaretz fenida*: Reciprocating Composition in the

Songs of Castelloza.” In ► 132, Paden, *Voice*, 1989, pp. 95–111. [In *Amics, s’ièus trobes avinen*, Castelloza makes the argument that women should compose their share of the world’s love poetry; Van Vleck finds that Castelloza’s poems are concerned with verbal power, as are those of the troubadours, as she tries to provoke from her lover a “reciprocal” text.]

2214.

See ► 780, Dronke, “Provençal *trobairitz*: Castelloza,” 1984. [Analysis of Castelloza’s unique poetic output; she is characterized by her frank declarations of love, actively seeking response, not waiting to be chosen; the four songs are given in English translation only, without Occitan texts.]

Caudairenga. See PC 169 (formerly called Gaudairenga)

PC 112. Cercamon

[*fl.* 1135–45; *vida*; eight poems, plus one of uncertain attribution.]

2215.

Rossi, Luciano. *Cercamon. Oeuvre poétique. Édition critique bilingue avec introduction, notes et glossaire*. CFMA, 161. Paris: Champion, 2009. [The first in-depth literary study of Cercamon’s identity and poetry, establishing his importance in the formulation of *fin’amor*, and perhaps as the teacher of Marcabru; some hints that his name may hide his identity as Eble II, though Rossi does not claim this outright; critical edition of the nine poems, with French translation, notes; see the detailed comments and suggestions by Tortoreto, *CN* 70 (2010): 187–203, Billy, *RLaR* 114 (2010): 512–21, and Beltrami, *Rom* 129 (2011): 1–22; repique by Rossi, *CN* 71.3–4 (2011): 335–61.]

2216.

Tortoreto, Valeria. *Il trovatore Cercamon: edizione critica*. Modena: STEM-Mucchi, 1981. [Critical texts, with Italian translation; partial study of language, limited glossary; Tortoreto accepts the *vida*’s claim that Cercamon is Gascon, even though ► 1440, Pirot, *Recherches*, 1972, has shown the three supposedly Gascon features listed by Tortoreto to be invalid; this strengthens the link to Eble II and the Limousin.]

2217.

Tortoreto, Valeria. Online edition of PC 112,3a, *Pueis nostre temps comens’a brunezir*: <http://www.rialto.unina.it>, 2009. [Some revisions to her 1981 edition; text, Italian translation, notes.]

2218.

Bec, Pierre. “Cercamon et Bernard de Ventadour ou le Gascon et le Limousin.” In *Le Limousin et son patrimoine culturel*. Limoges: UER des lettres et sciences humaines, 1982, pp. 157–71; also in *Ecrits sur les troubadours et la lyrique médiévale (1961–1991)*. Caen: Éditions Paradigme, 1992, pp. 243–57. [Cercamon is the true precursor of Bernart de Ventadorn’s classical perfection of *trobar*; Jaufrè Rudel is too exclusively idealist and Marcabru too moralistic, but Cercamon’s songs are polyvalent, using several genres and various registers, an inspiration for much of Bernart’s poetry; Bec compares themes and formal structures in *Quant l’aura doussa*

and *Quan vei la lausetta*; in appendix, the two poems in normalized Occitan with French translation.].

2219.

Fassò, Andrea. "La diffrazione e le fate. Guglielmo IX, *Ben vucell que sapchon li pluzor*." In ► 117, *Le litterature romanze*, 2000, pp. 239–68. [Fassò suggests the possibility that the *Coms de Peitieu*s may have been Guilhem X, and that therefore the beginnings of troubadour lyric may have been characterized by an intermingling of back-and-forth exchanges among a group of poets, Guilhem, Jaufre Rudel, Cercamon, and Marcabru trading ideas at the court of Poitiers.]

2220.

Harvey, Ruth. "Joglers and the Professional Status of the Early Troubadours." *MAev* 62 (1993): 221–41. [Harvey calls for a reconsideration of the meaning of the terms *joglar* and *trobador*, in light of new investigations showing that there was no clear definition of status or social activity attached to the titles; a special analysis is made of Cercamon, treated as typical of the *joglers* but who may have portrayed himself as a poor wandering performer in spite of his solid position at court; the common notion of professional court performers may be a romanticized notion not based in fact.]

2221.

Marshall, John H. "Tradition and Innovation in Editorial Practice: Cercamon, *Ab lo pascor*." *Proceedings of the Second Conference on Medieval Occitan Language and Literature, University of Birmingham, 28–30 March, 1982*. Edited by P. T. Ricketts. Typescript copy from the Faculty of Arts, University of Birmingham. [Analysis of R. Lejeune's edition of the poem, accompanied by full edition.]

2222.

Rossi, Luciano. "L'énigme Cercamon." In ► 139, *Ensi firent*, 1996, pp. 67–84. [Examines the identity and status of Cercamon: not just a modest *joglar* but a master of *trobar*, with direct access through his high rank in Poitou society (not Gascon) to the courts of Eble de Ventadorn and Guilhem de Peitieu; suggests the possibility of an identification with Eble II because of contemporaneity, lack of other candidates, possibility of his taking the pseudonym *Cercamon*, but cannot conclude because of lack of any direct evidence; includes a new edition of PC 112,1a, *Ab lo pascor m'es bel*, and a renewed consideration of the *lo cor Tristan/tristan* debate.]

2223.

Rossi, Luciano. "Du nouveau sur Cercamon. La complainte de Guillaume X d'Aquitaine (BdT 112,2a): *planh* ou *sirventes* politique?" In ► 135, *Carmina semper*, 2000, pp. 87–104. [Critical edition of the *planh* with French translation, copious notes, Latin *planctus* in appendix; it is both a *planh* and a *sirventes*, because it is being manipulative politically as well as expressing genuine grief at Guilhem's death; the poet seems to belong to the "in group" of the time and his attitudes are those of a leader; Rossi thinks Cercamon could be a sobriquet for Eble de Ventadorn himself.]

2224.

Rossi, Luciano. "Ebolo II di Ventadorn, Cercamon e la nascita della fin'amor." In *Italica-Raetica-Gallica. Studia linguarum literarum artiumque in honorem Ricarda*

Liver. Edited by P. Wunderli, I. Werlen, and M. Grünert. Tübingen: G. Narr, 2001, pp. 539–58. [An investigation of the historical presence of Eble II and traces of his poetic principles, opposed by Marcabru, who stands for the Ovidian approach to love; what is known of Eble and Cercamon would allow for their common identity, but this must remain only a possibility, since hard proof is lacking.]

Cerveri de Girona/Guillem de Cervera. See PC 434, 434a

PC 115. Clara d'Anduza

[First half thirteenth century; unknown; perhaps the same as the *dame Clara* mentioned as Uc de Saint Circ's beloved in the *razo* to his PC 457,4; one *canso*, a complaint against the calumny of the *lauzengiers*, showing intertextual links with several poets.]

2225.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 570–84. [Critical edition of PC 115,1, with German translation, notes, commentary; finds distinctly “feminine” characteristics in Clara's poem; sees Clara and Azalais d'Altier as real women poets.]

2226.

Cluzel, I.-M, and Geneviève Brunel-Lobrichon. “Clara d'Anduze.” In ► 38, *DLF*, 1992, p. 307. [Brief presentation of her poem, which outlines her complaints against cruel gossipers; the possibility of a love story involving Uc de Saint Circ is an appealing hypothesis.]

2227.

Perkal-Balinsky, Deborah. “The Minor *trobairitz*: An Edition with Translation and Commentary.” *DAI* 47 (1987): 2577A. PhD diss., Northwestern University, 1986. [Pp. 153–56: a new edition of Clara's *canso*, with literary study, English translation, notes.]

2228.

See ► 737, Mölk, *Romanische Frauenlieder*, 1989, pp. 56–57 and 196–97. [Edition of PC 115,1, with German translation, notes.]

2229.

Albert-Birot, Arlette. “Du côté de Clara d'Anduze.” In *Mélanges de littérature du moyen âge et du XXe siècle offerts à Mademoiselle Jeanne Lods*. 2 vols. Paris: École normale supérieure de jeunes filles, 1978, 1:19–27. [Popular presentation of the tourist region of Anduze and the history of the Anduze family; information about Uc de Saint Circ and his supposed spat with Clara; text of her song, with French translation by Gratiën Charvet.]

2230.

See ► 764, Poe, “Dispassionate Look,” 1992. [For Clara, see pp. 151–53: Poe casts doubt on her existence, wondering whether her poem was really the work of Uc de Saint Circ, part of a poetic exploration along with his PC 457, 26. Her poem seems to be a response to a *salut* ostensibly sent to her by Azalais d'Altier, which may also have been composed by Uc.]

2231.

Bruckner, Matilda Tomaryn. "Clara d'Anduza." In ► 46, *Women in the Middle Ages*, 2004, pp. 193–94. [Clara's *canso* is linked by intertextual evidence with several troubadour songs, especially to the *salut d'amor* of Azalais d'Altier and to Uc de Saint Circ's PC 457,4 and its accompanying *razo*, all of which may be linked in an elaborate literary game of love.]

La Comtessa de Dia. See PC 46 (formerly called Beatriz de Dia)

PC 117. Comunal

[Pseudonym for both Garin d'Apchier and Torcafol in a *sirventes*; Torcafol is already a pseudonym for an unknown poet who exchanged five *sirventes* with Garin d'Apchier.]

PC 118. Cossezen

[Named in Peire d'Alvernhe's satirical poem PC 323,11, line 78; this may be a place-name.]

2232.

Guida, Saverio. "*Us vielletz lombartz cossezen* (BdT 323,11: 73–78)." *CN* 65 (2005): 7–26. [This is a supplement to Guida's 1977 article in *CN* 57 and another in *AMod* 3 (1997): 201–26, exploring the possible identity of Cossezen, the twelfth to be insulted in Peire d'Alvernhe's poem; presents evidence of a poet from Concesio in Italy, the village of origin of Pope Paul VI; not further identified, but it seems likely that he was a considerable personage who stood up to Henry II to complain about the suffering state of Lombardy.]

2233.

Lejeune, Rita. "Le troubadour lombard de la 'galérie littéraire' satirique de Peire d'Alvernhe (XIIe siècle)." *Marche romane* 25 (1975): 31–47; also in her *Littérature et société occitanes au Moyen Âge*. Liège: Marche romane, 1979, pp. 313–28. [The identity of the oldest known Italian troubadour, satirized in stanza thirteen, has remained mysterious; perhaps his presence among the other poets at Puivert in Catalonia suggests that the gathering was for the marriage of Queen Rica to Count Raymond Berenger II in 1161; the poet Peire de la Caravana fits all the descriptive qualities in stanza thirteen.]

2234.

Speroni, Gian Battista. "Due note provenzali." In *Studi di cultura francese ed europea in onore di Lorenza Maranini*. Fasano: Schena, 1983, pp. 73–83. [Study 1 explores the identity of Cossezen in Peire d'Alvernhe's poem (Peire de la Cavarana according to Rita Lejeune and Martín de Riquer); Speroni disagrees, thinks that the troubadour must have created poems in literary Italian, now lost, earlier than any preserved works.]

PC 119. Dalfin d'Alvernhe

[*fl.* 1160–1235; *vida*; ca. ten poems; his name is *Dalfin*, probably not *Robert*; was the patron of Uc de Saint Circ and of poetic competitions at Le Puy en Valay.]

2235.

Brackney, Emmert M. *A Critical Edition of the Poems of Dalfin d'Alvernhe*. Typescript thesis, University of Minnesota, 1936. [Introduction, edition of eleven poems, *vida*, *razos*, with English translation, notes, glossary; a new edition projected by S. C. Aston has not appeared.]

2236.

Boldini, Loredana. "Il cavaliere villano e il villano valente; contributo per una rilettura di *Perdigo*, *ses vassalatge* (BdT 119,6 = 370,11)." *RST* 6–7 (2004–5): 47–89. [Reinterpretation of the *tenso* between Dalfi d'Alvernhe and Perdigon; Perdigo defends the exclusive right of the nobility to participate in *fin'amor*, while Dalfi argues for the superiority of inherent nobility of the heart; detailed study of the manuscript tradition, new critical edition with Italian translation and copious textual notes.]

2237.

Fèvre, Mavis. "Un nouveau regard sur le *partimen* entre Dalfi et Perdigon, *Perdigons*, *ses vassalatge* (PC119,6 = 370,11)." *RLaR*, 112 (2008): 73–88. [Unaware of Boldoni's study and edition of the poem 2005; stresses the dramatic quality of the presentation which shows that the two poets were conscious of playing a part, using irony and humor; analysis of the role of Dalfi's court in discussions about the nature of love, based on resemblances among several other *partimens*; in appendix, pp. 84–86: a list of judges named in the *tornadas* of twenty-nine debate poems.]

PC 120. Dalfinet

[*fl.* 1220–41; no *vida*; one *mieich-sirventes* using the metrical structure and rhyme scheme of Bertran de Born's *Be.m platz lo gais temps de pascor*; text by Kolsen, *ZrP* 39 (1919): 163–65.]

2238.

Guida, Saverio. "Nuovi documenti su alcuni trovatori del XIII secolo." *CN* 39 (1979): 81–105. [Pp. 100–102: despite conjectures by Chabaneau and Jeanroy that he was the son or vassal of Dalfi d'Alvernhe because of his name and the proud, energetic tone of his poem, Guida demonstrates his existence in three archival documents, proposing that Dalfinet is doubtless a nickname based on his place of origin, Dalfinum, between Manosque and Forcalquier in the Basse-Alpes; he is attested 1220–41, influential among adherents of the count of Forcalquier; Guida comments on the restless, arrogant tone and the sarcastic pomposity of language in his poem.]

PC 121. Dante da Maiano

[Italian poet, second half thirteenth century to first quarter fourteenth; his two sonnets are the earliest known in Occitan.]

2239.

See ► **248**, Bec, *Pour un autre soleil*, 1994. [The introduction emphasizes that the sonnet form has its origins in the Occitan language and territory, was codified in Sicily before spreading to northern Italy and the rest of Europe; pp. 4–5: text of a poem

by Paolo Lanfranci da Pistoia and two by Dante da Maiano, in highly Italianized Occitan, with French translation.

2240.

Bec, Pierre. "Les deux sonnets occitans de Dante da Maiano (XIII^e siècle)." In *Languedoc et langue d'oc: Actes du colloque (Toulouse, janvier 1996). Perspectives médiévales* special number, supplement to 22 (1996): 47–57. [Brief history of the sonnet, invented in Sicily, and of the poet Dante da Maiano; study of the language, versification, and themes; edition of the two poems in their original contaminated form, followed by an emended and normalized text, and French translation.]

2241.

Kleinhenz, Christopher. "A Trio of Sonnets in Occitan: A Lyrical Duet and an Historic Solo." *Tenso* 13 (1998): 33–49. [The three known sonnets in medieval Occitan, by two Italian poets of the late thirteenth century; two graceful love poems by Dante da Maiano of the Siculo-Tuscan school and an encomium for the Aragonese king Peter III by Paolo Lanfranchi of Pistoia: evidence of the esteem in which Occitan was held for the composition of lyrics.]

PC 124. Daude de Pradas

[fl. 1191–1244; *vida*; seventeen poems of various genres: *cansos*, anti-courtly satirical poems, one religious poem and a *planh* for Uc Brunenc: one melody is preserved: see ► 607, van der Werf, *Extant*, 1984, p. 78*; Daude is also the author of two treatises: *Dels auzels cassadors*: see 25.2a., and *De quatre vertutz principals*: see 22.9; the *Breviari* considered him one of the best troubadours.]

2242.

Schutz, Alexander Herman. *Poésies de Daude de Pradas*. Bibliothèque Méridionale 22. Toulouse: Privat, 1933. Reprint, New York, 1971. [The life of Daude in his social context; critical edition of seventeen poems: twelve *cansos*, three humorous satirical poems, one religious song, one *planh*, with French translation, notes; in appendix: two poems and a *cobla dobla* of uncertain attribution; the notes are grouped at the end, pp. 99–106.]

2243.

Lafont, Robert, and Geneviève Brunel-Lobrichon. "Daude de Pradas." In ► 38, *DLF*, 1992, pp. 370–71. [Outline of his high-level church appointments and official activities; in his scholarly, detached manner, Daude outlined an elegant, abstract concept of *fin'amor*, though in one poem, PC 124,2, he spoke of three levels of love: the chaste service to his *domna*, discreet sensual flirting with a *piusela*, and full gratification with a *soudadeira*.]

2244.

Larghi, Gerardo. "Daude de Pradas trovatore, canonico e maestro (. . . 1191–1242 . . .)." *CN* 71.1–2 (2011): 23–54. [Analysis of the active literary, scientific, and administrative life of Daude, his connections with Uc Brunenc, Bernart de Venzac, perhaps Gui d'Ussel; he favored the Albigensian Crusade, was appointed canon of the cathedral at Rodez, then *magister*, and helped found the Arts Faculty at Montpellier.]

2245.

See ► **1517**, Oroz Arizcuren, *La lírica religiosa*, 1972, pp. 118–25. [Edition of Daude's single religious poem PC 124,16, with Spanish translation, notes.]

2246.

See ► **227**, Riquer, 1975, 3:1545–49. [Introduction, *vida*, edition of the humorous song vaunting three-level love: PC 124,2, with Spanish translation, notes.]

2247.

Tavera, Antoine, “De Bergerac à Narbonne: trop de troubadours négligés!” in ► **98**, *AIEO* 5, 1998, pp. 133–51. [Brief mention of seven poets worthy of further study, but closer analysis of only Daude de Pradas, pp. 136–48; generalized survey of Daude's poetic output, emphasizing his originality in themes and structures.]

PC 130. Eble II de Ventadorn

[Referred to by several troubadours and by Geoffroy de Vigeois, but no poems are extant; perhaps he is Cercamon (Rossi), or perhaps he is responsible for the courtly half of Guilhem de Peitieu's poetry (Dumitrescu).]

2248.

Dumitrescu, Maria. “Eble II de Ventadorn et Guillaume IX d'Aquitaine.” *CCM* 11 (1968): 379–412. [Speculation that the four “courtly” poems may be Eble's, the others William's.]

2249.

See ► **2223**, Rossi, “Du nouveau,” 2000. [Points out that Cercamon seems to belong to the “in group” of his time, and that his attitudes are those of a leader; Rossi wonders whether *Cercamon* could be a sobriquet for Eble II of Ventadorn himself, which would make Cercamon not an obscure jongleur but a master poet, one of the initiators of *fin'amors*.]

2250.

See ► **2224**, Rossi, “Ebole II,” 2001. [What is known of Eble and Cercamon would allow for their common identity, but hard proof is lacking.]

PC 132. Elias de Barjols

[*fl.* 1191–1230; *vida*; fifteen poems: twelve *cansos*, two *descorts*, one *tenso*; no melodies preserved; his *canso* PC 132,5, known as *cavalher soisseubut*, was imitated from Bertran de Born's PC 80,12, *domna soisseubuda*; it outlines the qualities of the ideal courtly knight, a composite of qualities taken from eleven contemporary men.]

2251.

Stronski, Stanislaw. *Le Troubadour Elias de Barjols*. Bibliothèque Méridionale 10. Toulouse: Privat, 1906. Reprint, New York/London, 1971. [Introduction on historical background, literary study, and analysis of language; critical edition of the fifteen poems, with notes and glossary.]

2252.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 1:277–84. [Elias's interlocutor *Jaufrezet* is likely Jaufre Reforzat de Tres PC 419,2, the same as Reforsat

de Forcalquier PC 418, and the poem is dated 1215–30; *Na Biatris* may be Beatrice of Savoy, who married Count Raimon Berenguer V of Provence in 1219, and if so, the jest on the impotence of Jaufre would be sharpened since the three ladies in the poem were all recently married.]

2253.

See ► **648**, Marshall, “Pour l’étude des *contrafacta*,” 1980, esp. p. 302. [The metrical structure and melody of poem PC 132,5 by Elias, the *cavalher soisseubut*, is imitated from Raimon de Miraval’s PC 406,22; this permits a possible dating of 1191 for Elias’s song.]

2254.

See ► **227**, Riquer, 1975, 3:1193–1201. [Introduction, *vida*, edition of PC 132,5 and the *cavalher soisseubut* PC 132,5, with Spanish translation, notes.]

PC 133. Elias Cairel

[*fl.* 1204–22; little is known about his life; two contradictory *vidas*; fourteen poems: ten *cansos*, a *tenso* with Ysabella, a *descort*, a *sirventes* and a crusade song; went on the Fourth Crusade, living at the court of Boniface of Montferrat in Thessalonica for a number of years.]

2255.

Jaeschke, Hilde. *Der Trobador Elias Cairel. Romanische Studien* 20 (1921). [Critical text of the fourteen poems, with German translation, notes.]

2256.

Paterson, Linda M. “L’édition des poèmes dialogués.” In ► **100**, *AIEO* 7, 2003, pp. 593–608. [The current state of the projected edition of all *tenso*s and *partimens* that she and Ruth Harvey have taken over from John Marshall; example (604–8) of edition of a *tenso* PC 252,1 = 133,7 (dame Isabella and Elias Cairel); now in ► **256**, Harvey and Paterson, *Troubadour “Tenso*s,” 2010, 2:841–49.]

2257.

See ► **891**, A. Rieger, “Relations interculturelles, 1998, pp. 201–25. [A case study of a poetic network, involving Elias Cairel along with Raimbaut de Vaqueiras, Conon de Béthune, and Albrecht von Johansdorf, illustrating the complexity of connections and intertextuality encouraged in large part by intercultural mixing during the Crusades; the phenomenon is posed in terms of give and take rather than of origin and influence, the idea of cultural exchange as multiple, many-sided, and many-directional; a shortened German version in *Internationalität nationaler Literaturen* (Göttingen: Wallstein, 2000), pp. 485–500.]

2258.

See ► **227**, Riquer, 1975, 2:1144–53. [Introduction, both *vidas*, PC 133,1 and 9, with Spanish translation, notes.]

PC 134. Elias Fonsalada

[Late twelfth, early thirteenth century; *vida*; two *cansos*.]

2259.

Fumagalli Mezzetti, Marina. "Le canzoni di Elias Fonsalada: testo critico." *Acme. Annali delle Facoltà di Filosofia e Lettere dell'Università Statale di Milano* 30 (1977): 41–68. [Introduction to Elias, about whom little is known; analysis of poetic structures; critical edition of the two *cansos* with Italian translation, notes.]

2260.

Raupach, Manfred. "Elias Fonsalada: kritische Ausgabe." *ZrP* 90 (1974): 141–73. [Introduction on the life of Elias and historical background; critical edition of the *vida* and the two *cansos*, with notes; no translation.]

Falquet de Romans. See PC 156 [formerly called Folquet]

PC 136. Elias d'Ussel (Uisel)

[*fl.* 1190–1240; cousin of the three brothers Eble, Gui, and Peire; six *tenso*s, two *coblas*.]

2261.

Audiau, Jean. *Les poésies des quatre troubadours d'Ussel*. Paris: Delagrave, 1922. [Introduction on historical and biographical background of the four poets; analysis of metrical structures in their twenty-six poems; edition of eight pieces by Elias: four *tenso*s with his brother Gui, another with Bernart (de Rouvenac?), and a sixth with Aimeric de Peguilhan, plus two *coblas*.]

2262.

Camproux, Charles. "On the Subject of an Argument between Elias and His Cousin." In *The Interpretation of Medieval Lyric Poetry*. New York: Columbia University Press, 1980, pp. 61–90. [A sensitive analysis of the poem that Camproux calls "one of the most important texts in Old Provençal poetry." The *tenso* is a dispute between Gui as a professional troubadour, playing the standard game of *fin'amor*, and Elias, an honest and sincere *fin'amant* totally in love with his wife; Gui prefers to court ladies as a subservient courtly lover for social and artistic gain, while Elias chooses the complete, secure, private bond of marriage; Camproux claims that the poem shows the falsehood of the common myth of *fin'amor* as a necessarily adulterous relationship.]

2263.

Billet, Léon. *Généalogie de la famille d'Ussel: les quatre troubadours "d'Ussel." Leur biographie et celle de la maison "d'Ussel." Leurs chansons; manuscrits et notes*. Tulle: Orfeuill, 1982. [Twenty-six poems with French translation: twenty by Gui d'Ussel and six by his brothers Eble, Elias, and Peire; in appendix a choice of charters and historical material; useful historical background, texts not for scholarly use.]

2264.

See ► **256**, Harvey and Paterson, *Troubadour "Tenso*s," 2010, 1:285–89. [Edition of PC 136,1a = 194,4 between Elias d'Uisel and Gui d'Uisel on whether it is better to court a lady distinguished but untruthful, or lowly but true; text with English translation, notes.]

PC 137. En Genim d'Urre de Valentines (Engenim, Genin d'Eurre)
[His life is unknown; one *sirventes* against the "bad barons."]

2265.

Björkman, Sven. "*Pois pres s'en fui qe non troba guirensa*, un *sirventès* du troubadour Engenim d'Urre de Valentines." In *Mélanges publiés en hommage à Gunnell Engwall*. Edited by Inge Bartning, Johan Falk, Lars Fant, Mats Forsgren, Ritva Maria Jacobsson, and Jane Nystedt. Stockholm: Almqvist and Wiksell, 2002, pp. 35–41. [Sees the name as Engenim, based on the Latin *Ingenuimus*, to name a free-born person; edition with French translation and a study of versification, syntax, style, content, and poetic merit; the cynical, ironic message counsels resistance by the petty vassals against the abuses of power by the strong lords.]

PC 140. Enric II Comte de Rodez

[*fl.* 1274–1302; married to Mascarosa, daughter of Bernart VI of Comminges; brother-in-law of Peire Pelet; Henry participated in about fifteen dialogue poems; three *partimens* with Guiraut Riquier, and another in which he was judge; an avid patron of poetry.]

2266.

See Guida, "*Jocs*" *poetici*, 1983. [Study of the social and poetic activity at the court of Rodez, second half thirteenth century, especially under Count Henry II, whose court was very generous, a somewhat anachronistic model of the troubadour ideal; edition of seven *tenzos*, with Italian translation, all discussing courtly values, all involving the count; five of them involve Guiraut Riquier; four Guilhem de Mur; two Marques de Canilhac, one Peire Pelet, Austorc d'Alboy, and Peire d'Estanh.]

PC 142. Esperdut (a nickname for Gui de Cavaillon: see PC 192)
[One *canso*, one nasty *sirventes*, one *partimen* with Pons de Montlaur.]

PC 154. Folquet de Lunel

[*fl.* 1244–84; nine poems: one *sirventes* in favor of Alfonso X of Castille, two *tenzos* with Guiraut Riquier; six *cansos*, three of which are songs to the Virgin; active at the court of Rodez; his *Romans de mondana vida*, 539 lines, written in 1284, is an impious presentation of vices and flaws in the society of his time.]

2267.

Betti, Maria Pia. "Le tenzoni del trovatore Guiraut Riquier." *SMV* 44 (1998): 7–193. [Contains the edition of two *tenzos* with Folquet: PC 154,2b, pp. 111–17, and PC 154,2a, pp. 176–82; with introduction, Italian translation, notes; also available online, 2002, at <http://www.rialto.unina.it>; edited also in ► **256**, Harvey and Pater-son, *Troubadour "Tenzos,"* 2010, 1:351–57 and 359–65.]

2268.

Bianchi, Federica. *Folquet de Lunel*. Online, 2003, at <http://www.rialto.unina.it>. [Introduction (*Premessa*), critical edition of the *sirventes* PC 154,1 and the six *cansos*, PC 154,2 to 7, with Italian translation.]

2269.

Ricketts, Peter T. "Le *Romans de mondana vida* de Folquet de Lunel: édition critique et traduction." *CN* 48 (1988): 1121–37. Also in ► **152**, *Miscellanea Roncaglia*, 1989, 3:1121–37. [Brief introduction, critical edition with French translation, no notes.]

2270.

Tavani, Giuseppe. *Folquet de Lunel: Le poesie e il romanzo della vita mondana*. Alessandria: Edizioni dell'Orso, 2004. [Introduction, critical texts with Italian translation, notes; the lyrics are also available online, 2007 at <http://www.rialto.unina.it>, with Italian translation, textual notes, no introduction.]

2271.

Ricketts, Peter T. "Le troubadour Folquet de Lunel." In *Colloque international d'études occitanes, Lunel, 25–28 août 1983*. Montpellier: Centre d'étudis occitans, 1984, pp. 111–21. [Folquet's works are useful in the study of religious and political attitudes in the second half of the thirteenth century.]

2272.

Tavani, Giuseppe. "Il *sirventese Al bon rei* di Folquet de Lunel (BdT 154,1). Proposta di revisione testuale e di traduzione." *CDT* 4 (2001): 347–56. [A critical reading and Italian translation of Folquet's only political poem, late 1272 or early 1273, in favor of the election of Alfonso X as emperor, opposed by the pope.]

PC 155. Folquet de Marselha

[*fl.* 1179–95; became a monk ca. 1195 at Thoronet, then abbot; bishop of Toulouse 1205–31; died 1231; *vida* and *razos*; twenty-seven poems, of which five are uncertain; includes one *tenso* and an exchange of *coblas* with Tostemps (Raimon de Miraval), an exchange of *coblas* with Vermillon, a *planh* for Barral de Marseille, and two crusade songs; thirteen melodies are preserved: see

► **607**, van der Werf, *Extant*, 1984, p. 79*–108*.]

2273.

Squillacioti, Paolo. *Le poesie di Folchetto di Marsiglia*. Biblioteca degli Studi mediolatini e volgari. Nuova serie 16. Ospedaletto (Pisa): Pacini, 1999; 2nd revised edition, 2009: the first volume, without texts, is available online at <http://trobadors.iec.cat/documents/35.pdf>. [Introduction on Folquet's life, establishment of the chronology of the corpus with respect to the manuscript history; detailed literary commentary on the works; critical edition of twenty-two songs, plus five of uncertain attribution, with Italian translation, notes.]

2274.

Schulman, Nicole M. *Where Troubadours Were Bishops: The Occitania of Folc of Marseille (1150–1231)*. New York: Routledge, 2001. [Very detailed historical analysis of Folquet's life and the complex social and political events of his time; claims that Folquet urged peaceful resolution of the heretical conflicts, rather than the severities of the Inquisition; in appendix, reproduction, from Stronski 1910, of nineteen songs, plus two of unsure attribution, with English translation and commentary.]

2275.

See ► **487**, Cropp, “*Partimen*,” 1980. [Edition of PC 155,24 = 444,1, based on Stronski, 1910, with English translation; see also the edition in ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 1:367–78.]

2276.

Jensen, Frede. “Folquet de Marselha and the Classical Tradition.” In *The Influence of the Classical World on Medieval Literature, Architecture, Music and Culture*. Edited by Fidel Fajardo-Acosta. Lewiston, NY: Mellen, 1992, pp. 54–65. [Analyzes the vigorous survival of ancient culture in Folquet’s poetry, in quotations from classical authors and erudite rational style; shows how he embraced and absorbed prehumanistic expression similar to that of the Renaissance.]

2277.

Le Vot, Gérard. “Intertextualité, métrique et composition mélodique dans les *canços* du troubadour Folquet de Marseille.” In ► **96**, *AIEO* 3, 1992, pp. 637–67. [Examines the process of adaptation in the transmission of melodies; emphasizes that much prudence is required before any conclusions may be drawn.]

2278.

Locher, Caroline. “Folquet de Marseille and the Structure of the *Canso*.” *Neo* 64 (1980): 192–207. [Investigates the importance of stanza order in the *canso*, to see whether the principles of interior unity or articulated progression are important; shows that Folquet has experimented with techniques to link stanzas and subordinate one to the other in a carefully planned structure; close analysis of five songs illustrate how Folquet uses techniques of syntax, rhyme scheme, figures of repetition, and self-reference to enhance the unity and continuity of his songs; this justifies Dante’s high regard for Folquet and suggests that he has been neglected by modern scholars.]

2279.

Pfeffer, Wendy. “*Ben conosc e sai/Que merces vol so que razos dechai*: l’emploi du proverbe chez Folquet de Marselha.” In ► **94**, *AIEO* 1, 1987, pp. 401–8. [The numerous proverbs emphasize Folquet’s sententious style and his love of contradiction.]

2280.

See ► **477**, Winter-Hosman, “Un texte peut en cacher,” 2001. [A study of intertextual links between Folquet de Marselha’s *S’al cor plagues*, PC 155,18, and songs by several poets, including Gaucelm Faidit, Peire de Barjac, Gui d’Ussel, Raimbaut de Vaqueiras, Maria de Ventadorn, and Gui d’Ussel; these make a series of *malas cansos* turning against *fin’amors* and speaking of a *mala domna*; see also ► **890**, A. Rieger, “La *mala canso* de Gui d’Ussel,” 1992.]

PC 156. Falquet de Romans

[*fl.* 1220–33; *vida*; fourteen poems of various genres.]

2281.

Arveiller, Raymond, and Gérard Gouiran. *L’oeuvre poétique de Falquet de Romans, troubadour: édition critique, traduction, notes*. Aix-en-Provence: Université de Provence, CUER MA, 1987. [Verifies the spelling of the poet’s name in archival documents,

formerly Folquet; introduction on the life of Falquet, versification, rhymes, manuscripts; edition of the *vida*, fourteen poems, plus three of doubtful attribution, with French translation, notes, glossary.]

2282.

Di Luca, Paolo. Edition of Falquet de Romans, *Ma bella dompna, per vos dei esser gais*, PC 156,8. Online, 2010, at <http://www.lt.unina.it>. 25 pp. [Introduction, critical edition, with Italian translation, detailed notes.]

2283.

Gouiran, Gérard. "Sur quelques troubadours qui franchirent les Alpes du temps de la croisade contre les Albigeois." In ► **164**, *I trovatori nel Veneto*, 2008, pp. 97–133. [As a friend of Hughes de Berzé, Falquet followed the example of Raimbaut de Vaqueiras by going to Italy to seek a patron at the court of the Marquess William of Montferrat and at other courts; Gouiran wonders whether he did not provide military as well as poetic service to his lord, and whether this was not often the case for Occitan poets who came to offer their services to Italian nobles.]

2284.

See ► **1517**, Oroz Arizcuren, 1972, pp. 154–71. [Edition of the two religious poems PC 156,10 and 15, with Spanish translation, notes.]

2285.

See ► **227**, Riquer, 1975, 3:1215–24 [Introduction, edition of PC 156,8 and 15, with Spanish translation, notes.]

2286.

Squillaciotti, Paolo. Edition of PC 156,I *Domna, eu pren comjat de vos* in ► **520**, Gambino, *Salutz*, 2009, pp. 466–507. [Confirms attribution of the *salut* to Falquet, but no new facts or arguments; edition based on *c*, almost identical to that of Arveiller/Gouiran; text with Italian translation, notes.]

PC 162. Garin d'Apchier

[Second half twelfth century; *vida*; eight poems, four of which are of doubtful attribution; used the same *senhal* as Torcafol, *Comunal*, in a series of *sirventes*; composed the first Occitan *descort*, of which only two lines are preserved in a *vida*.]

2287.

Latella, Fortunata. *I sirventesi di Garin d'Apchier e di Torcafol*. Modena: Mucchi, 1994. [Three *sirventes* by Torcafol (PC443) and eight by Garin d'Apchier, some incomplete; detailed introduction, notes, critical texts with Italian translation, glossary, full concordance; also available online, 2002, texts only, with brief notes at <http://www.rialto.unina.it>, with "Premessa all'edizione in linea dei *sirventesi* di Garin d'Apchier e Torcafol."]

2288.

Spetia, Lucilla. "Gatti rossi e gatti neri: un mistero felino alle origini della pastorella?" In ► **102**, *AIEO* 9, 2011, pp. 543–54. [Reference to songs by Guilhem de Peitieu and Marcabru help to explain the presence of a black cat in Garin d'Apchier's *pastorella L'autrier trobei tras un foquier* and to better understand the poem.]

PC 163. Garin lo Brun

[*fl.* 1150; died around 1156; *vida*, one fictive *tenso* between *Meysura* and *Leujairia*, called a *tenson rapportée* by Billy, a *débat intérieur* by Zufferey; Garin also wrote the first *ensenhamen*: *El termini d'estiu*; see ► 1451–53.]

2289.

Carapezza, Francesco. “Una *cobla* oscena di G (BdT 461,57) e il suo modello ritrovato.” *RST* 3 (2001): 97–112. [Discovery of the model for the anonymous obscene parody *cobla*: it is lines 369–78 of Garin lo Brun’s *Ensenhamen alla dama*.]

2290.

Carapezza, Francesco. “Garin lo Brun, *Nueyt e iorn suy en pessamen* (BdT 163.1).” *Lecturae tropatorum* 1, 2008, 26 pages. Online at <http://www.lt.unina.it>. [Detailed paleographical study; new critical edition with Italian translation, copious textual notes; see also ► 2291, Pulsoni, “*Nueyt e iorn suy en pessamen* (BdT 163,1),” 2007.]

2291.

Pulsoni, Carlo, “*Nueyt e iorn suy en pessamen* (BdT 163,1).” In *L’Ornato parlare. Studi di filologia e letteratura romanze per Furio Brugnolo*. Padua: Esedra Editrice, 2007, pp. 21–52. [Very detailed study of metrics, stanza order, and paleography; similarities of vocabulary and style indicate a probable attribution to Garin; new critical edition, with Italian translation, copious textual notes and literary commentary; see also ► 2290, Carapezza, “Garin lo Brun,” 2008.]

Garsenda. See PC 187. Comtessa de Proensa

PC 167. Gaucelm Faidit

[*fl.* 1173–1202; born ca. 1150; his *vida* is an extravagant invention; five *razos*; sixty-five poems, fourteen with music: see ► 607, van der Werf, *Extant*, 1984, p. 109*–50*; one *rotrouenge*, perhaps the only French poem composed by a troubadour; participated in the Third and Fourth Crusades; *planh* for Richard Lion-Heart; perhaps one *alba*; he debates questions of *fn’amors* with well-known troubadours in eight or nine *tenso*s.]

2292.

Mouzat, Jean. *Les poèmes de Gaucelm Faidit, troubadour du XIIIe siècle; suivi de Guilhem Peire de Cazals, troubadour du XIIIe siècle et du troubadour Arnaut de Tintinhac*. Geneva: Slatkine Reprints, 1989. (Originally Paris: Nizet, 1965). [The Slatkine edition has the editions of Guilhem Peire de Cazals and Arnaut de Tintinhac, as well as extra material from 1970 about Gaucelm Faidit, pp. 610–16: his marriage in 1165 to Alès, and his departure for the Fourth Crusade in 1202, where he may have died; two further poems are probably his: *Amors (en) que vos ai forçag* PC 132,3, formerly attributed to Elias de Barjols, and *Si ja Amors autre pro no.m tengues*, PC 392,30, formerly attributed to Raimbaut de Vaqueiras.]

2293.

Meliga, Walter. “Une nouvelle édition du troubadour Gaucelm Faidit.” In ► 99, *AIEO* 6, 2001, pp. 236–43. [Points out the desirability of a new edition; Mouzat’s

text of 1965 (reprinted 1989 with additional material) is the best so far, good for historical background of the poems, but unsatisfactory for manuscript history, stemma, critical apparatus, linguistic analysis.]

2294.

Rossell i Mayo, Antoni. *Gaucelm Faidit. Text i Música. Edició, estudi dels textos i les melodies, I traducció dels textos*. Bellaterra: Publicacions de la U Autònoma de Barcelona, 1988. Available on microfiche.

2295.

Gaucelm Faidit. Amours, voyages et débats. Trobada tenue à Uzerche les 25 et 26 juin 2010. Moustier Ventadour: Carrefour Ventadour, 2011. [Nine articles devoted to Gaucelm, illustrating the latest research on one of the most versatile and prolific of the troubadours: studies on biography, vocabulary, themes, travel, debates, and music. *Introduction* à la Trobada, par Pierre Bec; *Les faidits et le trobar: esquisse de lexicographie poétique*, par Gilda Caïti-Russo; *Gaucelm Faidit et la (les) croisade(s)*, par Walter Meliga; *Gaucelm Faidit en Hongrie, ou l'aventure orientale des troubadours*, par Levente Seláf; *Le troubadour Gaucelm Faidit et ses interlocuteurs*, par Ruth Harvey; *Gaucelm Faidit et Maria de Ventadorn vivaient-ils encore en 1235?*, par Robert Lug; *Musique et poésie dans l'oeuvre de Gaucelm Faidit*, par Christelle Chaillou; *L'amant tenu par la bride. Itinéraires d'un motif courtois chez Gaucelm Faidit et sur un coffret limousin*, par Catherine Légli; *L'art mélique de Gaucelm Faidit*, par Francesco Carapezza; *Le prestige de la forme chez Gaucelm Faidit*, par Dominique Billy; *Conclusions de la Trobada*, par Peter Ricketts.]

2296.

Bec, Pierre. "A propos de deux *partimens* bilingues. *Tenson* réelle ou *tenson* fictive?" In *Sempre los camps auràn segadas resurgantas: Mélanges offerts au professeur Xavier Ravier par ses collègues, disciples et amis*. Edited by Jean-Claude Bouvier, Jacques Gourc, and François Pic. Toulouse: CNRS/Université de Toulouse-Le Mirail, 2003, pp. 413–28. [Study of a *tenso* between Raimbaut de Vaqueiras and Conon de Bethune, and another between Gaucelm Faidit and Le Comte de Bretagne; the content is similar in both cases, a difference in attitude that is like a courtly game; we cannot tell whether there were two actual poets present, or whether a single poet composed each of the exchanges, but Bec emphasizes that in a performance, there would always be two singers.]

2297.

Boynton, Susan. "Emblems of Lament in Latin and Vernacular Song." In *The Church and Vernacular Literature in Medieval France*. Edited by Dorothea Kullmann. Toronto: Pontifical Institute of Mediaeval Studies, 2009, pp. 224–50. [A broadly based study of lament poems in various cultures, showing that each composition draws upon ritual conventions of the genre but creates its own unique presentation; examines the text-melody relationship in Gaucelm Faidit's *planh* for the death of Richard Coeur-de-lion, PC 167,22, pp. 232–34; the descent from A to D is associated with profound grief in the first stanza, and becomes an emblem of lament through the song; the first stanza of the text is presented in appendix, with its melody and English translation, pp. 242–43.]

2298.

Guida, Saverio. "Un trovatore di meno, un componimento di più." *Tenso* 25 (2010): 1–22. [A careful, meticulous study of all aspects of text transmission leads to the identification of a phantom poet, Peire de Mont Albert, PC 350, whose corrupted name really stands for "father of my Albert," referring to N'Azars, PC 44, the father of Albertet de Sisteron; Guida further postulates artistic activities at Dalfi's court involving Albertet and his father, along with Gaucelm as director of entertainments, at which the *tenso* PC 350,1 = 165,3 between Gaucelm and N'Azars was performed; the two missing stanzas may be explained by the scribe's mistaken identification of N'Azars, causing him to eliminate stanzas addressed to someone other than *Peire de Mont Albert*.]

2299.

Le Vot, Gérard. "Trascrittore, traditore? Essai sur la transcription de la *canço Si tot ai tarzat mon chan* de Gaucelm Faidit." In *Polyglotte Romania. Homenatge à T. D. Stegmann*. Edited by Brigitte Schlieben-Lange and Axel Schönberger. 2 vols. Frankfurt: Domus Editoria Europaea (DEE), 1991, 2:543–58. [Differences between the two extant melodies and multiple text versions lead to editorial problems; since we cannot know how the melodic variations came about, Le Vot calls for an extension of the principle of *mouvance* to the modern performer or editor, whose sensitivity to both text and melody and to the medieval tradition, will guide the interpretation; both melodic versions of the song are edited together, followed by a new compound musical version.]

2300.

Mölk, Ulrich. "A propos de la tradition manuscrite de la chanson PC 167,50 de Gaucelm Faidit." In ► **100**, *AIEO* 7, 2003, pp. 555–64. [Gaucelm tried to compose his poem *Can vei reverdir les jardins* in French, but did not entirely succeed; this makes it impossible to establish the authentic original, since we do not know how "correct" it was to start with and since its Occitan scribes re-Occitanized it.]

2301.

Paden, William D. "Dramatic Formalism in the Alba Attributed to Gaucelm Faidit." *NM* 83 (1982): 68–77. [A close analysis of Gaucelm's poem in terms of its dramatic qualities: the layered performative functions of three speakers, the narrator, the lover, and the watchman, along with aspects of sound repetitions and phonetic qualities that combine with classic dramatic structures of exposition, complication, and dénouement to create a work of exquisite emotional intensity.]

2302.

Pollina, Vincent. "Word/Music Relations in the Work of the Troubadour Gaucelm Faidit: Some Preliminary Observations on the *planh*." In ► **152**, *Miscellanea Roncaglia*, 1989, 3:1075–90. Also in *CN* 47 (1987): 263–78. [Looks specifically at the *planh* for Richard Coeur-de-lion; musical features are used to draw attention to the text, particularly the word *Richartz* in line 6; Pollina has announced the preparation of a complete study of text/melody relationships in the poetry of Gaucelm Faidit: see ► **94**, *AIEO* 1, 1987, p. 410.]

2303.

Pollina, Vincent. "Structure verbale et expression mélodique dans *Mon cor e mi* du troubadour Gaucelm Faidit." In ► **96**, *AIEO* 3, 1992, 2:669–78. [Exploration of the techniques of musical mimetism ("madrigalism"): in troubadour lyrics; points to several instances in Gaucelm's poem PC 167,37 where the melodic effects may enhance or illustrate the complex underlying emotions of the text.]

2304.

Rossell, Antoni. "Aspects mélodiques et structurels dans les chansons du troubadour limousine Gaucelm Faidit." *Anuario Musical (CSIC)* 47 (1992): 1–35. [Intricate analysis of melodic structures in all copies of Gaucelm's works allows Rossell to identify structural schemas, with melodic variations in the different copies, perhaps by Gaucelm, perhaps due to jongleurs or copyists; Gaucelm was responsible for the basic melodic structure and its link with the text.]

2305.

Rossell, Antoni. "Intertextualidad, tradición literaria e imitación en *Chant e deport, joi, dompnei e solatz* del trovador Gaucelm Faidit (*mot, so y razo*)." In *Actas del VI Congreso Internacional de la Asociación Hispánica de Literatura Medieval (Alcalá de Henares, 12–16 de septiembre de 1995)*. Edited by José Manuel Lucía Megías. 2 vols. Alcalá de Henares: Servicio de Publicaciones, Universidad de Alcalá, 1997, 2:1367–81. [By means of a study of specific vocabulary and similarities of theme, Rossell is able to follow a trail of influences from Marcabru through Bernart de Ventadorn, Giraut de Bornelh, and others, to the culminating statement of the theme in Gaucelm Faidit, PC 167,15, which then served as a *contrafact* source for eleven further songs; the study of the melody of 167,15 and its influence is reserved for a future study.]

2306.

Seto, Naohiko. "Le vocabulaire féodal dans Gaucelm Faidit: sur *jove senhoratge* (PC 167,52, v. 43)." In ► **102**, *AIEO* 9, 2011, pp. 519–32. [A new critical edition of the poem, with French translation, notes, followed by an extensive commentary on the dynamic use of feudal terms, leading to a new explanation of the use of *jove senhoratge* by the lady as an insult to the aspiring lover.]

2307.

Vatteroni, Sergio. "Ancora sulle fonti provenzali della sestina di Dante (con una nuova edizione di *Ar es lo mont[ç] vermellitç e vertç* di Gaucelm Faidit, BdT 167,10)." *SMV* 37 (1991): 169–77. [New edition, with Italian translation, notes; Vatteroni looks for a possible influence of the poem on Dante's *sestina*, but resemblances are slim.]

2308.

Vatteroni, Sergio. "Per lo studio dei *Liederbücher* trobadorici. II: Gaucelm Faidit." *CN* 58 (1998): 46–78. [Finds that the existence of a *Liederbuch* and *Liederblätter* is probable for Gaucelm's poems, but their nature and usage are difficult to ascertain; the lack of a definitive edition of Gaucelm makes further precision difficult; new full critical edition of PC 167,43, with Italian translation, notes.]

PC 169. Caudairenga (formerly called Gaudairenga)

[fl. beginning of the thirteenth century; no poems are preserved, though she is said to have composed *coblas* and *dansas*; she was apparently married to Raimon de Miraval and was repudiated because of her poetic talent.]

2309.

Gégou, Fabienne. "En lisant les *Vidas*: lumière nouvelle sur les *trobairitz*." *Marche romane* 33 (1983): 101–7. Also in *Bulletins de l'AIEO* 4 (1989): 29–35. [Suggestions in the *vidas* and *razos* are used to propose that certain ladies were *trobairitz* whose work has been lost: Gaudairenga (Caudairenga), wife of Raimon de Miraval, Guilhelma Monja, Helis de Montfort, and Garsenda de Provence.]

2310.

Gégou, Fabienne. "*Trobairitz* et amorces romanesques dans les 'biographies' des troubadours." In ► **159**, *Studia occitanica*, 1986, 2:43–51. [Romantic adventures recounted in the *vidas* and *razos* are used to introduce two *trobairitz* whose work has been lost: colorful sketches are established to bring alive the figures of Gaudairenga (Caudairenga), the wife of Raimon de Miraval, and Guillelma Monja, the wife of Gaucelm Faidit.]

2311.

Rieger, Angelica. "La *Poétesse de Carcassonne* de Paul Heyse, ou: comment 'moraliser' la *fin'amor*?" In ► **151**, *Mélanges Bec*, 1991, 485–96. [Study of a nineteenth-century fictionalized biography of Caudairenga, wife of Raimon de Miraval.]

2312.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 98–105. [Analysis of information about Caudairenga from various *razos* shows that they resemble closely a standard *vida*, and may well have been composed as an introduction to her songs, now lost; judging from a *sirventes* by Uc de Mataplana dedicated to her, it seems clear that the idea of a woman poet was considered to be natural and praiseworthy in the society of the time, despite Raimon's outrageous treatment of her.]

2313.

Rosenstein, Roy. "Gaudairenga." In ► **46**, *Women in the Middle Ages*, 2004, pp. 355–58. [Lively sketch of the legends surrounding the relationship of Caudairenga with her estranged husband Raimon de Miraval; the stories give insight into the complex attitudes of the troubadours toward marriage and mistresses, as well as toward women performers and *trobairitz*.]

2314.

See ► **754**, Rosenstein, "*Ubi sunt*?" 2005. [Caudairenga was a historically real *trobairitz*, sometime wife of Raimon de Miraval; many legendary stories circulated about the love adventures of the couple, in several *razos*, in a *sirventes* by Uc de Mataplana, and in a reply to it by Raimon himself; she is depicted as a very strong woman and a composer of *coblas* and *dansas*, though no songs are extant.]

PC 170. Gaudi

[Probably thirteenth century; one *tenso* with Alberjat, PC 12b,1 = 170,1; not likely the same as Guillem Godi, PC 219, though both poets show the influence of Marcabru.]

2315.

Rosenstein, Roy. “Le(s) troubadour(s) G. Godi/Gaudi et les deux visages de Marcabru.” In *Actas do XIX Congreso internacional de lingüística e filoloxía románicas (Santiago de Compostela, 1989)*. International Congress of Romance Linguistics and Philology, 19th. Edited by Ramón Lorenzo. La Coruña: Fundación Pedro Barrié de la Maza, 1994, VII, pp. 559–66. [Detailed investigation of the identities of the poets involved and the content of their poems reveals that Godi is probably from the twelfth century, following closely the serious moralizing tendencies of Marcabru, while Gaudi, who seems to be merely game-playing with the same principles, is probably from the thirteenth century.]

PC 172. Gausbert Amiel

[*fl.* thirteenth century, before 1254; *vida*, one ironic *canço*, a satire of contemporary courtly themes, attacking rich and powerful men and their pursuit of younger women; affinities in content with the work of Marcabru.]

2316.

See ► **261**, Viel, *Troubadours mineurs gascons*, 2011. [Introduction gives cultural context, considers questions of attribution, manuscript tradition, language, and metrics; critical edition of Gausbert’s *vida* and PC 172,1, with French translation, detailed notes; rich glossary.]

2317.

See ► **227**, Riquer, 1975, 3:1669–71. [Brief introduction, edition of PC 172,1, with Spanish translation, notes.]

PC 173. Gausbert de Pucibot (Jausbert; Lo Monge de Poicibot)

[*fl.* 1220–32; died ca. 1250; *vida*; seventeen poems, two of which are of uncertain attribution; his *vida* says that he left his monastery to get married but traveled to Spain without his wife, who then ran off with an Englishman; when he found her by chance in a brothel, he stayed the night, then took her to a convent and ceased composing.]

2318.

Shepard, William P. *Les poésies de Jausbert de Pucibot*. Paris: Champion, 1924. [Introduction on life of Gausbert and his corpus, study of manuscripts, versification, and language; edition of all seventeen texts, with French translation, textual notes; in appendix: the *vida* and a list of passages quoted in other works.]

2319.

Andolfato, Francesca. “Gausbert de Pucibot *Be.s cuget venjar Amors* (BdT 173.2).” *Lecturae tropatorum*, 2010, 30 pages. Online at <http://www.lt.unina.it>. [Detailed introduction, critical edition with Italian translation, copious notes.]

2320.

See ► **2051–55**, Gouiran, Harvey and Paterson, Latella, Malm, and Marshall, 1988–2002. [Discussion of a *tenso* involving Gausbert, and two *sirventes* that debate the relative merits of younger and older women, especially the attribution and relative chronology of the three poems.]

2321.

► **190**, Nichols, “Reading & Seeing,” 2006. [Theories of communication from Hugh of St. Victor are applied to a complex reading of Gausbert’s songs and accompanying marginal decorations; dialectical interactions between text and paintings are interpreted in three imagined scenarios.]

2322.

See ► **227**, Riquer, 1975, 3:1207–14. [Introduction, *vida*, edition of PC 173,9 and 11, with Spanish translation, notes.]

PC 174. *Gavaudan*

[*fl.* 1195–1215; ten poems of varied genres; his poetry is difficult, and he proclaimed himself “unlike other troubadours” in a sort of manifesto poem, PC 174,5 that claims his poetry is only meant for the initiated; his two *pastorelas* are unusual in that the knight and shepherdess turn to each other with real, though not courtly, love.]

2323.

Guida, Saverio. *Il trovatore Gavaudan*. Modena: STEM-Mucchi, 1979. [Edition of all ten poems; detailed introduction, texts with Italian translation, notes, glossary.]

2324.

See ► **227**, Riquer, 1975, 2:1046–58. [Introduction, edition of the crusade song PC 174,10, the *pastorela* PC 174,6 and the *planh* for his lady, PC 174,3, with Spanish translation, notes.]

2325.

Tato Garcia, Cleofé. “*Goitz?* Una voz extraña en la poesía de Gavaudan.” *Verba* 12 (1985): 383–91. [Clarification of a puzzling term (*goutz* or *goiz* in the manuscripts), thought to mean “Goths,” but shown to have here a double meaning: a depreciative term for Muslims in general, or the name of a particular tribe in Turkey; this enriches our grasp of Gavaudan’s style, who is seen to be playing with difficult ambiguities, as did Arnaut Daniel, probably even beyond the comprehension of his listeners.]

Giraut de Bornelh. See under PC 242 (formerly listed as Guiraut).

PC 175. *Geneys lo Joglar*

[Not a poet’s name but a legendary minstrel; the prayer attributed by *CReg* to *Geneys, lo joglars a cuy lo voutz de Lucas donet lo sotlar* (“Genès the jongleur to whom the crucifix of Lucca gave the slipper”) belongs likely to Arnaut Catalan, PC 27,4b, as given in *M*, or less likely to Peire d’Alvernhe, as given in *C*.]

2326.

See ► **1517**, Oroz Arizcuren, *La lírica religiosa*, 1972, pp. 74–81. [Edition of the poem attributed to Arnaut Catalan, with Spanish translation, notes.]

2327.

Seto, Naohiko. “*Geneys lo joglars*, la légende de Saint Vou dans le manuscrit *C* occitan.” *FL* 138 (2004): 251–70. [Critical edition of PC 175,1 (at present 27,4b, attributed to Peire d’Alvernhe), with French translation, notes; Saint Vou (<*sanctus vultus*)

refers to a miraculous sculpted crucifix made by Nicodemus; according to legend, a *joglar* called Geneys played music for Jesus before the crucifix in Lucca and was rewarded with a valuable slipper; a scribe must have thought that the poem corresponded to the legendary prayer that Geneys had sung and attributed it to him; later it was ascribed to Peire d'Alvernhe because he used the term *vout* three times; modern scholars have given it to Arnaut Catalan on sociohistorical grounds.]

PC 177. Gormonda (de Monpeslier)

[fl. 1226–9; one *sirventes* of 220 lines, in response to Guilhem Figueira PC 217,2, written in defense of the papacy of Rome.]

2328.

See ► 733, Bruckner/Shepard/White, *Songs of the Women Troubadours*, 1995, pp. 106–19 and 182–85. [Critical edition, with English translation, notes; also edited in ► 735, A. Rieger, *Trobairitz*, 1991, pp. 714–28: critical edition, with German translation, notes; analysis pp. 724–28.]

2329.

McCash, June Hall. “Gormonda of Montpellier.” In ► 46, *Women in the Middle Ages*, 2004, pp. 373–75. [Gormonda composed the first known political poem in France by a woman, as a rebuttal to Guilhem de Figueira’s brazen attack on Rome and the papacy; she contradicts Guilhem stanza by stanza, urging his execution as a heretic and supporting strongly the Albigensian Crusade.]

2330.

Pfeffer, Wendy. “Gormonda de Monpeslier: *Greu m’es a durar* (between 1227–1229).” In *Writings by Pre-Revolutionary French Women: From Marie de France to Elizabeth Vigée-Le Brun*. Edited by Anne R. Larsen and Colette H. Winn. New York: Garland, 2000, pp. 17–33. [Introduction; text in English translation only, with facing text of poem by Guilhem Figueira (also in English).]

2331.

See ► 788, A. Rieger, “Un *sirventes* féminin,” 1987, esp. pp. 433–37. [A unique feminine *sirventes*, presenting a vigorous defense of the papacy in reply to the attack by Guilhem Figueira in PC 217,2; Guilhem’s song itself is related to two other poems whose chronology within the series is studied here in detail; new critical edition with French translation, notes; detailed contrastive analysis with Guilhem’s poem.]

2332.

Städler, Katharina. “The *sirventes* by Gormonda de Monpeslier.” In ► 132, Paden, *Voice*, 1989, pp. 129–55. [A penetrating study of intertextuality in Gormonda’s *sirventes* as a response to a poem by Guilhem Figueira; see also her study of Gormonda’s personality in ► 736, *Altprovenzalische Frauendichtung*, 1990.]

2333.

See ► 721, Hancke, “La poésie des *trobairitz*, 2004. [Introductory material on the role of the *trobairitz* and their integration into the masculine world of *trobar*; detailed commentary of the poem by Gormonda, the first woman in France to write a

political poem; almost fanatically hostile to Catharism and to her “confrère” Guilhem Figueira.]

PC 183. Guilhem de Peitieux

[1071–10 February 1126; seventh Count of Poitiers, ninth Duke of Aquitaine from 1086; for the form of his name, see ► **2378**, R. Taylor, “Assessment,” 2006, p. 877; took part (disastrously) in the second wave of the First Crusade; *vida*; eleven poems, one of which is of doubtful authenticity; two melodies preserved as fragmentary contrafacts, PC 183,3 and PC 183,10: see

- **609**, Fernandez de la Cuesta, *Las cançons*, 1979, pp. 45–48 (both melodies), and ► **607**, van der Werf, *Extant*, 1984, p. 151* (only the second).]

Editions

2334.

Bec, Pierre. *Le Comte de Poitiers, premier troubadour: à l'aube d'un verbe et d'une érotique*. 2nd edition. Montpellier: CEO/REDOC, 2004. [Outline of the historical and legendary Guilhem, his possible sources, sensitive literary analysis of his poetry; edition of eleven poems, based on Pasero's texts with a few emendations; extensive discussion of points of controversy and interpretation is provided in notes, but Bec does not take into account much recent scholarship since the early to mid-1990s.]

2335.

Bond, Gerald A. *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*. New York: Garland Press, 1982. [Life of Guilhem, his poetry, sources, influence; critical edition of *vida* and ten poems, with English translation; critical notes for all poems, pp. 55–84; PC 183,6, of doubtful attribution, in appendix; many historical documents concerning Guilhem, pp. 92–145; transcription of the melody to PC 183,10 from the *Jeu de Sainte Agnes* by H. van der Werf, pp. 144*–45*.]

2336.

Eusebi, Mario. *Guglielmo IX: Vers*. Parma: Nuova Pratiche, 1995. 2nd edition, Rome: Carocci, 2006. [Practical teaching text, small format; brief introduction presents problems of attribution, and philological comments on the language (Poitevin?); new edition of ten poems, using a variety of base manuscripts, with variants, textual notes, Italian translation; denies authenticity of PC 183,6, puts it into appendix.]

2337.

Jensen, Frede. *Provençal Philology and the Poetry of Guillaume of Poitiers*. Odense: Odense University Press, 1983. [New edition of all eleven poems, with very detailed word-for-word philological annotations and English translation; retains PC 183,6, since it has not been shown absolutely that it is not Guilhem's; the book offers an introduction to Old Occitan philology through a close examination of Guilhem's corpus, making it into a kind of self-teaching textbook; full glossary.]

2338.

Pasero, Nicolò. *Guglielmo IX d'Aquitania: Poesie*. Subsidia al Corpus dei Trovatori, 1.

Rome: Mucchi, 1973. [Edition of *vida* and ten poems, with PC 183,6 in appendix; introduction to each poem, with Italian translation, detailed notes, glossary.]

2339.

Zufferey, François, has announced a new edition of Guilhem de Peitieu, but it has not yet appeared (E-mail communication, February 2006).

2340.

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

2341.

Banniard, Michel. "Les deux voies de la poésie savante au XIe siècle: entre tropes latins et tropes lyriques d'oc." 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. [Asserts that Guilhem de Peitieu had a broadly based education, was aware of sociocultural innovations in Latin poetry and religious music, and participated in them through his own idiosyncratic poetry, influenced by sociocultural movements such as those of Robert d'Arbrissel and perhaps by the subconscious trauma of illegitimacy that they shared; Guilhem's originality is firmly rooted in the innovative fabric of his time.]

2342.

Barbiellini Amidei, Beatrice. *Guglielmo IX, Farai un vers de dreit nien e l'immaginazione melanconica*. Milan: CUEM, 2010. [An original interpretation of PC 183,7, suggesting that the poem is the description of the medieval *morbus melancholicus*, the depressive love sickness, and includes the allegorical representations of love and death.]

2343.

Beech, George. "Contemporary Views of William the Troubadour, IXth Duke of Aquitaine, 1086–1126." In *Medieval Lives and the Historian: Studies in Medieval Prosopography. Proceedings of the First International Interdisciplinary Conference on Medieval Prosopography, University of Bielefeld, 3–5 December, 1982*. Edited by Neithard Bulst and Jean-Philippe Genet. Kalamazoo, MI: Medieval Institute Publications, 1986, pp. 73–89. [A meticulous evaluation of all recorded references to Guilhem in his own time leads Beech to the surprising conclusion that the duke was not admired as a leader or warrior by his own subjects and was virtually unknown for his poetry or sense of humor.]

2344.

Beech, George. "L'attribution des poèmes du Comte de Poitiers à Guillaume IX d'Aquitaine." *CCM* 21 (1988): 3–16. [Claims that the historical record contains no clear trace of Guilhem IX as a poet, and even as a historical figure, he was forgotten

until the seventeenth century; Beech sketches in detail the rediscovery of the political figure and the poet and the way in which the two were merged with minimal verification; absolute proof of the poet's identity is still lacking.]

2345.

Benozzo, Francesco. "Guglielmo IX e le fate: il *Vers de dreit nien* e gli archetipi celtici della poesia dei trovatori." *MR* 21 (1997): 69–87. [Invokes Celtic archetypes for the earliest troubadours, who seem to continue the superstitious belief in fairies or supernatural women: supernatural contacts at night on a mountain, dream visions, returning asleep by horseback, unresolved tension between reality and unreality.]

2346.

Bianchini, Simonetta. *Sconvenienti convenienze. Sondaggi guglielmini*. Rome: Bagatto, 2000. [Four detailed studies of interpretation in Guilhem's poetry, dealing with vocabulary and structural problems, and their influence on later poets.]

2347.

See ► **363**. Bloch, *Medieval Misogyny*, 1991. [A provocative work, reviving the theory put forward in 1940 by Bezzola, that Guilhem promulgated or even invented courtly love as a competitive secular response to the spiritual seductions of Robert d'Arbrissel; believes that Guilhem shows the inherent paradox of love and misogyny in his "two-faced" poetry, as does Andreas Capellanus in his contradictory treatises, 1 and 2 praising love, 3 denouncing it; likewise, Jaufre Rudel loves only an abstraction of the Lady; his poetry reveals the paradox of virginity which makes the absent lady the most desirable; Bernart de Ventadorn's *Can vei* is seen as an archetypal expression of the link between romantic love, virginity and the ascetic impulse, a poem full of contradictions.]

2348.

Bologna, Corrado, and Tiziana Rubagotti. "*Talia dictabat noctibus aut aequitans*: Baudri de Bourgueil o Guglielmo IX d'Aquitania?" *CDT*, 1.3 (1998): 891–917. [Several links between the poetry of Baudri and Guilhem suggest that they may have known one another in the early 1100s and that Guilhem may be reacting to Baudri in some of his anti-courtly poems, in particular that he may be parodying Baudri's themes of composing poetry on horseback or while sleeping; Guilhem's hostile remarks about Normans and French may be references to the Loire School.]

2349.

Bond, Gerald A. *The Loving Subject: Desire, Eloquence and Power in Romanesque France*. Philadelphia: University of Pennsylvania Press, 1995. [A searching investigation into all aspects of literature and its social bases around 1070–1130, when the traditional social values turned gradually toward a subjective approach favoring a new construct of "person"; in chapter 4, pp. 99–128, Bond shows through analysis of Guilhem's poetry how the secular emphasis on individual identity and emotion led to new forms of lyric, stressing sexuality and language as forms of power.]

2350.

Burgwinkle, William E. "Troubadour Song and the Art of Juggling." *Pacific Coast Philology* 26 (1991): 13–25. [Post-structural analysis of Guilhem de Peiteius *Farai*

un vers de dreit nien (PC 183,7) as a poetic statement about the nature of poetry and reality; believes that troubadour poems are inherently dramatic oral performances whose meaning depends on the social culture in which they are performed and the expectations of the audience; Guilhem is playing ironically with the poetic traditions of his time, reacting against the code which must predate him.]

2351.

Capusso, Maria Grazia. "Guglielmo IX e i suoi editori: osservazioni e proposte." *SMV* 33 (1987): 135–256. [A very detailed look at editorial problems concerning William's poems, including the attribution of PC 183,6; detailed comments on all recent editions.]

2352.

Cerdà Subirachs, Jordi. "Guilhem de Peitieu i la penalitat del gat." In ► **162**, *Trobadors a la Península Ibèrica*, 2006, pp. 151–69. [The word *tizo* in PC 183,12 is a juridical term, referring to the punishment for fornication which involved putting a live ember in the mouth of the man; Guilhem utilizes different referential threads to mix legal concepts with folk beliefs, to construct a complex poem about power and sex and manipulation.]

2353.

Cholakian, Rouben. "Guillaume d'Aquitaine: Toward a New Paradigmatic Interpretation of *fin'amors*." *Assays* 3 (1985): 3–17. [A somewhat simplified Lacanian analysis of Guilhem's persona which is seen to have an overriding need for dominance and control in sexual, political, social, and poetic spheres; the persona achieves identity in the creative act itself, with the final goal always the dominance of the male; *fin'amors* is essentially androcentric, not female-centered at all; see also his ► **832**, *Troubadour Lyric*, 1990, which portrays Guilhem as anxious about his love/hate relationship to women.]

2354.

Duggan, Joseph J. "Guilhem IX's Poem about Nothing and the Generation of Meaning." In ► **137**, *Contez me tout*, 2006, pp. 827–37. A review of the scholarly attempts to explain the poem's meaning; in the poem, a series of affirmations is followed by immediate denials, suggesting a riddle; but no obvious key has been found that would unlock its mysteries, and Duggan is inclined to see it as an elaborate jest.]

2355.

Fassò, Andrea. "Fate, diffrazione e una congettura per Guglielmo IX." *QRF (Lingua, rima, codici. Per una nuova edizione della poesia della scuola siciliana)* 12/13 (1999): 289–326. [Wonders if "lo Coms de Peitieu" refers to Guilhem X; in any case he imagines Guilhem in contact with Cercamon, Eble, Jaufre Rudel, and a large group of poets at the court of Poitiers, rather than an isolated Guilhem solely responsible for the beginning of troubadour poetry.]

2356.

Ferrante Joan. "*Farai un vers de dreit nien*: The Craft of the Early Trobadors." In *Vernacular Poetics in the Middle Ages*. Edited by L. Ebin. Kalamazoo, MI: Medieval Institute Publications, 1984, pp. 93–128. [A sweeping analysis of the nature and

evolution of vernacular lyric from Guilhem through Dante; the emphasis on pure structure in Guilhem's *dreit nien* develops in complex ways through the work of Marcabru, Jaufre Rudel, Bernart de Ventadorn, Raimbaut d'Aurenga, and Arnaut Daniel; perceptive analysis of structures, themes, and poetic styles leading to Dante; Guilhem composes a poem containing "nothing" but structure, Dante one that embraces the world and its creator.]

2357.

Gambino, Francesca. Guilhem de Peitieu's *Ab la dolchor del temps novel* (BdT 183,1). <http://www.lt.unina.it>. 51 pp. [Review of previous scholarship; paleographical study; critical edition, with Italian translation, copious notes.]

2358.

See ► **803**, Gaunt, *Troubadours and Irony*, 1989. [Pp. 19–29: Gaunt uses Guilhem's poetry to illustrate how irony has functioned in troubadour poetry from the beginning; p. 27: the poem *Farai un vers de dreit nien* revolves around a feeling of incongruity and is undoubtedly ironic, but has been interpreted in countless different ways by scholars, whereas Guilhem may simply be making fun of his listeners' efforts to understand; in several of his poems, there seems to be a dialectic involving competition within a community of poets, with irony used to put down his rivals or to question the assumptions of the courtly code itself, as many other troubadours were to do.]

2359.

Goddard, Richard. "The Ladies Agnes and Arsen and William IX's *Compagno, farai un vers [qu'er] covinen*." *Forum for Modern Language Studies* 24.2 (1988): 156–62. [Counteracts some of the more abstract interpretations of earlier scholars by clarifying the historical and geographical background to the poem; he shows that the ladies are real and are attached to the localities of Gimel and Nieuil; for some political reason, Guilhem must have wanted to insult the two husbands by claiming their wives as his mistresses, as he had done in the "red cat" poem.]

2360.

Hilty, Gerold, and Federico Corriente. "La fameuse *cobla* bilingue de la chanson V de Guillaume IX: une nouvelle interprétation." *VR* 65 (2006): 66–71. [Review of previous scholarship on the enigmatic "Arabic" words, in particular that of Uhl ► **342**, 1991; claims that the dialectal features of the lines are distinctly Syrian and that the metric structure fits authentic Arabic traditions; supposes that Guilhem remembered the erotic verse from his stay in Syria and inserted it into his poem as a hint for initiated listeners of the sexual adventures to come; if this hypothesis is correct, it would verify the existence of real contacts between Occitan and Arabic poetry.]

2361.

See ► **834**, Huchet, *L'Amour discourtois*, 1987. [A simplified Freudian or Lacanian explanation of the early troubadour love ethic, which he sees as basically sexual; chapter 2 analyzes Guilhem's attitude to women, made up of obscenity, misogyny, and psychological fears such as taboos and castration complex.]

2362.

Jensen, Frede. "Philological Comments on the Poetry of the Earliest Troubadour." *RPh* 38 (1985): 436–74. [A critical appraisal of all current editions, and analysis of all extant manuscripts containing Guilhem's poems; extensive textual comments on specific passages in all eleven songs.]

2363.

Lafont, Robert. "Lecture du *Comte de Peitieu*." In ► **105**, *L'Imaginaire courtois*, 1991, pp. 63–82. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 59–80 [Very usefully distinguishes between the historical count/duke and the poet-figure, claiming that there is no proof that the two are connected; examines the establishment of the major manuscripts that preserve Guilhem's poetry, trying to see what message each was trying to suggest; the figure of the poet may have been largely created by the compilers of the chansonniers for their own purposes, as the chroniclers did for their own aims.]

2364.

Manetti, Roberta, and Sergio Vatteroni. "Osservazioni sul primo trovatore." In ► **118**, *La lirica romanza*, 2009, pp. 17–58. [Manetti points out that several intertextual indications seem to show that Guilhem was reacting by parody to verses of Jaufrè Rudel, but problems of chronology remain; identifying the troubadour with the traditional Guilhem IX lacks historical proof, but claims that the poet might in fact be Guilhem X have not been persuasive; the relative chronology of Jaufrè and Guilhem cannot be certain until more precise dates have been fixed for Jaufrè; Vatteroni points to two themes from patristic literature to show that Guilhem had surprisingly close ties to church traditions.]

2365.

Martindale, J. "*Cavalaria et orgueil*: Duke William IX of Aquitaine and the Historian." In *The Ideals and Practice of Medieval Knighthood*. Edited by Christopher Harper-Bill and Ruth Harvey. 3 vols. Woodbridge: Boydell, 1986–90, 2:87–116. Also in her *Status, Authority and Regional Power*. Aldershot: Variorum, 1997, pp. 87–116. [Guilhem's personal image has changed from that of a licentious buffoon to that of a complex and sophisticated poet; similarly, his historical image as an ineffective ruler demands revision; Martindale finds that he was constantly active throughout his lands, defending his power and properties, conferring numerous grants and privileges on religious houses, and going on crusade both to the Holy Land and into Spain; an evaluation of his poetic output shows that he was well educated and aware of the major social movements of his time; Martindale finds no sense of psychological crisis in the confident man seen in historical and poetic sources.]

2366.

Melino, Silvio. "Il cammino della croce e gli artigli della lussuria: ipotesi sulle 'perdute' cantilenae composte da Guglielmo IX in occasione della sua crociata." In ► **117**, *Le letterature romanze*, 2000, pp. 281–94. [Thinks that a little digging might restore the "lost" works that Guilhem performed "before kings and magnates and Christians" after his escape from defeat in 1101; claims that his "farewell song," PC 183,10, was probably written just before he left for crusade in 1101, as a sign of humble, if ironic,

penitence; PC 183,12 may be a parody of a pilgrimage made to St. Leonard's sanctuary at Noblat after his deliverance from the disaster of the crusade; a mockery is made of the pilgrim's virtues of abstinence in terms of warmth, food, and sex.]

2367.

Meneghetti, Maria Luisa. "Mon Esteve: à propos du destinataire de Guilhem IX d'Aquitaine dans *Pos vezem de novelh florir*." In ► 140, *Études Ricketts*, 2005, pp. 461–69. [A possible identification of *Mon Esteve* with Etienne-Henri, count of Blois-Chartres 1090–1102 (died 1102 on the First Crusade, a close acquaintance of Guilhem at Antioch and Jerusalem; if correct, then the poem must have been composed ca. 1099–1101; the lady in the poem may have been Adèle de Blois, daughter of William the Conqueror, eulogized by Baudri de Bourgueil; the rules of courtly love outlined in the poem may indicate a circle of initiated poets gathered to sing the praises of Adèle, or even to inaugurate *fin'amors*, placing this poem at the very origins of European courtly love.]

2368.

Meneghetti, Maria Luisa. "Maistre (*Certa*): niveaux de savoir et conception du monde chez Guillaume IX d'Aquitaine." *CDT* 9 (2006): 765–73. [An attempt to apply to Guilhem's poem PC 183,2, the theories of Max Black on the use of models and archetypes, to imagine God creating the world by a throw of the dice; this places Guilhem's image on a different level from the traditional gaming and sexual ones; the analogical or archetypal concept is that of an allpowerful force that governs the world by the single law of chance; Meneghetti wonders whether Guilhem has portrayed himself as a rival to this superpowerful God in his arrogant claim to have mastered the forces of creation.]

2369.

Newman, Jonathan. "Preference, Prerogative, and Prowess in the Lyrics of Guilhem de Peitieu," in *Satire of Counsel, Counsel of Satire: Representing Advisory Relations in Later Medieval Literature*. PhD diss., University of Toronto, 2008, chapter 3.3, pp. 152–72. Online at http://www.tspace.library.utoronto.ca/bitstream/1807/16806/1/Newman_Jonathan_M_200811_PhD_thesis.pdf. See revised version in *Tenso* 27 (2012):25–44. [Guilhem's poetry, especially in the *companho* poems, asserts his poetic, political, and sexual authority over his favored vassals and by implication over his public domains; his writing of poetry may be seen as a subversive act, meant to appropriate the clerical monopoly on writing and the use of the vernacular instead of Latin; humor is generated by the disparity between the low-level rivalry in the private domain of sexuality and the high-level area of politics and warfare, but in all fields, Guilhem is careful to maintain his dominance.]

2370.

Payen, J-Ch. *Le Prince d'Aquitaine: essai sur Guillaume IX, son oeuvre et son érotique*. Paris: Champion, 1980. [A romanticized account of Guilhem's life and poetry; edition of the *vida* and eleven poems, based on Jeanroy's edition, with new French translation and intuitive commentaries; information is not always substantiated, and recent scholarship is often ignored.]

2371.

Pulega, Andrea. *Amore cortese e modelli teologici: Guglielmo IX, Chrétien de Troyes, Dante*. Milan: Jaca Book, 1995. [The introduction gives valuable insights into the theological, cultural, and literary debates of the time, along with an analysis of the reciprocal influences of French, Occitan, Italian, and Latin literatures on one another; pp. 61–174 are entirely devoted to a searching study of Guilhem's *Vers de dreit nien*, PC 183,7, with a stanza-by-stanza reading, pp. 115–64.]

2372.

Rieger, Dietmar. *Der Vers de dreit nien Wilhelms IX. von Aquitanien: rätselhaftes Gedicht oder Rätselgedicht? Untersuchung zu einem "Schlüsselgedicht" der Trobadordyrik*. Heidelberg: Winter, 1975. [Demonstrates that the poem is difficult, but that it is not designed to be a riddle; there is no key word or concept that would explain the contradictions and obscurities; believes that Guilhem may be teasing us by hinting at a riddle.]

2373.

Rollo, David. "Sexual Escapades and Poetic Process: Three Poems by William IXth of Aquitaine." *RR* 82 (1990): 293–311. [Guilhem subverts many of the conventions of courtly love poetry—the elevated, chaste *domna* is sometimes characterized as promiscuous or bestial, and the poetry continually shifts between bawdy and meditative registers; though the poems can be read as the narrator's boasting over sexual exploits, some of the language suggests an underlying theme of male impotence.]

2374.

Roncaglia, Aurelio. "Guillaume IX d'Aquitaine et le jeu du *trobar* (avec un plaidoyer pour la déidéologisation de *Midons*)." In ► 96, *AIEO* 3, 1992, pp. 1105–17. [Believes that Guilhem was the initiator of an original type of poetry; he was not *bifronte* but projected in his poetry a frank, enthusiastic, and ambiguous mixture of *joc* and *joi*, including within itself both sides of the dialectic that developed later between opposing schools of idealized love and misogynist reaction; Roncaglia supports the choice of *con* in MS *C* instead of *E's cors* in *Mout jauzens*, making this, with the adjacent *joi*, an isotopy that forms the central key to the poem; this original poetic creativity is found also by Vallín ► 2380, in the proposed reading *vert* for *vers* in *Ab lo dolchor*.]

2375.

Ruiz-Doménec, José Enrique. *Amor y moral matrimonial: el testimonio de Guilhem de Peitieu*. Bellaterra: Universitat Autònoma de Barcelona, 1983. [A radical look at a number of William's idiosyncratic poems to test the hypothesis that nobles, threatened by the church's new policies toward marital morality, reacted by inventing a new form of love polarized between the two opposed ideals of boastful sexual freedom and the preaching of marital restraint; this leads to unexpected readings of the cat poem, seen as the aristocratic male reasserting his power by attacking female frigidity, and the farewell poem which is turned into the inward journey of a tormented soul discovering filial love.]

2376.

Ruiz-Doménec, José Enrique. *La identitat de Guilhem de Peitieu*. La flor inversa, 5.

Barcelona: Columna, 1999. [Review of research on Guilhem over three hundred years; historical biography of the Count; texts of eleven poems taken from various editions, with Catalan translation by Rosa Pons, brief notes.]

2377.

Stanesco, Michel. "L'étrange aventure d'un faux muet: blessures symboliques et performances sexuelles dans un poème de Guillaume IX d'Aquitaine." *CCM* 32 (1989): 115–24. [Links the "red cat" poem to folkloric coming-of-age rituals in which sexuality is associated with blood and death, illuminating some of the deeper parts of the human psyche; instead of being a glorification of lubricity, the text resembles primitive rites in which a young man was tortured into a state of sexual frenzy indicating his maturity; the echo of the folk ritual underlies the altered message of Guilhem's poem about the contrast between knightly and clerical love.]

2378.

Taylor, Robert A. "Guilhem de Peitieu: An Assessment of What We Know and Don't Know about the 'First Troubadour.'" In ► **137**, *Contez me tout*, 2006, pp. 875–93. [A review of recent research and a summing up of what has been clarified about Guilhem and what remains uncertain: his name, dates, factual versus legendary biography, corpus, contemporary judgments of his character, the problem of matching the historical Guilhem with the poet, and attempts at probing the poet's psyche through psychocritical analysis.]

2379.

See ► **342**, Uhl, "Guillaume IX," 1991. [Reinterprets the "Arabic" lines of PC 183,12 in MS *C* as authentic, suggesting that they make erudite reference to the Jewish/Islamic legend of the fallen angels Harut and Marut, who condemned themselves by succumbing to the wiles of a woman; Guilhem may have heard the legend in a story or song performed by an Andalusian slave and referred to it obliquely/ironically to provide a key to his own poem.]

2380.

Vallín, Gema. "Lo vers del novel chan?" *Rom* 119 (2001): 506–17. [Probes the question of Guilhem's poetic genius in support of Roncaglia's claim that he was the sole initiator of the new poetry (see ► **2374**, Roncaglia, "Guillaume IX," 1992); a detailed study of PC 183,1, *Ab lo dolchor*, in which she proposes to read *lo vert* instead of *lo vers* in line four; this would solve a lengthy debate over the unsatisfactory readings of all manuscripts, substituting a semantically rich form that would fit the poem's central theme by stressing renewal, the "greening" of nature.]

2381.

Wolterbeek, Marc. "A New Date for William of Aquitaine's 'Song of Penance' (Song 11)." *NM* 107 (2006): 335–46. [Survey of earlier scholarship on the dating of Guilhem's PC 183,10; analysis of a letter sent by Guilhem to Archbishop Diego Gelmirez in Santiago de Compostela in late 1120 or early 1121, and comparison of language and themes, leads to the belief that the two are contemporary and closely related; if so, then Guilhem VII of Poitiers is confirmed in identity with the first troubadour, and his poem is firmly dated to 1120–21; in addition, a link is established between the two worlds of literature and history.]

2382.

Zufferey, François. "Les exploits du Comte de Poitiers sous les rayons ultraviolets." *CN* 53 (1993): 135–49. [Zufferey has subjected a badly damaged folio of MS *V* to ultraviolet radiation and has been able to decipher a number of new significant readings in Guilhem's famous poem 5, including a possible stay of not eight but forty-one days that the poet spent in sexual exploits with his two ladies!]

PC 184. Coms de Proensa (Raimon Berenguier IV,
Count of Provence 1209–45)

[First half thirteenth century; two *tenso*s, one with Arnaut Catalan about farting, and one with his horse *Carn-et-Ongla*; exchange of *coblas* with Bertran d'Alamanon; he was the son of the *trobairitz* Garsenda de Forcalquier; esteemed patron of troubadours, along with his wife, Beatrice of Savoy.]

2383.

Cluzel, I.-M. "Princes et troubadours de la maison royale de Barcelone-Aragon." *BRALB* 27 (1957–8): 335–48. [Edition of five poems by Raimon Berenguier IV of Provence (1209–45), including the *tenso* with Arnaut PC 184,1 = 25,1, a fictive *tenso* with his horse *Carn-e-Ongla*, a *tenso* with Rodrigo, and two exchanges of *coblas*; texts with French translation, notes.]

2384.

See ► **227**, Riquer, 1975, 3:1353–54. [Introduction, Blasi's text of the *tenso* PC 25,1 = 184,1, *Amics N'Arnauz*, the so-called *chanson du pet*, with Spanish translation, notes.]

PC 187. Garsenda de Forcalquier
(Garsenda de Proensa; Comtessa de Proensa)

[fl. 1200–1209; coquettish exchange of *coblas* with Gui de Cavaillon; Countess of Provence from 1193 as wife of Count Alfonse II of Provence, Countess of Forcalquier from 1209; regent for her son from 1213 to 1220; Elias de Barjols dedicated four songs to her before she retired to a convent.]

2385.

See ► **733**, Bruckner/Shepard/White, *Songs of the Women Troubadours*, 1995, pp. xxxv–xxxvi, 54–55 and 162–63. [Edition of the exchange of *coblas* with Gui de Cavaillon, *Vos qe.m semblatz dels corals amadors*, PC 187,1 = 192,6, in which she encourages Gui to court her more boldly; historical introduction, critical text with English translation, notes.]

2386.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 204–13. [Historical introduction; Garsenda's poem is modeled after Gaucelm Faidit's PC 167,30, which Rieger thinks may have been addressed to her, especially since her *cobla*, as well as Gui's, seems to make direct reference back to Gaucelm's poem; both Garsenda and Gui are playing openly with the concepts of *fin'amors*.]

2387.

Blakeslee, Merritt R. "Garsenda of Forcalquier." In ► **46**, *Women in the Middle Ages*,

2004, pp. 353–55. [Historical introduction to Garsenda's complex political life in Aix; both *coblas* exhibit delicate wit and a fine sense of irony; Blakeslee points out that the attribution of the poetic exchange to her and to Gui lacks firm documentation.]

PC 189. Granet

[*fl.* 1240–57; five poems; was a jongleur for Bertran d'Alamanon.]

2388.

Parducci, Amos. *Granet, trovatore provenzale*. Rome, 1929. [Historical introduction; edition of five poems, with Italian translation, notes.]

2389.

See ► **2104**, Aurell, *La Vielle*, 1989, pp. 157–58. [PC 189,1 contains respectful but forthright criticism of Charles of Anjou for his lack of generosity, for his hesitation to fight for his property rights in the Gapeçais, and for the injustices done by his administrators in Provence.]

2390.

Noto, Giuseppe. “Una nuova edizione della *tenso* Granet—Bertran d'Alamano (BdT 189.2 = 76.6) *De vos mi rancur, compaire*,” *Lecturae tropatorum*, 2010, 14 pages. Online at <http://www.lt.unina.it>. [Paleographical and literary introduction, critical edition, with Italian translation, copious notes; available also in ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:437–46.]

2391.

Paterson, Linda M. “Granet,” on *Rialto*, 2011: <http://www.rialto.unina.it>. [Critical edition of the *sirventes* PC 189,4, *Pos al comte es vengut*, appended to the *tenso* PC 437,10 = 76,2 between Sordello and Bertran d'Alamano, in which Granet mocks both of their choices in the debate; introduction, notes, no translation; for the circumstances of the poem, see ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 3:1214–15.]

PC 190. Grimoart Gausmar

[Third quarter twelfth century; known only by his inclusion in Peire d'Alvernhe's satirical gallery poem, PC 323,11; one *canso* treating the abstract concepts of *fn'amor*.]

2392

Ferrari, Anna. “Rime derivata e critica testuale: Grimoart Gausmar *Lanquan lo temps renovelha* (BdT 190.1).” *CN* 51 (1991): 121–206. [Considers Grimoart an accomplished poet, in touch with the literary developments of his time, noteworthy for formal virtuosity and verbal inventiveness; diplomatic transcriptions from both *C* and *e*; critical text with full critical apparatus, Italian translation, detailed notes, and comments on structure and metrics.]

2393.

See ► **227**, Riquer, 1975, pp. 272–75 [Introduction, edition of the *canso*, with Spanish translation, notes.]

PC 192. Gui de Cavaillon. (The same as Guionet, PC 238, Esperdut, PC 142, and perhaps Guigo (de Cabanas), PC 197)

[fl. 1200–1229; at least fifteen poems including those attributed under a pseudonym, all rich in historical and social allusions, caustic and ironic in tone; a partisan of the counts of Toulouse; he is probably the author of the second part of the *Canso de la Crozada*.]

2394.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:455–62 [Critical edition of PC 192,2a = 147,2 between Gui and an unidentified Falco, with introduction, English translation, notes; Gui makes cruel fun of Falco’s supposed mutilation (he had his tongue cut out), but this may be an in-joke.]

2395.

See ► **2001**, Ricketts, *Contributions*, 2000, pp. 33–35. [Edition of the *tenso* between Guionet and Cadenet, PC 238,1 = 106,11, with French translation, notes.]

2396.

Aurell, Martin. “Le troubadour Gui de Cavaillon (vers 1175–vers 1229): un acteur nobiliaire de la croisade albigeoise.” In *Les voies de l’hérésie. Le groupe aristocratique en Languedoc, XIe–XIIIe siècles*. Vol. 2: *Avant et après la croisade: seigneurs et seigneuries*. Carcassonne: Centre d’Études Cathares/René Nelli, 2001, pp. 9–36. [An investigation of the social, moral, and religious motivations of one of the chief opponents of Simon de Montfort’s invaders; through archival records and fifteen lyric poems, mostly political dialogues and ironic comments about love and loyalty, Aurell paints the life of a tragic knight and poet, entirely devoted to the defense of Toulouse and the South.]

2397.

Brusoni, Andrea. “Il partimen En Raimbaut, pro domna d’aut paratge (BdT 238,2).” *AMod*, 3 (1997): 227–44. [Edition and study of the *tenso* between Guionet (= Gui de Cavaillon) and Raimbaut (de Vaqueiras), dated to ca. 1210, in Provence; close analysis of the manuscripts; critical text with Italian translation, notes; see also ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:671–81.]

2398.

Brusoni, Andrea. “Problèmes d’attribution dans le chansonnier de Gui de Cavaillon.” In *Actes du colloque: Jeunes chercheurs en domaine occitan*, in *Bulletins de l’AIEO* 14 (1998): 25–29; also in *MR* 22 (1998): 209–31. [Outlines the difficulty of attributing poems given in manuscripts to Guigo, Guionet, Esperdut; further information reinforces the attribution to Gui of works by Guionet and Esperdut, perhaps Guigo, but the question still needs further research; Brusoni is working on a new critical edition of Gui de Cavaillon, the revision of a doctoral thesis.]

2399.

Ghil, Eliza Miruna. “The Triumph of the *sirventes* in Thirteenth-Century Troubadour Poetry.” *Medieval Perspectives* 9 (1994): 48–62. [Believes that the *sirventes* came of age as a reaction to the Albigensian Crusade; in opposition to the opinion of Georges Bordonove, who claimed that the troubadours did not react sincerely to the invasion

by Simon of Montfort, shows that Gui de Cavaillon was a combatant for the Count of Toulouse in the war at Beaucaire 1216, participated in a *tenso*, PC 192,4 = 209,2, and appears in the second half of the *Canso de la Crozada*, laisse 154, as an eloquent epic hero; it is even proposed that he may be the author of the second half of the *Canso*.]

2400.

Guida, Saverio. "L'attività poetica di Gui de Cavaillon durante la crociata albigese." *CN* 33 (1973): 235–71. [Edition of four poetic exchanges between Gui and participants in the struggle between France and Occitania, offering insight into the high emotions of the historic moment: PC 192,5 = 186,1, between Gui and Count Raymond VII of Toulouse, in which both swear to fight rather than negotiate with the enemy; PC 192,4 and 209,2 between Gui and his bitter rival Guilhem dels Baus; PC 192,2 = 83,2, between Gui and his close colleague Bertran Folco of Avignon, a cry for help during the siege of Castelnou; PC 330,20 = 192,1, between Gui and his friend Peire Bregon Ricas Novas, a disagreement over Gui's bad treatment of a guest in Gui's own castle.]

2401.

Guida, Saverio. "La tenzone fra Ricau de Tarascon et *Cabrit*." In ► 152, *Miscellanea Roncaglia*, 1989, 2:637–61. Also in *CN* 47 (1987): 197–221. [Detailed study of the manuscript tradition and the sociohistorical background, dating the poem to ca. 1215–16; critical edition with Italian translation; Guida thought in this article that *Cabrit* was a nickname for Gui de Cavaillon, but has since identified him as Guilhem Aldebert Cabrit, an important member of the municipal administration in Arles: see ► 2194, Guida, "Pour l'identification," 2009.]

2402.

Guida, Saverio. "L'autore della seconda parte della *Canso de la crozada*." *CN* 63 (2003): 255–82. [A careful and persuasive investigation into the possibility, suggested by Rostaing, Roncaglia, Ghil, Aurell, and others, that Gui de Cavaillon may have composed the continuation of the *Canso* in 1228; Gui was one of the most faithful confidants and advisors of Raymond VII of Toulouse, was intimately involved in the intrigues and negotiations connected with the "crusade," and was known for his passionate and heroic patriotism for Toulouse and the South; to scholars who considered Gui's style banal and unworthy of the accomplished epic presentation of the crusade epic, Guida presents a convincing analysis of close similarities in Gui's lyrics to passages in the *Canso*.]

2403.

Poe, Elizabeth Wilson. "Suppressing the Memory of the Crusade: The Manuscript Tradition of the Poems of Gui de Cavaillon." *Tenso* 10.2 (1994): 139–57. [An exploration of the placing of poems by Gui in the manuscripts, but with little result: there is no real proof of any intent to suppress memory of the crusade.]

2404.

See ► 227, Riquer, 1975, 3:1185–92. [Historical introduction to Gui's career; suggests the possibility that Gui was the author of the second part of the *Canso de*

la cruzada; edition of the *vida*, the hostile *sirventes* against Guilhem dels Baus, PC 192,4, and the exchange of *coblas* with Garsenda PC 187,1 = 192,6, with Spanish translation, notes.]

2405.

See ► 227, Riquer, 1975, 3:1407–10. [Edition of a *cobla* by Bertran d'Alamanon, PC 76,1, followed by the response of Guigo de Cabanas (= probably Gui de Cavailon), PC 197,1.]

PC 194. Gui d'Ussel

[*fl.* 1190–1225; *vida*, *razos*; eight *cansos*, three *pastorelas*, nine *tenso*s; four melodies are preserved; Gui shared a family property with his two brothers Eble and Peire and his cousin Elias; Gui is best known for a *tenso*, PC 194,2, with Elias on whether it is best to be a lady's lover or her husband, a *canso*, PC 194,19, on the *mala domna* theme, and a *tenso* with Maria de Ventadour, PC 295,1 = 194,9, outlining the reciprocal rights and duties of lovers.]

2406.

See ► 2261, Audiau, *Les Poésies des quatre*, 1922. [Introduction on historical and biographical background of the four poets; analysis of metrical structures in their twenty-six poems; claims that Gui was probably born about 1170, died about 1225; in 1209 or earlier, he was forced to swear to the pope's legate that he would compose no more lyrics; critical edition of his twenty poems; in appendix: quotes from Gui to be found in the *Breviari* and in *So fo el temps*; the melody to his PC 194,8 is transcribed pp. 116–17, but the other three are not given; for these, see ► 607, van der Werf, *Extant*, 1984, pp. 152*–55*.]

2407.

Billet, Léon. *Généalogie de la famille d'Ussel: les quatre troubadours "d'Ussel." Leur biographie et celle de la maison "d'Ussel." Leurs chansons; manuscrits et notes*. Tulle: Orfeuill, 1982. [Twenty-six poems with French translation: twenty by Gui d'Ussel, and six by his brothers Eble, Elias, and Pierre; in appendix, a choice of charters and historical material; useful historical background, texts not for scholarly use.]

2408.

Callewaert, Augustijn. "Autotextualité et renommée littéraire. A propos des pastourelles du troubadour Gui d'Ussel." In ► 137, *Contez me tout*, 2006, pp. 815–25. [Gui's most influential poem was his *mala canso*, an anti-courtly *comjat* outlining the faults of his lady; Gui makes auto-reference to this poem in both of his *pastorelas*, in order to defend his opinion and relieve his own discomfiture at being blamed for unworthy treatment of his *domna*; in the second *pastorela*, Gui tries to be conciliatory to the angry shepherd, only to be upbraided again for his inconstancy in a *tenso* with Maria de Ventadorn and his insistence that he was right.]

2409.

Jung, Marc-René. "Ben feïra chanso (PC 194,3)." In ► 159, *Studia occitanica*, 1986, 1:101–8. [Detailed interpretation of the very popular poem; shows that Gui d'Ussel was reflecting on the nature of his poem as he composed, exploring his own

motivations and his place vis-a-vis his lady and other members of the courtly society; Gui questions the traditional rules of *fin'amor* at the turn of the twelfth century and sets new conditions, with the poem itself as a model.]

2410.

Lafont, Robert. "Un personnage textuel: Eble (d'Ussel?)." In ► **151**, *Mélanges Bec*, 1991, pp. 285–94. Reprinted in *La Source sur le chemin*, Paris: Harmattan, 2002, pp. 97–109. [Attribution studies must be reconsidered according to new understanding of the manuscript tradition; reconfirms the attribution of 194,16 = 129,4 to Gui and Eble d'Uisel but looks closely at the complex question of attributions; pp. 292–94: Lafont thinks that Guilhem de Peitieu is the founder of *trobar* but points out the difficulties of identifying the *Coms de Peitieu*s as Guilhem and of attributing the contradictory poems to a single poet.]

2411.

See ► **890**, A. Rieger, "La *mala canso* de Gui d'Ussel," 1992. [Study of a network involving Gui d'Ussel, Maria de Ventadorn, Raimbaut de Vaqueiras, and others; analysis of PC 194,19, *Si be.m partetz, mala domna, de vos*; for a study of the *mala canso* as a genre, see ► **468**, D. Rieger, *Gattungen*, 1976, pp. 303–18; the *mala domna* in troubadour poetry is analyzed by ► **472**, Leube-Fey, *Bild und Funktion*, 1971.]

2412.

Seláf, Levente. "Frère mineur ou frère cadet? *Cor ay e voluntatz*: rapports d'imitation d'une chanson religieuse provençale." *RLaR* 112 (2008): 61–72. [Analysis of possible intertextual connections of poem PC 159,1 with an Occitanized Old French *alba* and with poems by Gui and Eble d'Ussel, Bertran d'Alamanon, and several others; if the unknown poet could be called the "younger brother" rather than "Franciscan Friar," then he might be identified as Peire d'Ussel; other possible interconnections are explored without a definitive conclusion.]

PC 197. Guigo (de Cabanas; probably a sobriquet for
Gui de Cavaillon: see PC 192)

[Five *tenso*s, two exchanges of *coblas* with Bertran d'Alamanon, one with Esquileta.]

PC 200. Guilhelma de Rosiers (Rougiers)

[*fl.* perhaps 1245–57; moved to Genoa after the death of Raimon Berengier 1245; one *tenso* with Lanfranc Cigala, PC 200.1 = PC 282,14, preceded by a *razo*.]

2413.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 224–41. [Text of the *razo* from Boutière/Schutz; critical text of the *tenso*, with German translation; edition of an anonymous poem, PC 461,204, in praise of Guilhelma; her identity remains problematic, but she must be real, perhaps even a professional *trobairitz*. See also the new edition in ► **256**, Harvey and Paterson, *Troubadour "Tenso*s," 2010, 3:902–12.]

2414.

Blakeslee, Merritt R. "Guilielma des Rosers." In ► **46**, *Women in the Middle Ages*, 2004, pp. 390–92. [Sees the *tenso* as a thinly veiled sexual encounter, in which a

witty skirmish between Guilhelma and her suitor, both struggling for dominance, is resolved to their mutual satisfaction.]

2415.

See ► **764**, Poe, “Dispassionate Look,” 1992. [By way of the *vidas* and *razos*, casts doubt on the historical reality of five of the seven named *trobairitz*, but maintains the reality of Guilhelma de Rosiers and Garsenda.]

PC 202. Guilhem Ademar (Azemar)

[*fl.* 1195–1217; *vida*; satirized in the Monge de Montaudon’ poem, PC 305,16, lines 36–42; sixteen or seventeen poems, one with music: see ► **607**, van der Werf, *Extant*, 1984, p. 156*; Guilhem was close to Alfonso VIII in the Castilian court and probably wrote his poem PC 202,9 to urge Raymond VI of Toulouse to join Alfonso in his crusade against the Almohads.]

2416.

Almqvist, Kurt. *Poésies du troubadour Guilhem Adémar*. Uppsala: Almqvist & Wiksells, 1951. Reprint, New York: AMS, 1983. [Survey of previous scholarship, biography, poetic corpus, study of manuscripts, versification; edition of the *vida* and twelve poems, plus four more attributed to him; French translation, notes.]

2417.

See ► **624**, Cullin and Chaillou, “La mémoire,” 2006, pp. 152–58. [Close analysis of Guilhem Ademar’s *Lanquan vei flurir*, PC 202,8, to demonstrate the ways in which memorization is utilized to produce a harmonious interlacing of text and melodic structures; the melody may adopt the poem’s architecture, emphasizing the two final lines of each stanza and facilitating memorization; text and musical transcription in appendix.]

2418.

See ► **439**, Malm, *Dolssor conina*, 2001, pp. 92–94. [Analysis of Guilhem’s PC 202,7 *Ieu ai ja vista*, as an example of antifeminist satire.]

2419.

See ► **244**, Bec, *Burlesque*, pp. 57–60, “Contre les femmes,” and 209–12, “*Coblas refranchas*.” [Edition of two poems by Guilhem, with introduction, French translation, notes; the first, PC 202,7, is a misogynistic *sirventes*, complaining that uncourtly lovers win favors from ladies, while courtly aspirants, like himself, are left out; the second is a linguistic tour de force, playing on morphological variations of a single root, or words that sound alike.]

2420.

See ► **227**, Riquer, 1975, 2:1100–1107. [Introduction, *vida*, two poems, a *canço* (PC 202,1), and the misogynistic *sirventes* PC 202,7, with Spanish translation, notes.]

PC 203. Guillem d’Anduza

[*fl.* 1254–77; one *canço*; Guiraut Riquier dedicated his fifteenth *canço* to him; his family was disinherited by the king of France after the Albigensian Crusade.]

2421.

See ► **255**, Guida, *Trovatori minori*, 2002, pp. 283–321. [History of the family;

believes that Guillem may have influenced members of the *Scuola di Rodez* rather than being influenced by them, since he came first chronologically; edition of PC 203,1, with Italian translation, copious notes.]

PC 204. Guillem Anelier de Tolosa

[Last third thirteenth century; maybe one poet or two, possibly related; four *sirventes*, complaining about various things: the decline of liberality toward troubadours, the Inquisition, clerics, the French; perhaps the same as the author of the epic text *La Guerra de Navarra* (see ► 1099–1103).]

2422.

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 Cruzada*; critical edition with French translation, notes, study of metrics and rhymes; Straub was unaware of the 1995 edition of the *Guerra* by Santano.]

2423.

See ► 260, Vatteroni, *Falsa clerica*, 1999, pp. 88–91. [Draws close parallels between Guillem Anelier’s works and poems of Peire Cardenal; also similarities with the *Canso de la cruzada*.]

PC 205. Guilhem Augier Novella (Augier, Augier Novella (PC 37),
Augier de Saint-Donat, Ogiers de Vienne; maybe the
same as Guillem de Beziers)

[*ff.* 1209–28; nine or ten poems, including a *planh* for Roger Trencavel de Béziers; known for virtuosity of form and language; was exiled to Italy, probably for anti-French feelings.]

2424.

Calzolari, Monica. *Il Trovatore Guillem Augier Novella: Edizione critica*. Subsidia al Corpus des Troubadours, 11. Modena: Mucchi, 1986. [Bibliography, introduction, *vida*, nine poems with information on two others attributed erroneously to him; careful codicological study, notes, Italian translation, glossary.]

2425.

Calzolari, Monica. “Guillem Augier Novella, Bertran del Pojet e Peyre Cathala: un altro caso di intertestualità nella Provenza del XIII secolo.” *CN* 46 (1986): 17–21. Also in ► 152, *Miscellanea Roncaglia*, 1989, 1:257–61. [Guillem is identified with a magistrate for Raymond VII of Toulouse; intertextual references show close connections among the three poets; both Bertran and Peyre dedicated poems to Guillem and imitated aspects of his style; all three poets were active in the court of Raymond Berengier V after 1220, when Guillem had returned to Provence from Italy.]

2426.

Guida, Saverio. “Problemi di datazione e di identificazione de trovatori: 1: Rigaut de Berbezilh; 2: Sifre e Mir Bernart; 3: Guillem Augier [Novella].” *Romanica vulgaria. Quaderni* 10–11 (1989):87–126. [Critical of Calzolari’s attempts to identify Guillem

with a historical figure, a highly placed judge, whom Guida sees as entirely inappropriate.]

2427.

See ► **2044**, Hershon, *Les troubadours de Béziers*, 2001, pp. 139–55. [Edition of two poems by Guillem de Béziers (= Guilhem Augier Novella), PC 205,2 and PC 205,3, with introduction, French translation, notes.]

PC 206. Guilhem d'Autpol (de Hautpoul; maybe the same as Daspol)

[*fl.* 1265–70; four poems: an *alba* to the Virgin, a religious *pastorela*, a *planh* on the death of Saint Louis IX of France, and a *tenso* with God.]

2428.

Paden, William D., et al. “The Poems of the Troubadours Guilhem d'Autpol and *Daspol*.” *RPh* 46 (1993): 407–52. [Survey of previous scholarship on the identity of the two poets; the first is plausibly recognized as the Baron of Hautpoul, 1231–89, but it is impossible to decide whether *Daspol*, or *D'Aspol*, or *D'Aspel* is the same person, though both refer to the same times, places, and social worlds; all four poems—an *alba*, a *pastorela*, a *tenso*, and a *planh*—are analyzed to show the evolution toward increased religious content and stricter genre definition by the late thirteenth century.]

2429.

See ► **227**, Riquer, 1975, pp. 1519–23. [Introduction, text of the fictive *tenso* with God, Spanish translation, notes.]

PC 210. Guillem de Berguedan

[*fl.* 1175–92; *vida*; thirty poems, mostly violent *sirventes*; he was rebellious and made many enemies, one of whom had him assassinated ca. 1196.]

2430.

Riquer, Martin de. *Guillem de Berguedà*. Vo1. 1: *Estudio histórico literario y lingüístico*; vo1. 2: *Edición crítica, traducción, notas y glosario*. Barcelona: Abadía de Poblet, 1971, slightly revised 1996. [Vol. 1 has a detailed literary and historical analysis and study of language; vol. 2 has critical texts with Spanish translation, notes, glossary; also online, 2003, at <http://www.rialto.unina.it>: thirty poems, with brief introduction to each, no translation, no notes.]

2431.

See ► **227**, Riquer, 1975, 1:519–42. [Historical introduction, *vida*, seven poems: PC 210,11, 12, 8, 1, 9, 20, 2a, with Spanish translation, notes.]

2432.

Forner, Climent. *Guillem de Berguedà i altres trobadors. Obra poètica: edició bilingüe*. Barcelona: Albi, 1986, pp. 19–212. [Brief introduction to the three troubadours of Berguedan: Guillem de Berguedan, Uc de Mataplana, and Guillem Ramon de Gironela; popular presentation of all thirty lyrics by Guillem and the *Epistola* to an anonymous friend and its response, with introduction, Catalan translation, brief notes.]

2433.

Rieger, Dietmar. “*Lop es nomnat lo pes, e lop no es: un devinalh sans solution?*” In

► **151**, *Mélanges Bec*, 1991, pp. 497–506. [Analysis of the supposed *devinalh*, an exchange of *coblas* PC 210,10b = 342b,1 between Guilhem de Berguedan and an unknown Peire de Galceran; the enigma is solved through examination of key passages in other troubadours and minor emendations to the text: the heavy *pes*, “burden” of love, is an obsessive affliction; in popular belief, a man can dominate a wolf if he is first to see it, but here the lover has failed to gain dominance over his lady; Peire claims in more direct terms that it is worth continuing to strive, since the ecstasy of sexual union, likened to death, is absolute.]

2434.

Salvador, Vicent. “Sobre la poesia del trobador Guillem de Berguedà; recursos estilístics I pragmàtica del discurs.” In *Stylistique, rhétorique et poétique. Actes du XVIIIe Congrès international de linguistique et philologie romanes (Aix-en-Provence, 29 août–3 sept. 1983)*. Aix-en-Provence: Université de Provence, 1986, vol. 9, pp. 321–30. [A preliminary exploration of promising avenues of research into Guillem’s poetry: examples of stylistic features of his language, metrics, and semantics, the relationship between poetic persona and audience, where Guillem is constantly projecting his own image as a combatant and as a lover, his attempts to involve the listeners in his act of poetic creation, and the satirical mode that gives repeated expression to his anger and disdain.]

PC 213. Guilhem de Cabestanh

[*fl.* 1180–1215; *vida*; eight *cansos*; the *vida* is famous for the eaten heart, which may have been created in response to his *canso* PC 213,5 *Lo dous cossire*; he may have been satirized by Monge in his gallery *sirventes*.]

2435.

Cots Vicente, Montserrat. “Las poesías del trovador Guillem de Cabestany.” *BRABLB*, 40 (1985–86): 227–330. [Survey of previous scholarship, study of manuscripts, versification, language, and themes; critical edition of all eight poems, with Catalan translation, notes; in appendix, text of PC 213,1a of doubtful attribution and an apocryphal stanza to PC 213,7; see also her article in *BRABLB* 37 (1977–78): 23–66, for a study of the *vida* and the sociohistorical context which served as a base for the legend; information on twelve persons connected with Guilhem and archival documents demonstrating his historical reality.]

2436.

Cots Vicente, Montserrat. “Pervivencias de una leyenda medieval: el corazón comido.” In ► **160**, *Studia Riquer*, 1986–91, pp. 401–10. [Detailed review of literature concerning the possible origins of the pervasive legend and its subsequent history.]

2437.

Gaunt, Simon. “‘Le coeur a ses raisons’: Guillem de Cabestanh et l’évolution du thème du Coeur mangé.” In ► **100**, *AIEO* 7, 2003, pp. 363–74. [A psychoanalytical interpretation of the legend as the embodiment of the sacrificial desire of *fin’amor*, representing the fulfillment of the male’s fantasy of being absorbed, incorporated by his lady; for fuller development, see ► **396**, Gaunt, *Love and Death*, 2006.]

2438.

Grange, Huw. "Guilhem de Cabestanh's Eaten Heart, or the Dangers of Literalizing Troubadour Song." *Tenso 27* (2012): 92–108. [Analysis of the *razo* found in *P* shows that its author was aware of the danger of reducing the polyvalent symbol of the heart to stark corporeality, just as Guilhem's poem itself, PC 213,5, was composed to show the difference between the poetic semblance of love and the real thing.]

2439.

See ► **227**, Riquer, 1975, 2:1063–78. [Introduction, *vida*, and texts of PC 213,3, 5 and 6, with Spanish translation, notes.]

2440.

Rossi, Luciano, and A. Ziino. "Mout m'alegra douza vos per boscaje." *CN 39* (1979): 69–80. [Doubts the probability of the backward restitution of Guillem's lost melody to PC 213,7 by way of a borrowing by Gautier de Coinci and Alfonso the Wise; analysis of another *contrafact* by Bertran de Born lo Filh shows that Guillem's text was as well known as the melody, making the ingenious chain of events proposed by Marshall in *Rom 98* (1977): 245–49 less persuasive; musicological analysis by Ziino adds further doubt regarding Marshall's hypothesis and points to other Old French songs that are more likely to have furnished the musical model for Gautier's poem.]

2441.

Rossi, Luciano. "Il cuore, mistico pasto d'amore: dal *Lai Gurun* al Decameron." *Romanica Vulgaria. Quaderni 6* (1983): 28–128. [Claims that the legend of the eaten heart may be based more on fact than has been thought; the poem behind the legend provides an important basis for understanding the dynamics of *fin'amor*, giving a more graphic image of the sacrificial nature of troubadour desire than Jaufre Rudel's more ephemeral notion of distant love.]

2442.

Thomas, Patrick Michael. "Guilhem de Cabestanh: The Onomatopoeia of Emotion." *Acta litterariae academiae scientiarum Hungaricae 32* (1990): 233–43. [An attempt to analyze the link between vowel sounds and emotions in Guilhem's poem *Egan res qu'ieu vis*; the timbre of the stressed vowels in the line may help to express the poet's feelings, whether used consciously or subconsciously: sadness for the low notes *a* and *u*, hopefulness for the high notes *i* and *e*; the vacillation between surging hope and dark despair is echoed in the vocalic interplay.]

2443.

Thomas, Patrick Michael. "Le point d'appui du cinquième vers: la balance structurale dans la *Canço II* de Guilhem de Cabestanh." *Les Lettres romanes 46* (1992): 163–73. [Claims that the fifth verse in each stanza of Guillem's PC 213,2, *Anc mais no.m fon semblan*, and PC 213,1a, *Al plus leu q'ieu sai far chansons*, acts as a key structural pivot separating the contrasting developments of the first four and last four verses.]

PC 214. Guillem de Durfort

[*fl.* 1204; two *sirventes*; he and his wife Raimonde were Cathars; he fought unsuccessfully against the invading French in the Albigensian Crusade, had his property confiscated, and went into exile in Catalonia.]

2444.

Nelli, René, and Louis Alibert. *Sept troubadours du pays d'Aude*. Cressé: Éditions des Régionalismes Pyrémone Princi Negue, 2011. [Reissue of the book published by Nelli in 1948, containing the works of Guillem de Durfort, Guillem Fabre, Bernart Alanhan, Berengier de Poivert, Mir Bernart, Bernart de Rouvenac, and one Anonymous, with French translation; nonscholarly presentation.]

2445.

Careri, Maria. "Alla ricerca del libro perduto: un doppio e il suo modello ritrovato." In ► **119**, *Lyrique romane*, 1991, pp. 329–78. [An eighteenth-century Madrid manuscript, the copy in eighty-four folios of Miquel de la Tor's collection of poems, thought lost; fully documented rubrics; contains copies of two *sirventes* by Guillem de Durfort, one hitherto unknown; a later article in *VR* 48 (1989/91): 77–84 contains a diplomatic edition of the two *sirventes*, no translation.]

PC 217. Guillem Figueira

[*fl.* 1215–40; *vida*; twelve poems; he was banished from Toulouse, took refuge in Lombardy; wrote against the church and the French; famous for his satirical *sirventes* against Rome and the pope, PC 217,2, answered by Gormonda, PC 177,1; Guillem participated in a cycle of *coblas*: his own PC 217,1b answered by Aimeric de Peguilhan's PC 10,13, answered in turn by Bertran d'Aurel's PC 79,1, which is answered by Lambert's PC 280,1.]

2446.

Levy, Emil. *Guilhem Figueira, ein provenzalischer Troubadour*. Berlin: Liebrecht, 1880. [Edition with German translation, notes; Gianfelice Peron has announced preparation of a new edition: see *Tenso* 8 (1993): 128.]

2447.

Billy, Dominique. "Une *canço* en quête d'auteur: *Ja non agr'obs que mei oill trichador* (PC 217,4b)." In ► **93**, *Atti del XXI Congresso*, 1998, vol. 6, pp. 543–55. [A complex song, that probably has been attributed wrongly to Guilhem Figueira, was very popular among a number of French trouvères, especially the Chastelain de Couci; Billy suggests three possible candidates for the Occitan author: Aimeric de Peguilhan, Peirol, and Peire Vidal, but declines to make a choice.]

2448.

Garreau, Joseph. "Hérésie et politique chez Guilhem Figueira et Peire Cardenal." *Kentucky Romance Quarterly* 31 (1984): 243–49. [After detailed analysis, concludes that there is no indication that either poet was Cathar, though they and their families lived in a symbiotic relationship with the Cathars; both were politically engaged against the French, the crusaders, and the Inquisition.]

2449.

See ► **2399**, Ghil. “Triumph of the *sirventes*,” 1994, pp. 50–54. [In opposition to the opinion of Georges Bordonove, who claimed that the troubadours did not react sincerely to the invasion by Simon of Montfort, shows that Guilhem’s poem attacking the papacy for the sins of greed and seeking secular power shows great daring and personal involvement against the church and the Crusade, and that it continued to influence public opinion for at least another fifty years.]

2450.

Hutchinson, Patrick. “*Lonh de paradis*: géopolitique méditerranéenne, thématique courtoise et religieuse dans *D’un sirventes far* de Guilhem Figueira.” In ► **98**, *AIEO* 5, 1998, pp. 237–48. [Sweeping analysis of the various currents to be found in and around Guilhem’s poem of 1227–28: historical, religious, courtly, and geopolitical events, involving sociocultural turning points as widespread as the Albigensian Crusade, the consultations between Sicily and the sultan of Egypt, the crusade of Frederick II, and the installation of Pope Gregory IX, as well as cultural evolutions in literature and religion that were underway at the same time.]

2451.

Negri, Antonella. “Guillem Figueira—Aimeric de Peguillan: *Anc tan bel colp de joncada* (BdT 217.1a)—*Anc tan bella espazada* (BdT 10,9).” *Lecturae tropatorum* 3, 2010. Online at <http://www.lt.unina.it>. [Two *coblas* that are linked in several ways, analyzed along with eight others in manuscripts *H* and *P*; although some scholars have interpreted them as a real exchange of *coblas*, attached to an historical event, Negri believes that the whole series may be an attempt by the compiler of the manuscripts to put together a number of disparate *coblas* to make of them a unified series.]

2452.

Peron, Gianfelice. “Il *conselh* di Guilhem Figueira a Federico II (BdT 217,4).” *AMod* 4 (1999): 217–39. [Meticulous review of previous editorial scholarship on the poem; new critical edition using all three manuscripts, with Italian translation, copious notes, and commentary; the *sirventes* urges Frederick II to take the initiative against the Lombards, and to uphold the traditional courtly virtue of generosity.]

2453.

See ► **227**, Riquer, 1975, 3:1270–79. [Introduction, edition of PC 217,2, the *sirventes* against Rome and the Catholic church, with Spanish translation, notes.]

2454.

See ► **260**, Vatteroni, *Falsa clerica*, 1999. [Study of anticlerical themes and traditions, and what constitutes heresy; pp. 129–39: texts of PC 217,2, *D’un sirventes far*, and 217,5, *No.m laisserai*, with Italian translation, no notes; Guilhem compares the attack on Toulouse to the crusaders turning against Constantinople, accusing the papacy of political corruption and greed; the second poem is more strictly anticlerical, directed mostly against the Dominicans.]

PC 219. Guillem Godi

[Probably twelfth century; one *canso-sirventes*; not likely the same as Gaudi, PC 170, who has a *tenso* with Alberjat = PC 12b,1, though both poets show the influence of Marcabru.]

2455.

See ► 2302, Rosenstein, “Le(s) troubadour(s) G. Godi/Gaudi,” 1994. [Detailed investigation of the identities of the poets involved and the content of their poems reveals that Godi is probably from the twelfth century, following closely the serious moralizing tendencies of Marcabru, while Gaudi, who seems to be merely game-playing with the same principles, is probably from the thirteenth century.]

PC 223. Guilhem Magret

[*fl.* 1200–1215; *vida*; eight poems, two with melody; see ► 607, van der Werf, *Extant*, 1984, pp. 157*–58*.]

2456.

Naudieth, Fritz. *Der Trobador Guillem Magret*. Halle: Karras, 1913. Also in *Beihefte zur ZrP* 52. Halle: Niemeyer, 1914. [Introduction on Guilhem’s life and work; edition of eight poems, with German translation, notes; in appendix, PC 47,2, assigned to Berenguer de Palol, but also attributed in some manuscripts to four other poets, including Guilhem.]

2457.

See ► 249, Bec, *Florilège en mineur*, 2004, pp. 133–37. [Introduction, text from Naudieth of the *sirventes* PC 223,1, *Aigua pueja contramon*, with French translation, no notes, no melody given.]

2458.

See ► 227, Riquer, 1975, 2:915–24. [Introduction, *vida*, PC 223,3, 4 and 6, with Spanish translation, notes.]

2459.

Sánchez Palomino, Dolores, and Gema Vallín. “Guilhem Magret, un trovador provençal en las cortes peninsulares.” In *Convivio. Estudios sobre la poesía de cancionero*. Edited by Vicente Beltrán Pepió and Juan Salvador Paredes Núñez. Granada: Universidad de Granada, 2006, pp. 739–46. [A study of the career of Guilhem Magret, who was highly regarded by several Iberian kings and nobles; his language is sharp and colorful, using rich and often popular terms, with precise literary and cultural references.]

PC 225. Guilhem de Montanhagol

[*fl.* 1233–68; fourteen poems: seven *cansos*, six *sirventes*, one *partimen* with Sordello; for Guilhem, *fin’amors* is essentially *mezura*, urged against the repressive tendencies of the Inquisition; turns the emphasis of poetry from moral elevation to a search for religious perfection.]

2460.

Ricketts, Peter T. *Les poésies de Guillem de Montanhagol, troubadour provençal du XIIIe*

siècle. Toronto: Pontifical Institute of Mediaeval Studies, 1964. [Philological introduction, critical texts with French translation, notes, complete glossary.]

2461.

Melli, Elio. "Interpretazione di Montanhagol." In *Critica testuale ed esegesi del testo: Studi in onore di Marco Boni*. Bologna: Pàtron, 1984, pp. 97–142. Finds that Montanhagol is firmly entrenched in troubadour traditions but reflects as well the new emphasis on spirituality, with an interest in political matters; a firm supporter of Raymond VII of Toulouse.]

2462.

Teulière, Gérard. "Interpénétration culturelle dans le *trobar*: Montanhagol, Blacasset, et la kabbale." *Tenso 2* (1986–87): 37–50. [Exploration of the tone of social and religious tolerance in a *joc partit* by Montanhagol and Blacasset, in which can be seen cross-influences from Cathar and Jewish sources; see a similar study of the same poem in Patrick Hutchinson, "A lunel lutz," in *Le Soleil, la lune et les étoiles*. Sénéfiance, 13. Aix-en-Provence: Publ du CUER MA, Université de Provence, 1983, pp. 177–93.]

2463.

See ► **260**, Vatteroni, *Falsa clerica*, 1999. [Study of anticlerical themes and traditions and what constitutes heresy; pp. 143–45: text of PC 225,4 by Guilhem, with Italian translation, no notes; Guilhem blames clerics for the destruction of courtly virtues and for the unfair practices of the Inquisition.]

2464.

See ► **227**, Riquer, 1975, 3:1429–46. [Introduction, *vida*, edition of PC 225,7, 2, 12 and the *cobla* PC 225,1 with the response by Blacasset.]

PC 226. Guilhem de Mur (Murs)

[*fl.* 1271; one crusade song, six *partimens*, five of which are with Guiraut Riquier; perhaps the pastiche PC 233,4 of an Arnaut Daniel poem, *Razo e dreyt ay*, now attributed to Guilhem de Saint Gregori, is by Guilhem de Mur, according to Perugi—see Beltrami, *Rivista di letteratura italiana* (RLI) 5 (1987): 9–89 (p. 13).]

2465.

Guida, Saverio. "Guillem de Mur." Online, 2004, at <http://www.rialto.unina.it>. [Edition of two *torneiamens*: *Guiraut Riquier, segon vostr'essien* between Guillem de Mur and Guiraut Riquier, judged by Henry II of Rodez, PC 226,8 = 248,42 = 140,1; also *De so don yeu soy doptos*, PC 226,1 = 248,25 = 140,1a = 296,1; the texts are from ► **1891**, Guida, *Jocs' poetici*, 1983, without the translation or notes; each text introduced by "Premessa."]

2466.

See ► **1891**, Guida, *Jocs' poetici*, 1983. [Study of the social and poetic activity at the court of Rodez, second half thirteenth century, especially under Count Henri II; edition of four *tenso*s involving Guilhem de Mur; Henri was a judge in PC 226,8 = 248,42 = 140,1, with Italian translation, notes.]

2467.

Perugi, Maurizio. "Ancora un *partimen* da ascrivere a Guilhem de Murs." In *Trovatori*

a Valchiusa. Un frammento della cultura provenzale del Petrarca. Padova: Antenore, 1985, pp. 230–50. [Prints a known poem by Guillem: *Guillem d'un plag novel*, PC 140, 1c = 226, 6a, and a new one between L'Oste (probably Henry II) and Guillem (de Mur): *Guilhem, raizon ai trobada*, a pastiche of Arnaut Daniel's *Razo e dreyt*; see also Beltrami, "Appunti su *Razo e dreyt*," *Rivista di letteratura italiana* 5 (1987): 9–89.]

PC 227. Guilhem Peire de Cazals (Guilhem Peire Cazals de Caortz)

[First half thirteenth century; ten *cansos*, one *partimen* with Bernart de la Barta, perhaps two further *tensos*; nine of his poems are dedicated to *Ardit*, his friend and *joglar*.]

2468.

Mouzat, Jean. *Les poèmes de Gaucelm Faidit, troubadour du XIIIe siècle; suivi de Guilhem Peire de Cazals, troubadour du XIIIe siècle et le troubadour Arnaut de Tintinhac: éditions critiques.* Geneva: Slatkine, 1989. [Only the Slatkine edition has the additional material on Guilhem Peire: the edition originally appeared as *Guilhem Peire de Cazals, troubadour du XIIIe siècle.* Paris: Les Belles Lettres, 1954. Pp. 616–86: background history, manuscripts, previous scholarship, life and literary circle of the poet, corpus, metrics, style, language; critical edition of eleven poems, with French translation, notes, glossary.]

2469.

See ► **274**, Asperti, "Testi e frammenti," 2009, pp. 269–76. [Demonstrates the need to take MS *R* into account in editing the *tenso* PC 201,5 = 25,2; the interlocutor *Guilhem* may be Guilhem Peire de Cazals.]

2470.

Guida, Saverio. "Cartulari e trovatori. 1. Arnaut Guilhem de Marsan; 2. Amanieu de la Broqueira; 3. Guilhem Peire de Cazals; 4. Amanieu de Sescas." *CN* 59 (1999): 71–129, esp. pp. 97–107. [Makes a strong case for the need to ally historical research with literary; no direct identification of Guilhem Peire de Cazals, but a probable link to Quercy can be assumed.]

2471.

See ► **270**, Guida, "Sospette paternità," 2010. [Wide-ranging historical investigation of poetic and political activity around the court of Toulouse in the early thirteenth century; many details about the names and activities of little-known or poorly identified poets are brought to light, particularly Arnaut de Comenge, Guilhem Peire de Cazals, and Bertran Folc d'Avignon; the possibility of identifying Guilhem or Guilhem Peire with Peire Guilhem is firmly denied; the *Guillem* who participated in *tenso* PC 150a,1 with *Arnaut* and *Folc* is shown to be Guilhem Peire de Cazals.]

2472.

See ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 2:527–37. [Unaware of Guida, 2010; the *tenso* PC 201,5 = 25,2 is tentatively attributed to Guilhem Peire de Cazals; the same Guilhem and Arnaut participated in PC 150a,1 = 201,5a = 25,3, along with an unknown Folc; a reference to *Domna Elena* (*tenso* PC 227,7 = 58,2)

and to Sévérac links these poems to Guilhem Peire de Cazals and Bernard de la Barta, helping to date the poems to 1211–15.]

Guilhem de Peitieu. See PC 183 (formerly called Graf von Poitiers/lo Coms de Peiteus)

PC 230. Guilhem Raimon de Gironela (Gironella, Gironells)

[fl. 1260–76; three *cansos*, one of which, called a *retroensa*, has a refrain; one *tenso* with Ponzet, PC 383; uses traditional themes but unique metrical structures].

2473.

See ► **2432**, Forner, *Guillem de Berguedà i altres*, 1986, pp. 241–55. [Popular edition of two poems by Guillem Raimon, PC 230,1a = 383,1 and PC 230,2, with introduction, Catalan translation, brief notes; the other two poems were judged too fragmentary and unintelligible to be presented.]

2474.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:613–19. [Edition with introduction, English translation, notes, of the *tenso* with Ponzet, who is verified as Catalan, along with Guilhem Raimon.]

2475.

See ► **227**, Riquer, 1975, 3:1672–80. [Introduction, edition of the *tenso* and PC 230,2, with Spanish translation, notes; two stanzas from PC 230,1 and one from PC 230,3 are printed, otherwise these are available only in Carl Appel, *Provenzalische Inedita*, Leipzig: Reisland, 1892, pp. 146–52.]

PC 231. Guilhem Rainol d’At (Apt)

[Early thirteenth century; *vida*, five poems: three *tenso*s (two of which are humorous, with a lady, perhaps his wife, the other with Guilhem Magret; two *sirventes*, one of which, PC 231,1a, may belong to Tomier e Palazi.)

2476.

Bonaugurio, Rossella. *Il trovatore Guilhem Rainol d’At. Edizione critica e studio*. Tesi di laurea in Filologia romanza, U degli studi di L’Aquila, 2002. Online: *Rialto*, 2003, at <http://www.rialto.unina.it>. [Edition of all five poems with introduction *Premessa*, notes, no translation.]

2477.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:620–29. [Edition of PC 231,3 = 223,5, the *tenso* with Guilhem Magret, with French translation, no notes.]

2478.

See ► **750**, Krispin, “La tradition manuscrite,” 1993. [Close study of the place of the *trobairitz* poems in MS *H*; identifies three more female voices in an anonymous *planh* and two *tenso*s under the name of Guilhem Rainol, thus enriching the *registre féminin*.]

2479.

Paterson, Linda. “Guillem Rainol d’At *Quant aug chantar lo gal sus el erbos* (BdT

231,4).” *Lecturae tropatorum* 3, 2010. Online at <http://www.lt.unina.it/Pater-son-2010.pdf>. [Critical edition with detailed commentary, English translation, notes; the genre is indistinct; Chambers 1989 called it a “domestic quarrel between husband and wife . . . on a barnyard level”; Paterson concludes that the poem was composed for comic performance, that Guillem was the sole author, and that both personae were fictional.]

2480.

See ► **227**, Riquer, 1975, 3:1236–46. [Introduction, *vida*, edition of PC 231,2, 4 and the *tenso* with Guilhem Magret, PC 223,5 =231,3.]

2481.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 331–55. [Critical editions of PC 231,1 and PC 231,4, with analysis, notes, German translation; considers both to be parodies; doubts that the lady is intended to be Guillem’s wife.]

2482.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 167–71. [Introduction, text of the *tenso* with Guilhem Magret, French translation, no notes.]

PC 233. Guilhem de Saint Gregori

[*fl.* 1194–1236; three poems, plus one of probable attribution, one doubtful (Beltrami); a parody of Arnaut Daniel’s *sestina*, directed against Aimar de Poitiers; a *tenso* with Blacatz.]

2483.

Beltrami, Pietro G. “Remarques sur Guilhem de Saint Gregori.” In ► **95**, *AIEO* 2, 1993, 1:31–43. [Study of five poems, three of which are of reasonably sure attribution: the *sirventes* PC 233,1 (listed under Bertran de Born 80,8a), the *canso* PC 233,4, *Razo e dreyt*, and the *tenso* with Blacatz, PC 233,5; a fourth is probable: the *sestina* PC 233,2; a fifth is doubtful: the *canso* PC 233,3; the *sirventes* PC 233,1 has been attributed variously to six troubadours but is reaffirmed as belonging to Guilhem de Saint Gregori and not to Bertran de Born, in agreement with Lewent but against Gouiran and Paden.]

2484.

Loporcaro, Michele. “*Be.m platz lo gais temps de pascor* di Guilhem de Saint Gregori.” *SMV* 34 (1988): 27–68. [Editions of PC 233,1 by Gouiran and Paden (attribution to Bertran de Born) vary widely; Loparco undertakes a systematic *recensio* and concludes that the poem is probably by Guilhem, composed at the end of 1219; critical edition with exhaustive apparatus, Italian translation, notes.]

2485.

Loporcaro, Michele. “Due poesie de Guilhem de Saint Gregori (BdT.233.2 e 233.3).” *MR* 15 (1990): 17–60. [Outlines problems of attribution for Guilhem’s poems; detailed study of metrics, manuscript history, historical context, and edition of PC 233,2 and 3, the *sestina* modeled on Arnaut Daniel *Ben grana avolesa intra* and the *canso Nueyt e jorn ai dos mals*, with Italian translation, copious notes.]

PC 234. Guillem de Saint-Didier (Saint-Leidier)

[*fl.* 1170–80; *vida* and two *razos*; satirized by the Monge de Montaudon (PC 305,16); seventeen poems, one with melody: see ► 607, van der Werf, *Extant*, 1984, p. 159*; one *tenso*, PC 234,12, uses *topoi* of *fn'amors* in an allegorical dream of love; composed the allegorical work *Lo Vergiers d'amor* and perhaps also *Lo Somni*, unless this is by the Catalan Bernat Metge; PC 234,8 is a fictive *tenso* between a husband and wife, in which she complains of his sexual inadequacy.]

2486.

Sakari, Aimo. *Poésies du troubadour Guilhem de Saint-Didier, publiées avec introduction, traduction, notes et glossaire*. Mémoires de la société Néophilologique de Helsinki 19. Helsinki: Société Néophilologique, 1956. Reprint, New York: AMS, 1983. [Introduction on life and works of Guilhem, literary evaluation, language, and verification; edition of the *vida* in two versions, two *razos*, thirteen poems, plus two of doubtful attribution, with French translation, notes; complete glossary; Emilia Muratori is preparing a new critical edition.]

2487.

Bambeck, Manfred. "Zu einer strittigen Passage im *Vergiers d'amor* des Guillem de Saint-Didier, oder das Problem der Herkunft der allegorischen Liebesdichtung im Mittelalter." *RF* 93 (1981): 37–54. Also in *Wiesel und Werwolf: typologische Streifzüge durch das romanische Mittelalter und die Renaissance*. Stuttgart: Franz Steiner, 1990, pp. 137–54. [Gives many examples in the Bible and exegetical writings of the advantage of disposing of unhealthy branches for the positive development of the vines; the *lauzengiers* serve to cleanse and purify love so that it can develop more fully.]

2488.

Barattelli, Bianca. "Appunti per una rilettura della canzone *Dompna, ieu vos sui mes-satzgiers* di Guillem de Saint-Didier." *Quaderni di Lingue e Letterature* 11 (1986): 399–412. [Study of the figure of personification applied to the poem itself by several poets; detailed analysis of Guilhem's use of the figure; the text is reproduced from Sakari's edition, with Italian translation, extensive commentary, notes.]

2489.

See ► 1381, Jung, "Les poèmes allégoriques," 1971, pp. 128–32. [The allegorical poem PC 234,12 is in the form of a *tenso*, in which the poet explains his own dream of a garden; the trees and flowers represent ladies, the lion a jealous husband, dogs the *lauzengiers*, various birds are lovers and other courtiers, indistinctly characterized.]

2490.

Muratori, Emilia. "Per una biografia del trovatore Guillem de Saint Didier." In ► 142, *Studi Melli*, 1998, pp. 555–73. [Presents new biographical, historical, and geographic clarifications from archival sources, along with further analysis of the *vida* and two *razos*; casts doubt on Sakari's attribution of PC 234,8 to Peire Duran; Muratori is preparing a new edition of Guillem de Saint-Didier.]

2491.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 462–71. [Edition of PC 234,8, with German translation, notes; shows that it is probably a fictive *tenso*, between a husband

and wife disputing the size and use of his member, and is judged to be by Guillem, not by Peire Duran.]

2492.

Martorano, Antonella. Edition of PC 234,7, *Domna, eu vos sui messagiers*, in ► **520**, Gambino, *Salutz*, 2009, pp. 234–67. [Very detailed paleographical study of seventeen manuscript copies; critical text using *K* as base, with Italian translation, notes; the poem itself speaks to the lady throughout, until the *tornada*.]

PC 236. Guillem de la Tor

[*fl.* 1215–30; *vida*; thirteen poems, one of which is of uncertain attribution: *La Treva* from 1216, PC 236,5a, a laudatory *sirventes* singing the praise of ladies who ended a long feud at the Malaspina court; another *sirventes*, PC 236,11, is probably not by him, more likely by Palais; two *tenso*s, one with Imbert, one with Sordello.]

2493.

Negri, Antonella. *Le liriche del trovatore Guilhem de la Tor*. Soveria Mannelli: Rubbettino, 2006. [Detailed historical introduction; study of Guilhem's adaptation of classic *fin'amors* traditions to the mercantile civic culture of northern Italy; close comparative study of Guilhem's poems in their manuscript tradition; critical edition of the *vida*, thirteen poems, plus one of doubtful attribution, with Italian translation, notes.]

2494.

Monestier, Jean. "Guilhem de la Tor, troubadour périgourdin." *Lo Bornat* 4.2 (1991): 1–56. [Introduction; texts from Blasi 1934: *vida*, eight *cansos*, one *descort*, two *sirventes*, two *tenso*s, and *La Treva*, with facing-page French translation, no notes, no bibliography; not a scholarly edition.]

2495.

Fedrigucci, Samanta. "Guilhem de la Tor, il trovatore a due facce: tra cortesia e goliardia." Website created for a course in information systems at the University of Urbino Carlo Bo: <http://www.uniurb.it/Filosofia/bibliografie/GuilhemDeLaTor/index2.html>. [Outline of the life and works of Guilhem; edition of two poems: the *canso* PC 236,10, *Una, doas, tres*, in which the poet complains of the extreme vigor of his lady partner's love-making, and the *tenso* with Imbert = Umberto di Biandrate, PC 236,8, with Italian translation and commentary.]

2496.

Noto, Giuseppe. "Ricezione e reinterpretazione della lirica trobadorica in Italia: la *vida* di Guillem de la Tor." In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:1105–37. [A study of the *vida* of Guillem in relation to other *vidas* shows that it falls outside of the standard ritualized format in the depiction of Guillem's near insanity but remains within folkloric grieving practices of the time, similar to those found in the epics; separate diplomatic editions of the *vida* from both *I* and *K*, critical edition using *I* as base, with copious notes and Italian translation.]

2497.

Sakari, Aimo. "Une satire virulente de l'amour troubadouresque." In ► **152**, *Miscelanea Roncaglia*, 1989, 4:1211–22. [PC 234,17; Lewent saw this as an unimaginable

attack on the Marquise de Polignac if it was by Guillem de Saint-Didier; Sakari shows that it is probably by Guillem de la Tor and is a parody of courtly love, in which the lover is a kind of panderer for his beloved, a lady who seems ready to take on the whole mercenary army from the Brabant; critical edition, with French translation, notes.]

PC 238. Guionet (see PC 192. Gui de Cavaillon)
[Four or five *tenso*s.]

PC 240. Guiraud lo Ros (Guiraut)
[End twelfth century; *vida*; five to eight poems; satirized
by the Monge de Montaudon 1195.]

2498.

Finoli, Anna Maria. "Le poesie di Guiraud lo Ros." *SM*, 3rd ser., 15 (1974): 1051–1106. [Brief introduction; edition of eight poems with Italian translation, notes; poems six and seven are of disputed attribution, and number eight, a *partimen* with *comte Anfós*, has "nothing in common with the rest of his corpus."]

2499.

See ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 2:691–97. [Critical text with English translation, notes.]

2500.

Rosenstein, Roy. "Guiraud lo Ros ou le conventionnalisme exemplaire." In ► **131**, *Les troubadours et l'état toulousain*, 1994, pp. 193–210. [A study of the life, corpus, poetry, originality, and influence of the poet; Guiraud proves his versatility by parodying himself, in his last *tenso*, in a sort of auto-pastiche, or fictive *tenso*, ridiculing his own exemplary stance.]

2501.

See ► **754**, Rosenstein, "Ubi sunt?" 2005. [Alis, the real name hidden under the *senhal* Alixandres or Belhs Alixandres in two poems by Guiraud lo Ros; Alis also appears as an acrostic in a third poem and as a corrected equivocal rhyme in a fourth; out of seven poems, four are found to be addressed to Alis/Elis, thereby confirming securely their attribution to Guiraud.]

PC 242. Giraut de Bornelh (Guiraut; Borneil)

[*fl.* 1160–1200; *vida*, six *razos*; ca. seventy-six poems of varied genres, mostly *cansos*, four with melodies: see ► **607**, van der Werf, *Extant*, 1984, pp. 160*–65*; a cerebral poet, obsessed with rhetoric and style; for the spelling Giraut, see ► **2520**, Thomas, "Giraut de Borneil," 1906.]

2502.

Sharman, Ruth Verity. *The Cansos and Sirventes of the Troubadour Giraut de Borneil: A Critical Edition*. Cambridge: Cambridge University Press, 1989. [An imposing and complex edition, presented in two parts: the *cansos* first, then the *sirventes* and other genres, with slightly different methodology and presentation in each; edition of seventy-five poems plus two of dubious attribution, with English translation, notes;

the *vida* and seven *razos* are in the appendix, along with transcriptions of the four melodies; brief glossary, no table of proper names.]

2503.

Nelson, Jan A. "Giraut de Bornelh's *Quan la brun'aura s'eslucha*: An Experiment in Textual Criticism." *Tenso* 9 (1993–94): 1–23 and *Tenso* 10 (1994–95): 1–8. [A review of Kolsen's and Sharman's editions, with a new critical edition of PC 242,59; discussion of problems in editing troubadour poems, specifically those of Giraut; claims that Kolsen's methodology was inconsistent and arbitrary, with flawed critical apparatus; these weaknesses were not avoided by Sharman; Nelson applies the process of *recensio* systematically as a starting point, achieving a new critical edition of the poem from fifteen manuscripts, using *B* as base; very detailed critical apparatus, English translation, notes; there is little difference between the text of Nelson's edition and that of the earlier editions, but it is grounded in firmer methodology.]

2504.

Peyrebrune, Georges. *Les Chants de Giraut de Bornelh, troubadour limousin (XII^e s.)*. Tulle: Éditions Lemouzi, 1999. [Many historical points are usefully clarified, but the poems are arranged artificially before and after the glove incident, with a third rubric "other"; a popular edition, does not replace Kolsen or Sharman.]

2505.

Beltrami, Pietro G. *Giraut de Borneil e altri trovatori del XII secolo: scelta dei testi*. Pescara: Libreria dell'Università di Pescara, 1998. [Materials for a university course; brief introduction to Giraut's life and works; texts of the *vida*, a selection of twenty-one poems by Giraut and twenty by his contemporaries, no translation, no notes; reproduction of two classic studies on Giraut by Salverda de Grave, 1938, and Picchio Simonelli, 1974.]

2506.

Beltrami, Pietro G. "Giraut de Borneil *plan e clus*." In ► **115**, *Interpretazioni*, 2001, pp. 7–43. [Stresses that Giraut's poetry was composed to be interpreted on a variety of levels; *trobar clus* and *trobar plan* have no special significance, since he worked in a free manner, using whatever forms or styles were appropriate for each poem.]

2507.

Beltrami, Pietro G. "Giraut de Borneil, la pastorella 'alla provenzale' e il moralismo cortese." *ZfSL* 111 (2001): 138–64. [Analysis of Giraut's *Lo dolz chans d'un auzel* alongside two other poems by him and three by Marcabru, tracing the early history and development of the *pastorela* as an Occitan genre, varied in its basic morality and attitudes toward the relationship between poet and shepherdess, unlike the same genre in northern France, strongly ritualized in action and social divisions.]

2508.

Corcoran, Mary Cynthia. "Song 53 of Giraut de Bornelh: Nonsense Rhyme or Lover's Lament?" *NM* 88 (1987): 320–30. [Edition and commentary of *Un sonet fatz malvatz e bo*, with English translation; instead of the traditional interpretation of the poem as the depiction of a lover so perturbed by rejected love that his thoughts are confused and contradictory to the point of insanity, Corcoran suggests that the poet

was consciously but indirectly criticizing his *domna* and threatening to leave her for a more accommodating uncourtly sweetheart; Sharman, unaware of this article for her edition of 1989, has maintained traditional readings of several lines.]

2509.

Corcoran, Mary Cynthia. "Ambiguous Vocabulary and Expression of Emotion in Giraut de Bornelh's *Gen m'aten*." *MAev* 59 (1990): 275–88. [An exploration of various interpretations of Giraut's song depending on the meaning given to vague or ambiguous words and expressions; the poem may express the standard submission of the lover or the bitterness of rejected love—or both.]

2510.

Di Girolamo, Costanzo. "L'angelo dell'alba: una rilettura di *Reis glorios*." *CN* 69 (2009): 59–90. [Review of previous studies of corpus, chronology, and genre definitions of the *alba*; a close study of Giraut's *alba* within its cultural and philological history; new critical edition based on *Mün*, six stanzas only, with diplomatic transcriptions of all five additional apocryphal stanzas; claims that the meaning of the poem is deliberately ambiguous, to be understood on both erotic and religious levels; the origins of the poem and its melody are connected to the liturgical tradition of morning prayers; the watchman is the protagonist's guardian angel, trying to save him from sin and darkness, but the erotic level is ambiguously present and would have been appreciated by a contemporary audience; also available online, 2009, at <http://www.rialto.unina.it>, with paleographical introduction, complete text with Italian translation of the first six stanzas, without literary commentary.]

2511.

See ► **803**, Gaunt, *Troubadours and Irony*, 1989, pp. 145–82. [Points out Giraut's sense of humor and liveliness; he uses all forms of classic rhetorical irony as well as sexual innuendo to criticize his lady and the courtly code; detailed analysis of *Ailas, co muer*, PC 242,3, which would have to be imagined in a performance to realize the full comic effect of his mockery of love's suffering; Giraut's comments on *trobar leu* are clearly ironic, and he seems to have composed frequently in both *clus* and *leu* styles, wanting to be popularly understood, but ironically scornful of audiences who wanted easy poetry.]

2512.

Kay, Sarah. "Text(s) and Meaning(s) in the *alba* of Giraut de Bornelh." In *The Art of Reading: Essays in Memory of Dorothy Gabe Coleman*. Edited by Philip Ford and Gillian Jondorf. Cambridge: Cambridge French Colloquium, 1998, pp. 1–10. [Rich and provocative analysis of the poem in the light of its many intertextual and referential complexities; the poem in its *mouvance* contains many intertwined meanings and suggestions that defy any straightforward untangling.]

2513.

Majorossy, Imre. "Le troubadour prend congé: Giraut de Bornelh." In ► **1516**, *Amors es bona voluntatz*, 2006, pp. 49–61. [Analysis of the *serventes* PC 242,26, *Be veg e conosc*, which paints the world blackly as the source of all sin; as in Ecclesiastes and Job, we must show blind faith in God and seek repentance; the poet reveals a direct,

mystical rapport with God, as also in his *alba* and two crusade songs, to the point where he seems almost to be condemning *fin'amor*.]

2514.

Peyrebrune, Georges. "Giraut de Bornelh: *planh* du vicomte de Limoges, Adhémar V, décédé en 1199." *Lemouzi* 98 (1986): 127–39. [Outlines the historical and biographical background of Giraut and his time, especially his connection with Adhemar and with his rival Richard Coeur-de-lion, then links many indirect references in Giraut's *planh* to precise factual happenings, revealing a rich historical and moral commentary; Giraut's *planh* for Adhemar is compared with that of Gaucelm Faidit for Richard, showing that the two troubadours distinguished with precision the best qualities of each lord.]

2515.

Peyrebrune, Georges. "Sirventès de Giraut de Bornelh: réplique au *planh* de Gaucelm Faidit après la mort de Richard Coeur de Lion." *Lemouzi* 129 (1994): 49–61. [Edition and study of PC 242,73, *Si per mon Sobretotz*, with French translation, detailed commentary; Giraut is shocked at the *planh* of Gaucelm Faidit, seeing it as a false glorification of Richard; Giraut himself paints an entirely negative portrait of Richard and his actions.]

2516.

See ► **2126**, Poe, "Strange Bedfellows," 1993. [Alfonso II's "marriage" of Giraut de Bornelh's *cansos* to Bertran de Born is a joke for the initiated; the biographer is laughing at Alfonso, Giraut de Bornelh and Bertran de Born.]

2517.

See ► **2210**, Riquer, "El guante robado," 1991. [Study of the literary motif of the gift given by the lady to the troubadour; specifically the motif of the glove in Castelloza's *Ja de chantar non deg'aver talan* in relation to other gifts in the masculine poetry of Giraut de Bornelh, Peire Vidal, Cerveri, etc.; the poem is given in appendix, with Spanish translation.]

2518.

Riquer, Martin de. "Zu Giraut de Bornelh und seiner *alba*: *Reis glorios*." In ► **155**, *Romania cantat*, 1980, 2:341–44. [Claims that Giraut is a subtle and masterful poet and that PC 242,64 is rich in suggestiveness, along with its pure and straightforward presentation; although Picchio Simonelli, 1974, convincingly shows its religious side and declares the seventh stanza apocryphal, Riquer is unwilling to give up the concluding repique and maintains that the poem is essentially profane, with religious coloring; Spence calls it transitional in ► **897**, "Revelations as Intertext," 1981; Fuente Cornejo concludes for profane in ► **506**, "Canción de alba," 2003.]

2519.

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

2520.

Thomas, Antoine. “*Giraut de Borneil* ou *Guiraut de Bornelh*.” *Rom* 35 (1906): 106–9. [Shows that the poet’s name, of Germanic origin, should be pronounced with a palatalized *dʒ* and written as Girart (not Guiraut), following the phonetic traditions of the Dordogne; the family name should be Borneil, not Bornelh, since *lh* was not used for palatalized *l* before the end of the twelfth century.]

2521.

See ► **518**, Zufferey, “L’aube de Cadenet,” 2010. [A searching reevaluation of the typical *alba* structures; a study of parallels between Cadenet’s poem PC 106,14 and Giraut de Bornelh’s *Reis glorios* sheds new light on Giraut’s *alba* and confirms the authenticity of the final stanza, which is essential to the poem’s meaning.]

PC 242a. Guiraut de Cabreira

[*fl.* 1145–79; composed the *ensenhamen*: *Cabra joglar*; see 22.5.a.]

PC 243. Guiraut de Calanso

[*fl.* 1202–12; *vida*; eleven poems, including one allegorical *canso*: *Celeis cui am de cor e de saber*, PC 243,2, for which see 22.2.d; also composed the *sirventes-ensenhamen* critical of his *joglar* Fadet: *Fadet joglar*, for which see 22.5.a.]

2522.

See ► **1440**, Pirot, *Recherches*, 1972, pp. 197–261 and pp. 563–95. [Survey of previous scholarship, historical background; brief analysis of Guiraut’s entire corpus, dating; diplomatic editions of both manuscripts are followed by critical editions and French translation, stanza by stanza; constant references in notes are made to the study and edition by W. Keller, *RF* 22 (1908): 99–238.]

PC 244. Guiraut d’Espanha

[*fl.* 1245–65; ca. sixteen poems, of which ten are *dansas*, one with music, as well as a *pastorela* in the form of a dance and a graceful *baladeta*; seven poems are dedicated to the countess Beatrice of Provence, the wife of Charles of Anjou.]

2523.

Hoby, Otto. *Die Lieder des Trobadors Guiraut d’Espanha*. Freiburg: St. Paulus, 1915. [Edition of fourteen poems, plus three of doubtful attribution, with German translation, notes.]

2524.

Radaelli, Anna. “Pastorella danzante (BdT 244,8).” In ► **107**, *Ab nou cor*, 2004, pp. 263–86. [Study of the structure and language of the *dansa* genre, noting a number of features typical of northern French traditions; edition of Guiraut’s poem, with Italian translation, copious notes.]

2525.

Radaelli, Anna. *Dansas provenzali del XIII secolo. Appunti di genere ed edizione critica*. Florence: Alinea, 2004. [Critical edition of twenty *dansas*, with introduction, Italian translation, notes; all are anonymous except for six by Guiraut d’Espanha.]

2526.

See ► **227**, Riquer, 1975, 3:1386–91. [Introduction, edition of the *dansa* PC 244,12 and the *pastorela* in dance form, PC 244,8, with Spanish translation, notes.]

PC 248. Guiraut Riquier

[*fl.* 1254–92; ca. 105 poems, forty-eight with melodies: see ► **607**, van der Werf, *Extant*, 1984, pp. 166*–214*; his *Libre* comprises three series of poems, all dated; the first has fifty-seven songs, made up of *cansos*, *vers*, *retroenchas*, and religious poems to the Virgin; the second has six *pastorelas* forming a unit; the third has six lyrics of various genres; in addition there are fifteen didactic verse epistles and ca. twenty *tenso*s shared with other poets; his request to Alfonso X for professional distinctions among classes of poets, *Supplicatio*, was answered by Alfonso's *Declaratio*; he analyzed a poem by Guiraut de Calanson in his *Exposition*.]

Editions

[The only complete edition is by Pfaff, 1853, but the various groups of Guiraut's output have since been edited separately.]

2527.

Mölk, Ulrich. *Guiraut Riquier: Las Cansos: Kritischer Text und Kommentar*. Studia Romanica, 2. Heidelberg: Winter, 1962. [Introduction; critical edition of twenty-seven poems, with notes, no translation, brief glossary.]

2528.

Longobardi, Monica. "I *vers* del trovatore Guiraut Riquier." *SMV* 29 (1982–83): 17–163. [Brief philological introduction, edition of twenty-six *vers* (number twelve is missing from both manuscripts), with Italian translation, notes.]

2529.

Linskill, Joseph. *Les Epîtres de Guiraut Riquier, troubadour du XIIIe siècle: édition critique avec traduction et notes*. London: AIEO, 1985. [Edition of the fifteen epistles, with French translation, an index of proper names, notes on grammar and versification, glossary.]

2530.

Betti, Maria Pia. "Le tenzoni del trovatore Guiraut Riquier." *SMV* 44 (1998): 7–193. [Edition of fifteen *tenso*s, all except the five edited by Guida in ► **1899**, *Jocs poetici*, 1983; rich introduction and study, texts with Italian translation; included is the *tenso* with four participants, PC 248,77 = 272,1 = 403,1 = 319,7a, which is also online, 2002, at <http://www.rialto.unina.it>, and in ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 2:811–17.]

2531.

See ► **1517**, Oroz Arizcuren, *La lirica religiosa*, 1972, pp. 208–95. [Edition of fourteen religious poems by Guiraut, with Spanish translation, notes.]

2532.

Bertolucci Pizzorusso, Valeria. "Un progetto di edizione del *Libre* di Guiraut Riquier ed alter osservazioni." *Tenso* 9.2 (1994): 106–25. [Outline of the state of Riquier scholarship; she intends to edit all of Guiraut's works, 101 poems in eight genres.]

2533.

Bertolucci Pizzorusso, Valeria. "La *Supplica* di Guiraut Riquier e la risposta di Alfonso X di Castiglia." *SMV* 14 (1966): 10–135. [Guiraut requested an official declaration to define the distinctions among the various classes of poets and performers and was answered by Alfonso in his *Declaratio*, which was probably formulated by Guiraut himself; edition with Italian translation and commentary.]

2534.

See ► **227**, Riquer, 1975, 3:1609–46. [Introduction, edition of a *serena* PC 248,4, a *retroencha*, PC 248,65, a song of repentance to the Virgin, PC 248,44, a *sirventes* critical of his patron Alfonso X, PC 248,68, and the complete series of six *pastorelas* written over twenty-two years.]

Studies

2535.

Bertolucci, Valeria. "Il canzoniere di un trovatore: il *libro* di Guiraut Riquier." In her *Morfologie del testo médiévale*. Bologna: Il Mulino, 1989, chapter 6, pp. 87–124. [An edition of the eighty-six rubrics that structure Guiraut's *Libre*; shows that Guiraut structured his collection rationally for didactic purposes, as a manual of poetic composition for less experienced troubadours; in appendix, the rubrics of the poems of Joan Esteve, PC 266, and Raimon Gaucelm, PC 401.]

2536.

Bertolucci Pizzorusso, Valeria. "Strategie testuali per una morte lirica: *Belh deport*." In *Convergences médiévales, épopée, lyrique, roman: Mélanges offerts à Madeleine Tyssens*. Edited by Nadine Henrard et al. Brussels: De Boeck université, 2001, pp. 89–102. [The *senhal* is traced through a long succession of poems to show that it refers to the Virgin Mary as well as to the memory of a real lady; the double presence of *Belh Deport* holds together the long cyclical story of Guiraut's poetic life and mission.]

2537.

Bertolucci Pizzorusso, Valeria. "Guiraut Riquier e il *genere* della pastorella." In ► **162**, *Trobadors a la Peninsula Ibèrica*, 2006, pp. 121–33. [Reviews recent scholarly work on Guiraut; study of the cycle of six dated *pastorelas*, showing their physical and moral progression toward Guiraut's conclusion that the only true motivation for poetry is the praise of God and the Virgin.]

2538.

Billy, Dominique. "La *canso redonda* ou les déconvenues d'un genre." *MR* 11 (1986): 369–78. [Structural analysis of the two very different poems that Guiraut labeled *canso redonda*, showing the characteristic evolutive progression of timbres in one case, of beginning and ending lines in the other, leading in both cases to a song that ends just where it is ready to start all over again, and which therefore cannot have a *tor-nada*; the term *redonda* was used descriptively and does not indicate a new genre.]

2539.

Bossy, Michel-André. "Cyclical Composition in Guiraut Riquier's Book of Poems." *Speculum* 66 (1991): 277–93. [Several troubadours may have collected their own

poems, but only Guiraut has left clear evidence that he arranged the disparate poems in his *Libre* into a coherent entity, showing date, genre, and numerical ordering for each poem; Bossy analyzes Guiraut's grand overall design, with its complex arithmetic symmetries of distribution, and its goal of narrating his personal poetical career; in appendix a detailed outline of the arrangement of poems, showing the numerical presentation of the various elements.]

2540.

Bossy, Michel-André. "Twin Flocks: Guiraut Riquier's *pastorelas* and His Book of Songs." *Tenso* 9.2 (1994): 149–76. [Studies the interlinking of the *pastorela* cycle with the main body of his works, revealing the closely coordinated numeric architecture of his *libre*; the *pastorela* cycle provides a key to the harmonic balance of the whole.]

2541.

Bossy, Michel-André. "Cours méditerranéennes et politique d'empire dans le chansonnier de Guiraut Riquier." *SMV* 42 (1996): 67–78. [Analysis of references to contemporary historical events in three poems, PC 248,66, 79, and 62; examines the enmity, then reconciliation, of the viscounts of Narbonne with the Capetians, which may have caused some adjustments to Guiraut's *Libre*.]

2542.

Bossy, Michel-André. "The Ins and Outs of Court: Guiraut Riquier's Poetics of Ostracism." In ► **106**, *ICLS* 9, 2003, pp. 275–84. [The saga of Guiraut's quest for honor, distinction, and wealth across the courts of southern France and Spain, as told indirectly in his *Libre*; his criticism of vulgar and nonprofessional poets turns gradually toward bitterness as he laments the decline of true nobility and the impossibility of finding the ideal patron.]

2543.

Capusso, Maria Grazia. *L'exposition di Guiraut Riquier sulla canzone di Guiraut di Calanson "Celeis cui am de cor e de saber."* Ospedaletto: Pacini, 1989. This is a corrected and updated version of the articles in *SMV* 30 (1984): 117–66 and 31 (1985): 5–189. [A study of Guiraut de Calanson's poem, pp. 37–46, Guiraut Riquier's *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; see comments and corrections by G. Gouiran, *RLaR*, 93 (1989): 476–82.]

2544.

Cholakian, Rouben. "Riquier's *Letras*: An Epistemology of Self." *Tenso* 11 (1996): 129–47. [Study of the fifteen verse epistles, revealing the persona's personality, critical of society, obsessed with himself.]

2545.

Hogetoorn, Corry. "Une vie de femme au XIIIe siècle: la *bergeira* de Guiraut Riquier." In ► **97**, *AIEO* 4, 1994, pp. 139–46. [Analysis of the cycle of six *pastorelas* composed over twenty-two years that tell of Guiraut's acquaintance with a humble woman, depicted as a shepherdess, then a mother, a widow, an innkeeper, giving a rare glimpse of an ordinary woman of the time at various stages of her life.]

2546.

Holmes, Olivia. *Assembling the Lyric Self: Authorship from Troubadour Song to Italian Poetry Book*. Minneapolis: University of Minnesota Press, 2000, pp. 101–19. [A study of Guiraut as a poet conscious of the decline of Occitan culture, who compiled his own work into a coherently structured book *per la sua man*; the chronological ordering constructs a fictional world, and an official, authoritative version of his poems; other semilegalistic works, his *Supplicatio* and *Declaratio*, and his explication of a poem by Guiraut de Calanson, are analyzed as indications of the poet's wish to stabilize officially the expression of poetry in the vernacular.]

2547.

Longobardi, Monica. "Osservazioni metrico-retoriche sui *vers* di Guiraut Riquier." *SMV* 31 (1985): 247–57. [Of Guiraut's twenty-six *vers*, eight are unique in metric structure and four others are rare; no rhyme schemes have been borrowed; word-rhymes are used often, sometimes with great complexity, two pairs of nine in *vers* XXI; in all his works, Guiraut displays dense and virtuosic originality, but it is at its highest development in the *vers*; in appendix, a table showing metrical schemes in all the *vers*, with detailed notes.]

2548.

Longobardi, Monica. "Sondaggi retorici nelle epistole di Guiraut Riquier. Figure di ripetizione e proverbio." *CDT* 6 (2003): 665–720. [Rhetorical study of the fifteen epistles to establish their argumentative and expository structures; figures of speech, proverbs.]

2549.

Minetti, Francesco Filippo. *Il libre di Guiraut Riquier secondo il codice 22543 della Nazionale di Parigi con la varia lectio dell'856 (C)*. Parte prima. Turin: Giappichelli, 1980. [Edition of the first twelve poems in the *Libre*, with one religious poem, number twenty-one; edition with full annotation from *R*, with Italian translation and *varia lectio* from *C*.]

2550.

See ► **494**, Paden, *Medieval Pastourelle*, 1987. [Texts of twenty-five Occitan *pastorelas* by fifteen poets, including the six by Guiraut Riquier, with English translation, succinct textual notes.]

2551.

Pfeffer, Wendy. "Guiraut Riquier and the Study of Proverbs." *Tenso* 11.2 (1996): 148–62. [Guiraut was sparing in the use of proverbs, using only twenty in his eighty-eight lyric and debate poems, but they are more frequent in those composed in Castile at the court of Alfonso X.]

2552.

Phan, Chantal. "Le style poético-musical de Guiraut Riquier." *Rom* 108 (1987): 66–78. [Guiraut's texts show an acrobatic virtuosity in metrical structure; a detailed analysis of his musical style reveals a constant and very close link between versification and melody; his keywords are consistently emphasized by musical sonorities, along with assonance and alliteration; the use of melismas emphasizing key vocabulary and

syntax strongly underlines the message; overall, Phan finds that Guiraut has managed to use very rigid formal structures without sacrificing the equilibrium of meaning, phonetic patterns, and musicality; he has brought the traditional techniques of troubadour song to a high point of synthesis while innovating in the concepts of interstrophic symmetry and written indications of melismas, both of which signal the end of oral transmission.]

2553.

Phan, Chantal. "Structures poético-musicales du chant mélismatique chez Guiraut Riquier et Alphonse le Sage." *Tenso* 11.2 (1996): 163–78. [Melismas are carefully planned, not calling for improvisation by the performer; they point the way, as in the melodies of Alfonso, to the more fixed musical forms of the fourteenth century.]

2554.

See ► **404**, Riquer, Isabel de. "Lo donars," 2006, pp. 311–33. [Analysis of the theme of liberality, especially among the later troubadours after the Albigensian Crusade: Guiraut Riquier and other poets in Spain and at the court of Rodez, who were anxious to be treated as professionals; a list of the nine *tenso*s between Guiraut Riquier and various poets.]

2555.

Zink, Michel. "Guiraut Riquier, du premier au dernier vers." In *Devis d'amitié: Mélanges en l'honneur de Nicole Cazauran*. Edited by Jean Lecointe, Catherine Magnien, Isabelle Pantin, and Marie-Claire Thomine. Paris: Champion, 2002, pp. 511–23. [Believes that Guiraut was looking back with nostalgia when he made up his *Libre*; the poetry evolves from profane to sacred, in the *pastorela* cycle as well as overall; close analysis, with text, of two poems: PC 248,1, *Ab lo temps agradiu gai*, and PC 248,17, *Be.m degra de chantar tener*.]

PC 249a. Domna H

[*fl.* after 1230–40; perhaps from northern Italy, more likely from Provence; one *tenso* with Rofin, PC 249a,1 = 426,1; Rofin may be a nickname (Rosin, Rofian?), "hack, nag" or "libertine, dissolute"?]

2556.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 291–306. [Thorough investigation of possibilities for identifying the participants, with no definite conclusion, though Rieger suggests Hugueta of Baux as a possibility; survey of scholarship on the reality or fiction of the *asag*; new critical edition of the *tenso*, with German translation, notes.]

2557.

Blakeslee, Merritt R. "H., Domna." In ► **46**, *Women in the Middle Ages*, 2004, pp. 401–3. [Outline of the inconclusive research concerning the identity of *Rofin* and *Domna H*; believes that the transposition of sex roles and the exaggerated rhetoric of the lady indicate that the poem is a playful fiction, a satirical subversion of the *fin'amor* ethic.]

2558.

See ► **733**, Bruckner/Shepard/White, *Songs of the Women Troubadours*, 1995, pp.

xxx–xxxii, 172–73. [Agrees with A. Rieger that Hugueta of Baux may provide the historical identity of Domna H, since she was closely linked to the court of Raymond Berenguer IV; another candidate may be some member of the Este family in northern Italy; edition of the *tenso*, with English translation, notes.]

2559.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:829–40. [Critical edition, with English translation, copious notes; Rofin is tentatively identified as Rufinus, a twelfth-century canon lawyer and expert in sexual law, here parodied for humorous purposes; the ladies chosen as arbiters may add a further ironic reversal, *Cobeitosa* suggesting lustfulness, *Agnesina* innocence.]

PC 252. Isabella (Ysabella)

[Unknown; late twelfth or early thirteenth century; one intensely personal *tenso* with Elias Cairel; she may be the anonymous Dona in a *tenso*, PC 296,1a, with Albert Marques (PC 15): see ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 356–66.]

2560.

See ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 2:841–49. [Introduction and edition of PC 252,1 = 133,7, with English translation, notes; the poem dates from 1204–6, while Elias Cairel was in Greece; Isabella is identified as Isabella dalle Carceri.]

2561.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 275–90. [Introduction, critical text of the *tenso*, with German translation, notes; presentation of the historical background which places Isabella with Elias Cairel in Greece with Boniface I of Montferrat during the Fourth Crusade; the *trobairitz* is thought to be either Isabella of Montferrat or Isabella Malaspina; stresses the unconventional attitudes of both Isabella and Elias, as they move back and forth over the borderline between reality and courtly ritual.]

2562.

Blakeslee, Merritt R. “Ysabella, Domna.” In ► **46**, *Women in the Middle Ages*, 2004, pp. 964–65. [Outlines the scholarship concerning Isabella’s identity; points to the unusual exchange, in which the lady berates the poet for leaving her for another, while he claims that his professed love was not real but only part of the courtly ritual.]

Iselda (Yselda)—see Alaisina Yselda

PC 253. Iseut de Capion (Chapieu)

[Late twelfth century; *vida*; one stanza extant, as a fragmentary *tenso* or part of an exchange of *coblas* with Almuç de Castelnou (Almois de Chateauneuf), PC 253,1= PC 20,2.]

2563.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 166–73. [Text of the *razo* from Boutière/Schutz; critical edition of the fragmentary *tenso*, with German translation, notes, detailed commentary; points out the close relationship to Uc de Saint Circ’s *Anc*

enemics, PC 457,3, which served as model; the anonymous *cobla* 461,102b may have been originally part of this poem or of Uc's.]

2564.

McCash, June Hall. "Iseut de Capio." In ► **46**, *Women in the Middle Ages*, 2004, pp. 459–60. [Born ca. 1140; one stanza of a *tenso* with Almuç de Castelnou, in which she intervenes with Almuç on behalf of Gui de Tournon, who committed some unspecified deceit against Almuç; Almuç is unrelenting but promises to reconsider if Iseut can make him truly repent.]

2565.

See ► **1902**, Colrat de Montrozier, "Amour parodique," 2008. [Detailed genealogical history of the Tournel dynasty and the families of Almuç and Iseut; supposes their acquaintance with Uc de Saint Circ, because of parallel language in their poem and his PC 457,3; suspects that the poem may be a humorous prank.]

2566.

Dronke, Peter. *Women Writers of the Middle Ages: A Critical Study of Texts from Perpetua (†203) to Marguerite Porete (†1310)*. Cambridge: Cambridge University Press, 1984. [Pp. 100–101: presents an exchange of *coblas* between Almuç de Castelnou and Iseut de Capio; the text is reproduced, with English translation; Dronke detects an ironic edge in Iseut's language, with its echoes of suggestively religious vocabulary; the lover is being examined with a sardonic eye, and the active choice to forgive is the woman's.]

PC 262. Jaufre Rudel

[*fl.* 1120–48; but see a new hypothesis of Lug, below, proposing a birth ca. 1190, death ca. 1220; *vida*, six songs, plus one of doubtful attribution; four preserved melodies: see ► **607**, van der Werf, *Extant*, 1984, pp. 215*–22*.]

2567.

Pickens, Rupert T. *The Songs of Jaufre Rudel*. Toronto: Pontifical Institute of Medieval Studies, 1978. [Introduction on Jaufre's life, study of the manuscript tradition; edition of the *vida* and six songs in all extant versions, plus one poem of dubious attribution, *Qui no sap esser chantaire*, all with English translation, notes, glossary, table of proper names.]

2568.

Wolf, George, and Roy Rosenstein. *The Poetry of Cercamon and Jaufre Rudel*. Garland Library of Medieval Literature, Series A, 5. New York: Garland, 1983, pp. 92–173. [The *vida* and historical background, evaluation of Jaufre's artistry, sources and influence; edition of six poems, with English translation, notes; pp. 175–202: a study of Jaufre's music by Hendrik van der Werf, with manuscript reproductions and transcriptions of the four extant melodies.]

2569.

Chiarini, Giorgio. *Il canzoniere di Jaufre Rudel*. L'Aquila: Japadre, 1985. Also as: *L'amore di lontano*. Rome: Carocci, 2003. [Introductory commentary in which Jaufre epitomizes the existential drama of medieval Christianity, condemned by destiny to be drawn between earth and heaven, *sai* and *lai*; edition of the *vida* and seven poems,

with Italian translation, full glossary; poem seven, *Qui no sap esser chantaire*, is probably not by Jaufre.]

2570.

Allegretto, Manuela. *Il "luogo dell'amore": Studio su Jaufre Rudel*. Biblioteca dell'Archivum romanicum, 1, 146. Florence: Olschki, 1979. [Outline of previous research; analysis of Jaufre's spring opening links it to the notion of perfect love, in harmony with the cosmos; *lonh* and *lonc* are blended into designation of both time and space, and *lai* adverb of space is used especially for dreamed or remembered time; the themes of the poetic power of the dream and the impersonal nature of the beloved suggest the later developments of the *stilnovisti*.]

2571.

Bec, Pierre. "La postérité poétique de Jaufre Rudel et de son amour de loin." *RLaR* 113 (2009): 139–76. [Studies the creation of the myth of *amor de lonh* as a poetic force capable of regeneration at different historical moments and in different cultures, symbolizing the necessary element of separation, the perpetually unsatisfied desire that energizes poetic creation; see also the complementary work by A. Rieger, ► 79, *Trobador-Mythen*, 2005.]

2572.

See ► 363, Bloch, *Medieval Misogyny*, 1991. [Claims that Jaufre Rudel desires not the Lady, whose distance makes her difficult to attain, and therefore most worthy, but her absence; the paradox of virginity makes the absent lady the most desirable; he loves only an abstraction.]

2573.

Cholakian, Rouben C. "Love by Remote Control." In ► 832, *Troubadour Lyric*, 1990, chapter 5, pp. 83–116. [Would like to discover not who Jaufre's lady is in history but what she represents psychologically; finds egocentrism, narcissism, fear of sexual impotence, yearning for motherly passive love; the poet cannot decide between carnal and spiritual love but wants both.]

2574.

Gambino, Francesca. "Osservazioni sulle attribuzioni 'inverosimili' nella tradizione manoscritta provenzale (I)." In ► 99, *AIEO* 6, 2001, pp. 372–90. [Jaufre Rudel *Qui non sap esser*, PC 262,7, is usually considered of doubtful attribution except by Lafont, 1992; another, PC 190,1, denied to Jaufre may indeed be his according to Lafont, in spite of the fact that Grimoart names himself in the poem; these two cases illustrate the vicious circle of attribution decisions made on the basis of style, vocabulary, structure or themes, or especially on the basis of a poet's typical tone.]

2575.

Gaunt, Simon. "Peire d'Alverna affronte Jaufre Rudel: les troubadours et la deuxième croisade." In *La Croisade, réalités et fictions: Actes du colloque d'Amiens*. Göttinger Arbeiten zur Germanistik, 503. Lauterburg: Kümmerle, 1989, pp. 119–31. [Study of poems by Peire d'Alverne and Marcabru that use intertextual irony to turn around Jaufre Rudel's popular images of sensual love, to speak instead in favor of spiritual values, specifically the virtue of going on crusade; Jaufre seems to have

changed his mind in PC 262,6, *Quan lo rossinhols el foillos*, perhaps in response to their opinions; new critical edition of Peire d'Alvernhe's *Al dessebrar del país* (PC 323,3), with French translation.]

2576.

Gerez, Pau. "Jaufre Rudel's 'Love from Afar' and Distant Love via Chat; a Metaphorical Approach." *Digitum* 8 (2006): 1–6. Online at <http://digitum.uoc.edu/ojs/index.php/digitum/>. [A whimsical look at the nature of Rudel's love, which is compared to modern-day chat relationships.]

2577.

Gruber, Jörn. "L'art poétique de Jaufre Rudel. Analyse philologique, musicologique et herméneutique de la chanson *No sap chantar qui so non di* (262,3)." In *La Chanson française et son histoire*. Edited by Dietmar Rieger. Tübingen: Gunter Narr, 1988, pp. 15–25. [Scholars have attempted many different interpretations of Jaufre's song without success; Gruber's close study of themes, structure, and music in the first stanza reveals a complex parodic interplay with poems of Guilhem de Peiteus, in which a dialectic principle of inversion controls the delicate new statement, a refined and systematic contradiction of Guilhem's poetic message in all its elements, *razo*, *motz*, and *son*.]

2578.

Gubbini, Gaia. "*Auzelhs de lonh*." *CDT* 12.2–3 (2009): 39–47. [A probable source for Jaufre's link between the sweet singing of far-off birds and the memory of a distant love is found in the tradition of Cicero's *Rhetorica ad Herrenium*, where the link between ► *vium dulcedo* "sweetness of bird-song" and *-vium* "remote, far-off land" is used as an example for *annominatio*, repeated further in Isodore's *Etymologia* and elsewhere; the figure is known and used by Jaufre in several poems.]

2579.

Kay, Sarah. "Continuation as Criticism: The Case of Jaufre Rudel." *MAev* 56 (1987): 46–64. [A close analysis of the continuing transmission of Jaufre's poetry from the thirteenth century on, in an attempt to discern the understanding that later poets and copyists had of his songs and how they changed them to fit their own interpretations; a plea to look more carefully at the intuitions displayed by later writers, even though they may seem less worthy of attention than our own attempts at reconstruction.]

2580.

Lug, Robert. "Jaufre Rudel rajeuni." In *Jaufre Rudel, prince, amant et poète; trobada tenue à Blaye les 24 et 25 juin 2011*. Moustier Ventadour: Carrefour Ventadour, 2012, pp. 57–79. [New interpretation of the life and works of Jaufre that places his poem *Languan li jorn* and its melody toward 1219 instead of the traditional date of 1147; Lug claims that the *Marcabru* who dedicated the song PC 293,15 to *Jaufre Rudel outre mar* was a different *Marcabru*, and that the crusade was the fifth, in which Jaufre may have participated and died in 1219 or 1220; the "legendary" countess of Tripoli was in fact the historically real Melisande of Lusignan, married to Count Boémond IV of Tripoli in January 1218; if these hypotheses are confirmed, much of the early history of *trobairitz* will have to be reconsidered.]

2581.

Majorossy, Imre. "La confiance mystique: Jaufre Rudel." In ► **1516**, *Amors es bona voluntatz*, 2006, pp. 15–25. [Finds new subtle meaning under some of Jaufre's vocabulary, suggesting that there is a tendency toward mysticism, stemming from the confidence with which the poet places himself in the hands of God; claims that in *Lancan li jorn* the love between man and woman is treated as a means to approach the deity.]

2582.

See ► **2364**, Manetti and Vatteroni, "Osservazioni sul primo," 2009. [Manetti, pp. 17–37: review of previous research; cannot fix precise dates for Jaufre Rudel; several intertextual indications that Guilhem de Peitieu reacted by parody to verses of Jaufre must remain hypothetical; attempts to identify the poet with his son, Guilhem X, have not been persuasive; the relative chronology of Jaufre and Guilhem cannot be certain, but Guilhem does seem to be parodying a poem very similar to some of Jaufre's.]

2583.

Rosenstein, Roy. "Les années d'apprentissage du troubadour Jaufre Rudel: de *l'escola N'Eblo* à la *segura escola*." *AM* 100 (1988): 7–15. Also in English: "Retour aux origines du troubadour Jaufre Rudel: *L'escola N'Eblo*," in ► **160**, *Studia Riquer*, 1986–91, 2:603–11. [Archival documents point to earlier dates for Jaufre's poetry, 1120–47; Pirot speculated that Jaufre might have spent his early years at the court of Guilhem de Peitieu, alongside Marcabru and Cercamon, but Rosenstein finds it more likely that he joined Bernart de Ventadorn at the court of Ebles II; Bernart is clearly attached to the "school of Ebles," and Jaufre's *Pro ai del chan* has several parallels with Bernart's poems that show his adherence to the same concepts, before he turned away from any prescriptive school in favor of religion.]

2584.

Rosenstein, Roy. "*La vida es sueño*: grammaires d'absence et de présence dans la *vida sostenguda* de Jaufre Rudel." In ► **101**, *AIEO* 8, 2009, 1:171–84. [Analysis of Jaufre Rudel's *vida*, especially the short version, manuscripts *IK*, stressing the power and fascination of its highly structured rhetorical form; see also ► **2378**, R. Taylor, "Assessment," 2006, pp. 881–82, who finds similar powerful rhetorical structures in the *vida* of Guilhem de Peitieu.]

2585.

See ► **754**, Rosenstein, "*Ubi sunt?*" 2005. [Sarrazina is identified as the wife of Hugh VII of Lusignan, mentioned at the end of Jaufre Rudel's song *Quan lo rius*; on her grave, Hugh swore to go on the Second Crusade, where he and probably Jaufre died.]

2586.

Zufferey, François. "Nouvelle approche de l'amour de loin." *CN* 69 (2009): 7–58. [New interpretation of PC 262,2, liberated from the seven-hundred-year-old legend of the *vida*; a meticulous study of the manuscript history reveals a double tradition, with three songs of longing for an impossible distant love and three later poems in which the poet seeks reciprocity from his *domna* and mentions the possibility of going on crusade to seek a higher form of devotion; the distant love of *Lancan il jorn* has nothing to do with crusade or pilgrimage, the two themes having been mixed by

Uc de Saint Circ in the *vida*; new critical edition, with French translation, detailed analysis and interpretation.]

PC 266. Johan Esteve (Olier de Bezers)

[*fl.* 1270–89; eleven songs, one a religious poem *preguieyra* in the form of a *descort*, two *planhs*, three *sirventes*, three *pastorelas* (one of which is called a *vaqueira*), two *cansos/retroenchas*.]

2587.

See ► **2044**, Hershon, *Les troubadours de Béziers*, 2001, pp. 75–137. [Edition of the eleven poems, with introduction, French translation, notes.]

2588.

Vatteroni, Sergio. *Le poesie del trovatore Johan Esteve*. Biblioteca degli Studi medievali e volgari, 10. Pisa: Pacini, 1986. [Critical edition of the eleven songs, with introduction, Italian translation, notes, complete glossary.]

2589.

See ► **1517**, Oroz Arizcuren, *La lirica religiosa*, 1972, pp. 296–309. [Edition of PC 266,8, a religious poem called a *preguieyra*, with Spanish translation.]

2590.

Gouiran, Gérard. “Les troubadours de Béziers.” In *Béziers, ville occitane? Actes des rencontres tenues à Béziers le 18 novembre 2006*. Perpignan: Presses Universitaires de Perpignan, 2007, pp. 9–27. [Analysis of eleven poems by Joan Esteve, along with four by Bernart d’Auriac and nine by Raimon Gaucelm, looking for signs of similarity in style or inspiration that would make them typical of Béziers; found a common bond of religiosity, a new loyalty to the French king, conscious dating of poems which anchors them in time, a simple bourgeois tone, an emphasis on sincerity, and a warm feeling for their town of Béziers.]

2591.

Hershon, Cyril P. “Johan Estève de Béziers: Solutions.” *RLaR* 96 (1992): 391–416. [Adds many informative details to those in Vatteroni’s edition; background history of the life and poems of Johan, his relationship with Amalric de Narbonne and with Guillem de Lodève, for each of whom Guillem composed a *planh*; clarifies also the disaster or massacre in Béziers in 1284 on the Feast of Ascension, which shook Guillem badly and about which he composed a touching and eloquent *planh*.]

2592.

See ► **227**, Riquer, 1975, 3:1601–8. [Edition of PC 266,6, asking the French king to seek the release of Guilhem de Lodeva, and PC 266,9, the *vaqueira*.]

2593.

Vatteroni, Sergio. “Quelques considérations sur Johan Esteve, troubadour de Beziers.” In *Biterris: Béziers et son rayonnement culturel au Moyen Âge. Actes des XIIes “Rencontres de Béziers.”* Edited by Carlos Heusch. Perpignan: Presses universitaire de l’Univerité de Perpignan, 2003, pp. 25–36. [Considers certain aspects of the personality and works of the poet, and the sociopolitical background in the South after the

Albigensian Crusade; places Johan in the context of other late bourgeois poets; he and Guiraut Riquier are critical of popular Cathar religiosity of the time.]

2594.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 217–21. [Edition of the *planh* for Guilhem de Lodève PC 266,10, with French translation, no notes.]

PC 276. Jordan de l'Isle de Venessi (de l'Isle-sur-Sorgue)

[Third quarter thirteenth century; one *canço*, which is also attributed to six other poets, *Longa sazón ai estat vas Amor*; Heintze says it is a *comjat* and also a *camjar*.]

2595.

Squillaciotti, Paolo. "BdT 276,1 *Longa sazón ai estat vas Amor*." *RST* 2 (2000): 185–215. [Careful study of manuscript tradition, prudent restoration of text; detailed discussion of possible attribution to Peire de Maensac, Pons de Capduelh, Cadenet, Rostanh de Merguas, or Jordan de l'Isle de Venessi, with no final decision; critical edition based on *M*, with Italian translation; two other versions of the text are given; see also ► **2596**, Heintze, "Die Rezeption," 2002.]

2596.

Heintze, Michael. "Die Rezeption des provenzalischen Abschiedsliedes in Jacopo Mostaccis *Umile core e fino e amoroso*." In ► **156**, *Das Schöne*, 2002, pp. 93–123. [Attempts to define the *comjat* and to differentiate it from the *camjar*; analysis of PC 276,1, *Longa sazón ai estat vas Amor*; compared with Jacopo's song; lists and statistical tables in appendix.]

PC 276a. Jordi de Sant Jordi

[Early fifteenth century; eighteen poems; not listed by PC because he was considered Catalan, not Occitan; Radatz claims that he wrote basically in Occitan (though many disagree), and that he, not Guiraut Riquier, is truly the last troubadour, born at least a century after Guiraut's death; esteemed as a musician, though no melodies are preserved; he was influenced especially by Peire Vidal and Peire Cardenal; for an analysis of Jordi's rhyme patterns and stanzaic structures, see ► **3084**, Billy, "L'art des réseaux," 2003.]

2597.

Riquer, Martí de, and Lola Badia. *Les poesies de Jordi de Sant Jordi: cavaller valencià del segle XV*. Valencia: E. Climent, 1984. [Introduction on background history, biography of Jordi; literary study of themes, style, versification; critical edition of eighteen poems, with individual presentation of each, Catalan translation, notes, glossary; in appendix is a chart of metrical forms and rimarium.]

2598.

Roca Ricart, Rafael. *Obra poetica. Jordi de Sant Jordi; introducció i edició*. Valencia: Edicions Alfons el Magnànim, 1994. [A popular edition, based on that of Riquer and Badia; introduction to the life of Jordi, who lived only twenty-six years; literary evaluation of his poetry; eighteen poems in modern orthography, without notes or translation.]

2599.

Fratta, Aniello. *Poesies. Jordi de Sant Jordi; edició crítica*. Barcelona: Editorial Barcino, 2005. [Introduction to Jordi's life; literary analysis of his poetry; study of language, manuscript tradition, and the *senhals* used; critical edition of eighteen poems, with Catalan translation, glossary, rimarium.]

2600.

Radatz, Hans-Ingo. "Der (wirklich) letzte Trobador: Jordi de Sant Jordi und die okzitanische Sprache." In ► **125**, *Okzitanistik, Altokzitanistik*, 2000, pp. 133–45. [Claims that the troubadour tradition continued to flourish in Catalunya for one hundred years after it had died out by 1300 in Occitania proper; when Jordi de Sant Jordi died in 1424, the tradition came to its final end; Radatz believes that his poetic language was Occitan, that he was conscious of writing in Occitan; therefore, Jordi is the last troubadour, not Guiraut Riquier.]

2601.

Siviero, Donatella. *Jordi de Sant Jordi: L'amoroso cerchio: poesie dell'ultimo trovatore (ca. 1400–1424)*. Milan: Luni, 1997. [Introduction on bilingualism in Catalan poetry; edition of eighteen poems, with Italian translation, critical and textual notes.]

2602.

Tavani, Giuseppe. "Strutture metriche e strofiche nella poesia di Jordi de Sant Jordi." In *Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. 2 vols. Alessandria: Edizioni dell'Orso, 1988, 2:1033–45. [A study of the metric structure in seventeen of Jordi's poems, all except the *Passio amoris*; a listing of seven structural types, following the traditional format established by Istvàn Frank, with rimarium and supplementary information.]

2603.

Terry, Arthur. "Jordi de Sant Jordi and the Ethics of Chivalry." In *Three Fifteenth-Century Valencian Poets*. London: Department of Hispanic Studies, Queen Mary and Westfield College, 2000, pp. 24–38. [Introduction on the cultural milieu and biography of Jordi; text and analysis of three poems, with English translation: *Presoner*, written while he was a prisoner of Francesco Sforza, in which he makes a model statement of the concept of chivalry, *Stramps*, a delicate love poem addressed to an imaginary lady of exquisite goodness and virtue, and *Comiat*, a farewell poem in which he leaves his heart behind with his lady but expresses his complex emotions in very direct and personal terms.]

PC 281. Rambertino Buvalelli

(Ramberti, Lamberti de Buvalel, Bonanel, Lambertino)

[*fl.* 1201–21; seven poems; he was a judge and diplomat, as well as a poet; probably the first native Italian troubadour.]

2604.

Melli, Elio. *Rambertino Buvalelli: le poesie. Edizione critica con introduzione, traduzione, note e glossario*. Bologna: Pàtron, 1978. [Introduction on biography and political activity; study of themes, structures, intertextual echoes, language, manuscript

tradition; critical edition of seven poems, plus four of dubious attribution, all with Italian translation, notes, glossary.]

2605.

Capusso, Maria Grazia. "Rambertino Buvalelli, *Ges de chantar no'm voill gequir* (BdT 281.5)." *Lecturae tropatorum* 4, 2011. Online at <http://www.lt.unina.it>. [Detailed introduction to Rambertino and his place in the society of his time; characteristics of his poetry and connections with contemporary troubadours; detailed study of the poem, with stanza-by-stanza commentary; critical edition with Italian translation, copious notes.]

2606.

Verlato, Zeno. Edition of PC 281,3, *D'un saluz me voill entremetre*, in ► 520, Gambino, *Salutz*, 2009, pp. 442–65. [Confirms the probable attribution to Rambertino; codicological study of the six manuscripts; critical text with Italian translation, notes.]

PC 282. Lanfranc Cigala

[*fl.* 1235–57; *vida*; thirty-four poems: nine *cansos*, one *chan-plor* (*planh*), PC 282,7, for the death of Lady Luresana, nine *tensos*, eight *sirventes*, two crusade songs, four religious poems, one *cobla*; he was a judge from Genoa, the leader of a group of Italian poets composing in Occitan; the esthetic, spiritualized nature of his love ethic makes him a precursor of the *Stilnovisti*.]

2607.

Branciforti, Francesco. *Il canzoniere di Lanfranco Cigala*. Biblioteca dell'Archivum romanicum 37. Florence: Olschki, 1954. [Introduction on biography, historical context, dating, corpus, analysis of his poetic art; edition of *vida* and thirty-two poems, with Italian translation; see corrections by K. Lewent, *Mélanges Li Gotti*, 3 vols. Palermo: Centro di studi filologici e linguistici siciliani, 1962, 1:171–92.]

2608.

Capusso, Maria Grazia. "Un duello oitaneggiante: lo scambio di *sirventesi* Lanfranco Cigala—Lantelmo." In ► 126, *Poeti e poesia*, 2006, pp. 9–42. [Analysis of chansonniers that preserve songs of a group of Italian troubadours: Lanfranc Cigala, Bonifaci Calvo, Bartolome Zorzi, and Lantelm; study of an insulting exchange between Lanfranc and Lantelm in two *sirventes* which are reproduced in appendix, without translation; suggests that the supposed battle of erudition between the two poets, involving references to northern French literature, may be a fictive quarrel composed entirely by Lanfranc Cigala.]

2609.

Radaelli, Anna. "Partimen of Lanfranc Cigala and Rubaut (PC 282.1a = 429.1) *Amics Rubaut, de leis, q'am ses bauzia*." In ► 256, Harvey and Paterson, *Troubadour "Tensos"*, 2010, 3:885–90.

2610.

See ► 227, Riquer, 1975, 3:1359–69. [Introduction, edition of *vida* and three poems: PC 282, 5, 25, and 10, with Spanish translation, notes.]

PC 283. Lantelm

[*fl.* ca. 1247; one abusive *sirventes* in response to Lanfranc Cigala's PC 243,1, a *partimen* with an unknown Raimon and a second *sirventes*, PC 284,1, listed under Lantelmet d'Agulhon; a *joglar* associated with the court of the Este, admired and imitated Bertran de Born's poetry; he may have been blind.]

2611.

See ► **2608**, Capusso, "Un duello," 2006. [Suggests that PC 284,1, the supposed battle of erudition between the two poets, involving references to northern French literature, may instead indicate that Lanfranc Cigala composed both poems himself as a "fictive quarrel."]

2612.

See Radaelli, Anna. "Partimen of Lantelm and Raimon (PC 283.2 = 393.2), *Raimond, una dona pros e valenz*." In ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:913–20. [The participant Raimon is unknown, as are the two ladies asked to serve as arbiters.]

PC 285. Lanza Marques (Manfredi Lancia)

[*fl.* 1168–1215; comically abusive exchange of *coblas* with Peire Vidal, PC 364,19.]

2613.

Noto, Giuseppe. "Lo scambio di *coblas* tra Manfredi I Lancia e Peire Vidal (e alcune riflessioni sull'*Occitania* Ligure-Piemontese)." In ► **126**, *Poeti e poesia*, 2006, pp. 163–88. [Historical background of the court of Boniface I of Montferrat, where both Manfredi and Peire were active in the late twelfth century; penetrating analysis of the semihumorous exchange, in particular its references to traditional costumes and drunken practices of Carnival, in which the King of Carnival is tried and condemned; critical edition of PC 285,1 = 364,19 based on that of Avale 1960, with Italian translation, copious notes.]

PC 287. *Linhaura*

[Not a person, but a *senhal* used by Giraut de Bornelh for Raimbaut d'Aurenga; see PC 389; also applied to a lost romance, from which a sixteen-line résumé is inserted into the *Ensenhamen de l'Escudier* (see 22.5.d.), lines 217–33.]

2614.

Riquer, Isabel de. "*Linhaure*: cent ans d'études sur un *senhal*." *RLaR* 96 (1992): 41–67. [Wide-ranging study of the circle of colleagues and friends of Raimbaut d'Aurenga, several of whom used *Linhaure* as a *senhal* referring to him, in a series of poetic exchanges typical of the golden age of *trobar* around 1170; the name of the tragic lover Linhaure/Ignaure in narrative is probably unrelated.]

PC 288. Lombarda (Na Lombarda)

[First half thirteenth century; *vida*; exchange of *coblas* with Bernart Arnaut IV d'Armagnac: two *coblas* and a *tornada*, in response to Bernart's PC 54,1, dated 1213–19.]

2615.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 242–54. [New critical edition of the exchange of *coblas*, with German translation, notes; love and politics are ambiguously mixed in the dialogue; Lombarda herself remains historically unknown, but she comes through as a strong presence, capable of interweaving the themes of *fin'amors* with political innuendo; the wordplay with *senhals* and the mirror motif show a poet in full control of the complexities of *trobar*.]

2616.

Bruckner, Matilda Tomaryn. “Lombarda.” In ► **46**, *Women in the Middle Ages*, 2004, pp. 561–62. [The exchange of *coblas* with Bernart Arnaut d’Armagnac plays on proper names and geography, a game picked up by Lombarda as they explore the image of self and other.]

2617.

See ► **783**, Labbie, “Vacant Mirror,” 1995. [Compare with ► **792**, Sankovitch, “Lombarda’s Reluctant Mirror,” 1989, which covers much of the same ground.]

PC 289. Peire de Lunel (Cavalier Lunel de Montech)

[*fl.* 1326–49; a member of the Toulouse School, where he was one of the seven *mantenedors*; three poems and a series of moralizing *coblas*; his sorrowful *sirventes*, *Meravilhar no.s devo pas* was composed during the height of the plague in Toulouse; also wrote *Ensenhamen del Guarso* 1326, for an aspiring poet looking for advice on how to compose: see 22.5.e; also a poem to the Virgin in Latin: *Ho flors odorifera*.]

2618.

See ► **2001**, Ricketts, *Contributions*, 2000, pp. 36–49. [Edition of the four lyric poems of Peire Lunel, not the *ensenhamen*, nor his Latin poem; also available online at <http://www.rialto.unina.it/pLun>.]

2619.

Chabaneau, Camille. “Poésies inédites de divers troubadours.” *RLaR* 33 (1889): 117–21. [Edition of the Latin poem, dated 1336, without commentary, translation, or notes, from BnF, fr. 22543, folio 141 verso.]

2620.

See ► **1441**, Sansone, *Testi*, 1977, pp. 291–328. [Introductory study, biography, dating of the *ensenhamen* (1326), language, metrics; critical text with Italian translation, notes.]

2621.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 339–49. [Brief introduction on *ensenhamens*; extracts of 136 lines, from the beginning: lines 1–125, and the end: lines 372–82; text from Sansone, 1977.]

PC 293. Marcabru

[*fl.* 1130–49; two *vidas*; ca. thirty-eight poems, four with melodies: see ► **607**, van der Werf, *Extant*, 1984, pp. 224*–27*; social satire and moral allegory; his themes, style, and vocabulary influenced many later troubadours.]

2622.

Gaunt, Simon, Ruth Harvey, and Linda Paterson. *Marcabru: A Critical Edition*. Cambridge: D. S. Brewer, 2000. [Introduction on Marcabru's name and career, the manuscript tradition, language, and versification; edition of the two *vidas*, forty-four songs, plus two of doubtful attribution, with English translation, notes; see remarks on editorial methodology by Perugi, *SM* 44 (2003): 533–600, and by M. Taylor, *Tenso* 18 (2003): 3–38.]

2623.

Bruckner, Matilda Tomaryn. "Marcabru et la chanson de croisade: d'un centre à l'autre." *CCM* 53 (2010): 219–35. [An intertextual study of perspective in two crusade poems by Marcabru and one by the trouvère Guiot de Dijon, which reveal a complex restructuring of the traditional *fin'amor* contrast between "here" and "there" in the social and amatory climate of *fin'amor*; in crusade poems, *sai* and *lai* can take on many values, referring to place (hometown, diaspora), time (present, past, memory, dream), or sentiment (together, apart); all three songs are reproduced in appendix.]

2624.

Carapezza, Francesco. "La voix de Marcabru: écarts tonaux et clauses mélodiques dans le *Vers del lavador* (BdT 293.35)." In ► **101**, *AIEO* 8, 2009, 1:157–69. [Discussion of the performative aspect of Marcabru's poetry, his voice, the dynamic changes of perspective between the I and the You, which seem typical of a preacher, especially in his crusade song; analysis of the melody reveals a recitative tone, leading up to the key word *lavador* and a dramatic lifting of the voice in the last couplet to emphasize the climax of each stanza; Carapezza claims that the melody invented for the first stanza seems then to control the syntactic structure of the other stanzas, emphasizing the oratory strength of the preacher, rather than his pleasing voice.]

2625.

Carapezza, Francesco. "A propos du *son desviat* de Marcabru (BdT 293.5)." *RLaR*, 114 (2010): 5–22. [Structural and stylistic similarities are found between Marcabru's poem and two others, one (PC 104,2) attributed either to Bernart Marti or to Bermon Rascas, the other anonymous (PC 461,197) forming a sort of thematic mirror image of the first; the rubric to PC 461,197 mentions the theme of the "wild man" (*li sons derves del home sauvage*), perhaps indicating a close relationship between it and Marcabru's song, and a possible source for its melody, referred to enigmatically as *son desviat*.]

2626.

See ► **2026**, Cheyette and Switten, "Women in Troubadour Song," pp. 26–46. [Detailed analysis of words and music of Marcabru's *L'autrier jost'una sebissa* (PC 293,30).]

2627.

Cholakian, Rouben C. "Marcabru's *A la fontana del vergier*: A Hybrid Form." *Tenso* 3 (1987–88): 1–14. [Analysis of the genre designations of the poem: neither *pastorela* nor *chanson de toile*, it "provides the poet with a more complex form in which to play

out his erotic fantasies,” while the woman is fictionalized to conform to male needs and apprehensions.]

2628.

Cholakian, Rouben C. “Marcabru and the Art of Courtly Misogyny.” *NM* 90 (1989): 195–206. [A study of the contradictory perpetuation of misogyny within *fin’amors*, a curiously integral part of the ideology from the beginning; a specific analysis of Marcabru’s *L’autrier jost’una sebissa*, a “feminist” poem which seems to contrast with his usual misogynist attitude but which in fact objectifies and demeans the shepherdess; she is the poetic projection of his male erotic fantasy.]

2629.

Economou, George D. “Marcabru, Love’s Star Witness: For and Against.” *Tenso* 7 (1991–92): 23–39. [Attempts to define Marcabru’s distinction between good and bad love, especially in *Al son desviat chantaire*: good is *trobar naturau*, defined in his *Doas cuidas*; in the *pastorela*, *L’autrier jost’une sebissa*, the shepherdess represents the finest level of *trobar naturau*, i.e., she is the truly noble soul.]

2630.

Eusebi, Mario. “*En abriu s’esclairo.il riu.*” *CN* 62 (2002): 181–92. [Study of the metrical structure of Marcabru’s PC 293,24; diplomatic transcriptions of the text from eight manuscripts; new critical edition with several readings that differ from those of Dejeanne and Gaunt; Italian translation, notes.]

2631.

Fuksas, Anatole Pierre. “Il baptesme de Jordana nel discorso marcabruniano sulla *fals’amor*.” *CDT* 3 (2000): 753–80. [A new reading of PC 293,21, *Bel m’ès quan la fuelh’ufana*, with transcriptions of *C* and *E*; the poem is a radical criticism of falsity and lying in love, a cry against the disappearance of virtue; false lovers are called *falsa gen crestiana*, and their sinful crime is likened to an impious pilgrimage to the realm of the infidel sultan.]

2632.

Gaunt, Simon, and Ruth Harvey. “Bibliographie commentée du troubadour Marcabru. Mise à jour.” *MA* 94 (1988): 425–55. [Updates Pirot’s listings from *MA* 73 (1967): 87–126.]

2633.

Gaunt, Simon, and Ruth Harvey. “Text and Context in a Poem by Marcabru: *Al prim comens de l’invernail*.” In ► **163**, *Troubadours and the Epic*, 1987, pp. 59–101. [Text by Gaunt, context by Harvey; a double edition, giving two versions, each considered legitimate, on account of the assumption that Marcabru wrote two versions for different patrons; see the contradictory article by Lazzarini ► **2643**, 1992.]

2634.

See ► **803**, Gaunt, *Troubadours and Irony*, 1989, pp. 39–79. [A study of Marcabru’s use of irony in the traditional Latin rhetorical sense to mock, criticize, and denigrate, as well as to entertain; analysis of two poems: *Empeiraire, per vostre prez*, PC 293,23, in which he seems to be praising Alfonso VII but in fact is criticizing him by innuendo for lack of support, and *Cortesamen vuoill comensar*, PC 293,15, which Marcabru sent to Jaufre Rudel.]

2635.

Gaunt, Simon. "Marginal Men, Marcabru and Orthodoxy: The Early Troubadours and Adultery." *MAev* 59 (1990): 55–72. [Claims that Duby's notion of *fin'amor* as the result of powerless young nobles sublimating their frustrations by singing their love for the lord's wife is really more complicated; not only does *fin'amor* act as a safety valve in helping control the young men but it also can be directly subversive, since it refers to the religious controversy over the church's effort to impose a new model of marriage and attempts to set up a courtly model of its own; see also ► 1755, Kasten, *Frauentienst*, 1986.]

2636.

Goddard, Richard N. B., "The Iconography of the Whore in Marcabru's *Soudadier, per cui es jovens*, Marbod of Rennes and the Beatus of Liébana Manuscripts." *RZL* 11 (1987): 277–91. [A complex of learned sources for Marcabru's poem suggests that it may have been intended as propaganda for the Frankish armies fighting in Spain in the Reconquista; the whore may be meant to depict Islam.]

2637.

Green, Edward. "Marcabru and the Foundations of Modern Song." *Ars lyrica* 15 (2007): 79–101. [Detailed analysis of melody and words in the first stanza of Marcabru's *Bel m'es quan son li fruich madur*, PC 293,13, indicating how intricately the two elements are aligned and interdependent; believes that Marcabru was a compositional genius, used as a model by later troubadours and therefore responsible for much of the greatness of troubadour songs; his compositional style aimed at the creation of a tightly organized stanza built around unified verbal and melodic elements; Green presents fine structural subtleties of syllabic count, rhymes, melody, and dovetailing to support his contention; appendix contains the text and melody of the poem.]

2638.

Haines, John. "Irregular Rhythm in the Music of Marcabru." *Tenso* 18 (2003): 50–66. [Detailed exploration of various types of irregularity in the few examples of attempted mensural notation to be found in the troubadour repertory, notably in two songs by Marcabru; careful analysis reveals that there is more information than has been thought, but no constant codification has been found; however, among the individual and idiosyncratic notations, there still remains much to be learned.]

2639.

Harvey, Ruth. *The Troubadour Marcabru and Love*. London: Westfield College, University of London, 1989. [Detailed analysis of Marcabru's dualistic concept of love, *fin'amor* in contrast to *folia* or *amar*, in which the negative, moralizing concept is more vividly developed than the positive ideal of courtly abstraction, both often distorted by his use of strong satirical tones; he seems to have taken as his mission the castigation of unacceptable behavior of the nobility, often in conflict with his fellow poets or illustrating his precepts with strong dramatization and vulgar language; very rich bibliography, pp. 255–76; see also ► 803, Gaunt, *Troubadours and Irony*, 1989, pp. 192–96, with a list of fourteen of Marcabru's reedited poems, and Harvey, "Marcabru et la *fals'amor*," *RLaR* 100 (1996): 49–80.]

2640.

Harvey, Ruth. "Rhymes and 'Rusty Words' in Marcabru's Songs." *French Studies* 56 (2002): 1–14. [A study of irregular rhymes in Marcabru's poetry, not as weakness but as proof of his originality, flair, and inventiveness; his repetition of the word *roïll* in the last stanza of *Lo vers comens cant vei del fau* is an arrogant flaunting of tradition used to shock and amuse the audience, and to prove his own mastery.]

2641.

Jackson, William E. "Poet, Woman, and Crusade in Songs of Marcabru, Guiot de Dijon, and Albrecht von Johansdorf." *Mediaevalia* 22 (1999): 265–89. [Analysis of poems by the three poets indicates that they chose to express their anti-crusade sentiment through the figure of a woman in order to avoid the social censure of a direct statement in their own voice; this is typical of *trobairitz* poems too, in which provocative or abrasive statements can be made more openly than in the regular courtly tradition.]

2642.

Koelb, Janice Hewlett. "The Owl in Winter: The Final *Tornada* of Marcabru's Pastourelle *Lautrier jost'una sebissa*." *Florilegium* 25 (2008): 53–74. [Shows how Marcabru applied his personal theory of *trobar naturau* in the *pastorela* as he sought to create poetry conforming to the divine art found in nature and in the cosmic order; Koelb explores the theory and practice of natural art in various formulations, from Marcabru to fourteenth-century French *musique naturelle* to the Romantics who yearned for a natural discourse capable of mending the soul, and even to such modern versions of natural creative agency as Freud's dreamwork and Jung's living symbol.]

2643.

Lizzerini, Lucia. "Un caso esemplare: Marcabru, IV, *Al prim comens de l'ivernail*." *MR* 17 (1992): 7–42. [A very detailed analysis, stanza by stanza, with many tentative suggestions for improved readings; contrary to Gaunt and Harvey ► **2633**, 1987, Lizzerini believes that from a combination of the two versions, with minimal retouching, a better single text is restored: (Bédier vs. Lachmann?); new critical edition with full apparatus, Italian translation, notes.]

2644.

Lizzerini, Lucia. "Un'ipotesi sul dittico dell'*Estornel* (con alcune osservazioni in merito a una nuova edizione di Marcabru)." *SMV* 46 (2000): 121–66. [Interprets dialogic structures as evidence of an underlying debate between the liberal ideas of Ovid and Guilhem de Peitieu on the one hand, and the religious moral principles of William of St.-Thierry, Jaufré Rudel, and Marcabru on the other; edition of Marcabru's two *estornel* poems PC 293,25 and 26, with Italian translation, textual notes; argues that the poems have resisted rational explication and must be read as satirical, ambiguous parodies of the courtly poetic tradition; on the *estornel* poem, see also ► **2650**, Meneghetti, "Uno stornello nunziante," 1995, and ► **2639**, Harvey, *Troubadour Marcabru*, 1989, chapter 8.]

2645.

Léglu, Catherine. "La place du sermon dans le discours satirique de Marcabru." In

► **97**, *AIEO* 4, 1994, pp. 173–87. [Analysis of several poems by Marcabru, especially *Bel m'ès quan la rana chanta*, comparing them with techniques of preaching found in the *Sermoni subalpini*, showing that there are many parallels, but a basic difference, in that the poem is performed in public, in the court, within the context of lyric songs that it satirically calls into question.]

2646.

See ► **439**, Malm, *Dolssor Conina*, 2001, pp. 151–55. [Detailed study of the non-courtly side of troubadour, Galician and Latin poetry; detailed analysis of a number of poems by Marcabru, stressing the vulgar or obscene vocabulary.]

2647.

Marshall, John H. “The *doas cuidas* of Marcabru.” In *Chrétien de Troyes and the Troubadours: Essays in Memory of the Late Leslie Topsfield*. Edited by Peter S. Noble and Linda M. Paterson. Cambridge: St. Catherine’s College, 1984, pp. 27–33. [Looks at textual problems and interpretations of the difficult poem PC 293,19 and proposes several emendations; clarifies Marcabru’s distinction between two types of aspiration, misguided vs. true; the poem gives many examples of the first, leading to the disintegration of courtly society, but maintains the value of the second, on which *fin’amors* and *joy* depend.]

2648.

Melani, Silvio. “Intorno al *vers del lavador*. Marcabruno e la riconquista ispanica.” *MR* 21 (1997): 88–106. [New dating of *Emperaire per mi mezeis* to 1145–46; critical edition of the *vers del lavador*, with Italian translation and commentary, with new information on scriptural sources of some of its vocabulary.]

2649.

Meneghetti, Maria-Luisa. “Una *serrana* per Marcabru?” In *O cantar dos trobadores. Actas do Congreso celebrado en Santiago de Compostela. 26–29 de Abrile de 1993*. Santiago: Xunta de Galicia, 1993, pp. 187–98. [Proposes a location in the mountains of Spain for the poem *L'autrier jost'una sebissa* on the basis of regional customs and clothing, *topoi*, and vocabulary, especially the words *mancipa*, *fanissa*, and *mestissa*; Meneghetti is able to show that the shepherdess is a Moorish girl, a social outcast like the *serrana*, a finding that would make Marcabru’s moral criticism of the upper classes more shocking and effective.]

2650.

Meneghetti, Maria-Luisa. “Uno stornello nunziante. Fonti, significato e datazione dei dui *vers* dell’*estornel* di Marcabru.” In ► **134**, *Cantarem*, 1995, pp. 47–63. [Claims that Marcabru’s starling poems may not be simple parodies of Peire d’Alvernhe’s two nightingale poems, as has been thought; points out differences in treatment and finds cynical parallels with an early bilingual hymn of Annunciation, *In hoc anni circulo*, which may be an important source; other religious texts stress the chastity of Mary with the expression “closed door,” which contrasts parodically with Marcabru’s *amia*, whose door is open to all.]

2651.

Mussons, Anna Maria. “Traduir el *Vers del lavador*.” In ► **162**, *Trobadors a la Península*

Ibèrica, 2006, pp. 271–83. [Explores the meaning of *folpidor*, perhaps a creation of Marcabru; develops Ruggieri’s idea that the stanza depends on the antithetical metaphor of the *lavador*, a purifying bath or moral cleansing of those who go on crusade, as opposed to the moral turpitude of those who remain back in the *folpidor*, perhaps meant to designate a pit of dirty wash-water.]

2652.

Nelson, Deborah. “Critical Positions on Marcabru: From Christian Misogynist to Spokesman for *fin’amors*.” In ► 159, *Studia occitanica*, 1986, 1:161–68. [Traces the evolution in critical analysis of Marcabru from early confusion and frustration to modern balanced judgments; he criticizes severely the morals of the noble class and eschews for himself any attachment to amorous involvement, but expresses high regard for *fin’amors* as the remedy to restore social order; his new form of exalted profane love uses imagery borrowed from the Bible to distinguish self-indulgent carnality, *amar*, from the higher love nourished by courtly virtue, *fin’amor*; both forms of love are prominent in his poems, though the highly colored moral judgments against *amar* have drawn most attention and established his severe image.]

2653.

Paterson, Linda. “Marcabru’s Rhetoric and the Dialectic of trobar: *Ans que.l terminis verdei* (PC 293.7) and Jaufre Rudel.” In *Conjunctures: Medieval Studies in Honor of Douglas Kelly*. Edited by Keith Busby and Norris J. Lacy. Amsterdam: Rodopi, 1994, pp. 407–23. [Marcabru’s response to Jaufre Rudel: an intertextual debate involving also Bernart de Ventadorn and Cercamon; Jaufre in turn may have been responding to Marcabru’s poem in his *Bels m’es l’estius*; Paterson points to further evidence of connection between the two but suggests that Marcabru’s poem may follow Jaufre’s as a sarcastic retort to it; new edition of the poem, with English translation, notes.]

2654.

Paterson, Linda M. “L’obscénité du clerc: le troubadour Marcabru et la sculpture ecclésiastique au XIIe siècle en Aquitaine et dans l’Espagne du nord.” In *Le Clerc au Moyen Âge*. Sénéfiance, 37. Aix-en-Provence: CUER MA, 1995, pp. 471–87; also in Paterson, *Culture and Society in Medieval Occitania*, Farnham: Ashgate Variorum, 2011. [Relates Marcabru’s satiric or licentious images with contemporary depictions of sexual immorality in church sculpture, which were intended to arouse disgust among the viewers but which may often have had an ambiguous effect on the learned and unlearned public, provoking as much sardonic humor as religious terror.]

2655.

Paterson, Linda. “Marcabru et le lignage de Caïn: *Bel m’es cant son li frug madur* (PC 293.13).” *CCM* 41 (1998): 241–55. [Close study of the relationship of Marcabru’s poem to contemporary biblical commentaries on Genesis involving the sins of Cain and his progeny; Paterson finds sophisticated understanding of the exegetical texts that suggest that Marcabru’s audience may have contained clerics capable of understanding his learned allusions.]

2656.

Paterson, Linda. “Syria, Poitou and the *Reconquista* (or: Tales of the Undead). Who

Was the Count in Marcabru's *Vers del lavador*?" In *The Second Crusade*. Edited by Jonathan P. Phillips and Martin Hoch. Manchester: Manchester University Press, 2001, pp. 133–49. [The complex search for the identity of the count mentioned in the last stanza of the poem leads across Europe and the Holy Land; by a process of elimination, he is identified convincingly as Baldwin of Marash, lord of the cities of Marash and Kesoun, near Antioch; he is said to have died heroically at Edessa in 1146, though his body was never found for proper burial; the plea in Marcabru's poem is for God to give peace to the soul of the count in limbo.]

2657.

Payen, Jean-Charles. "Un moraliste qui se veut marginal: note sur la poétique du troubadour Marcabru." In ► **152**, *Miscellanea Roncaglia*, 1989, 3:993–1003. [Stresses the contradictory qualities of Marcabru's poetry: popular and refined language, moralistic and rebellious attitude, conservative and innovative style; his language mixes obscene with refined, insults with idealism, is rich in neologisms and compound forms of invective, and at the same time serious and playful.]

2658.

Perugi, Maurizio. "Per il testo e il lessico di Marcabruno (BdT 293,2 *A l'alena del vent doussa*, e altro)." In ► **221**, *Saggi di linguistica*, 1995, pp. 41–58. [Detailed discussion of editorial problems encountered by other scholars, with disparaging remarks; solves the problem of the complex metrical structure of the poem by restoring one of the rhyme-words; in several additional studies of passages in Marcabru's poems, stresses the need for sensitive and innovative philological methodology in dealing with such difficult texts, castigating the grave "paleolachmannian" habit of unnecessary interventions in manuscript readings.]

2659.

Pollina, Vincent. *Si Cum Marcabrus Declina: Studies in the Poetics of the Troubadour Marcabru*. Modena: Mucchi, 1991. [Very detailed analysis of two poems, PC 293,31 (pp. 43–114) and PC 293,32 (pp. 115–78): critical texts, English translation, and stanza-by-stanza commentary; Marcabru's understanding of the nature of poetry, and his own mastery of it, are exemplified most clearly in these two poems, where he claims to have aligned the two elements of form and content in a perfect balance, the epitome of *fin'amor*.]

2660.

Pollina, Vincent. "Les mélodies du troubadour Marcabru: questions de style et de genre." In ► **95**, *AIEO 2*, 1993, 1:289–302. [Four melodies by Marcabru are extant, varied in style, as are the accompanying texts; Pollina questions whether the variations are due to differences in genre or register; characterizes briefly the four melodies, leaving a complete analysis for future study; all four melodies are transcribed in the appendix; see further analysis of their richness, variety, originality, and refinement in *Tenso* 18 (2003): 39–49.]

2661.

Ricketts, Peter T. "*Lo vers comensa* de Marcabru (PC 293, 32): édition critique, traduction et commentaire." In *Chrétien de Troyes and the Troubadours: Essays in Memory*

of the *Late Leslie Topsfield*. Edited by Peter S. Noble and Linda M. Paterson. Cambridge: St. Catherine's College, 1984, pp. 7–26. [History of the editorial problems facing editors of the difficult poem; study of manuscript tradition, critical edition with full variants, French translation, and full critical commentary.]

2662.

Rieger, Angelica. "Structures pornographiques chez Marcabru." In ► **100**, *AIEO* 7, 2003, pp. 617–28. [Using basic feminist critical techniques of the 1970s and 1980s, and inspired by an anonymous *trobairitz* poem of the thirteenth century, Rieger proposes a tentative response to the difficult works of Marcabru, claiming that behind his moralistic stance he was a frustrated voyeur, a rapist in words, obsessed with sex that was beyond his reach.]

2663.

Roncaglia, Aurelio. "Secundum naturam vivere e il movimento trovatoresco." In *Da una riva e dall'altra: studi in onore di Antonio D'Andrea*. Edited by Dante Della Terza. Fiesole: Edizioni Cadmo, 1995, pp. 29–39. [An inquiry into the meaning of Marcabru's *trobar naturau* in PC 393,33, v. 7: not in Abelard's liberal "humanistic" sense of love but according to William of Saint Thierry's repressive notion of Christian *natura*; Marcabru's meaning of *fol* and *naturau* are just the opposite of the courtly assertions found in Bernart de Ventadorn; a wide-ranging discussion of the poetic principles of the early troubadours, in which the liberal notion won out in the tradition of the troubadours, even though the two opposites were to be later reconciled by Dante.]

2664.

Seto, Naohiko. "Fals'amor de Marcabru selon un chansonnier occitan." In *Lesser-Used Languages and Romance Linguistics*. Edited by Tullio De Mauro and Shigeaki Sugeta. Rome: Bulzoni, 2002, pp. 137–55. [Close analysis of manuscript tradition and meaning of PC 293,18; interprets the song as a free-form "happening" in performance, susceptible to change and additional stanzas at will.]

2665.

Seto, Naohiko. "Le grondement de la montagne qui accouche d'une souris (Marcabru, PC 293,19: version courte)." *FL* 148 (2009): 125–44. [Edition of the *serventes*, using the shorter text of *A*, with French translation, notes; in spite of previous editions by Dejeanne, Ricketts, and Gaunt and studies by Lejeune and Marshall, based on *IK*, none has managed to clear up all the difficulties of the poem; Seto contributes this relatively ignored copy, suggesting that it may give a more satisfying, if shorter, version.]

2666.

Spaggiari, Barbara. *Il nome di Marcabru. Contributi di onomastica e critica testuale*. Spoleto: Centro Italiano di Studi sull'Alto Medioevo, 1992. [Investigation of the origins of the poet's names, including the earlier *Panperdur*; Marcabru names himself in almost half his extant poems; interpretation of the poetic dispute with Aldric de Vilar, different from that of Chambers, ► **876**, "D'aïssou lau Dieu," 1982; see the detailed review by Claudia Panuccio, *MR* 19 (1994): 195–200.]

2667.

Sunderland, Luke. "Marcabru in Motion: *Dire vos vuoill ses dupantsa* in Chansonniers

A and C, and in Matfre Ermengaud's *Breviari d'Amor*." *Glossator* 4 (2011): 115–29. [Traces the vagaries of transmission of Marcabru's poem 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; for Matfre, Marcabru cannot be taken even as a negative authority on love, because he has never known love himself.]

2668.

Tavera, Antoine. "Les chants du crépuscule à l'aube du *trobar*." In *La Fin des temps et temps de la fin dans l'univers médiéval*. Sénéfiance, 33. Aix-en-Provence: CUER MA, 1993, pp. 493–517. [The theme of decadence in the present, nostalgia for the past, when things were ideal and perfect: an eternal theme in poetry from the beginnings of literature, overwhelmingly typical of Marcabru, then more or less absent during the period of greatest flowering of *trobar*, until the late twelfth century, when the theme of decadence and nostalgia returns to stay.]

2669.

Taylor, Mark N. "The Lyrics of the Troubadour Marcabru: Vocabulary for Love as an Aid to Chronology." *NM* 94 (1993): 323–44. [By examining chronologically Marcabru's love terminology, Taylor claims to distinguish an early period, in which the use of *amor* designates only evil love, and a later period, in which there is a corresponding positive counterpart *fin'amors* to the evil *fals'amors* or *amars*; the evolution is more in the area of expression than in morality, as harsh satire matures into fine irony; in appendix, a chronological chart of Marcabru's poetry.]

2670.

Taylor, Mark N. "The *Cansos* of the Troubadour Marcabru: Critical Texts and a Commentary." *Rom* 118 (2000): 336–74. [Extensive bibliography of Marcabru, genre criticism, versification; edition of two *cansos*, with many notes and commentary: *Contra l'ivern*, PC 293,14, and *Lanquan fuelhon li boscatge*, PC 293,28.]

2671.

See ► **1894**, Tortoreto, "Per l'attribuzione," 2007. [Includes the edition of PC 293,11, which she claims is not by Marcabru but probably by Alegret.]

PC 294. Marcoat

[*fl.* 1160–70; two unusually cruel *serventes* making fun of crippled jongleurs.]

2672.

See ► **261**, Viel, *Troubadours mineurs gascons*, 2011. [Introduction gives cultural context, considers questions of attribution, manuscript tradition, language and metrics; critical edition of PC 294,1 and 2, with French translation, detailed notes; rich glossary.]

2673.

Meneghetti, Maria Luisa. "In limine. Qualche osservazione sue due primi esempi di satira "personale" romanza (BdT 294,1–2)." In *Cecco Angiolieri e la poesia satirica medievale. Atti del Convegno (Siena, 26–27 ottobre 2002)*. Edited by Stefano Carrai and Giuseppe Marrani. Florence: Il Galluzzo-SISMEL, 2005, pp.

1–9. [Remarks on two *sirventes* by Marcoat poking cruel and semiobscene fun at crippled *joglars*.]

2674.

See ► **227**, Riquer, 1975, 1:258–62 [Introduction, text of PC 294,1, Spanish translation, notes.]

2675.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 303–7. [Jeanroy's text of PC 294,2 with French translation.]

PC 295. Maria de Ventadorn

[*fl.* 1208–21; second wife, ca. 1190 of Eble V, Count of Ventadour, great-grandson of Eble II Cantador; Bernart de Ventadour addressed a song to Maria's great-aunt Margarita de Torena; *vida, tenso* with Gui d'Ussel, PC 194,9 = 295,1; named as dedicatee by Gaucelm Faidit in thirteen poems, and by at least seven other poets; arbiter in five debate poems.]

2676.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 255–74. [Text of *razo* from Boutière/Schutz; critical text of *tenso*, with German translation, notes, analysis: outlines the importance of Maria and her husband as patrons of many troubadours at their court; close relationship with the four “troubadours d'Ussel,” especially Gui, six of whose songs involve her.]

2677.

Blakeslee, Merritt R. “Maria de Ventadorn.” In ► **46**, *Women in the Middle Ages*, 2004, pp. 593–95. [Background history of Maria's family and her patronage of troubadours at the court of her husband Eble V of Ventadorn; analysis of her debate with Gui d'Ussel, in which he speaks for equality between lover and lady, while she claims that the man may be equal in love but must not seek to dominate her as lord.]

2678.

See ► **608**, Rosenberg, 1998, pp. 151–53. [The text of the *tenso* is reproduced from Audiau 1922, and its *razo* from Boutière/Schutz 1964, with English translation.]

2679.

See ► **890**, A. Rieger, “La *mala canso* de Gui d'Ussel,” 1992. [Study of a network of poems involving Raimbaut de Vaqueiras, Gui d'Ussel, Maria de Ventadorn, Gaucelm Faidit, and Peire d'Ussel; Maria's *tenso* with Gui is interpreted as her attempt to reestablish the traditional relationship of *fin'amors* between *domna* and troubadour, to combat the spreading trend of the uncourtly *mala canso* popularized by Gui.]

PC 296. Marques (de Canilhac)

[*fl.* 1274–85; identity is problematic, perhaps Albert, Marquis of Malaspina; participant in *tenso*s with Count Henry II of Rodez, Guiraut Riquier, Guillem de Murs; another *tenso* with an anonymous *domna* wrongly attributed to Marques has been reassigned plausibly by A. Rieger to Albert Marques, Alberto, Marquis of Malaspina: see PC 15.]

2680.

Guida, Saverio. “*Jocs*” *poetici alla corte di Enrico II di Rodez*. Modena: Mucchi, 1983. [Study of social and poetic activity at the court of Rodez in the second half of the thirteenth century, especially under Count Henry II; edition of seven *tenso*s, all involving the count; five of them involve Guiraut Riquier, four Guilhem de Mur, two Marques de Canilhac, and one each Peire Pelet, Austorc d’Alboy, and Peire d’Estanh; Guida reconstructs of a piece of sociocultural history, revealing a very generous court, a model of the troubadour ideal, but something of an anachronism in its time.]

2681.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 356–66. [Establishes the probable identity of Marques, who participated in a *tenso* with a *domna*: not Marques de Canilhac but Albert, Marquis of Malaspina, born ca. 1160–65, patron of troubadours, a poet himself, brother-in-law of Boniface of Montferrat; *tenso* composed between 1180/85 and 1206; the *domna* could be his wife, or the *trobairitz* Ysabella; edition of the *tenso*, with German translation, notes; disagrees with Chambers ► **758**, “*Las trobairitz soiseubudas*,” 1989, p. 53, who thought a stanza must be missing to account for the Lady’s change of attitude.]

PC 297. Matfre Ermengaud

[Second half thirteenth century, died probably 1291; for his *Breviari d’Amor*, see 22.3; seven of the lyrics quoted in the *Breviari* are by Matfre himself; he also composed one *canso* with melody, PC 297,4, and one moralizing *sirventes*,

PC 297,8, which probably shared the same melody: see ► **607**, van der Werf, *Extant*, 1984, p. 228*; a 138-line allegorical letter to his sister Na Suau:

Pistola a sa sor, is also known as the *Roman del capon*.]

2682.

See ► **2044**, Hershon, *Les troubadours de Béziers*, 2001, pp. 159–81. [Edition of nine pieces by Matfre Ermengaud, two of which are poems, the rest extracts from the *Perilhos tractatz*, with introduction, French translation, notes.]

2683.

See ► **1412**, Bolduc, “Paradox,” 2006. [Text and analysis of Matfre’s poem *Dregs de natura comanda*, with English translation, pp. 122–27.]

2684.

Pfeffer, Wendy. “Christmas Gifts in Medieval Occitania: Matfre Ermengaud’s Letter to His Sister.” In ► **1306**, *Courtly Arts*, 2006, pp. 517–25. [Analysis of the unusual mixture of advice on preparing food and the Christian allegory of Jesus’s sacrifice, offered to his *cara seror* in a Christmas letter, written in rhyming couplets, in which he explains the symbolism of a Christmas capon.]

2685.

See ► **1428**, Richter, *Die Troubadourzitate*, 1976. [Critical edition of all of Matfre’s poems quoted in the *Breviari*.]

2686.

Richter, Reinhilt, and Max Lütolf. “Les poésies lyriques de Matfre Ermengau.” *Rom*

98 (1977): 15–33. [One *canço*, one *sirventes*; critical editions by Richter, with textual notes, no translation; musical analysis of the melody of *Dregs de natura* by Lütolf; the *sirventes* has the same metric structure and probably shared the same melody.]

PC 304. Jofre de Foixà (Monge de Foissan)

[*fl.* 1267–95; Catalan, the author of *Regles de Trobar*, 1289–91, an adaptation of Raimon Vidal de Besalú's *Las razos de trobar*, done for Jaques II of Aragon, interesting because the author tries to liberate himself from Latin grammar; three *cançons* and one *cobla* listing his favorite foods, all written probably when he was young; he became Franciscan, changed to Benedictine, was active politically.]

2687.

See ► 1374, Marshall, *Razos de Trobar*, 1972. [Critical text of *Regles de Trobar* with full literary and philological study, notes; no translation: for this, see ► 1748, Shapiro, *De vulgari*, 1990.]

2688.

Allegretti, Paola. “Parva componere magnis. Una strofa inedita di Bernart de Ventadorn (BdT 70,33) e due schede per BdT 461,127.” *RST* 1 (1999): 9–28. [Investigates a series of transmission questions in various chansonniers, dealing with poems of Bernart de Ventadorn, Peire Vidal, and several anonymous poets; offers a new edition of an anonymous two-stanza *plazer-enueg*, PC 461,127, denying its attribution to Raimon de Miraval, suggesting instead Jofre de Foixà, based on similarities to Jofre's *Subrafusa* PC 304,4.]

2689.

Pfeffer, Wendy. “Jofre de Foixa, *Subrafusa ab cabirol* (BdT 304.4).” *Lecturae tropatorum* 4 (2011): 1–13. Online at <http://www.lt.unina.it>. [Introduction on Jofre's life, works and historical context; new critical edition, with English translation; the poem is placed in the context of the *plazer/enueg* genre and examined for its use of specialized culinary vocabulary, using information from Catalan and Occitan cookbooks from the fourteenth and fifteenth centuries.]

2690.

See ► 227, Riquer, 1975, 3:1647–52. [Edition of PC 304,1 *Be m'a lonc temps menat*, in which the last line of each stanza is taken from the incipit of poems by various authors, a structure that Jofre seems to have borrowed from Gace Brulé.]

PC 305. Lo Monge de Montaudon (Pierre de Vic)

[*fl.* 1180–1213; *vida*; was a monk, but left the cloister to become a troubadour; in charge of poetic competition at Le Puy en Valay; seventeen poems, two with melody: see ► 607, van der Werf, *Extant*, 1984, p. 229*; PC 305,16 is a satirical gallery of sixteen poets, including himself from ca. 1195; three *enuègs*, one *plazer* (things he dislikes or likes), three witty fictive *tensos* debating with God and saints.]

2691.

Routledge, Michael J. *Les Poésies du Moine de Montaudon*. Montpellier: Centre d'Études Occitanes de l'Université Paul Valéry, 1977. [Critical edition of nineteen

poems, plus one of questionable attribution (PC 47,2), with French translation, notes, glossary.]

2692.

Mantovani, Dario. “*Autra vetz fui a parlamen* (BdT 305.7). Analisi ed edizione critica di un componimento del Monge de Montaudon.” *Parola del testo* 9.2 (2005): 215–47. [A parodic complaint by statues against the abusive use of make-up by ladies, making the price go up; God’s punishment is to decree that the make-up will be easily soluble in water; study of manuscript history, new critical text with Italian translation, notes.]

2693.

Mantovani, Dario. “Monge de Montaudon: *L’autrier fui en Paradis* (BdT 305,12).” *La parola del testo* 12 (2008): 7–34. Also in ► **258**, *Ans am ieu*, 2008, pp. 85–99. [One of four parodic poems that treat of Paradise; accused by God of failing to support Richard Coeur-de-lion, he responds ironically that God himself has been negligent in allowing the imprisonment of his protector; detailed study of historical background and dating (1194); new critical text, with Italian translation, copious notes.]

2694.

Mantovani, Dario. “Varietà metriche e scenari satirico-parodici: il caso di due componimenti del Monge de Montaudon.” *CDT* 12.1 (2009): 167–202. [Points out unusual features in Monge’s work, especially the mixture of metric forms in his parodic and humorous poems; in appendix, three poems by Monge: *L’autre jorn m’en pogeï*, *Quant tuit aquist clam*, and the *conflictus*, *Manens e frairis*, with Italian translation.]

2695.

See ► **883**, Mantovani, “Prove di dialogo,” 2009. [Monge participated in a cycle of poems that were probably composed as part of a *puy* meeting organized by Monge himself; it is likely that his satirical gallery of poets, PC 305, originated from a *puy* meeting, as did that of Peire d’Alvernhe; for the importance of these meetings, see ► **305**, Routledge, “Troubadours du Puy,” 1992.]

2696.

Gandois, Jean-Lucien. *Le Troubadour Pierre de Vic, moine de Montaudon, XIIIe–XIIIe s.: la vie, l’homme et l’oeuvre*. Clermont-Ferrand: Académie des sciences, belles-lettres et arts de Clermont-Ferrand, 2003. [Gandois died in 1979; his brother Maurice left a legacy upon his own death in 1991 to the Académie des sciences in Clermont, to be used to publish this study, which is the unrevised text of his Diplôme d’Études Supérieures presented to the Faculty of Clermont-Ferrand in 1942; life of Monge, pp. 9–106; analysis of his personality and his literary work, pp. 107–51; language, pp. 153–62; includes extensive bibliography up to 1941.]

2697.

Guida, Saverio. “Questioni relative a tre *partimens* provenzali (BdT 388,1; 16,17; 75,5).” *CN* 68 (2008): 249–309. [Pp. 273–301: the dispute between Albertet de Sistero and Monge concerning the relative merits of the French and the Catalans seems to reflect the period of threat preceding the Albigensian Crusade; the use of Monge as the personal name of a highly placed sensitive individual is well documented; pp. 301–9: the *partimen* between Monge and Bertran de Lamanon,

around 1232, was an opportunity for the two participants to demonstrate their technical poetic skills within the culturally refined court of Raimond Berengier V in Aix.]

2698.

Routledge, Michael J. "The Monk Who Knew the Ways of Love." *Reading Medieval Studies* 12 (1986): 3–25. [A reevaluation of the poet's work, especially his use of legal settings and metaphors.]

2699.

See ► **227**, Riquer, 1975, 2:1024–45. [Historical and biographical introduction, edition of *vida* and four poems, PC 305,10,8, 15, 12 and the satirical gallery poem PC 305,16, with Spanish translation, notes.]

PC 306. Montan

[*fl.* ca. 1276?; one obscene fictive *tenso* between himself and a *donna*, PC 306,2, also two *coblas*, one moralizing and one abusive, and one exchange of *coblas* in reply to Sordello's PC 437,8.]

2700.

Cluzel, Irénée-Marie. "Le troubadour Montan (XIIIe siècle)." In ► **147**, *Mélanges Rostaing*, 1974, pp. 153–64. [The only comprehensive edition of Montan; introduction on the notion of obscenity in the troubadours, with a subjective list of ten poems that should be on a sort of *Index* apart from the courtly corpus; commentary on each piece, indicating a certain admiration for the poet's comic verve; edition of the four texts, with French translation, except for the *tenso*, which is "beyond decency."]

2701.

Krispin, Arno. "La *tenson* *Eu veing vas vos, seigner, faoda levada* d'En Montan." *Via Domitia* 26 (1981): 49–51. [Edition of the *tenso* PC 306,2 with French translation.]

2702.

Poe, Elizabeth W. "*Na Veilla Carcais*. The Text and Contexts of Montan's *Vostr'alens es tant putnais*." In ► **146**, *Literatur Mòlk*, 1997, pp. 155–74. [New edition of the *cobla* PC 306,4, with a full examination of its place in relation to other similar poems and to the idealizing *cansos*; Poe sees the "old whore poems" as "a momentary escape from the civilizing constraint of the *canso*"; detailed study of the poem and its context.]

2703.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 367–76. [If a female singer can be envisaged as playing the part of the *domna* in performance, then nothing excludes the possibility that a female poet may have taken part in the composition; Montan is not as likely as the lady to be fictive, since three other compositions are attributed to him; perhaps the poem was inspired by a humorous play on his name; the aim of the poem seems to be a parodic or satiric comment on the over-idealized precepts of the troubadour *canso*.]

2704.

Soutou, André. "L'amour à la hussarde: chanson du troubadour En Montan." *Via domitia* 29 (1983): 141–43.

2705.

Uhl, Patrice. "La *tenso* entre Montan et une dame (PC 306.2): petit dialogue obscène entre *amics fins*." *Expressions* 31 (2008): 67–86. [Edition with French translation; detailed analysis shows that the poem belongs to the same level of structural and lexical intricacy as the standard courtly lyrics; traces complex intertextual links with several poems by Cerveri de Girona, Peire Duran, and the anonymous *balada Coindeta sui* PC 461,69; maintains that the anonymous female participant is just as "real" a *trobairitz* as any other; see also Uhl's more general article on obscenity in *Les représentations de la déviance. Actes du colloque "Dérives et déviances"* (Université de La Réunion, mai 2004), Paris: L'Harmattan, 2005, pp. 93–102.]

PC 309. N'At de Mons (At de Mons)

[*fl.* 1265–1275; died ca. 1290; one *sirventes*, PC 309,1, on the rights and duties of kings, addressed to James I of Aragon; one *ensenhamen* of 1,539 lines, *Si tot non es enquistz*, addressed to a jongleur; two epistles to the king of Aragon; two didactic poems, one of 2,059 lines and a fragment of 602 lines (a twenty-two-line quotation in the *Breviari* is perhaps from a lost part of this); three of the four quotations attributed to him in *Leys d'Amors* may be from further lost works.]

2706.

Bernhardt, Wilhelm. *Die Werke des Trobadors N'At de Mons*. Altfranzösische Bibliothek, 11. Heilbronn: Henninger, 1887. Reprint, Wiesbaden 1968. [Edition of his five didactic works with German translation, notes, and his *sirventes* in appendix; points out the close similarities with Guiraut Riquier; the treatises are didactic, moralistic, and nostalgic in tone, deady dull, according to early scholars.]

2707.

Cigni, Fabrizio. "Il lessico filosofico di N'At de Mons di Tolosa." In ► **100**, *AIEO* 7, 2003, pp. 233–42. [Sketch of lexical riches to be found in At's works; words are listed in various categories, without detailed lexical information, pending his forthcoming complete edition of At's works.]

2708.

Cigni, Fabrizio. "Il trovatore N'At de Mons di Tolosa." *Studi mediovali e volgari* 47 (2001): 251–73. [Detailed background information on At and his texts, and an indication of his importance as a major contributor to the formulation of the *Leys d'Amors*, with its emphasis on morality and philosophy; meticulous review of former scholarship on At and his sociocultural context; detailed analysis of the contents of the moralizing treatises.]

2709.

Alvar, Carlos. "N'At de Mons de Tolosa et Alphonse X de Castille." In *Actes du colloque Languedoc et langue d'oc (Toulouse, janvier 1996)*. *Perspectives médiévales* special number, supplement to 22 (1996): 21–32. [Analysis of At's epistle to the king of Castille concerning free will and the influence of the stars on human behavior; the text shows evidence of advanced scholastic culture and rigorous use of dialectics, indicating that At may have undertaken advanced studies; Alvar believes that King

Alfonso may have outlined his response to the epistle, which was then completed by At himself.]

2710.

Kelly, Douglas. "The Late Medieval Art of Poetry: The Evidence from At de Mons and Raimon de Cornet." In ► **140**, *Études Ricketts*, 2005, pp. 681–92. [See pp. 684–88: 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.]

PC 312. Olivier lo Templier (del Temple)

[*fl.* 1269; one crusade song; he was a Knight Templar, enthusiastic supporter of James I of Aragon, the Conqueror, as he set out on his aborted crusade.]

2711.

Avenoz, Gemma, and Simone Ventura. "*Estat aurai lonc temps en pessamen*: Olivier le Templier propagandiste de Jacques Ier." *RLaR* 113 (2009): 465–500. [Critical edition of Olivier's crusade song, with historical introduction, French translation, notes; analysis of the element of propaganda in troubadour poems supporting the diplomatic and military enterprises of the king of Aragon, notably Olivier's urging of his participation, ultimately aborted, in the crusade of 1269.]

PC 314. Ozil de Cadartz (Cadars)

[Thirteenth century; one popular *canso* offering advice for lovers, perhaps meant as a parody of the *Artes poeticae* of the time; the stanzaic form, metrics and rhymes are unique in troubadour poetry; a second poem is sometimes attributed to Ozil.]

2712.

Seto, Naohiko. "Ozil de Cadartz: une parodie des *arts d'aimer*?" In ► **100**, *AIEO* 7, 2003, pp. 661–74. [Critical edition of the unusual text, with French translation; analysis of the varied contents: advice to lovers, misogynistic remarks, advice on the best time of day to court ladies of different ages, corresponding to the theme of the four ages of mankind, which in turn correspond to the four seasons and the four elements, all treated by the poet in an offhand, comic manner, finishing with the final consolation that, if the advice does not work or, rather, if the lover fails because of the advice, at least he will have gained experience.]

2713.

See ► **255**, Guida, *Trovatori minori*, 2002, pp. 23–79. [Detailed introduction on the identity, family history, social position, and literary context of Ozil; dated to the second half of the twelfth century; outlines his humorous anticonformist attitude that treated *fin'amor* with refined irony; new critical edition with Italian translation, copious notes.]

PC 315. Palais (perhaps the same as Andrians del Palais)

[*fl.* 1230–40; five or six songs, plus perhaps ten lines of another, quoted by Ter-ragnino da Pisa in his *Doctrina de cort*; probably not to be identified with the troubadour and the *joglar* named Palais mentioned by Folquet de Marselha.]

2714.

Ricketts, Peter T. "Le troubadour Palais: édition critique, traduction et commentaire." In ► **159**, *Studia occitanica*, 1986, 1:227–40. [Brief introduction on biography and cultural background; critical edition of five poems with French translation, notes.]

2715.

Guida, Saverio. "(Andrian de) Palais, trovatore lombardo?" In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 1:685–721. [An enquiry into the identity of Palais and the nature of his poetry; his works are light and humorous, revealing a rather caustic outlook on society, an attitude of disenchantment masked by a theatrical style, and refined structural techniques; in archival documents from Cremona in the 1230s is found the name of Andreanus de Palacio among lists of dignified and cultivated members of society, probably referring to our troubadour.]

2716.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 333–35. [Brief introduction, text of the obscene *estribot* PC 315,5, with French translation.]

PC 317. Paolo Lanfranchi da Pistoia

[*fl.* 1282–95; one *sirventes* in Occitan in the form of a sonnet, 1285, calling for an alliance of Aragon, Castile, and England against France; seven other sonnets in Italian.]

2717.

See ► **227**, Riquer, 1975, 3:1662–65. [Introduction, text of *sirventes* with Spanish translation, notes.]

2718.

See ► **248**, Bec, *Pour un autre soleil*, 1994. [The introduction emphasizes that the sonnet form has its origins in the Occitan language and territory, was codified in Sicily before spreading to northern Italy and the rest of Europe; pp. 3–5: text of a poem by Paolo Lanfranchi da Pistoia, called a *sonnet-sirventes*, and two by Dante da Maiano, in highly Italianized Occitan, with French translation.]

2719.

Kleinhenz, Christopher. "A Trio of Sonnets in Occitan: A Lyrical Duet and an Historic Solo." *Tenso* 13 (1998): 33–49. [The three known sonnets in medieval Occitan, by two Italian poets of the late thirteenth century; two graceful love poems by Dante da Maiano of the Siculo-Tuscan school, and an encomium for the Aragonese king Peter III by Paolo Lanfranchi of Pistoia: evidence of the esteem in which Occitan was held for the composition of lyrics.]

PC 319. Paulet de Marselha

[*fl.* 1262–68; nine poems, including *cansos*, *sirventes*, *pastorela*, *planh*, *dansa*; exiled from Marseilles, took refuge at the court of Peter of Aragon.]

2720.

Riquer, Isabel de. *Paulet de Marselha: un provençal a la cort dels reis d'Aragon*. Barcelona: Columna, 1996. See also the earlier version in *BRALB* 38 (1979–82):

133–205. [Introduction covers history of the Dels Baus family and the struggle for the freedom of Marseilles; Paulet in Catalunya; literary evaluation of his work, poetics, versification, language; edition of nine poems, with Catalan translation; detailed notes to each poem, pp. 137–55.]

2721.

Barca, Daniele. “Sulle scelte dei compilatori dei canzonieri *C* ed *E* nei confronti delle liriche di Paulet de Marselha.” In ► **92**, *Actes du XXe Congrès*, 1993, 5:29–37. [Suggests that the fifth stanza of PC 319,2, *Aras qu'ès lo gays pascors*, present in *C*, is omitted in *E*, not for political reasons, as has been supposed, but due to a simple slip by the scribe; the fifth stanza is not addressed to Charles of Anjou at all but to the same James of Aragon named in the sixth stanza; the supposed inner contradictions of the poem and the insult to Charles would have to be abandoned.]

PC 323. Peire d'Alvernhe

[*fl.* 1149–68; *vida*; ca. twenty poems, including a prayer, a crusade song, a *tenso* with Bernart de Ventadorn, and a satirical “gallery of poets”; two melodies are preserved: see ► **607**, van der Werf, *Extant*, 1984, p. 230*–31*.]

2722.

Fratta, Aniello. *Peire d'Alvernhe: Poesie*. Rome: Vecchiarelli, 1996. [Introduction on the life and works of Peire; edition of twenty poems, with Italian translation; rich commentary, notes on each poem; no glossary; see the review article by Roncaglia, *CN* 57 (1997): 347–56, which provides rich and detailed remarks on all twenty of the poems.]

2723.

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

2724.

See ► **677**, Carapezza, “Implicazioni musicali,” 2009. [Musical study of *De josta is breus jorns*, the only preserved melody for Peire, within an examination of all references to singing in his poetry and compared with Jaufre Rudel's *Lancan li jorn*, to which it may be a replique; Peire's melody is more ornamented and has greater range and structural leaps, with similarities of structure that echo the similar themes in the two poems; Peire's reputation as a composer is shown to be fully deserved; his musical style is complex and elaborate and served as a model for later troubadours such as Raimbaut d'Aurenga, Peire Cardenal, and Arnaut Daniel.]

2725.

Cunha, Viviane. “La poésie religieuse chez les troubadours: les chansons de Peire d'Alvernha.” In ► **102**, *AIEO* 9, 2011, pp. 339–48. [Four religious poems by Peire d'Alvernhe, one by Falquet de Romans; these are limited in number and very different in content from similar poetry in the North: they address God and Jesus,

rather than presenting more popular themes, such as miracles, praise to the Virgin or lives of saints.]

2726.

Gaunt, Simon. "Peire d'Alvernha affronte Jaufre Rudel: les troubadours et la deuxième croisade." In *La Croisade, réalités et fictions: Actes du colloque d'Amiens*. Göppinger Arbeiten zur Germanistik, 503. Lauterburg: Kümmerle, 1989, pp. 119–31. [Study of poems by Peire d'Alvernhe and Marcabru which use intertextual irony to turn around Jaufre Rudel's popular images of sensual love and to speak instead in favor of spiritual values, specifically the virtue of going on crusade; Jaufre seems to have changed his mind in PC 262,6, *Quan lo rossinhols el foillos*, perhaps in response to their opinions; new critical edition of Peire d'Alvernhe's *Al dessebrar del país* (PC 323,3), with French translation.]

2727.

See ► **803**, Gaunt, *Troubadours and Irony*, 1989, pp. 97–120. [Close analysis of four poems by Peire d'Alvernhe: *Al desebrar del país*, PC 323,3, in which Peire treats Jaufre Rudel's attitude to love with irony, *Bel m'es quan la roza floris*, PC 323,7, in which he supports Marcabru by referring ironically to the opinions of his enemies, *Bel m'es qui a son bon sen*, PC 323,8, in which Peire seems to be praising Raymond IV of Barcelona but is in fact praising his enemy Raymond V of Toulouse, and *Chantarai pus vei*, PC 323,12, in which he parodies several songs by Bernart de Ventadorn.]

2728.

Gizzi, Luca. "Un tassello per *Sobre.l vieill trobar e.l novel* (BdT 323,24). Peire d'Alvernhe e Guglielmo IX." *AIUO* 42 (2000): 307–13. [Notes parallel uses of rhyme-words in Peire and in Guilhem's *Ab la dolchor*: (*novel, coutel, bel*), as well as similar metaphors and phrases in William and other troubadours; this proves that William was known, valued, and used by Peire as already shown for Jaufre Rudel and Marcabru.]

2729.

Guida, Saverio. "Il Limosino di Briva." *CN* 57 (1997): 167–98. [Argues that in the fifth stanza the trobador *limosino*, also called *joglar*, is not Bernart de Ventadorn but Arnaut de Tintinhac and that Bernart's mention of *Lemozi* in several poems is referring to Arnaut in a tone of affectionate respect, suggesting that Arnaut was a precursor and *maestro* of Bernart; *Lo joi comens en un bel mes* is also attributed to Arnaut, on the authority of Matfre Ermengau.]

2730.

Guida, Saverio. "Dove e quando fu composto il *sirventes Cantarai d'aquestz trobadors?*" *AMod* 3 (1997): 201–26. [The key to understanding the poem is its localization and the circumstances of its composition; dated to 1168–70, for the marriage of Alfonso VIII of Castille to Eleonora, daughter of Eleanor of Aquitaine and Henry II of England; the location *poi vert* may be a corrupted form of *Poitiers*, referring to a celebratory festival held in that city.]

2731.

Guida, Saverio. "*Us vielletz lombartz cossezen* (BdT 323,11, lines 73–8)." *CN* 65

(2005): 7–26. [This article provides the further information promised in his 1977 article in *CN* 57 and another from 1997 in *AMod* 3 concerning the identity of Coscezen, the twelfth poet to be insulted in Peire d'Alverne's poem; a poet from Concesio in Italy is not further identified, but it seems likely that he was a considerable personage who stood up to Henry II to complain about the suffering state of Lombardy.] **2732.**

Harvey, Ruth. "Seigneurs, troubadours et princes Plantagenêts." In ► **109**, *Comunicazione e propaganda*, 2007, pp. 359–68. [Detailed description of an important political gathering called by Henry II of England in February of 1173 at Montferrand and Limoges, attended by four kings, a number of bishops, a dozen counts, and many barons and lords from many countries, who seem to echo the varied personalities and provenances of the twelve amateurs of *trobar* who are targeted in Peire's satirical gallery.] **2733.**

See ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:964–71. [PC 323,4 = 70,2 *tenso* with Bernart de Ventadorn.]

2734.

Klingebiel, Kathryn. "*Chantarai d'aquestz trobadors* (PC 323,11)." Online: *Trobar*: <http://www.tempestsolutions.com>. [Rich information on dating, attributions, and location of his satirical gallery poem, with identification of poets mentioned and bibliographical references.]

2735.

Rossi, Luciano. "Per l'interpretazione de *Cantarem d'aquestz trobadors*." In ► **134**, *Cantarem*, 1995, pp. 65–111. [Synthesis of earlier research on the poem and placement within the cultural context of its time; new critical edition with Italian translation and stanza-by-stanza commentary; for stanza ten (Raimbaut d'Aurenga), Rossi discusses Raimbaut's *Ben s'eschai q'en bona cort*, with critical text, Italian translation, and copious notes; concludes that this poem and that of Monge represent the beginning of literary analysis of *trobar*.]

PC 324. Peire II King of Aragon

(the Catholic; also Peire I Count of Barcelona)

[Born 1178, reigned 1196–1213; the son of Alfonso II of Aragon

(see PC 23), with whom he is sometimes confused.]

2736.

Rüdiger, Jan. "Herrschaft und Stil bei Peter II. von Aragon." *Frühmittelalterliche Studien* 39 (2005): 177–202. [Information in Raimon de Miraval's poetry about Peter's social and political style in negotiations with allies and enemies during the Albigensian Crusade, in which Peire II lost his life; the rules of courtliness played a surprisingly important role in the governance of his plans and communications, i.e., whether he obeyed or violated the rules.]

2737.

Guida, Saverio. "Pietro il Cattolico ed i trovatori." In ► **162**, *Trobadors a la Península Ibèrica*, 2006, pp. 223–40. [Exploration of the richly developed world of politics and

culture during the period of Peter's reign, continuing and extending that of his father, a period in which he had contact with at least thirty poets and during which a new grouping of southern French and Catalan states seemed to be in the making; unfortunately, Peter did not survive the battle of Muret, and the excitement and momentum seems to have died with him.]

PC 326. Peire de Barjac

[First half thirteenth century; friend of Guillem de Balaun; fanciful *vida*, one *canso* (a *comjat*) of contested attribution, possibly by Berenguer de Palol, though Spampinato Beretta thinks it unlikely.]

2738.

Archer, Robert, and Isabel de Riquer. *Contra las mujeres: poemas medievales de rechazo y vituperio*. Barcelona: Quaderns Crema, 1998. [Edition with Catalan translation of the *comjat*, called *mala canso*, pp. 162–67, based on the text given in appendix by M. Spampinato Beretta in her edition of Berenguer de Palol, 1978.]

2739.

Guida, Saverio. "Nuovi documenti su alcuni trovatori del XIII secolo." *CN* 39 (1979): 81–105. [Pp. 95–100: identifies Peire de Barjac in a half-dozen archival documents as a respected and generous lord of the castle of Cornillon near Barjac; the text of the poem is not reproduced.]

2740.

See ► 477, Winter-Hosman, "Un texte peut en cacher," 2001. [Peire de Barjac in his one extant poem refers to Folquet de Marselha's *S'al cor plagues*, PC 155,18, as did Gaucelm Faidit in his PC 167,39; Peire refers also to PC 167,39 and another by Gaucelm; together these make a series of *malas cansos* which turn against *fin'amor* and speak of a *mala domna*; Gui d'Ussel, PC 194,19, also participates in the *mala domna* series, influenced by Gaucelm Faidit and by Raimbaut de Vaqueiras and by a *partimen* between Maria de Ventadorn and Gui d'Ussel; for more on the *mala canso*, see ► 890, A. Rieger, "La *mala canso* de Gui d'Ussel," 1992.]

PC 327. Peire Basc

[fl. 1230–45; one *sirventes* ("*sirventesca*") in a feminine voice, protesting against a new sumptuary law promulgated by the mendicants.]

2741.

See ► 735, A. Rieger, *Trobairitz*, 1991, pp. 691–703. [Critical edition, with German translation, notes; analysis pp. 698–703: thinks it was perhaps written by a woman using P. Basc as a pseudonym.]

2742.

Di Luca, Paolo. "*Sirventesca*: le *sirventés* parodié." *RLaR* 112 (2008): 405–34. [Wide-ranging study of a group of inventive poems from the later thirteenth century, characterized by innovation in metrics, register, and genre; Di Luca explores various types of burlesque parody of the *canso* tradition (*peguesca*, "song of the fool," *gelosesca*, "song

of the jealous one,” and *saumesca*, “song of the donkey”; study of two quite dissimilar *sirventescas* by Bernart de Rovenac and Peire Basc.]

PC 328. Peire de Blai (Brau)

[Dates uncertain; one *canso*.]

2743.

Gresti, Paolo. “La canzone *En est son far chansonet'ai noelha* (BdT 328.1).” *ZrP* 116 (2000): 236–59. [Poem confirmed to be by Peire de Blai; edition with rich textual notes, Italian translation; detailed study of authorship shows it is not by Uc Brunenc; analysis of manuscript history, poetic structure, versification.]

2744.

Tavani, Giuseppe. “Peire de Blai: *En est son fas chansoneta novelha* (BdT 328.1).” *Lecturae tropatorum* 3, 2010, 31 pages. Online at <http://www.lt.unina.it>. [An improved text over his previous edition of 1999 and over Gresti’s of 2000; introduction on manuscript history of *M*; previous scholarship; critical edition with Italian translation, notes.]

PC 330. Peire Bremon Ricas Novas

[*fl.* 1230–41; fourteen *cansos*; series of six *sirventes* involving a quarrel with his friend Sordello over a lady; exchange of *coblas* with Gui de Cavaillon; imitated Sordello’s *planh* for Blacatz.]

2745.

Di Luca, Paolo. *Il trovatore Peire Bremon Ricas Novas*. Modena: Mucchi, 2008. Doctoral thesis, University of Naples, 2007, available as a PDF file at http://www.fedoa.unina.it/1749/1/Di_Luca_Filologia_Moderna.pdf. [Introduction on the poet, who left no historical trace but visited courts in Provence, Toulouse, and Marseille; he is distinguished from his homonym Peire Bremon lo Tort by his nickname *Ricas Novas*, but it is not clear which poet is referred to in Peire d’Alverne’s satirical gallery; new critical edition of twenty-two certain attributions including *cansos*, *sirventes*, two *planhs*, and one epic letter, *lassa epica*, plus a *tenso* of uncertain attribution between Josbert and Peire Bremon.]

2746.

Fuksas, Anatole Pierre. “Il corpo di Blacatz e i quattro angoli della cristianità.” In ► 115, *Interpretazioni*, 2001, pp. 187–206. [Analysis of a cycle of three *planhs*, starting with Sordello’s PC 437,24 suggesting that the political leaders of Europe should eat some of Blacatz’s heart to acquire his courage; Bertran d’Alamanon in PC 76,12 claimed that none of these was worthy, and that the heart should be given to a number of superior ladies; Peire Bremon Ricas Novas in PC 330,14 declared that the whole body should be shared in all corners of the world, making Blacatz into a sort of lay courtly saint, in language that suggests a parody of Christ’s sacrifice for mankind.]

2747.

See ► 2400, Guida, “L’attività poetica,” 1973, pp. 265–71. [Exchange of *coblas* between Gui de Cavaillon and his friend Peire Bremon Ricas Novas, PC 330,20 =

192,1, a disagreement over Gui's bad treatment of Peire's friend while he was a guest in Gui's castle; text with Italian translation, notes.]

PC 331. Peire Bremon lo Tort

[fl. 1147–87 or 1219–20?; *vida*; two *cansos*, perhaps two others; wrote from the Holy Land during the Second and Third Crusades; was perhaps satirized in Peire d'Alverne's *sirventes* (in a version of stanza eight found in two manuscripts), but this might refer to Peire Bremon Ricas Novas.]

2748.

Boutière, Jean. "Peire Bremon lo Tort." *Rom* 54 (1928): 427–52. [Introduction reestablishes two poems to him; study of themes, vocabulary, rhymes, language; critical edition of two poems, PC 331,1 and PC 330,10, formerly attributed to Peire Bremon Ricas Novas, with textual notes, no translation.]

2749.

Marshall, J. H. "Le troubadour Peire Brémon lo Tort et deux chansons d'attribution douteuse." *MA* 86 (1980): 67–91. [Examines the attribution of PC 356,2 and PC 70,11; after careful study of language, versification, and content, concludes that the first is not by Peire Rogier and the second not by Bernart de Ventadorn, rather, both by Peire Bremon lo Tort; edition of both, the first diplomatically, the second more critically, with indication of their bizarre linguistic state and the maladroit style of both.]

PC 332. Peire de Boussignac

[Late twelfth century; *vida*, two *sirventes* directed against the deceptive wives of women; said to be a cleric from the petty nobility, contemporary of Bertran de Born, lived at his castle at Hautefort.]

2750.

Audiau, Jean, and René Lavaud. *Nouvelle Anthologie des troubadours*. Paris: Delagrave, 1928, pp. 173–76. [Brief introduction, edition of PC 332,1, *Quan lo dous temps d'abril*, with French translation, no notes; both *sirventes* are edited in Mahn, *Die Werke der Troubadours*, 4 vols., Berlin: Duemmler, 1846–53, 3:278–81, no translation, no notes.]

2751.

See ► 439, Malm, *Dolssor Conina*, 2001, pp. 87–91. [Analysis of PC 332,1 *Quan lo dous temps d'abril*.]

2752.

See ► 249, Bec, *Florilège en mineur*, 2004, pp. 309–15. [Brief introduction, *vida*, text of PC 332,1, *Quan lo dous temps d'abril*, from Audiau-Lavaud, with French translation, no notes.]

2753.

See ► 2123, Paden, "De l'identité historique," 1980, pp. 216–19. [In appendix to an article on Bertran de Born, reports on historical traces of Peire found in four archival documents; further mention is made of other members of the Boussignac family closely attached to Bertran de Born and to Hautefort.]

PC 333a. Peire Catalan (Peyre Cathala)

[*fl.* 1230–40; not listed by PC, Frank, or Distilo, who considered him to be a Catalan poet; historical documentation and intertextual connections to Guillem Augier Novella and Bertran del Pojet prove that he was an Occitan troubadour.]

2754.

Fabre, Césaire. “Deux Poèmes de Peyre Cathala: i. *Axi com celh que del tot s’abandona*. ii. *Mos cors se mor lenguen, mays morts non.*” *RR* 13 (1922): 1–17, 214–27, and 359–74. [Introduction on manuscript study, historical background; study of the two poems, the first in favor of Raimon VI in his struggle to regain Toulouse, 1230–35, the second was dedicated to Guillem Augier Novella as a perfect knight; critical edition of the two poems, with French translation; further information on Guilhem and on Bertran del Pojet.]

2755.

See ► **2425**, Calzolari, “Guillem Augier Novella,” 1986. [Research on the biography of Guillem Augier Novella has revealed poems by Bertran del Pojet and Peire Catalan dedicated to him: Bertran’s PC 87,2 and Peire’s 336a, *Mos cors se mor lenguen*; intertextual connections among the three poets show conclusively that Peire Catalan was a close member of the group of poets at the court of Raimon Berengier V and should be listed as an Occitan poet; his poem features many figures of rhetoric such as poliptoton, anafora, and alliteration.]

2756.

Guida, Saverio. “Nuovi documenti su alcuni trovatori del XIII secolo.” *CN* 39 (1979): 81–105. [Pp. 102–5: finds documentary traces of Peire Catalan near Avignon, indicating that he may have been a friend of Augier Novella and an inner member of the poetic group at the court of Raimon Berengier V.]

PC 334. Peire de la Cavarana (Caravana)

[Second half twelfth century; perhaps mentioned in Peire d’Alvernhé’s satirical poem, lines 73–78; one *sirventes* exhorting Lombards against Emperor Frederick Barbarosa, unusual for its refrain; if Peire was Italian (there is no clear proof), then he was the earliest of the Italian troubadours.]

2757.

Jensen, Frede. “Sur l’italianité de Peire de la Cavarana.” In ► **152**, *Miscellanea Roncaglia*, 1989, 2:695–703. [A close linguistic analysis of Peire’s poem shows no evidence of language use that is outside the norms of the Occitan *koiné*.]

2758.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 121–25. [Brief introduction, text from Bertoni, with French translation.]

PC 335. Peire Cardenal

[Born ca. 1180, died ca. 1278–80; about ninety-six poems, in many genres, three with melodies: see ► **607**, van der Werf, *Extant*, 1984, pp. 232*–33*; his first period, up to 1208, is devoted to love poetry, the second has eighty-eight ironical

sirventes, showing a profound understanding of satire; Peire was strongly religious but anticlerical; he composed two sermons, *predicansas*.]

2759.

Lavaud, René. *Poésies complètes du troubadour Peire Cardenal (1180–1278): texte, traduction, commentaire, analyse des travaux antérieurs, lexique*. Bibliothèque méridionale, 2e série, 34. Toulouse: Privat, 1957. [Introduction on the life of the poet, the corpus, earlier scholarship and literary analysis, commentary on Peire's constant moralizing tone; study of metrics, music, structure; edition of the *vida* and ninety-six poems, with French translation, plus seven of dubious attribution; a new edition by Vatteroni is underway: see "Pour une nouvelle édition critique de Peire Cardenal," in ► 95, *AIEO* 2, 1993, 1:401–8, which includes a brief analysis of several difficult passages in PC 335,68.]

2760.

Vatteroni, Sergio. "Le poesie di Peire Cardenal (I–VI)." *SMV* 36, 39, 40, 41, 42, 45 (1990, 1993, 1994, 1995, 1996, 1999). [Very detailed philological study and critical edition of each of fifty-five poems so far, with Italian translation; no study yet of Peire's life or social context, no overall literary analysis of the poetry.]

2761.

Barbiellini Amidei, Beatrice. "Postille intertestuali: Peire Cardenal." *SMV* 47 (2001): 95–127. Also in: Barbiellini Amidei, Beatrice. *Non lasciare l'oro per il piombo: Elementi di intertestualità trobadorica e di critica del testo*. Milan: CUEM, 2003, pp. 69–95. [Exploration of Peire's tendency to moralism and didacticism, supported by analysis of passages inspired by the *Roman de Renart* and other allegorical figures found in works of his contemporary Jeun de Meun; in particular, the use of the figures of Isengrimus and Renart as the incarnation of greed and trickery leads to comparison of similar uses in other troubadours and in Dante.]

2762.

Barbiellini Amidei, Beatrice. "Il *sirventese* contro Dio di Peire Cardenal e il tema della disputa con Dio." *SMV* 49 (2003): 7–26. Also in: Barbiellini Amidei, Beatrice. *Non lasciare l'oro per il piombo: Elementi di intertestualità trobadorica e di critica del testo*. Milan: CUEM, 2003, pp. 97–113. [Analysis of Peire's outrageous threat to appeal God's judgment to a higher court, if he is refused admission to paradise, compared with poems by Monge de Montaudon and others that address or criticize God, or those in the Galician tradition of accusation against God for having created unrequited love; Peire's poem has a more serious tone, touching on blasphemy, as in the trials of Job or in Rutebeuf's *Miracle de Theophile*.]

2763.

Brunetti, Giuseppina. "Intorno al *Liederbuch* di Peire Cardenal ed ai *libri d'autore*: alcune riflessioni sulla tradizione della lirica fra XII e XIII secolo." In ► 92, *Actes du XX^e Congrès*, 1993, 5:57–71. [Insight into the compilation and history of Peire's collection of poems in MS *T* during his lifetime or shortly after.]

2764.

Crémieux, Geneviève. "De la folie à la mort: images de l'individu chez Peire Cardenal

dans les pièces *Una ciutat fo no sai cals* et *Un sirventes novel vueill comensar*.” In ► 159, *Studia occitanica*, 1986, 1:67–80. [Analysis of the theme of insanity and evil in Peire’s poetry; in *Una ciutat, folia* is equated to evil in the world where *cortezia* has fallen into decline and can only be remedied by an adherence to God; *Un sirventes novel* is set on the Day of Judgment, where each person comes alone to be saved or condemned; the poet pleads his case, finally claiming innocence because he did not ask to be born.]

2765.

See ► 2448, Garreau, “Hérésie et politique,” 1984. [After detailed analysis, concludes that there is no indication that either Peire Cardenal or Guilhem Figueira was Cathar, though they and their families lived in a symbiotic relationship with the Cathars; both were politically engaged against the French, the crusaders, and the Inquisition.]

2766.

See ► 2399, Ghil, “Triumph of the *sirventes*,” 1994, pp. 54–57. [In opposition to the opinion of Georges Bordonove, who claimed that the troubadours did not react strongly or sincerely to the invasion by Simon of Montfort, shows that Peire Cardenal composed about twenty scathingly virulent anticlerical and anti-French *sirventes* at the height of the violence of the crusade; their depiction of clerical greed and arrogance was still being enthusiastically quoted a century later.]

2767.

Marshall, John H. “Imitation of Metrical Form in Peire Cardenal.” *RPh* 32 (1978): 18–48. [Detailed study of the methods by which *contrafacta* may be identified; classification of sixty-six strophic pieces by Peire, forty-nine of which are well classified by Lavaud, seventeen requiring further detailed study; taken together, fifty-six of these songs are shown to be *contrafacta*, mostly based on works by classic poets such as Bernart de Ventadorn, Gaucelm Faidit, and Bertran de Born, along with four based on French songs; the groundbreaking study has allowed the recovery of melodies for twenty-eight of Peire’s songs.]

2768.

Sakari, Ellen. “Observations sur l’ironie de la chanson *Ar me puesc ieu lauзар d’amor* (335,7) de Peire Cardenal.” In ► 96, *AIEO* 3, 1992, pp. 1153–58. [Against the opinion of André Compan, in ► 1050, *Mélanges Planche*, 1984, pp. 127–36, who believes that the poem is a serious renunciation by Peire of his former worldly life, Sakari interprets it as a *contre-chant*, a stylistic form of irony composed in an exaggerated imitation of courtly style, with implied criticism, an extended parody of the traditional submissive and obedient lover of *fin’amor*.]

2769.

Schulze-Busacker, Elisabeth. “*Si totz temps vols viure valans e pros* (PC 335, 51a).” In *Convergences médiévales: épopée, lyrique, roman. Mélanges offerts à Madeleine Tyssens*. Edited by Nadine Henrard et al. Brussels: De Boeck université, 2001, pp. 441–57. [Study of a controversial *sirventes* attributed by some scholars to Peire Cardenal; demonstrates that it is not by him; it is a traditional moral statement of the duties of a young prince, inspired by the *Facetus*, which is otherwise absent from Peire

Cardenal's works, there are frequent allusions to the *Disticha Catonis*, otherwise rare in his poetry, without any of the links to biblical and exegetic traditions that are so typical of Peire; in appendix, an exhaustive survey of possible sources and resemblances.]

2770.

Troncarelli, Fabio. "Escatologia e gioachimismo in Provenza." In *La Vie culturelle, intellectuelle et scientifique à la cour des papes d'Avignon*. Edited by Jaqueline Hamesse. Turnhout: Brepols, 2006, pp. 161–81. [A study of themes concerning the end of the world and the fate of mankind after death, from Joachim of Fiore, a mystic later declared heretical, who theorized the dawn of a new age in which the hierarchy of the church would be unnecessary; anticlerical ideas spread in his name along with anti-French sentiment among a few troubadours, particularly Peire Cardenal, but also Guilhem Figueiras, Peire Vidal, and Bertran de Lamanon.]

2771.

Vatteroni, Sergio. "Per lo studio dei Liederbücher trobadorici. I: Peire Cardenal; II: Gaucelm Faidit." *CN* 58 (1998): 7–89. [Pp. 7–45: finds evidence of two collections of Peire Cardenal's poems; explores the history of their creation and use, one called the *vulgata*, older and more trustworthy than the *libre* compiled by Miquel de la Tor.]

2772.

See ► **260**, Vatteroni, *Falsa clerica*, 1999. [Study of anticlerical themes and traditions and what constitutes heresy; pp. 146–56: texts of four poems by Peire Cardenal from his 1990 edition, with Italian translation, no notes; Peire was not, strictly speaking, heretical in a religious or doctrinal sense but was heretical in the wider sense of being disobedient that was being propagated by the church and by political forces in southern France.]

2773.

Vatteroni, Sergio. "*Verbum exhortationis* e propaganda nella poesia provenzale del XIII secolo." In ► **109**, *Comunicazione e propaganda*, 2007, pp. 653–79. [Didactic strategies in Peire Cardenal are likened to those of preachers who denounce errors in those around them in order to correct them; an annotated listing of eight poems by Peire illustrate his tendency to sermonize.]

2774.

See ► **227**, Riquer, 1975, 3:1478–518. [Introduction, *vida*, eleven poems, with Spanish translation.]

PC 338. Peire de Corbian (Corbiac)

[First half thirteenth century; probably a lay canon; the uncle of Aimeric de Belenoi; one poem to the Virgin; his encyclopedic didactic work *Thezaur* (see

- **1503–6**), was composed early in the thirteenth century, 520 lines, all rhyming in *-ens*; a later version of 840 lines has interpolations by later copyists.]

2775.

See ► **1517**, Oroz Arizcuren, *La lirica religiosa*, 1972, pp. 370–77 and 480. [Critical edition of PC 338,1, with Spanish translation, textual notes, no commentary.]

2776.

See ► **1504**, Canettieri, “Il tesoro,” 2002, pp. 117–34. [Traces the effects of a radical change in methods of measuring and counting in the late twelfth century, coming from the Mediterranean and moving north, leading to a gradual change in cognitive mentality; Peire de Corbiac, author of the *Thezaur*, was exceptional, being both a poet and a mathematician, aware of the advantages of reciprocity between the worlds of literature and science; his text is newly dated to the early thirteenth century.]

2777.

Lefèvre, Yves. “Deux poètes médoquins du XIIIe siècle (Aimeric de Belenoi et Peire de Corbian).” *Revue historique de Bordeaux* 13 (1964): 123–31. [A historical study of Aimeric and his uncle Peire.]

2778.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 241–45. [Text of PC 338,1, with brief introduction, French translation.]

PC 339. Peire Duran

[Early fourteenth century; two *cansos*, one *serventes*, plus two poems of doubtful attribution: one *serventes* probably by Raimon de Miraval, one fictive *tenso*, in which a lady and her husband argue about the size of his penis.]

2779.

See ► **2490**, Muratori, “Per una biografia,” 1998. [Casts doubt on Sakari’s attribution of PC 234,8 to Peire Duran, claiming that it is by Guillem de Saint-Didier.]

2780.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 462–71. [Edition of PC 234,8, with German translation, notes; shows that it is probably a fictive *tenso* between a husband and wife disputing the size and use of his member, and it is judged to be by Guillem de Saint-Didier, not by Peire Duran.]

2781.

Sakari, Aimo. “L’attribution de *D’una donn’ai auzit dir que s’es clamada* (234.8).” In ► **96**, *AIEO* 3, 1992, pp. 1145–52. [A fictive *tenso* by Peire Duran, attributed wrongly by C to Guillem de Saint-Didier, was already edited by Sakari in 1957 and 1986, the first as a synoptic edition, since the two manuscript copies are so different, the second in which the poem was compared to the questioning in a courtroom trial; this third article was written to strengthen the attribution to Peire Duran because of doubts cast by Muratori; similarities are explored among a series of eleven poems by five troubadours.]

2782.

Sansone, Giuseppe E. “Per il testo della tenzone fittizia attribuita a Peire Duran.” *Rom* 118 (2000): 219–35. [Careful study, edition, with Italian translation, notes; see also his article in ► **99**, *AIEO* 6, 2001, pp. 478–86, which presents more evidence that the *contre-texte* is probably by Peire Duran, through structural and grammatical parallels with his first two *cansos* and thematic and rhetorical parallels with the *serventes*; reproduction of all four of Peire’s poems.]

PC 344 and 345. Peire Guilhem

(known also, wrongly, as de Tolosa or de Luserna)

[*fl.* 1194–1230; *vida*; five poems; probably the same Peire Guilhem who wrote an allegorical *novas*: see 19.15 *Lai on cobra ses dregz estatz.*]**2783.**

Morlino, Luca. Edition of the *vida*, five songs and the allegorical narrative *Lai on cobra*. Online at <http://www.rialto.unina.it>. [In the Boutière/Schutz and Favati editions, the *vida* is attached to Peire Guilhem de Tolosa, according to a longstanding scholarly tradition that distinguished him from Peire Guilhem de Luserna: in reality, the two are identical, as Morlino demonstrated in his graduating thesis, *Il trovatore Peire Guilhem. Identificazione ed edizione critica*, University of Padua, 2005.]

2784.

See ► **260**, Morlino, “Omonimi equivoci,” 2009. [Demonstrates that the same troubadour is known as Peire Guilhem, Peire Guilhem de Tolosa, and Peire Guilhem de Luserna, Luserna being a symbolic place-name meant simply to indicate a favorable opinion of him.]

2785.

Paden, William D. “Contrafacture between Occitan and Galician-Portuguese [1].” *La Corónica* 26.2 (1998): 43–57. [Poems by Bernart de Ventadorn, Arnaut de Mareuil, and Peire Guilhem de Luserna imitated by Galician poets.]

2786.

Vitale-Brovarone, Alessandro. “Peire Guilhem de Luserna.” In *Peire Guilhem de Luserna e lo tems dals trobaires. Atti del Convegno Storico Internazionale (4 e 5 maggio 1991 in Luserna San Giovanni)*. Edited by Vera Cognazzo and Giuseppe Mocchi di Coggiola. Piasco: Ousitanio vivo, 1994, pp. 85–95, plus comments by Sansone, pp. 97–100. [Verifies the identity of Peire as a poet from Luserna San Giovanni in Piedmont, two of whose poems can be dated to 1226 and 1228; he seems to have belonged to the lesser nobility and to have moved in the poetic circle that included Sordello and the court of the da Romano.]

Peire Lunel. See PC 289 (formerly called Lunel de Monteg or Cavalier Lunel de Monteg)

PC 348. Peire de Maensac

[Early thirteenth century; *vida*; three *cansos*, and a *sirventes* are attributed to him by some manuscripts, but none has been attached definitively to his name; one *canso* remains a possibility.]

2787.

Betti, Maria Pia. “La canzone del trovatore Peire de Maensac *Estat aurai de chantar* (BdT 194,7).” In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:227–60. [Introduction on manuscripts, biography and genealogical history, problems of attribution; critical edition, with Italian translation, copious notes; a final study of all pertinent aspects of distinction leads to a probable attribution to Peire de Maensac.]

2788.

Squillaciotti, Paolo. "BdT 276,1 *Longa sazón ai estat vas Amor*." *RST* 2 (2000): 185–215. [Critical text of the *comjat* based on *M*, with Italian translation; two other versions of the text are given; explores possible attributions to Peire de Maensac, Pons de Capduelh, Cadenet, Rostanh de Merguas, and Jordan de l'Isle de Venessi, without a final decision; see also ► **2596**, Heintze, "Die Rezeption," 2002.]

2789.

Poe, Elizabeth W. "Lord Hermit and the *Joglar* from Velay: Peire de Maensac as the Author of *Estat aurai de chantar* (PC 194, 7)." In ► **157** *De sens rassis*, 2005, pp. 543–56. [Text reproduced from Audiau, 1922, with a few changes indicated in notes; English translation; should be renumbered PC 348,1 and removed from the corpus of Gui d'Uisel.]

PC 349. Peire Milo

[First half thirteenth century; his *vida*, discovered 1990, contains no real facts; eight *cansos*, one *cobla*, all written in a dialect very different from the standard literary language ("Alpine," according to Jeanroy).]

2790.

Borgi Cedrini, Luciana. *Il trovatore Peire Milo*. Modena: Mucchi, 2008. [Analysis of previous scholarship, study of manuscripts, metrics, style, and language; edition of nine songs plus one of uncertain attribution, with Italian translation, notes; the very detailed study of the language shows that it is an Alpine dialect, unlike the troubadour *koiné*, probably from northeast Occitania close to Italy.]

2791.

Borgi Cedrini, Luciana. "Recuperi linguistici nella tradizione manoscritta dei trovatori (per l'edizione critica dell'opera di Peire Milo)." In ► **99**, *AIEO* 6, 2001, pp. 171–9. [A preliminary study of Peire's unusual language leads to the conclusion that it was probably altered to some extent in transmission through efforts to correct and standardize it; restoring its original state is hampered by our distorted knowledge of the troubadour language; we can no longer base critical editions and choices of variants on the "standard" Old Occitan grammars; on the contrary, Old Occitan grammars need to be redone, based on a very careful new analysis of the manuscript traditions that will allow us to see what is "normal" and what is not.]

2792.

Borgi Cedrini, Luciana. "Una *cobla* di Peire Milo e un sonetto guitoniano." In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 1:261–81. [Analysis of Peire's paretimological *cobla*, along with similar examples of alphabetical wordplay by Cerveri de Girona, Cadenet, Sordello, Peire Bremon Ricas Novas, and in *Flamenca*; further analysis of the connection between love and death, *amor* and *mor*, in Occitan and Italian traditions, and especially in a sonnet by Guittone d'Arezzo, which may have inspired, or been inspired by, Peire Milo.]

PC 352. Peire de la Mula

(de Sancto Egidio/Saint-Gilles; the same as Mola PC 302)

[*fl.* 1190–1208; *vida*; two *sirventes*, probably a *tenso* with Albertet de Sisteron, and two exchanges of *coblas*, unless one *cobla* is part of the first poem.]**2793.**

Guida, Saverio. “Trovatori provenzali in Italia: chiose al *partimen* tra Albert e Peire (BdT 16,15).” *Revista de literatura medieval* 21 (2009): 173–93. [Identifies Peire de la Mula as the probable interlocutor of Albertet de Sisteron in the *tenso* PC 16,15 = 322,1, *En Peire, dui pro cavallier* (attributed also to Raimon de Toloza the elder), and comments on the cultural importance of the court of the Marquis Otto del Carretto and of the two dedicatees or judges of the debate, Guglielmo and Maria Malaspina.]

2794.

Larghi, Gerardo. “Occitania italyca: Peire de la Mula da Saint-Gilles.” In ► **102**, *AIEO* 9, 2011, pp. 441–52. [Study of the development of troubadour poetry in the courts of Liguria and Piemonte in the late twelfth century, with detailed attention to Peire; new archival discoveries from 1190 and 1193 verify the information in Peire’s *vida* concerning his origins in Languedoc and his influential and profitable attachment to the Piemontese court of the Marquis Otto del Carretto; he participated in poetic and political activities with Raimbaut de Vaqueiras, Albertet de Sisteron, and others in northern Italy and in the court of Aurenga.]

2795.

Pulsoni, Carlo. “*Ia de rason no.m cal metre en pantais* (BdT 352,2).” *El Criticón* 87 (2003): 719–28. [Edition of the *sirventes*, with Italian translation and full variant readings; the poem was attributed variously to Peire de la Mula and Falquet de Romans; careful study seems to point more toward Peire, but there is not enough evidence to allow for a clear decision; both poets were active at the same time, around 1220, at the court of Otto del Carretto.]

2796.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 127–31. [Text of *vida* and the two *coblas*, PC 352,1 and 3, with brief introduction, French translation.]

2797.

See ► **227**, Riquer, 1975, 2:803–5. [Edition of the *vida* and the two-stanza *cobla* PC 352,1, with introduction, Spanish translation.]

PC 355. Peire Raimon de Tolosa

[*fl.* 1180–1225; *vida*; eighteen *cansos* in the purest style of *fin’amors*, one with melody; see ► **607**, van der Werf, *Extant*, 1984, p. 234*.]**2798.**

Cavaliere, Alfredo. *Li poesie di Peire Raimon de Tolosa*. Biblioteca dell’Archivum romanicum, 22. Florence: Olschki, 1935. Reprint, New York: AMS, 1983. [Introduction on the life of the poet, his corpus, style, metrics, and language; edition of eighteen poems, with Italian translation, notes, glossary; full variant readings for each poem, pp. 127–54; see the detailed review article by K. Lewent, *Rom* 66 (1940): 12–31.]

2799.

Manetti, Roberta. "Per una nuova edizione di (o dei?) Peire Raimon de Tolosa." In ► 98, *AIEO* 5, 1998, pp. 193–203. [Preliminary investigations leading toward a new edition to replace that of Cavaliere; covers manuscripts, historical references in the texts, distribution of texts in the manuscripts, attributions, intertextual links, especially to the poems of Giraut de Bornelh.]

2800.

See ► 678, Chaillou, "Le chant du texte," 2009. [Mirror structures within Peire's *Atressi cum la candela*, PC 372,3, emphasize the fourth line of each stanza, in both text and melody; five musical techniques make the melody stand out in this line that contains the series of end-words which carry the meaning of the poem.]

2801.

Pfeffer, Wendy. "Les proverbes et les Toulousains: le cas de Peire Raimon." In ► 98, *AIEO* 5, 1998, pp. 109–13. [Peire uses proverbial expressions sparingly but with striking effect; the common wisdom lends a popular, realistic tone to his poetry, especially in PC 355,18, *Tostemps aug dire*, in which the lover's request is expressed delicately and indirectly; among six poets attached directly to Toulouse, Peire displays remarkable expertise in the use of paremiological materials.]

PC 356. Peire Rogier

[Third quarter twelfth century; *vida*; seven or eight *cansos* and one *sirventes* addressed to Raimbaut d'Aurenga; several *coblas tensonadas*, one of which has the monosyllabic dialogue later used in *Flamenca*; satirized in Peire d'Alvernhe's gallery poem.]

2802.

Nicholson, Derek E. T. *The Poems of the Troubadour Peire Rogier*. Manchester: Manchester University Press, 1976. [Introduction on biography and historical context, study of metrics, language; edition of the *vida*, eight *cansos*, one of which is of doubtful attribution, and Raimbaut d'Aurenga's reply, PC 389,34, to Peire's *sirventes*, PC 357,7, all with full critical apparatus, no translation; full glossary; in appendix, information about his patron, Ermengarde, viscountess of Narbonne, and her influence on other troubadours.]

2803.

Gourc, Jacques. "D'un exemple de *permeabilitat* e de *mobilitat* actancial a cap a un assag de redefinicion de la lyrica trobadorena." In ► 96, *AIEO* 3, 1992, pp. 919–26. [Compares the use of dialogic materials in three lyric poems, Peire Rogier, PC 356,4, Giraut de Bornelh, PC 242,3, Bernart de Ventadorn, PC 70,17, and in *Flamenca*; claims that our definition of "lyric" needs to be widened because of the areas where narrative and lyric overlap.]

PC 362. Peire de Valeira (Valeria)

[Mid-twelfth century; *vida*; two incomplete *cansos*; perhaps Gascon, perhaps a contemporary of Marcabru.]

2804.

See ► 261, Viel, *Troubadours mineurs gascons*, 2011. [Introduction gives cultural

context, considers questions of attribution, manuscript tradition, language, and metrics; critical edition of the *vida*, PC 362,2 and 3, with French translation, detailed notes; rich glossary.]

2805.

See ► **227**, Riquer, 1975, 1:241–44. [Introduction, edition of the double *cobla* PC 362,3 with Spanish translation, notes; the despairing lover cannot decide whether to gaze upon his lady, whose perfection will kill him, or avoid seeing her so that he can live, or pray to God to help him live so that he can continue to see and serve her.]

2806.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 25–27. [Brief introduction, text of the fragmentary *canso* PC 362,2, with French translation.]

PC 364. Peire Vidal

[*fl.* 1181–97; two *vidas*; forty-three *cansos*, one crusade song, one *tenso*, two abusive *coblas*; twelve melodies are preserved: see ► **607**, van der Werf, *Extant*, 1984, pp 235*–53*; traveled to Hungary, Malta, Spain, and Italy; satirized by the Monge de Montaudon in PC 305,16.]

2807.

Fraser, Veronica. *The Songs of Peire Vidal: Translation and Commentary*. Frankfurt: Peter Lang, 2006. [Careful edition, with facing-page English translation; detailed historical, sociocultural and literary introduction; two *razos*, twenty-two *cansos*, twenty-one *sirventes*, both groups subdivided by theme; an exchange of *coblas* with the marquess of Busca, Manfredi Lancia, and a *tenso* with Blacatz; each poem is briefly analyzed, with English translation, notes.]

2808.

Avalle, d’Arco Silvio. *Peire Vidal: Poesie*. 2 vols. Milan and Naples: Riccardo Ricciardi, 1960. Reprinted in one volume, New York: AMS, 1983. [No translations; for these, see the earlier edition by Joseph Anglade: *Les poésies de Peire Vidal*. Paris: Champion, 1923.]

2809.

Bardell, Matthew. “The Allegorical Landscape: Peire Vidal’s *ric thesaur*.” *French Studies* 55 (2001): 151–65. [In the poem PC 364,38, *Pus ubert ai mon ric thesaur*, Peire displays his treasure store of poetical gems of praise and condemnation, bringing together many typical features of his poetry: praise of his patrons, sharp disdain of his opponents, devotion to his lady, and boasting of his own talent; in appendix, the text from Avalle’s edition, 1960, with English translation.]

2810.

Ferrari, Anna. “Peire Vidal ou ‘de la perfection’.” In ► **96**, *AIEO* 3, 1992, pp. 879–91. [Close analysis of PC 364,29, *Molt m’ès bon e bel*, leads to the discovery of new structural complexities, making the poem less fixed, more mobile; a response by Antoine Tavera, pp. 892–94, points to even further complexities of a mathematical nature.]

2811.

Fraser, Veronica. “Les pérégrinations de Peire Vidal: ses séjours en Italie et l’évolution de son oeuvre poétique.” In ► **100**, *AIEO* 7, 2003, pp. 315–24. [Peire traveled to

Provence, Languedoc, Spain, Italy, Palestine, and Hungary; most of his *cansos* were composed in Provence and his *sirventes* in Italy, where he followed and commented on political developments in dialogues with several poets, from Lombardy through Provence, Spain, and Italy to Malta, where he composed his last poems, featuring the *gap*, his characteristic extravagant boasting mode; his influence on Italian poets was deep and long-lasting, up to the time of Petrarch.]

2812.

Harvey, Ruth, et al. "The Empress Eudoxia and the Troubadours." *MAev* 70 (2001): 268–77. [Partial elucidation of the confused legends and falsehoods surrounding the marital adventures of Eudoxia, daughter of the emperor of Constantinople; Peire Vidal may be referring in his poem to her proposed marriage to Ramon Berenguer of Provence; Raimbaut d'Aurenga may be speaking of the spurned fiancée Sancha rather than to Eudoxia in his poem; and Bertran de Born is certainly spreading vicious gossip and lies in his *Pois lo gens terminis floritz*; the full truth awaits further untangling, but Harvey has at least discounted much false information.]

2813.

Sankovitch, Tilde. "Structure and Unity in the Poems of Peire Vidal." *Neo* 62 (1978): 374–85. [Symbolic structures bind the *cansos* together in a manner connected not to the arbitrary and varied incidents of the narration but to a more fundamental experience; deeper unity is found through a basic symbol or archetype, in vocabulary and images of *woman/earth/Proensa* expressing the poet's need for security and self-affirmation.]

2814.

Szabics, Imre. "Peire Vidal, troubadour toulousain." In ► **98**, *AIEO* 5, 1998, pp. 185–91. [Though he traveled a great deal, Peire remained closely attached to his birthplace Toulouse and to his lord Raimon V, called *Castiat* in his songs; even after the bitterness of his false accusation and exile, the nostalgic warmth remained, at least for Toulouse, as demonstrated in a number of quotations from his poems.]

2815.

Tavera, Antoine. "Entrebes: à propos d'une gageure de Peire Vidal." In ► **152**, *Miscellanea Roncaglia*, 1989, 4:1344–67. [A highly imaginative exploration of a hypothetical procedure by which Peire Vidal may have arrived at the inconceivably complex structure of his *Molt m'es bon e bel*.]

PC 366. Peirol

[*fl.* 1185–1221; *vida*; thirty-two poems, seventeen with melody:

see ► **607**, van der Werf, *Extant*, 1984, pp. 254*–75*; twenty-five *cansos*, one *sirventes*, two crusade songs, three *tenso*s, exchange of *coblas* with Blacatz; satirized in both Peire d'Alverne's and Monge's gallery poems.]

2816.

Aston, Stanley C. *Peirol, Troubadour of Auvergne*. Cambridge: Cambridge University Press, 1953. Reprint, New York: AMS, 1983. [Introduction on Peirol's life and historical context; edition of the *vida* and thirty-two poems, with English translation,

notes to each poem pp. 173–88; two poems of doubtful attribution without translation.]

2817.

Harvey, Ruth. “Two *Partimens* Involving Peirol: BdT 366,10=119,2 and BdT366,30.” *CN* 64 (2004): 187–205. [New critical editions of dialogue poems with Dalfi d’Alvernhe, with English translation, notes; now included in ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 3:997–1003.]

2818.

See ► **480**, Marshall, “Dialogues,” 1987, pp. 37–58. [Hypothesis that the *tenso* PC 70,32 = 366,23, *Peirol, cum avetz tant estat*, may be fictitious, pretending to be a debate between Peirol and Bernart de Ventadorn; critical edition with English translation, notes; now in ► **256**, Harvey and Paterson, *Troubadour “Tensos,”* 2010, 1:141–46, who agree with Marshall that the poem is probably fictive, made in the thirteenth century as a pastiche of characteristic elements in the songs of the two famous troubadours.]

PC 370. *Perdigon*

[*fl.* 1195–1212; two *vidas*, one positive, one negative; fourteen poems, three with melody: see ► **607**, van der Werf, *Extant*, 1984, pp. 276*–79*.]

2819.

Chaytor, H.J. *Les Chansons de Perdigon*. Classiques Français du Moyen Âge, 53. Paris: Champion, 1926. [Introduction on the life of Perdigon, manuscript history, the corpus, study of versification and style; edition of the *vida* and twelve poems, plus two of doubtful attribution, with French translation, variants, notes; see important corrections and a new edition of PC 370,5 with German translation in Lewent’s review *ZrP* 33 (1909): 670–87.]

2820.

Boldini, Loredana. *Le poesie del trovatore Perdigon. Saggio di edizione critica*. Doctoral thesis, 2005. Abstract available as PDF file at http://www3.unisi.it/ricerca/dottorazioneweb/filologia_romanza/abstract/abstract_boldini.pdf. [General introduction to the poet, with brief analysis of each poem; edition is in preparation.]

2821.

See ► **2236**, Boldini, “Il cavaliere villano,” 2004–5. [New study of the *tenso* between Perdigon and Dalfi d’Alvernhe, in which Perdigon, a commoner, defends the exclusive right of the nobility to participate in *fin’amor*, while Dalfi, an aristocrat, argues for the superiority of inherent nobility of the heart; Perdigon uses similar arguments to those of Marcabru, in favor of resisting any change to the social order, while Dalfi stresses the value of the individual against that of social position; both are opposed to any privileged position being given to the unpropertied *juoves*; critical edition, with Italian translation, copious notes.]

2822.

Fèvre, Mavis. “Un nouveau regard sur le *partimen* entre Dalfi et Perdigon, *Perdigons, ses vassalatge* (PC119,6 = 370,11).” *RLaR*, 112 (2008): 73–88. [A study of the

element of performance in *partimens*, and the appointing of judges; Fèvre proposes that Dalfi's unusual choice of Gaucelm Faidit as judge probably was for comic effect, due to Gaucelm's questionable reputation among courtly circles; in appendix, a chart of judges appointed in twenty-nine *partimens*: all are aristocratic except for one other, who was, however, appointed by a fellow *joglar*; Fèvre is unaware of Boldini's 2005 study of the same poem.]

2823.

Marshall, John H. "Le *partimen* de Dauphin d'Auvergne et Perdigon (PC 119,6)." In ► **147**, *Mélanges Rostaing*, 1974, 2:669–78. [Shows that the original edition of the poem was faulty but has been accepted without change until now; new critical edition, with French translation, notes.]

2824.

Squillaciotti, Paolo. "Perdigon, *Trop ai estat mon Bon Esper no vi* (BdT 370,14)." *ZrP* 121 (2005): 543–62. [Critical edition with full apparatus, Italian translation, notes; the poem was used as a model by Giacomo da Lentini of the Sicilian School.]

PC 371. Perceval Doria

[*fl.* first half thirteenth century; drowned in 1264 heading a military campaign for Manfred of Sicily against Charles of Anjou; one Occitan *sirventes* in favor of Manfred and one exchange of *coblas* with an unknown Felip de Valenza, PC 149a,1; two preserved melodies; also composed two Italian poems of the Sicilian School.]

2825.

Sansone, Guiseppe E. *La poesia dell'antica Provenza: testi e storia dei trovatori*. 1984. 2nd ed. Parma: Guanda, 1993. [Pp. 555–57: edition of two poems, a short *tenso* with Felip de Valenza and a vigorous *sirventes* in honor of Manfredi di Sicilia; Perceval was involved in politics and administration in Asti, Arles, Avignon, and Parma; the poem with Felip is humorous, sarcastically promising true friendship forever.]

2826.

Gresti, Paolo. "Gian Vincenzo Pinelli et les *coblas* de Percival Doria et Felip de Valenza (Milan, Biblioteca Ambrosiana, R 105 sup.)." In ► **140**, *Études Ricketts*, 2005, pp. 671–79. [Introduction, edition of the exchange of *coblas* (two stanzas), with French translation, detailed notes.]

2827.

See ► **227**, Riquer, 1975, 3:1376–80. [Introduction, text of PC 371,1 *Felon cor ai*, with Spanish translation, notes.]

PC 372. Pistoleta (a nickname meaning "note, short letter")

[*fl.* 1195–1230; *vida*; eleven poems; his *sirventes* PC 372,3 was very popular, text and melody preserved in several versions in a mixture of Occitan and French; see ► **607**, van der Werf, *Extant*, 1984, p. 280*.]

2828.

Hershon, Cyril P. "Pistoleta." *RLaR* 107 (2003): 247–341. [Full introduction giving biographical details, his attachment to Arnaut de Marueilh and to various patrons, the

qualities of his poetry, featuring suffering and patience, and his retreat from poetry to become a married merchant in Marseilles; study of the manuscript tradition, edition of the *vida* and eleven poems, with French translation, notes.]

2829.

See ► **678**, Chaillou, “Le chant du texte,” 2009. [In Pistoleta’s *Ar’ agues eu*, PC 372,3, the melody is designed to bring out the textual structures; in line five, the center of the stanza is made to stand out musically by the use of three repeated notes, ornamentations, and intervals.]

2830.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 385–99. [Edition of *tenso* PC 372,4 between Pistoleta and an anonymous *domna*, with notes, analysis, and German translation; the coyly teasing lady may well be real, but it is difficult to identify her because Pistoleta had contacts with several *trobairitz*; Maria de Ventadorn would be the most likely candidate, but there is no proof.]

PC 374. Pons Barba

[Early thirteenth century; one *sirventes*, and one incomplete *canso*; probably fled to Catalonia before the Albigensian Crusade.]

2831.

See ► **255**, Guida, *Trovatori minori*, 2002, pp. 125–79. [Detailed exploration of previous scholarship and historical background locating Pons as a respected citizen of politically advanced city of Mirepoix; he seems to have played a marginal but professional part in the court of Peter II of Aragon, fitting well into the sociocultural climate of the last days of glory of the Aragonese court, before the disaster of Muret, in which Peter perished; critical edition of PC 374,1 and 2, with full apparatus, Italian translation, and copious notes.]

PC 375. Pons de Capduelh (Capduoill, Chapteuil)

[*fl.* 1190–1220; two *vidas*; twenty-seven poems, four with melody:

see ► **607**, van der Werf, *Extant*, 1984, p. 282*–86*; a *planh* on the death of his lady Azalaïs; one poem is of problematic attribution.]

2832.

Napolski, Max von. *Leben und Werke des Trobadors Ponz de Capduoill*. Halle: Niemeyer, 1879. Reprint, New York: AMS, 1983. [New editions have been announced by Rivière (1987) and Routledge (1993); Antonella Martorano has reedited Pons for her doctoral thesis, Florence 2007, “Ricerche sul testo delle poesie di Pons de Capduoill.”]

2833.

Martorano, Antonella. “Il frammento ambrosiano del *Gay descort* di Pons de Capduoill (BdT 375,26) con una nuova edizione del testo.” *Cultura neolatino* 64 (2004): 411–41. [Preliminary to a full edition: see her doctoral thesis Florence 2007: “Ricerche sul testo delle poesie di Pons de Capduoill”; this study offers a full analysis of the manuscripts, a diplomatic transcription of the fragment, along with a critical edition; also a critical edition of the full text, based on C, with full apparatus and Italian translation.]

2834.

Poe, Elizabeth Wilson. "Old Provençal *escars/escas*: 'poor'? Reconsidering the Reputation of Pons de Capdoill." *Tenso* 4.1 (1988): 37–58. [A careful investigation of the meaning of *escars* in Occitan demonstrates that its use in the *vida* of Pons is closely linked to its opposite *larcs* "generous" and must mean "careful with money" or "stingy" rather than "poor"; his reputation for miserliness may have a source that is lost to us, but it is toned down by Uc de Saint Circ, the author of his *vida*, probably because Uc was familiar with the mindset of a moneylender and shared the same tendency toward prudent management of money.]

2835.

Pulsoni, Carlo. "Lo senher que formet lo tro (PC 323,22) e alcune considerazioni sul corpus poetico di Pons de Capduelh." *Romanica vulgaria. Quaderni* 13–14 (1994): 81–116. [Critical edition, with copious notes and Italian translation, followed by a study of Pons's historical context and dating.]

2836.

Rivière, Jean-Claude. "En prélude a une nouvelle édition de Pons de Capdoill: la chanson *Us gais conortz me fai gajamen far* (PC 375,27)." In ► **159**, *Studia occitanica*, 1986, 1:241–51. [New critical edition, with French translation and detailed stanza-by-stanza commentary; the poem is a humorous tour de force in which each stanza is devoted to exploring the forms and meanings of one of the key words of the troubadours' vocabulary: *gai*, *fin*, *humil*, *razon*, *merce*.]

PC 376. Pons Fabre d'Uzes

[Second half thirteenth century; one *sirventes*, PC 376,1, one *sestina*, PC 376,2.]

2837.

Rochegeude, Henri Pascal de. *Le Parnasse occitanien*. Toulouse: Benichet Cadet, 1819, pp. 366–67. Available online at <http://archive.org/details/leparnasseeoccita00touluoft>. [Edition of the *sirventes* PC 376,1, no translation, no notes.]

2838.

Bec, Pierre. "La sextine de Pons Fabre d'Uzès: essai d'interprétation." In *Miscellanea mediaevalia. Mélanges offerts à Philippe Ménard*. Edited by Alain Labbé, Danielle Quérueil, and Jean-Claude Faucon. Paris: Champion, 1998, pp. 91–100. [A historical survey of the development of the *sestina* from Marcabru through Arnaut Daniel and Dante into modern times; the text of the *sestina*, with an analysis of Fabre's fine fuzzy formal features, an attempted interpretation of its message, and finally a "transpoetization" of the poem into modern French.]

PC 379. Pons d'Ortaffa

[*fl.* 1217–46; two *cansos*, one with melody: see ► **607**, van der Werf, *Extant*, 1984, p. 287*; Pons had a son, also named Pons, who may possibly be the troubadour (died sometime after 1251).]

2839.

See ► **227**, Riquer, 1975, 3:1311–15. [Text of PC 379,2, with introduction, Spanish translation, notes.]

2840.

Taylor, Robert A. "Pons d'Ortaffa: Images of Exile and Love." In ► **151**, *Mélanges Bec*, 1991, pp. 567–75. [Analysis of the ways in which Pons took up and renewed the traditional dialectic themes and motifs of joy and suffering; Pierre Bec's list of traditional topoi of antithesis is applied in detail to Pons's songs to show how he captured in new and striking images the frustration and despair of love and separation; edition of both poems from MS C, no translation.]

PC 389. Raimbaut d'Aurenga

[*fl.* 1144–73; *vida*; about forty poems, one with melody:

see ► **607**, van der Werf, *Extant*, 1984, p. 288*; idiosyncratic style, *trobar clus*; he is referred to as *Linhaure* by Giraut de Bornelh.]

2841.

Pattison, Walter T. *The Life and Works of the Troubadour Raimbaut d'Orange*. Minneapolis: University of Minnesota Press, 1952. Reprint, New York: AMS, 1983. [Introduction on cultural background, Raimbaut's biography, and court positions; the corpus, dating, language, style, versification, and analysis of themes and content; edition of the *vida*, thirty-nine poems, plus three of doubtful attribution, with English translation, notes; Luigi Milone and Aimo Sakari have both announced new editions.]

2842.

Bauer, Franck. "Portrait de l'artiste en *lauzengier*? Sur la nature et la fonction de l'*entrebescamen* dans la chanson de la *fleur inverse*." *RLaR* 96 (1992): 89–104. [Analysis of Raimbaut's poem as a demonstration of the interlace technique that he invented; in a triangular movement, the poet may be drawn to his *domna* by the praise of a third party (*lauzengier*), the *lauzengier* then becoming his enemy; his praise of the lady makes him into the *lauzengier*, and the cycle goes on, positive becoming negative and negative positive in a topsy-turvy world.]

2843.

Bossy, Michel-André. "The *trobar clus* of Raimbaut d'Aurenga, Giraut de Bornelh and Arnaut Daniel." *Mediaevalia* 19 (1996): 203–19. [Shows that Raimbaut's version of *trobar clus* is less abrasive and moralistic than that of Marcabru or Peire d'Alvernhe; he claims to place more emphasis on artistic virtuosity than on didactics, with the intention of limiting his audience to the most refined and initiated listeners, but it is hard to decide whether this is a serious stance or parodic, or self-parodic; Giraut de Bornelh and Arnaut Daniel also play with the imaginary and contradictory dilemma.]

2844.

Brusegan, Rosanna. "Le secret de la *flores enversa*." *RLaR* 96 (1992): 119–44. [The central poem of Raimbaut's creativity is based on paradox, signaled by the enigmatic term *enversa*; the poem is reproduced from Pattison's edition, followed by a detailed stanza-by-stanza analysis and by intertextual comparison with Bernart de Ventadorn's lark poem; the secret of the poem is in the reference to Narcissus, used by Bernart and

by Guillaume de Lorris, reduced by Raimbaut to the essential image of the reflected flower as a symbol of the power of pure poetry.]

2845.

Carapezza, Francesco. "Raimbaut travestito da Fedra (BdT 389,1): sulla genesi del *salut* provenzale." *Medioevo romanza* 25 (2001): 357–95. [New edition and study of Raimbaut's poem shows some lexical intertextual influence of Ovid on the creation of the Old Occitan *salut*.]

2846.

Corcoran, Mary Cynthia. "Intertextualité dans le *devinalh* (Guilhem IX, PC 18, 7; Raimbaut d'Aurenga, PC 389, 28; et Giraut de Bornelh, PC 242, 80)." In ► **96**, *AIEO* 3, 1992, pp. 865–77. [Raimbaut's poem is used as a guide to William and his poem; confirms the phallic significance of the *contraclau*.]

2847.

Di Girolamo, Costanzo. "No say que s'es e lo spazio lirico di Raimbaut d'Aurenga." *MR* 12 (1987): 261–73. [Analysis of Raimbaut's poetics, especially in PC 392, 28, in relation to similar poems by Guilhem de Peitieu and Giraut de Bornelh; Raimbaut is attempting to broaden the scope of traditional *fin'amor* poetics, in contrast to the parodic tone of the others, to treat seriously and deeply of physical love.]

2848.

Di Girolamo, Costanzo. Edition of Raimbaut d'Aurenga (Raimbaut de Vaqueiras?) PC 392.26a [*nu*]ils hom tan . . . [*n*]on amet; online at <http://www.rialto.unina.it>. [Information on editorial history; new critical edition, notes, no translation.]

2849.

See ► **803**, Gaunt, *Troubadours and Irony*, 1989, pp. 121–44. [Raimbaut constantly mocks the courtly circles in which he moves, through his robust sense of humor and irreverent treatment of convention.]

2850.

Hutchinson, Patrick. "Raimbaut d'Aurenga et l'allégorie: tropologie et hétérodoxie, la *voie des formes*." In ► **102**, *AIEO* 9, 2011, pp. 395–412. [Enthusiastic analysis of Raimbaut's poetics, which he sees as closely connected with the new theories of Geoffrey of Vinsauf, called "dualistic stylistics," related to Raimbaut's interpretation of *trobar clus*; the dualism and provocative language bordering on blasphemy seems to place the poet close to beliefs that might have had him accused of heresy if he had lived at the time of the Inquisition.]

2851.

Lafont, Robert, "Ar resplan la flors enversa: la fleur du *Gay Savoir*." *RLaR* 96 (1992): 105–17. Reprinted in *La Source sur le chemin*, 2002, pp. 111–23. [A strong statement of belief that the key to Raimbaut's sexuality and to his poetry is to be found in his castration, whether in realistic terms or as a psychological complex, and that the body of *fin'amor* poetry in general is based on male impotence.]

2852.

Majorossy, Imre. "Le dévouement par le *trobar clus*: Raimbaut d'Aurenga." In ► **1516**, *Amors es bona voluntatz*, 2006, pp. 37–49. [The transcendent aspect of

Raimbaut is seen in poem PC 389,12, *Ara non siscla*, where his use of *trobar clus* conceals biblical images from the psalms and the *Cantica canticorum* that are transformed into a statement of his ethereal love for his *domna*.]

2853.

Milone, Luigi. "Tre canzoni di Raimbaut d'Aurenga (389,1,2 e 11)." *CN* 63 (2003): 169–254. [Includes detailed manuscripts study, critical editions with Italian translation, full critical apparatus, copious notes.]

2854.

Milone, Luigi. "Cinque canzoni di Raimbaut d'Aurenga (389, 3, 8, 15, 18, 37)." *CN* 64 (2004): 7–185. [Edition of five *cansos*, with Italian translation, detailed notes, bibliography.]

2855.

Milone, Luigi. "Raimbaut d'Aurenga, *Un vers farai de tal mena* (BdT 389,41)." In *L'Ornato parlare. Studi di filologia e letteratura romanze per Furio Brugnolo*. Padua: Esedra Editrice, 2007, pp. 53–90. [Includes detailed study of manuscript history; critical edition, with Italian translation, full variant readings, copious notes; see also ► **368**, Cropp, "Courtly Lyric Style," 1976, pp. 30–34, for an analysis of the poem to illustrate the unity achieved by the interweaving of words and themes.]

2856.

Planche, Alice. "Texte à l'endroit, monde à l'envers: sur une chanson de Raimbaut d'Aurenga." In ► **159**, *Studia occitanica*, 1986, 1:213–26. [A delicately poetic explication of PC 389,16, *Er resplan la flors enversa*; the controlling image of the inverted flower suggests the lily with its extended popular and religious values, as well as being a symbol of mutation, leading to rich suggestions of metamorphosis: winter into spring or spring into winter under the positive or negative power of love; the notion of inversion echoes that of reversal: the joy of love protecting the poet from the slander of his enemies, and the joy of singing taking the place of the dangerous ecstasy of union; discussion of attempts to translate the poem, especially that of Pierre Bec in ► **229**, *Nouvelle anthologie*, 1970, pp. 206–8, followed by her own metrical transposition, offered humbly as proof of the vanity of trying to translate poetry.]

2857.

Renzi, Lorenzo. "Una lettura contestuale della *Flor enversa* di Raimbaut d'Aurenga." In *Poetica e stile*. Padua: Liviana, 1976, pp. 25–34. Reprinted in *Le piccole strutture: Linguistica, poetica, e letteratura*. Edited by Alvisè Andreose, Alvaro Barbieri, and Dan Octavian Cepraga, with the collaboration of Marina Doni. Bologna: il Mulino, 2009, pp. 313–24. [Analysis of PC 389,16, moving from the initial exterior description of winter contrasting with spring and love into a complex metaphysical interpretation that shows a reintegration of shattered reality made possible within the act of poetic creation; in addition, Renzi provides a description of the intricate metrical and semantic aspects of the poem, accompanied by a chart showing its closed, circular structure.]

2858.

Riebold, Ute. "Le *salut d'amour Donna, cel qeus es bos amics* de Raimbaut d'Aurenga."

In ► **100**, *AIEO* 7, 2003, pp. 493–510; also in ► **520**, Gambino, *Salutz*, 2009, pp. 207–33. [PC 389, I may be by Raimbaut de Vaqueiras but is more likely by Raimbaut d'Aurenga, composed near the end of his life, 1170–73; see also ► **2845**, Carapezza, “Raimbaut travestito,” 2001, showing the influence of Ovid on the origins of the Occitan *salut*.]

2859.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 400–417. [Edition of PC 389,6 = 46,3; the lady may well be real but must have been very strong to rival Raimbaut in poetic skill: only the Comtessa de Dia or Azalais among known poetic contacts could be envisaged as capable of such subtle satire of Raimbaut's lyrics.]

2860.

Serper, Arié. “Amour courtois et amour divin chez Raimbaut d'Orange.” In ► **159**, *Studia occitanica*, 1986, 1:279–90. [Claims that in Raimbaut's poetry, love in its most elevated form can strive to go beyond the human and reach for the divine level of perfection, illustrated by several passages from his work, and especially in the poem PC 389,11, in which God is given a dominant role in his quest for love, merging with the personifications of Love and Chivalry; new critical edition of the poem, with French translation, detailed notes.]

2861.

Stanesco, Michel. “La fleur inverse et la *belle folie* de Raimbaut d'Orange.” *CCM* 40 (1997): 233–52. [The *flor enversa* is a poetic symbol of love as a transcendent figure found in mystical sources as the *arbor inversa* having its roots in heaven and its branches reaching toward the earth; at the same time, it has resonances of the biblical lily, which grows upward but turns downward in humility, a symbol of purity applied to the Virgin; the esoteric symbol is found in various cultures since antiquity and can stand for the feeling of insanity that is produced in the poet by the ineffable emotion of love.]

2862.

Vuijsteke, Marc. “Éléments de définition d'un mode de l'énoncé poétique: Raimbaut d'Orange et le *trobair clus*.” In ► **151**, *Mélanges Bec*, 1991, pp. 587–98. [Detailed analysis of the *tenso* PC 242,14 = PC 389,10a, with a new interpretation of verses 16–17; shows that the debate between Giraut de Bornelh and Raimbaut d'Aurenga is more nuanced than generally believed; Raimbaut is calling not for a poetic form that excludes the profane and is accessible only to the aristocratic elite but, rather, one that is true to poetic principles and is appreciated only by those who understand the exaltation of *fin'amor*; at the end of the poem, both poets are in agreement about the worth of their poetic calling and the necessity of remaining true to its ethic.]

2863.

Vuijsteke, Marc. “Le chant de la fiction chez Raimbaut d'Orange,” in ► **105**, *L'Imaginaire courtois*, 1991, pp. 211–21. [Discusses various interpretations of Raimbaut's *Cars, douz e fenhz*, PC 389,22, especially the sense of the difficult word *fenhz*, found also in *Flamenca* to indicate something that is imitated but also ideally true on the level of aesthetics.]

2864.

Vuijlsteke, Marc M. "Raimbaut d'Orange et le *trobar ric* ou *prim*." *RLaR* 96 (1992): 69–87. [In opposition to the definitions of *clus*, *ric*, and *prim* proposed by Pollmann and Mölk, denies that they had any precise meaning for Raimbaut; in fact, poems called by one or the other name all use similar structures and vocabulary and are similarly "difficult"; the principle of concealment of the *domna's* identity remained a constant feature of all the poems; appendix, pp. 79–87, presents the critical edition of PC 389,26, *En aytal rimeta prima*, with French translation, detailed notes.]

2865.

Vuijlsteke, Marc. "Une chanson *facile* de Raimbaut d'Orange: *Aussi mou/un sonet nou* (PC 389,3)." In ► 161, *Studies in Honor of Hans-Erich Keller*, pp. 337–58. [A close and detailed analysis of a poem that the poet himself called "easy"; after probing into many difficulties and paradoxes, we must conclude that he was not being straightforward; the passage of time may have masked a message that was relatively clear at the time, but it is more likely that Raimbaut was perversely leading his naive listeners into a trap by offering them a remarkable poem that is anything but easy.]

2866.

Zufferey, François. "Raimbaut d'Orange dans la tradition manuscrite." *RLaR* 96 (1992): 3–14. [A study of the place given to Raimbaut and the ordering of his songs in the dozen major chansonniers that transmitted his works; his normal place was among the major troubadours, but never in first place, occasionally near the end of the collections; half of his songs were widely distributed and seem to indicate the possibility that there was an early *Liederbuch* around 1173.]

PC 390. Raimbaut de Beljoc

[fl. 1218–20; one *sirventes* in praise of Frederick II of Hohenstaufen, Holy Roman Emperor 1215).]

2867.

Larghi, Gerardo. "Raimbaut de Beljoc tra poesia e politica." *CNV* 66 (2006): 213–310. [A very detailed study of social and historical interconnections within a group of about ten *contrafact* poems by several troubadours and at least one *trouvère* (Gace Brulé or perhaps Hugues de Berzé), linked by metrical structure; in appendix, edition of PC 390,1 from *I, K*, with Italian translation; Larghi could not get access to the newly discovered copy of PC 390,1 in MS *Tb*, with a somewhat mutilated extra stanza: presented in general terms by Gasca Queirazza, 1983, from a conference in 1981, the text has not yet been made available to the scholarly world.]

2868.

Gresti, Paolo. "Ancora sui *contrafacta* provenzali di modelli francesi: il caso di Cerveri de Girona." *Aevum* 70 (1996): 263–71. [Follows upon a previous article by Asperti, "Contrafacta provenzali di modelli francesi," in *Messana (Rassegna di studi filologici linguistici e storici)* n.s. 8 (1991): 5–49, in which eight French models were studied as sources for poems by Cerveri de Girona; Gresti examines twelve more songs by

Cerveri based on poems by various Occitan troubadours, and nine further French songs that may have served as sources for *contrafacta*.]

PC 391. Raimbaut d'Eira (Hyeres)

[*fl.* 1244; *razo*; one *cobla*.]

2869.

Beltrán, Vicenç. "Poética del *sirventés* y modelos de escritura." In ► 109, *Comunicazione e propaganda*, 2007, pp. 21–30. [Critical edition of Raimbaut's *cobla* and its *razo*; Raimbaut is supporting Sancha of Aragon against harsh treatment by the count of Provence, reminding him of his courtly duties; Beltrán's analysis attempts to show the significance of the poem as a model for the passage from oral culture to written and the elevating of a localized criticism of the count into a universal and enduring formulation of proper courtly behavior.]

PC 392. Raimbaut de Vaqueiras

[*fl.* 1180–1207; died probably in 1207 along with his lord, Boniface of Montferrat, fighting against the Bulgarians; *vida*; twenty-six poems, eight with melodies: see ► 607, van der Werf, *Extant*, 1984, pp. 289*–97*; two plurilinguistic poems use a variety of languages, the earliest known use of several; in his *Carros*, PC 392,32, an allegorical chariot represents the Italian Communes defended by a number of women rivaling his *domna* Beatrice de Montferrat in perfection, in a sort of feminine tournament; one section of his three-part epic letter recounts adventures of his own life; his *Kalenda maya* is a famous *estampida*.]

Editions

2870.

Linskill, Joseph. *The Poems of the Troubadour Raimbaut de Vaqueiras*. The Hague: Mouton, 1964. Reprint, New York: AMS, 1983. [Introduction on the life of Raimbaut, his corpus, style, versification, and an analysis of his literary place among the troubadours; edition of the *vida*, twenty-six poems, plus seven of doubtful attribution, with English translation, notes; also an edition of one of the epic letters, pp. 301–44; Federico Saviotti is preparing a new edition of Raimbaut's works: see below ► 2902.]

2871.

See ► 227, Riquer, 1975, 2:811–57 [Introduction, edition of eight poems and the epic letter, with Spanish translation, notes.]

General Studies

2872.

Agrigoroaie, Vladimir. "The Vlachs and the Troubadour: Brief Analysis of Three Poems by Raimbaut de Vaqueiras." *Revue d'études sud-est européennes* 47 (2009): 55–74. Available online at <http://univ-poitiers.academia.edu>. [Review and correction of Linskill's imprecise identification of the emperor's enemies and historic details

mentioned in PC 392,9a, *Conseil don a l'emperador*, PC 392,24, *No m'agrad'iverns*, and the epic letter; no clear information about Raimbaut's connection with the Vlachs is to be found, though there is clarification of the poet's cultural and political life; in appendix, the three texts are reproduced, with Linskill's English translation and a rich bibliography to 2006.]

2873.

Beggiato, Fabrizio. "Raimbaut de Vaqueiras e Albertet: percorsi ed incontri trobadorici nel Monferrato, riflessioni ed interrogativi." In *Dalla Provenza al Monferrato. Percorsi medievali di testi e musiche*. Edited by Sonia Maura Barillari. Alessandria: Orso, 2007, pp. 19–27. [An enquiry into the identity of *Engles* in five of Raimbaut's poems, in three *coblas* of uncertain attribution, and elsewhere; it does not seem to indicate a person who is English, may be used for a feminine person, or may have a different meaning in each use; an inconclusive investigation, but rich in suggestions for further study.]

2874.

Cremonesi, Carla. "Raimbaut de Vaqueiras." In ► **38**, *DLF*, pp. 1221–22. [Detailed sketch of his life, in particular his cultural, political, and military activities at the court of Boniface of Montferrat and at his patron's side on the Fourth Crusade, where both died; outline of his writings, with descriptions of several of his most interesting poems, the *Carros*, the epic letter, and the multilingual poems.]

2875.

Gouiran, Gérard. "Sur quelques troubadours qui franchirent les Alpes du temps de la croisade contre les Albigeois." In ► **164**, *I trovatori nel Veneto*, 2008, pp. 97–133. [Study of the role played by Raimbaut de Vaqueiras, whose success at the court of Montferrat encouraged other poets to come to Italy.]

2876.

See ► **2697**, Guida, "Questioni relative," 2008. [Pp. 251–73: the exchange of *coblas* between *Raimbaut* and *Albertet* is confirmed to be between Raimbaut de Vaqueiras and Albertet de Sisteron and to belong to about 1195.]

2877.

Lee, Charmaine. "La chanson de femme attribuata a Raimbaut de Vaqueiras, *Altas undas que verez suz la mar*." In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:865–81. [The poem stands out as unique in Occitan poetry, as do other texts by Raimbaut; it has more dynamic narrative content than the Galician traditions of the *cantiga d'amigo*, though it is possible that Raimbaut drew inspiration from the latter, adapting their presentations to his own purposes; even more likely is the influence of the French *chansons de femme*; the analysis confirms its probable attribution to Raimbaut and its intellectual complexity in combining influences from Galicia, France, and home, along with a hint of the Crusades.]

2878.

McPeck, Gwynn S. "*Kalenda maia*: A Study in Form." In *Medieval Studies in Honor of Robert White Linker*. Valencia: Editorial Castalia, 1973, pp. 141–54. [A brilliant study of melodic form in its relationship to the text; confirms the notion that the

estampida is a variant of the *canso*; the text is reedited according to the new structural interpretation, with English translation.]

2879.

Paterson, Linda. "Insultes, amour et une *trobairitz*: la *tenso* de Raimbaut de Vaqueiras et Albert." In ► **101**, *AIEO* 8, 2009, 1:227–36. [Edition of the *tenso* with English translation; believes that the *tenso* is a performance piece, not a serious dispute; likewise the bilingual *tenso* PC 392,7 is probably fictive, and the Genoese woman should be removed from the list of *trobairitz*; available also in ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 1:68–79.]

2880.

See ► **891**, A. Rieger, "Relations interculturelles," 1998, pp. 201–25. [Case study of a poetic network, involving Raimbaut de Vaqueiras along with Elias Cairel, Conon de Béthune and Albrecht von Johansdorf, illustrating the complexity of connections and intertextuality encouraged in large part by intercultural mixing during the Crusades; the phenomenon is posed in terms of give and take rather than of origin and influence, the idea of cultural exchange as multiple, many-sided, and many-directional; a shortened German version in *Internationalität nationaler Literaturen*, Göttingen: Wallstein, 2000, pp. 485–500.]

2881.

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

2882.

Sakari, Aimo. "L'influence des autres troubadours sur Raimbaut de Vaqueiras." In ► **97**, *AIEO* 4, 1994, pp. 297–306. [Stresses the verve and originality of Raimbaut's work, along with inspirations that he took from his fellow troubadours, especially Bertran de Born and Guilhem de Saint-Didier, from contemporary epics, and from at least one trouvère, Conon de Bethune.]

2883.

See ► **306**, Salvatori, "Les Malaspina," 2008. [An historian's perspective on the rich materials published by Cañi-Russo, 2005; stresses the need to further analyze the poetry, especially that of Raimbaut de Vaqueiras, as a valuable source of information about the society and its functioning.]

2884.

Saviotti, Federico. "Il viaggio del poeta e il viaggio del testo: per un approccio geografico a Raimbaut de Vaqueiras e alla sua tradizione manoscritta." *Moderna* 10.2 (2008): 43–59. [Outlines the richness of historical and geographical references in Raimbaut's poetry; the lack of references to Iberia shows that he simply did not travel west; his knowledge of Galician is still to be explained, but his popularity in the Catalan manuscript *Sg* along with Cerveri seems to have been a whim of the compiler rather than an indication of any rapport between the two poets; more attention to

geography will be required to clarify the movement of poets and their works across their world.]

2885.

Unlandt, Nico. "Au sujet de la lettre épique *Valen marques, senher de Monferrat* du troubadour Raimbaut de Vaqueiras." *Francographies* 1 (1995) 265–79.

2886.

Vallín, Gema. "Sobre el contenido de la *Kalenda Maia*." *Romanica vulgaria. Quaderni* 16–17 (1999): 131–39. [Sees the basic textual message as negative toward the courtly ideal, contrasted with the joyfulness of the melody.]

The Plurilingual Descort, PC 392,2, *Eras can vei verdeiar*, using five different languages

2887.

Bec, Pierre. "Note philologique sur la *cobla* gasconne du descort plurilingue de Raimbaut de Vaqueyras." *MR* 12 (1987): 275–88. [Diplomatic transcriptions of the Gascon lines in all seven manuscripts and the composite version of the text proposed by Tavani, 1986, followed by a detailed linguistic analysis of the piece, with emendations and suggestions and an alternate composite text with French translation.]

2888.

Brea, Mercedes. "La estrofa V del *descort* plurilingüe de Raimbaut de Vaqueiras." In ► **143**, *Homenaje Fuentes*, 1985–87, pp. 49–64. [Study of the Galician lines of the poem, considering previous editions; a new provisional text is proposed, along with a list of problematic readings that may require further study.]

2889.

Brugnolo, Furio. "Appunti in margine al discordo plurilingue di Raimbaut de Vaqueiras." In ► **159**, *Studia occitanica*, 1986, 1:45–66. Also in Brugnolo, Furio, *Plurilinguismo e lirica medievale: da Raimbaut de Vaqueiras a Dante*. Rome: Bulzoni, 1983, pp. 69–103. [Considers the possible irony in the French *cobla* and political motivation for writing it; this idea is expanded later by ► **2893**, Tavani, "Accordi e disaccordi," 1989, to cover the possibility of a political motivation for the whole poem.]

2890.

Canettieri, Paolo, "Il *novel descort* di Raimbaut de Vaqueiras." *Romanica Vulgaria. Quaderni* 13–14 (1994): 41–80. [New critical edition of PC 392,16, with Italian translation, detailed notes, and literary analysis; demonstrates that the work was composed as a form of transition between two cycles of poems, one in which he renounces love, and the other in which he seeks reconciliation; the reference to Tristan and Marie de France is typical of Raimbaut's use of material from many sources.]

2891.

Fernandez Campo, Francisco. "Breves suxestións sobre o descort plurilingüe de R. de Vaqueiras (estrofa 5, vv. 33–36)." In *Estudios galegos en homenaxe ó Profesor Giuseppe Tavani*. Santiago de Compostela: Centro Ramón Piñeiro, 1994, pp. 57–64. [Study of four of the Galician lines, with proposals for alternate readings or interpretations; problems in the remaining lines are reserved for further study in future.]

2892.

Saviotti, Federico. “Nella tradizione di Raimbaut de Vaqueiras: un caso di varianti d’autore?” In ► **118**, *La lirica romanza*, 2009, pp. 217–39. [In the context of a longer project leading to a new critical edition of Raimbaut’s works, this detailed paleographic study of the fourteen manuscripts and two fragments of PC 392,2 leads to division into three families, and the strong hypothesis of authorial intervention in the history of the text, though it is not possible to clarify the chronological ordering of the textual variants.]

2893.

Tavani, Giuseppe. “Accordi e disaccordi sul discordo plurilingue di Raimbaut de Vaqueiras.” *Romanica Vulgaria. Quaderni* 10–11 (1989): 5–44. [Concerns the proper techniques for editing this unusual poem, trying to restore the original form without “correcting” Raimbaut where he mistakenly might have used inappropriate foreign-language forms but restoring those that were improperly copied by the scribes; speculates that Raimbaut might have had political reasons for composing the song (to support Boniface of Montferrat, who was about to take over direction of the crusade from Thibaut de Champagne, expressing pan-European unity against the enemy in five different languages).]

2894.

Tavani, Giuseppe. “Il plurilinguismo nella lirica dei trovatori.” In *Documenti letterari del plurilinguismo*. Edited by Vincenzo Orioles. Rome: Editrice Il Calamo, 2000, 123–42. [The use of multilinguism by Raimbaut de Vaqueira, Bonifaci Calvo, and Cerveri de Girona does not necessarily imply the mastery of languages by the poets, nor the capability of understanding them on the part of the listeners; the languages are part of the style; in the case of Raimbaut’s *contrasto*, the two languages emphasize the difference in social rank as well as gender of the participants; in the *descort*, the use of five different languages and melodies is meant to demonstrate his tumult and confusion at the change of heart of his beloved but may also hint at Raimbaut’s awareness of a new pan-European identity that was beginning to replace the Latin cultural unity.]

2895.

Zink, Michel. “Plurilinguism, Hermeticism and Love in Medieval Poetics.” *Comparative Literature Studies* 32 (1995): 112–30. (Translated by D. Rollo). [Pp. 120–25: analysis of Raimbaut de Vaqueiras, *Eras can vei verdeiar*, to show that each stanza is not only in a different language but that the poem reflects the cultural quality of the poetic tradition behind the language.]

Bilingual *Tenso* with a Genoese Woman, PC 392,7, *Domna, tant vos ai preiada*

2896.

Brugnolo, Furio. “Parodia linguistica e parodia letteraria nel contrasto bilingue *Domna, tant vos ai preiada* di Raimbaut de Vaqueiras.” In *Plurilinguismo e lirica médiévale: da Raimbaut de Vaqueiras a Dante*. Rome: Bulzoni, 1983, pp. 11–65.

[Believes that the exaggerated linguistic contrast between the poet and the Genoese woman heightens the contrasts in gender, in social position, and in literary register already present; the poet seems to be making fun of his own poetic vocation and of the traditional linguistic and literary clichés of his colleagues; Brugnolo suggests that the poem may be an erudite parody of the works of Arnaut de Maruelh and of the new genre *salut d'amor* created by him; many parallels between Raimbaut's poem and works of Arnaut are listed in support of this hypothesis.]

2897.

See ► **1738**, Caïti-Russo, *Les Troubadours et la cour*, 2005, pp. 23–44. [New critical edition of Raimbaut's PC 392,7, *Domna, tant vos ai preiada*, with a study of the manuscript tradition, French translation, and notes; see also her historical and linguistic study "Appunti per una lettura *malaspiniiana* del contrasto bilingue di Rambaldo di Vaqueiras," in ► **126**, *Poeti e poesia*, 2006, pp. 189–204, in which she interprets the poem as an allegorical rivalry, in both social and linguistic terms, between the knightly class of the court and the increasingly self-aware, but inferior, mercantile classes.]

2898.

Gaunt, Simon. "Sexual Difference and the Metaphor of Language in a Troubadour Poem." *MLR* 83 (1988): 297–313. [Close analysis of Raimbaut's bilingual *tenso*; the difference in sex between the two participants is paralleled by the difference in language: the male speaks Occitan, the female Genoese; she rejects not only his sexual advances but also the language in which they are expressed; Gaunt disputes Brugnolo's idea that Raimbaut's part of the poem is a specific parody of Arnaut de Maruelh's *saluts*, or that Occitan is being glorified as the dominant language of courtly poetry; the woman is rejecting Occitan as a male language, and with it the masculine courtly rhetoric which barely disguises the poet's sexual advances; the probable Italian audience would have been delighted by the direct tone of the woman, who puts the hypocritical language of the man to shame.]

2899.

Guida, Saverio. "Una canzone provenzale in cerca d'autore." *SMV* 44 (2008): 49–76. [PC 70,11, *Belh Monrueilh*, has been attributed variously to eight different poets; a close investigation of history, sociocultural characteristics, vocabulary, themes, and style leads to an attribution to Raimbaut de Vaqueiras, attaching *Monrueilh* and *Na Helis* to the Malaspina family and to Raimbaut; see also the study by E. Salvatori and G. Caïti-Russo, "A proposito del testo trobadorico di ambito malaspiniiano *Belh Monrueilh*," *CN* 69 (2009): 7–28.]

2900.

Hutchinson, Patrick. "Lignes de partage sociales, culturelles et érotiques dans *Domna, tant vos ai preiada* de Raimbaut de Vaqueyras: ironie et mise en scène." In ► **96**, *AIEO* 3, 1992, pp. 967–81. [Self-irony is evident in many troubadours, who can see the ridiculous side of their love discourse; the ludic intent means that we cannot interpret the poems as simple reality or as sociohistoric documents; in his poem, Raimbaut parodies *fin'amor*, but parodies also the critics of *fin'amor*; ambiguity reigns, in a complex game.]

2901.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 418–36. [Edition of the bilingual *tenso* and its *razo*; analysis, notes, German translation; the date of composition is confirmed as 1190; the two languages represent two cultures, two ideologies; the woman rejects not only the poet's sexual advances but also his fancy language.]

2902.

Saviotti, Federico. "Raimbaut de Vaqueiras *Bella, tan vos ai pregada*." In ► **258**, *Ans am ieu*, 2008, pp. 139–54. [Stresses the parodic elements, linguistic and literary, in both the Genoese and Occitan verses; critical edition, many textual notes, Italian translation; Saviotti is preparing a new edition of Raimbaut.]

Raimon Bistortz d'Arles. See PC 416

PC 393a. Raimon d'Anjou (not listed by PC)

[*fl.* 1120–1200; the author of six treatises, perhaps similar to *ensenhamens*, known only by their titles, preserved by Francesco da Barberino in his *Documenti d'amore*, with a few extracts, all noted in Latin translation.]

2903.

Paterson, Linda. "A propos de la datation de Raimon d'Anjou." *RLaR* 91 (1987): 307–19. [Raimon was an Occitan noble, ca. 1120–1200, a model of the perfect chevalier; no works are extant, except indirectly through some quotes, translated into Latin, by Francesco da Barberino in the early fourteenth century.]

2904.

See ► **1439**, Monson, *Les ensenhamens*, 1981, pp. 132–38. [History of scholarship on Raimon, attempting to reconstitute some aspects of his lost works; probably they were types of scholastic treatises, perhaps all belonging to a single lengthy work; in any case, none seems to have been an *ensenhamen*.]

Raimon Berenguier IV d'Aragon, Comte de Provence. See PC 184. Coms de Proensa

PC 396. Raimon de Castelnou

[Second half thirteenth century; little is known of his life; five *cansos*, one *sirventes*, PC 396,6, of doubtful attribution, perhaps belongs to Peire Cardenal or perhaps it is a *contrafactum* by Raimon using themes and techniques of Peire (attributed to Peire and Raimon in three manuscripts each); *Doctrinal*, a treatise on Catholic dogma and morality, four hundred lines in fourteen rhymed *laisses*.]

2905.

Giannetti, Andrea. *Raimon de Castelnou. Canzoni e dottrinale*. Biblioteca di filologia romanza, 33. Bari: Adriatica, 1988. [The introduction explores possibilities for dating and localization; critical edition of five *cansos* and the *Doctrinal*, with Italian translation, notes, and glossary; hereproduces the *sirventes* from Lavaud's 1957 edition, without critical apparatus or notes; the *Doctrinal* text is a mixture of readings from manuscripts *B* and *A*.]

2906.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 57–59. [Very brief introduction, edition of PC 396,4; text from Giannetti, with French translation, no notes.]

2907.

Beltrán, Vicenç. “Tipos y temas trovadorescos. XIV. Alfonso X, Raimon de Castel-nou y la corte literaria de Rodez.” In ► **128**, *Le Rayonnement*, 1998, pp. 19–39. [Beltrán attributes the *sirventes* PC 396,6 to him and dates it plausibly to 1274–75: new critical edition, based on C, with translation into Catalan, copious historical notes; the poem was formerly attributed to Peire Cardenal (e.g., in the edition by Lavaud); Beltrán suggests that it is an extreme example of a *contrafactum*, using themes and techniques of Peire Cardenal but composed by Raimon during the trip by Alfonso X to southern France to meet the pope; Raimon was part of the group of poets patronized by Alfonso and by Enrique II of Rodez; see ► **1899**, Guida, *Jocs poetici*, 1983.]

PC 398. Raimon Escrivan

[*fl.* 1218; an allegorical *sirventes* or fictive *tenso*, a dispute between two war engines, called *cata* (the French invaders) and *trabuquet* (the Occitan defenders of Toulouse), written from inside Toulouse while under siege by Simon de Montfort in June 1218, just before Simon was killed.]

2908.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 179–83. [Brief introduction, text of PC 398,1, with French translation.]

2909.

See ► **227**, Riquer, 1975, 2:1108–12. [Introduction, explaining the nature of the two siege machines and their use as recounted in the *Canso de la cruzada*; text with Spanish translation, notes.]

2910.

Vatteroni, Sergio. “La fortuna de *L'autrier jost'una sebissa* e Raimon Escrivan: considerazioni sui generi della pastorella e della tenzone fittizia.” In ► **107**, *Ab nou cor*, 2004, pp. 243–61. [Raimon's fictive *tenso*, *Senhors, l'autrier vi ses falhida*, PC 398,1, is modeled on Marcabru's *pastorela*, *L'autrier jost'una sebissa*, 293,30; comparison of the two shows that the genres of *pastorela*, *tenso*, and fictive *tenso* are variable and open, and cross-genre interference can touch on structure, vocabulary, and content; Vatteroni thinks that Raimon's song was written during the siege of Toulouse in 1218 during the Albigensian Crusade.]

PC 401. Raimon Gaucelm de Beziers (Béziers)

[*fl.* 1262–75; nine poems, including a *planh* for a bourgeois of Béziers 1262; perhaps also a crusade song previously attributed to Guilhem de Saint-Didier.]

2911.

Radaelli, Anna. *Raimon Gaucelm de Béziers: Poesie*. Florence: La Nuova Italia Editrice, 1995. [Introduction, edition of nine poems, with Italian translation, notes, glossary.]

2912.

Gouiran, Gérard. "Les troubadours de Béziers." In *Béziers, ville occitane? Actes des rencontres tenues à Béziers le 18 novembre 2006*. Perpignan: Presses Universitaires de Perpignan, 2007, pp. 9–27. [Analysis of nine poems by Raimon Gaucelm, along with four by Bernart d'Auriac and eleven by Joan Esteve, looking for signs of similarity in style or inspiration that would make them typical of Béziers; found a common bond of religiosity, a new loyalty to the French king, conscious dating of poems which anchors them in time, an emphasis on sincerity and a warm enclosed feeling for their town of Béziers.]

2913.

See ► **2044**, Hershon, *Les troubadours de Béziers*, 2001, pp. 11–53. [Edition of the nine poems of Raimon Gaucelm de Béziers, with introduction, French translation, notes.]

PC 404. Raimon Jordan

[fl. 1178; died after 1195; *vida* in two redactions; ca. thirteen poems, several of doubtful attribution, two with melody: see ► **607**, van der Werf, *Extant*, 1984, p. 298*–304*; satirized in the Monge de Montaudon's gallery of troubadours, 1195.]

2914.

Asperti, Stefano. *Il trovatore Raimon Jordan: edizione critica*. Subsidia al Corpus des Troubadours, 12. Modena: Mucchi, 1990. [Introduction on biography and sociohistorical context, use of *senhals*, themes, metrics, language; the corpus; edition of twelve poems, with Italian translation, copious notes, extensive glossary.]

2915.

Maillard, Jean. "A propos de deux mélodies de Raimon Jordan." In ► **159**, *Studia occitanica*, 1986, 1:121–30. [Outlines the history, the difficulties and the dangers of musical transcription of the troubadour melodies; analysis of each of Raimon's melodies PC 404,4 and 11, with simple transcription from the manuscript, followed by a rhythmic interpretation of each; words of the first stanza only are provided under the melody.]

2916.

Poe, Elizabeth W. "At the Boundary between *vida* and *razo*: The Biography of Raimon Jordan." *Neo* 72 (1988): 316–19. [An exploration of possible reasons for the confusing state of the poet's *vidal/razo* in the manuscripts, with the ancillary conclusion that the distinction between the two genres was often not clearly made.]

2917.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 704–13. [Critical edition of PC 404,5, with German translation, notes; analysis pp. 709–13: must be by a *trobairitz*, because of the attack against misogyny in the early troubadours; unknown, but could be Helis de Montfort or her sister Maria de Ventadorn.]

PC 405. Raimon Menudet

[End thirteenth century; one *planh* for a hitherto unknown person.]

2918.

Radaelli, Anna. "Il *planh* di Raimon Menudet." In *Rendiconti dell'Istituto Lombardo*.

Classe di Lettere e Scienze Morali e Storiche 128 (1994): 489–514. [Meticulous research establishing that the *planh* was composed for a certain Déodat, a lord in Boussagues, and is a *contrafact* of a *planh* by his contemporary Raimon Gaucelm for Louis IX; critical edition with Italian translation, copious notes.]

PC 406. Raimon de Miraval

[*fl.* 1185–1213; *vida*, *razos*; thirty-seven *cansos*, five *sirventes*, a few others, a few *coblas*; twenty-two preserved melodies: see ► 607, van der Werf, *Extant*, 1984, pp. 305*–31*; “the ideal courtly lover,” according to Raimon Vidal and Matfre Ermengaud; he may be the author of the first half of the *novas So fu*, attributed at present entirely to Raimon Vidal de Besalu.]

2919.

Topsfield, Leslie T. *Les Poésies du troubadour Raimon de Miraval*. Les Clasiques d’Oc, 4. Paris: Nizet, 1971. [Introduction on the life of Raimon, his family, his patrons, his ladies; his literary status as the ideal courtly lover, contrasted with the egoistic, bitter man behind the courtly mask; comments on style, metrics, music, and the possibility that he wrote narrative works; edition of the *vida* and forty-four poems, with French translation, notes, plus seven of doubtful attribution, without translation.]

2920.

Switten, Margaret L. *The “Cansos” of Raimon de Miraval: A Study of Poems and Melodies*. Medieval Academy Books 93. Cambridge, MA: Medieval Academy of America, 1985. [Edition and detailed stylistic analysis of the thirty-seven *cansos*, including melody if extant, versification, syntax, content, English translation, and the relationship of melody and text by line, by stanza, and in the whole song.]

2921.

Guida, Saverio. “Il *Pastoret* e il *Mantel* di Raimon de Miraval.” *SMV* 55 (2009): 37–63. [Raimon used *senhals* fifty-two times in forty-four poems: *Audiart* eighteen times for Raymond VI of Toulouse; others are more mysterious, but Guida finds convincing evidence that *Pastoret* stands for Bernard IV of Comminges, a confidant of Raymond and a skillful mediator between the count and his rivals, chosen because Bernard came from a sheep-raising area; *Mantel* probably stands for Maria of Montpellier, his wife, addressed by Aimeric de Peguilhan as *la comtessa de Cumenge*.]

2922.

Le Vot, Gérard. “La convenance du texte et de la mélodie dans la chanson des troubadours: Etude rythmique de la *canso Bel mès qu’ieu chant e coindei* de Raimon de Miraval (en collaboration avec Pierre Lusson et Jacques Roubaud).” In *Itinéraires de la musique française*. Edited by Anne Penesco. Lyon: P.U.L., 1996, pp. 63–85. [Analysis of Raimon’s poem, taking into equal account the melody, the text, and the metric structure, based on the use of a computer-based algorithm.]

2923.

Nelli, René. *Le Roman du troubadour Raimon de Miraval, suivi de ses chants d’amour*. Paris: Albin Michel, 1986. Reprint, Paris: Michel, 2000. [Text found after Nelli’s death; pp. 13–64: a poetical *vie romancée* of Raimon, somewhat fanciful, inspired

by a dream in which Nelli was present at Raimon's death; the twenty-two poems are given only in Nelli's 1979 French translation; not for scholarly use.]

2924.

Rüdiger, Jan. "Raimon de Miraval et la diglossie culturelle." In ► **99**, *AIEO* 6, 2001, pp. 469–77. [Analysis of the difference between the socialized ethic of *cortesia* found in the troubadour poems and the profound but unexpressed solidarity that linked Raimon de Miraval with his lord Raimon de Toulouse.]

2925.

Zink, Michel. "Raimon de Miraval, entremetteur ou éternel mari ?" In *L'homme dans le texte. Mélanges offerts à Stoyan Atanassov à l'occasion de son 60e anniversaire*. Edited by Bogdan Bogdanov, Dina Mantchéva, et al. Sofia: Presses universitaires de Sofia "Saint Clément d'Ohrid," 2008, pp. 29–38. [Claims that the *razos* which introduce some of the troubadour poems may be strange and exaggerated but that they often penetrate the underlying psychological content of the poetry itself; the *razo* to Raimon's poem *Ar ab la forsa del freis* is used to illustrate the theory.]

2926.

Borriero, Giovanni. Edition of PC 406,I, *salut d'amor*, in ► **520**, Gambino, *Salutz*, 2009, pp. 398–441. [Attribution to Raimon de Miraval has been seriously questioned, but in view of no certain proof to the contrary, the indication in *R* has been accepted.]

PC 409. Raimon de las Salas (de Marselha; La Sala)

[*fl.* ca. 1215–30; *vida*; five or six poems: three *cansos* ("dialogues" with his lady); one *partimen* (PC 406,16 = 83,1) with an unidentified Bertran on the relative merits of Provence and Lombardy; one religious *alba*; the *vida* says he composed *retroensas*, but none is extant; PC 409,3 and 409,5 and his *alba* have a feminine respondent called *Donna/Donna* who is unknown, thought by some to be fictive; both poems show several close intertextual links with other poems.]

2927.

Chambers, Frank M. "Raimon de las Salas." In *Essays in Honor of L. F. Solano*. Edited by R. J. Cormier and U. T. Holmes. Chapel Hill: University of North Carolina Press, 1970, pp. 29–51. [Edition of the *vida*, five poems plus a *partimen* with Bertran d'Avignon of doubtful attribution, all with full variants, English translation, brief notes.]

2928.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 41–43. [Brief introduction, text of PC 409,1, with French translation, no notes.]

2929.

Noto, Giuseppe. "Raimon de las Salas (?) = Bertran Folco d'Avigno (?) *Bertran, si fossetz tant gignos* (BdT 406.16 = 83.1)." *Lecturae tropatorum* 2, 2009. Online at <http://www.lt.unina.it/Noto-2009b.pdf>. [Edition of the *tenso* with analysis, notes, Italian translation; now in ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:1105–11, where Raimon de las Salas is confirmed as one of the participants, but Bertran remains unidentified.]

2930.

Pulsoni, Carlo. “*Dieus aydatz* (BdT 409,2).” In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:1307–28. [New critical edition of the *alba*, with Italian translation, notes; the poem is probably to be attributed to Raimon de las Salas instead of to Bernart Marti.]

2931.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 437–54. [Edition of PC 409,3 and 5, with German translation, notes, and commentary; believes that the unnamed *domna* in these poems and in Raimon’s *alba* is a real person, who may have participated with him in performances; several intertextual echoes with other *trobairitz* and troubadour songs are noted, indicating a closely woven net of contacts among the composers of dialogue poems.]

2932.

See ► **227**, Riquer, 1975, 2:1094–99. [Introduction, edition of the *tenso* PC 83,1 = 406,16, with Spanish translation, notes; the date of 1216 is confirmed; Raimon praises the military prowess of the Provençals, while Bertran esteems that of the Lombards and accuses the Provençal forces of weakness for letting Simon of Montfort off too easily after the siege of Beaucaire.]

2933.

Guida, Saverio. “Nuovi documenti su alcuni trovatori del XIII secolo.” *CN* 39 (1979): 81–105. [Pp. 93–95: a notarial act of 1224 identifies Raimundus de Salis de Massilia as a prominent bourgeois of Tolone; the Bertran of the *partimen* cannot be Bertran d’Avignon, who fought valiantly for Provence at Belcaire.]

PC 411. Raimon Vidal de Besalù (de Bezaudun)

[Catalan; first half thirteenth century; five poems (two *cansos* of uncertain attribution and three *coblas* that he inserted into his *So fo*); two *novas* in verse (*Castia-gilos*, *So fo el temps*), one *ensenhamen* (*Abrils issi*), one grammatical treatise (*Las razos de trobar*) and maybe its (anonymous?) continuation *Doctrina de compondre dictatz*; the poem *Entre.l taur e.l doble signe* (PC 411, 3) may be by Arnaut Daniel.]

2934.

Field, William Hugh. *Ramon Vidal de Besalú: Obra poètica*. 2 vols. Barcelona: Curial, 1989 and 1991. [Introductory study of biography, attributions; texts of two *novas*, *Abril issia* in vol.1 and *So fo e.l tems* in vol. 2; also the ten-line *Plazens plasers* in vol. 2, pp. 177–90, attributed to Raimon Vidal here for the first time; and *Castia-gilos*, called “anonymous” by Field; critical texts with Catalan translation, notes, brief glossary.]

2935.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 67–71. [Brief introduction, text of PC 411,2, with French translation, no notes; the poem is attributed to Raimon and to Arnaut de Tintinhac in one manuscript each.]

2936.

See ► **1137**, Majorossy, *Unas novas*, 2007, pp. 19–71. [A study of the use of Judeo-Christian imagery and morality in seven *novas*, including three by Raimon: *Abril issia*, see ► **1470**; *Castia gilos*, see ► **1179**; and *En aquel temps*, see ► **1300**.]

2937.

Tavani, Giuseppe. "La poesia di Raimon Vidal. III. *Entre.l taur e.l doble signe* (PC 411,3): questioni attributive e proposte di restauro testuale." In ► **139**, *Ensi firent*, 1996, pp. 131–49. [Close study of the two manuscript copies, diplomatic edition of both, detailed discussion of variant readings and attempted restoration of the text (pp. 143–45, with Italian translation); suggests that the poem is not by Arnaut Daniel but rather is a mosaic parody of his style; believes that until further proofs are available, the poem must remain attributed to Raimon Vidal.]

PC 416. Raimon (Ramon; Bistortz d'Arles)

[*fl.* 1230; four *cansos*, one *cobla*.]

2938.

Rivière, Jean-Claude. "Raimon Bistortz d'Arles." *L'Astrado* 21 (1986): 29–71. [Edition of five poems, with translation into French by Rivière and into modern Occitan, Rhodanian dialect by Philippe Blanchet; no language study; see suggestions for textual correction and translation by Jean-Pierre Chambon, *RLaR* 99 (1995): 133–40.]

Rambertino Buvaelli

[See PC 281 (formerly called Lambertino).]

PC 417. Reculaire (nickname "retreater, coward")

[One *tenso* with Uguet PC 417,1 = 458,1; Uguet is probably Uc de Saint Circ, and Reculaire is probably a nickname for Sordello.]

2939.

See ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:1262–70. [The identity of Uguet is not clear, and Reculaire himself is unknown.]

2940.

Guida, Saverio. "Sulla *tenzone* tra Uget e Reculaire (BdT 458,1)." *SMV* 52 (2006): 99–130. [Rich and lengthy exploration of poetic practices and moral concepts on the lower levels of society at the turn of the twelfth century in southern Europe; claims that Uget is not Uc de Mataplana but Uc de Saint Circ, and that Reculaire is a nickname for Sordello; the text of the *tenso* is reproduced in appendix, without notes or translation.]

PC 420. Richard I of England (Richard Coeur-de-lion)

[Omitted by many scholars because the poetry is not thought to be native Occitan; born 1157, died from an arrow wound 1199; son of Eleanor of Aquitaine and Henry II; grandson of Guilhem de Peitieux; king of England 1189–99; two *sirventes* in French: PC 420,1 is a reproach to Dalfi d'Alverne, answered in Occitan, with apology, in PC 119,8; PC 420,2 is a complaint, *retroencha*, from prison in Austria, with melody, in both French and Occitan versions; some believe the Occitan version to be apocryphal; Gaucelm Faidit composed a *planh* for him, answered by Giraut de Bornelh.]

2941.

See ► **227**, Riquer, 1975, 2:751–54. [Introduction; edition of PC 420,2, the first stanza of the French version and the complete text of the Occitan version, with Spanish translation, notes.]

2942.

Lee, Charmaine. “Le canzoni di Riccardo Cuor di Leone.” In ► **93**, *Atti del XXI Congresso*, 1998, 6:243–50. [Analysis of the language characteristics of the two poems indicates that both were probably composed in French and were Occitanized in the scribal tradition, the *sirventes* more than the *canço* because it was copied only in Occitan manuscripts along with the reply by Dalfi d’Alvernhe; Lee is preparing a critical edition of the two poems.]

2943.

Lepage, Yvan G. “Richard Coeur de Lion et la poésie lyrique.” In *Et c’est la fin pour quoy sommes ensemble: Hommage à Jean Dufournet, professeur à la Sorbonne Nouvelle: littérature, histoire et langue du Moyen Âge*. 3 vols. Paris: Champion, 1993, 2:893–910. [Richard’s *rotrouenge* is a *contrafactum* of the Old French; his *sirventes*, originally in Occitan, deserves more attention.]

2944.

Spetia, Lucilla. “Riccardo Cuor di Leone tra oc e oïl (BdT 420,2).” *CN* 56 (1996): 101–55. [Study and critical edition of the *rotrouenge*, with two diplomatic versions and full variants, study of metrics and language; some scholars claimed that the poem was composed by Richard in both French and Occitan versions, so that he might be understood by all his subjects, and that the *sirventes* PC 420,1, *Dalfin, je.us voill*, was originally in Occitan, like Dalfi’s response; Spetia shows that these are legends and that unique language forms are scribal contaminations; this article was used to justify the elimination of Richard’s poems from Ricketts’s COM1.]

PC 421. Rigaut de Berbezilh (Richart de Berbezill; de Barbezieux)

[*fl.* 1150s–1160s; dating is controversial; *vida*, *razos*; eleven or twelve poems; four preserved melodies: see ► **607**, van der Werf, *Extant*, 1984, pp. 332*–39*; the poem PC 30.18, now attributed to Arnaut de Maruelh, may well be by Rigaut.]

2945.

Varvaro, Alberto. *Rigaut de Berbezilh: Liriche*. Biblioteca de Filologia Romanza, 4. Bari: Adriatica, 1960. Reprint, New York: AMS, 1983. [This has become the standard edition: it is more conservative, has a detailed introduction and richer textual notes.]

2946.

Braccini, Mauro. *Rigaut de Barbezieux: Le canzoni*. Florence: Olschki, 1960. Reprint, New York: AMS Press, 1983. [Useful for detailed analysis of manuscript tradition.]

2947.

Carapezza, Francesco. [Online edition, 2004, based on both Varvaro and Braccini, with introduction (*Premessa*), notes, audio reproduction of melodies, no translation: <http://www.rialto.unina.it>.]

2948.

Bianchini, Simonetta. "Tradizione e traduzione: la fenice." *AIUO* 39 (1997): 249–79. [Use of the phoenix as a symbol by Rigaut de Berbezilh, intertextuality with Italian poets, and other avian influences from Bernart de Ventadorn, influence on various Italian and Sicilian poets.]

2949.

Majorossy, Imre. "Le troubadour de la *Miels-de-Donna*: Rigaut de Barbezilh." In ► **1516**, *Amors es bona voluntatz*, 2006, pp. 61–71. [In PC 421,3, *Atressi con Persavaus*, the poet expresses a purified sort of love in terms that could be applied to the Virgin; the lover is completely submissive to his lady, whose qualities raise her to a level beyond this world, capable of dispensing grace; it is difficult to say whether Rigaut sings of a woman who is almost divine, or of a divine power presented in human terms.]

2950.

Taylor, Robert A. "Les images allégoriques d'animaux dans les poèmes de Rigaut de Berbezilh." *CN* 38 (1978): 251–59. [Sketch of earlier studies of animal imagery in troubadour poetry; analysis of its striking presence in Rigaut's work, especially in PC 421,2, *Atressi com l'orifanz*, and PC 421,1, *Atressi com lo leos*; stressing the effectiveness of the simple straightforward presentation that would immediately be enriched among the listeners by the long and varied traditions that were ever-present in religious and moral symbols around them.]

2951.

Van Vleck, Amelia E. "Rigaut de Berbezilh and the Wild Sound: Implications of a Lyric Bestiary." *RR* 84 (1993): 223–40. [Analysis of the use of animal and natural images by Rigaut, compared with the practice of using vivid imagery in sermons and in church paintings and sculpture to aid in the teaching of moral lessons; his ornately colorful songs were meant for oral performance, filled with verbal miniatures that "restored the power of imagery back to the physical human voice where poetry began"; in Rigaut, the voice, even without words, seems to have an incantatory power, which becomes a life-giving force if or when it is used by the lady to show her approval, or by the audience to give approbation, in either case to restore his poetic life.]

PC 422. Ricaud de Tarascon

[First third thirteenth century; *vida*; one *canso* (of uncertain attribution); one *tenso* with Gui de Cavaillon, PC 422,2 = PC 105,1, composed not later than 1220.]

2952.

Guida, Saverio. "Nuovi documenti su alcuni trovatori del XIII secolo." *CN* 39 (1979): 81–105. [Pp. 81–90: rich documentation of the political activities of Ricaud as partisan of Count Raimon Berenguier V against the bourgeoisie's attempt to acquire freedom for Tarascon; Ricaud was active culturally as well alongside Bertran d'Alamanon, Bertran d'Avignon, Blacatz, Dalfinet, Falquet de Romans, Isnart d'Entrevenas, Peironet, Perceval Doria, Sordello, and Tomier; Guida comments on the standardized nature of the structure and themes of his poetry; no texts.]

2953.

Guida, Saverio. "La tenzone fra Ricau de Tarascon et *Cabrit*." In ► **152**, *Miscellanea Roncaglia*, 1989, 2:637–61. Also in *CN* 47 (1987): 197–221. [Detailed study of sociohistorical background, dating the poem to ca. 1215–16; philological study of manuscript tradition; critical edition with Italian translation; *Cabrit* is a nickname for Gui de Cavaillon, used reciprocally by Gui for Ricau, referring humorously to the unpleasant sound of the voice or the headstrong, capricious character; see also ► **256**, Harvey and Paterson, *Troubadour "Tensos,"* 2010, 3:1129–37.]

2954.

Ricketts, Peter T. "La chanson de Ricau de Tarascon (PC 422,1): édition critique, traduction et notes." *RPh* 57 (2003–4): 65–70. [Introduction, critical edition based on all manuscripts, with French translation, notes.]

PC 423. Ricaut Bonomel (the same as Templier PC 439)

[One *sirventes*, PC 439,1, ca. 1265, praising the courage of the Templars and Hospitallers, blaming the cowardice of the French aristocrats and the meddling of the pope for the defeat of the Christians at Arsûf; Ricaut was himself a Templar, present in the Holy Land at the time of the Eighth Crusade.]

2955.

Bastard, A. de. "La colère et la douleur d'un templier en Terre Sainte: *Ir'e dolors s'es dins mon cor asseza*." *RLaR* 81 (1974): 333–73. [Detailed analysis of the *sirventes* PC 439,1 from the historical perspective of the Holy Land menaced by the infidel, from the political perspective of imbricated intrigues by the pope in Italy and Sicily, and from the personal perspective of an individual knight-Templar, dismayed and angry at the lack of understanding and help from the West.]

2956.

Nicholson, Helen J. [English translation of PC 439,1, from de Bastard's edition, with introduction, notes; in ORB Online Encyclopedia: <http://www.theorb.net/encyclop/religion/monastic/ricaut.html>.]

2957.

Puckett, Jaye. "Recommenciez novele estoire: The Troubadours and the Rhetoric of the Later Crusades." *MLN*, 116.4 (2001): 844–89. [Pp. 878–81: analysis of Ricaut Bonomel's poem; by reverse psychology, Ricaut claims that the Muslims show all the qualities that ought to be those of the Christians, in an attempt to prompt a reaction by the Christians and inspire new crusading efforts; pp. 884–87: Appendix I, "The Troubadours and the Crusades," contains a listing of fifty-three Occitan crusade songs or those containing reference to crusades.]

2958.

Thiolier-Méjean, Suzanne. "Saint Bernard et les ordres de chevalerie chez Raimon de Cornet et Rostanh Berengier de Marseille." *FL* 142 (2006): 113–38. [Pp. 122–30: new edition, with French translation, of PC 427,6 by Rostanh, in honor of Foulques de Villaret, Grand Master of the Hospitallers, whose virtues are likened to those of six great figures of the Old Testament; pp. 131–38: divided opinions of the Hospitallers

and Templars, including criticism by Bernart Sicart de Marvejols and even by Ros-tanh himself against both orders (PC 427,4), countered by praise from Sordello and Ricaut Bonomel; Bonomel is a Templier; a few excerpts from his *sirventes*, pp. 132–34.]

PC 434, 434a. Cerveri de Girona (Serveri; Guillem de Cervera)

[*fl.* 1259–82; no *vida*; 114 lyric poems of various genres; *Proverbis* (1197 quatrains); five narrative pieces: *Maldit bendit* (*Maldit*, a satire against women, followed by *Bendit*, in praise of love), 694 lines; *Faula del rosinyol*, 499 lines; *Oracio de tot dia*, 190 lines; *Sermo*, 203 lines; *Testament*, 187 lines.]

2959.

Coromines, Joan. *Cerveri de Girona: Narrativa*. Barcelona: Curial, 1985. Coromines, Joan, and Beata Sitarz Fitzpatrick. *Cerveri de Girona: Lírica*. Barcelona: Curial, 1988. Coromines, Joan. *Cerveri de Girona (Guillem de Cervera): Versos proverbials; edició crítica i comentada*. Barcelona: Curial, 1991. [Complete edition of Cerveri's works, with copious notes, Catalan translation.]

2960.

Riquer, Martín de. *Obras completas del trovador Cerveri de Girona*. Publicaciones sobre Filología y Literatura. Barcelona: Instituto Español de Estudios Mediterráneos, 1947. [Complete edition, with Spanish translation, now superceded by that of Coromines, ► 2959, 1985–91; see also ► 227, Riquer, *Los Trovadores*, 1975, 3:1556–89. [Introduction, eight poems, with Spanish translation, notes.]

2961.

Asperti, Stefano. “Generi poetici di Cerveri de Girona.” In ► 162, *Trovadors a la Península Ibèrica*, 2006, pp. 29–72. [Analysis of Cerveri's ambiguous place in the development of *trobar*; his poems are varied, numerous, and of high quality, and he occupies an esteemed position at the powerful Aragonese court, a leading figure in the development of later Catalan literature, but as a troubadour, he seems isolated and marginal; in the late manuscripts *E* and *D*, Cerveri is characterized for his *dansas*, for the absence of *tensos*, and for the preponderance of *cansos*, *vers*, and *sirventes*; especially innovative in the poetry of Cerveri and Guiraut Riquer is the renewal of the *vers* in opposition to the *canso*, a genre for blaming rather than for praising, very similar to the *sirventes* in Cerveri, including also religious poems for Guiraut; the moralistic content is the principal characteristic, but Cerveri adds the notion of structural originality; the attempted reinstatement of the *sirventes* to its former elevated position in the form of the new *vers* was admirable in itself, even if it led no further.]

2962.

Beltrán, Vicenç. “L'Enfant Pere, Cerveri de Girona i Pero Mafaldo.” *SMV* 39 (1993): 9–31. [Lengthy description of political entanglements among the powers of Aragon, England, and France around 1271–72 concerning succession rights to the county of Toulouse and the complex dispute between the young Peter and his father; edition of the *sirventes* *Hom no pot far sirventes*, with Catalan translation, notes.]

2963.

Billy, Dominique. "Les influences galégo-portugaises chez Cerveri de Girona." In ► **111**, *L'Espace lyrique*, 2006, pp. 251–63. [Techniques of repetition, typical of Galician-Portuguese poetry, are used by Cerveri in PC 434a,54 and 83 and in the *dansa* 434a,71; various rhyme schemes are also borrowed.]

2964.

Billy, Dominique. "L'hybridation générique dans l'oeuvre de Cerveri de Girona." In ► **114**, *Les genres*, 2010, pp. 25–37. [Cerveri invented many new genres and experimented with generic mixing; Billy analyzes five hybrid forms: *mig vers e miga canso*, *sirventes-dansa*, *viadeyra*, *gelosesca*, and *dansa-balada*, most of which were one-time creations, except for the *viadeyra*, really a parasitic form rather than a hybrid, using the structure of the Galician *cantiga de amigo* linked with the theme of the French *malmariée*, the only one of the mixed genres to become popular.]

2965.

Cabré, Miriam. *Cerveri de Girona and His Poetic Traditions*. Woodbridge: Boydell and Brewer, 1999. [Analysis of his life and output, his concept of poetry and poetic practices in a wide variety of forms: the *vers*, *sirventes*, dance-songs, *pastorelas*, *La faula del rosinyol*; Cabré emphasizes the narrative poems and the lyrics that reveal innovative and personal aspects of Cerveri's output, in particular his use of popular genres, wordplay, parody, and humor, to speak more directly to his audience; rich bibliography; see also the expansion of this study in Catalan in ► **2970**, Cabré, *Cerveri de Girona*, 2010.]

2966.

Cabré, Miriam. "Wisdom for the Court: The *Verses proverbials* of Cerveri de Girona." In ► **140**, *Études Ricketts*, 2005, pp. 393–404. [Exploration of the *Verses proverbials* as an early vernacular teaching handbook, meant for the education of Jaume II's two sons but addressed as well to a general vernacular audience; Cerveri is shown to be very successful as a combined sage and troubadour, teaching *sen* and *saber* to the unlearned members of the court.]

2967.

Cabré, Miriam. "*En breu sazo aura.l jorn pretentori* (BdT 434a,20): Jaume I i Cerveri interpreten els fets de 1274." In *Actes del X congrés internacional de l'AHLM (Alacant, 2003)*. Valencia: IIFV, 2005, pp. 453–68. [Identification of the historical context clarifies the meaning of the poem: instead of 1269, preparations for the aborted crusade of 1274 as described in King James's *Llibre dels fets* give a more appropriate time-frame; James was ready to go, but the pope was uncooperative and some nobles were cheating or holding back; the criticisms and accusations in the poem are much more understandable in the new context, since they represent the message that the king wanted the court to receive; Cerveri was his mouthpiece.]

2968.

Cabré, Miriam. "El trobador de Pere el Gran." *Mot so razo* 4 (2005): 59–68. [A popular and engaging outline of Cerveri's life and work as a loyal advisor to king Peter, under whose patronage he flourished as an influential member of the court and for whom he created the powerful and lasting image of a model king.]

2969.

Cabré, Miriam. "Per a una cronologia dels *sirventesos* de Cerverí de Girona." In ► **162**, *Trobadors a la Península Ibèrica*, 2006, pp. 135–50. [The ten *sirventes* are dated 1269–75, all in support of Peter the Great, as is most of Cerverí's poetry; in appendix, a new edition of PC 434a,28, revealing Cerverí's intentions as a moral arbiter, as well as his reflection on the *sirventes* genre itself.]

2970.

Cabré, Miriam. *Cerverí de Girona: un trobador al servei de Pere el Gran*. Barcelona: Universitat de Barcelona, 2010. [A full study of the life, works, and political career of Cerverí and his influence on the court of Pere el Gran, where he played an important role as counselor and sensitive entertainer; his career provides a mirror of contemporary intellectual debates and political tensions, and his influence on the later development of Catalan literature was extensive; in appendix, a complete listing of his works.]

2971.

Cabré, Miriam. "Who Are Cerverí's Worst Enemies?" *Glossator* 4 (2011): 59–72. [Analysis of PC 434a,76, a trick riddle poem, based on a widespread fashionable conceit, typical of his witty and entertaining presence at the Aragonese court; the opening of the poem is similar to a political diatribe, violent and threatening; but his nameless enemies turn out to be his own eyes, guilty of revealing his *domna* to him and causing the suffering of his love.]

2972.

Cadart-Ricard, Odette. "The Shepherdess in Cerverí de Girona's Fourth *Pastorela*." *Reading Medieval Studies* 9 (1983): 34–44. [An objection to earlier interpretations of the *pastorela* as a projection of the poet's and audience's libidinal fantasies; instead, Cerverí shows that human value transcends social rank and foreshadows the humanist revolution; text from De Riquer's edition, 1947, without translation; the analysis of content shows that the love interest has been replaced by consideration of the king's tax-raising policies and the social inequalities involved; Cerverí has politicized the traditional genre in a surprisingly modern manner.]

2973.

Cantavella, Rosanna. "Sobre el *Maldit Bendit* de Cerverí." *Llengua & Literatura*, 3 (1988–9): 7–40. [Very detailed analysis and commentary of the work, section by section, with notes; no text is given; the form is that of a dialogue or debate, in which the antifeminist side is dominant until the king intercedes in favor of women, and Cerverí seems to feel obliged to change his stance to please his patron, albeit in ironical mode.]

2974.

Gosman, Martin. "Cerverí de Gérone et la lettre du Prêtre Jean: la réception d'un message." In ► **94**, *AIEO I*, 1987, pp. 219–27. [Analysis of the technique of antithesis in PC 434a,82; Cerverí adapts the legendary letter for his own moral purposes, creating an ideal past kingdom against which he can criticize his present imperfect society.]

2975.

Grimaldi, Marco. "Cerverí de Girona, *Entr'Arago e Navarra jazia* (BdT 434.7a),"

Lecturae tropatorum, 2008, 33 pages. Online at <http://www.rialto.lt.unina.it>. [Historical and biographical introduction; critical edition with Italian translation, detailed notes.]

2976.

Longobardi, Monica. "Cerveri e l'enigma del nome." In ► **158**, *Studi Bertolucci Pizzorusso*, 2006, 2:899–919. [Analysis of Cerveri's *Lo vers del serv* as an indication of his change of name from Serveri (di Girona) to (Guillem de) Servera, based on the allegory of a stag (*cervo*) that eats a snake and vomits out its venom with the aid of holy water, in order to renew itself physically and morally to serve God.]

2977.

See ► **439**, Malm, *Dolssor conina*, pp. 94–97. [Analysis of PC 434,1, *A greu pot hom conoisser*, known as "Lo vers de la falsa femna."]

2978.

Riquer, Martin de. "Guillem de Cervera est Cerverí de Girone." *RLaR* 93 (1989): 403–14. [Against the opinion of Coromines that there were two separate poets, Riquer confirms, with new material from the fourteenth and fifteenth centuries, from parallels between works signed by one or the other, and finally from documents referring to *Guillelmo de Cerveria id est Cerverino*, that the two names refer to one poet.]

2979.

Riquer, Isabel de, and Andreu Comas. "Family Matters." *Glossator* 4 (2011): 53–58. [An outline of the varied nature of Cerveri's corpus and his place at court; text of Cerveri's *gelosesca* PC 434a,1a, telling of a repulsive husband, a cruel wife, and a miserable household.]

2980.

Rossich, Albert, "Alternança de llengües en Cerverí de Girona." *Estudi general* 22 (2002): 13–39. [Detailed study of Cerveri's plurilingual *cobla*: evaluation of earlier scholarship with comments on the difficulty of distinguishing early Romance forms; these distinctions were based on a conventional notion of language identity, not on the actual concrete articulations; what the poet sought was an abstract concept of the traits felt to be most characteristic of each language; the first two lines are Galician, not Aragonese or Castilian; three and four are Occitan; five and six French; seven and eight are Gascon and Italian; nine and ten, the *tornada*, are again Occitan; the "definitive" poem and its Catalan translation are given at the end.]

2981.

Sitarz, Beata. "Towards an Appreciation of Cerveri de Girona's Craftmanship." In *Catalan Studies (Estudis sobre el català): Volume in Memory of Josephine de Boer*. Edited by Joseph Gulsoy and J. M. Sola-Solé. Barcelona: Borràs, 1977, pp.125–40. [A study of originality in Cerveri's poetry (83 of his 110 lyrics are original in verse form) and how it was achieved; analysis of stanza structure, including metrics, internal rhymes, and refrain words shows that Cerveri invented a large number of new schemes and that these were of uncommon complexity, indicating his venturesome spirit; tables of metrical and rhyme schemes are given in appendix.]

2982.

Tavani, Giuseppe. "Il plurilinguismo nella lirica dei trovatori." In *Documenti letterari del plurilinguismo*. Edited by Vincenzo Orioles. Rome: Editrice Il Calamo, 2000, 123–42. [The use of multilinguism by Raimbaut de Vaqueira, Bonifaci Calvo, and Cerveri de Girona does not necessarily imply the mastery of languages by the poets, or the capability of understanding them on the part of the listeners; the languages are part of the style; in the case of Cerveri, the use of four languages in a single stanza of eight lines seems to be a mere humorous display of playful poetic versatility.]

2983.

Trottier, Marc. "*Vers breu* and *Vers estrayn*: A Re-examination of Two Neglected Poems by Cerveri de Girona (PC 434a,66 and 68)." *FL* 136 (2003): 193–206. [The two *sirventes* are placed within the context of Cerveri's total output, especially alongside other lighthearted, playful poems, such as PC 434a,80, consisting mostly of one-syllable lines, and the *Canso de les letres*, in which each hemistich begins with a letter of the alphabet; the *Vers estrayn* is the coded form of the *Vers brau*, created by inserting a bisyllabic group within each syllable of the original, perhaps as an educational tool for use by children in the court, or simply as proof of poetic originality.]

PC 437. Sordel

[*fl.* 1220–69; *vida* in two versions; forty-three poems, including a *planh* for Blacatz and an exchange of *coblas* with Charles d'Anjou, PC 437,37; for his *Ensenhamen d'onor*, see 22.5.f; originally from Mantua, he traveled and enriched himself in Provence and Spain before returning to Italy.]

2984.

Boni, Marco. *Sordello, le poesie*. Bologna: Libreria Antiquaria Palmaverde, 1954; also in: Boni, *Sordello, con una scelte di liriche tradotte e commentate*. Bologna: Pàtron, 1970. [Introduction on Sordello's life in Italy, Spain, and Provence; analysis of his corpus, style, metrics, language, and the *Ensenhamen d'onor*; the formation of his legend in Dante and into the nineteenth century; edition of two versions of the *vida*, forty-two poems and the *ensenhamen*, with Italian translation, notes; in appendix, texts of two poems, an Old French motet and a "Lombard" *sirventes*, neither likely by him.]

2985.

Wilhelm, James J. *The Poetry of Sordello*. New York: Garland, 1987. [Edition of forty-two poems, plus the *Ensenhamen d'onor*, with English translation, textual notes.]

2986.

Faccioli, Emilio. *Sordello da Goito*. Mantova: Tipografia Grassi, 1994. [Study of the life and works of Sordello and his legend; a selection of sixteen poems, with Italian translation; see also the popular website by Rodolfo Signorini <http://www.sordello.it/sordello.htm>, based on the work of Faccioli and the further edition by Ilvano Caliaro of all forty-three poems and the *ensenhamen* (Verona: Mazziana, 2000).]

2987.

Beltrami, Pietro G. "Spigolature su Sordello e la poesia italiana del Duecento." In ► **108**, *Atti Sordello*, 2000, pp. 233–79. [Places Sordello in the Italian context,

comparing his work with four early Italian poets, Petrarch and Aimeric de Peguilhan.]
2988.

Bortolami, Sante. “*Los barons ab cui el estava*. Feudalità e politica nella Marca Trevigiana ai tempi di Sordello.” In ► **108**, *Atti Sordello*, 2000, pp. 1–43. [Study of the sociohistorical background, *vida*, and biography of Sordello that clarifies the complex intrigues with Cunizza, his marriage to Otta degli Strasso, and his disgrace.]

2989.

See ► **2746**, Fuksas, “Il corpo di Blacatz,” 2001. [Sordello’s *planh* PC 437,24 suggested that the political leaders of Europe should eat some of Blacatz’s heart to acquire his courage; his poem was turned against him, first by Bertran d’Alamanon with the semiserious claim that none of these was worthy, and that the heart should be given to a number of superior ladies, then by Peire Bremon Ricas Novas in a more scandalous parody, declaring that the whole body should be shared by all, in language suggestive of Christ’s sacrifice for mankind.]

2990.

Gouiran, Gérard. “A propos de l’esprit de Sordel.” In *Et c’est la fin pour quoy sommes ensemble: Hommage à Jean Dufournet*. Edited by Jean-Claude Aubailly et al. 3 vols. Paris: Champion, 1993, 2:645–59. [Traces the development of Sordello’s sense of humor from the too-sensitive reactions of the younger poet, who took offense quickly and disastrously at criticisms and insults, to the more refined use of controlled satire by the more mature man.]

2991.

Gouiran, Gérard. “*Salvan s’onor*: l’honneur contre l’amour ou la conception sordellienne de la *fin’amor*.” In ► **108**, *Atti Sordello*, 2000, pp. 125–40. [Even though a standard code of behavior toward *fin’amor* seems to have existed among the troubadours, personal reactions to the lover’s obligations can be seen in many poets; Gouiran explores the originality of Sordello’s responses to the classic *topoi*, compared with those of model poets such as Bertran de Born and Bernart de Ventadorn; Sordello’s love is beyond rational and is inescapable for himself and for his lady; his claim to place the *domna*’s honor above everything places him in the masochistic position of urging her to resist his desire for the sake of her absolute honor—or is he playing with his audience?]

2992.

Gouiran, Gérard. “*S’aisi son tuit freich cum el l’autre Lombart, non son bon ad amor* ou la mauvaise réputation de Sordel.” In ► **162**, *Trobadors a la Península Ibèrica*, 2006, pp. 171–94. [Outlines the existing historical traces of Sordello, indicating that important parts of his life remain unknown; traces information provided through remarks of other troubadours; the story of his supposed abduction of Cunizza remains mysterious; Uc de Saint Circ, Guilhem de la Tor, Aimeric de Peguilhan, and Peire Bremon all commented on Sordello’s reputation, but it remains unclear whether there is any truth to his image as an inveterate gambler, gay, debauched, and cowardly.]

2993.

Guida, Saverio. “Le biografie provenzali di Sordello.” In *Atti del Convegno Internazionale di Studi su Sordello da Goito (Goito-Mantova 13–15 nov. 1997)*. Edited by

Stefano Asperti and Maria Careri, in *CN* 60 (2000): 89–123. [Detailed study of the dual *vidas*, the shorter of which portrays a relatively noble Sordello, in contrast to the longer one that paints a rather different portrait of a debauched habitué of taverns, a singer of nasty diatribes as well as idealized visions of courtly love.]

2994.

See ► **2940**, Guida, “Sulla *tensone* tra Uget e Reculaire,” 2006. [Rich and lengthy exploration of poetic practices and moral concepts on the lower levels of society at the turn of the twelfth century in southern Europe; claims that Uget is not Uc de Mataplana but Uc de Saint Circ, and that Reculaire is a nickname for Sordello; the text of the *tenso* PC 458,1 is reproduced in appendix, without notes or translation.]

2995.

Howie, Cary. “Inextricable.” *Glossator* 4 (2011): 21–32. [An imaginative postmodern attempt to clarify the personal, social, and philosophical ramifications of *lauzar*, starting with a short poem by Sordello and embracing the Bible, Augustine, and Saint Francis of Assisi.]

2996.

Mancini, Mario. “Sordello, o la *fin’amors* di un cortigiano.” In ► **164**, *I trovatori nel Veneto*, 2008, pp. 253–78. [The traditional noble figure of Sordello comes mostly from Dante’s treatment in the *Purgatorio*, but in his poetry and in comments by his contemporaries, the figure that emerges is often anything but noble; behind the contradictions, Mancini finds an intriguing poet who is complex, original, and focused, characterized by the contrast of his earlier adventuresome life with his new, highly idealized notion of poetic love obsessed with the importance of the lady’s honor, and insisting on the absence of physical desire; whether the nasty reactions to his new purity are based on fact or fiction, they reveal a colorful society that is at least as interesting as the poet.]

2997.

Perugi, Maurizio. “Sordello: una vita irrequieta.” *Atti e memorie della Real Accademia Virgigliana di Mantova* 56 (1988): 91–117. [A lengthy anecdotal recounting of the life of Sordello, mixed with comments about the poetry that accompanied his peregrinations.]

2998.

See ► **1488**, Schulze-Busacker, “Sordello, poète didactique,” 2000. [Analysis of paremiological expression in three periods of Sordello’s poetic life; almost no proverbs are found in the early works, but in his most productive period, 1233–46, he uses them in all major lyric genres, much more frequently than his contemporaries, and in the *Ensenhamen* we find the richest use to express his unusual concept of *onor*; see also the author’s more detailed study of this text and its use of the *Disticha catonis* in *RST* 5 (2003): 99–109.]

2999.

Schulze-Busacker, Elisabeth, “Sordello, *Ensenhamen d’onor*.” *RST* 5 (2003): 99–109. [A general survey of scholarship in the field of didactic literature, with mention of a number of themes found in the *Ensenhamen* and an outline of work still to be done to identify the sources of Sordello’s text.]

3000.

Splittgerber, Lisa. "Sordello, Cunning Poet of *lamar* (*la mar, l'amar*)." *Tenso* 8 (1992–93): 42–56. [Shows him to be a gifted and amusing poet-punster with great rhetorical skill; "erotic harmonics" allow us to read an erotic undercurrent or subtext into the otherwise political poem *Lai al comte mon segnor voill pregar* (PC 437,18).]

3001.

Verlato, Zeno. Edition of PC 437,4, *Dompna valen, saluz et amistaz*, in ► **520**, Gambino, *Salutz*, 2009, pp. 550–63. [The poem has only fourteen lines; may be obeying the preference of MS *H3* for two-stanza pieces, or it may be fragmentary; Verlato sees it as an abbreviated but "correct" *salut*.]

PC 440. Na Tibors (de Sarenom)

[First half thirteenth century; *vida*; fragment of a *canço*; she was an arbiter in a *partimen* between Uc de la Bacalaria and Bertran de Saint-Felitz, PC 449,1 = 91,1; any relationship to the troubadour Raimbaut d'Aurenga is probably a legend.]

3002.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 641–51. [Critical edition of the eight-line fragment, with German translation, notes, detailed analysis; believes that she is unconnected with Raimbaut d'Aurenga or his family and that she belongs probably to the first half of the thirteenth century.]

3003.

See ► **700**, Dronke, *Women Writers*, 1984, pp. 99–100. [Tibors was the sister of Raimbaut d'Aurenga; only a fragment of a poem is extant, printed in note 50, p. 299; her verse shows her to be self-assured, simple, realistic, and frank in the expression of her joy in love.]

PC 442. Tomier e Palaizi

[*fl.* 1199–1226; *vida*; two *sirventes*, the first called also an *esdemessa*, a *sirventes* with refrain; a third *sirventes*, PC 231,1a, in support of Avignon under siege by Louis VIII, was thought to be of doubtful attribution by Frank, is claimed for them by Riquer.]

3004.

Frank, István. "Tomier et Palaizi, troubadours tarasconnais (1199–1226)." *Rom* 78 (1957): 46–85. [Edition of *vida* and two *sirventes*, plus one *sirventes* of uncertain attribution, perhaps by Guillem Rainol d'At.]

3005.

Guida, Saverio. "Nuovi documenti su alcuni trovatori del XIII secolo." *CN* 39 (1979): 81–105. [Pp. 90–92: documents of 1199 and 1226 attest the historical identity of the inseparable poets, citizens of Tarascon, who played an active role in the stormy political struggles of their time; a new document of 1236 witnessed by Palaizi alone (after Tomier's death?) shows his continued close participation in political events; Guida suggests a revised dating of the poem PC 442,1 to a period well before 8 June 1226, the start of the siege of Avignon by Louis VIII, when the arrival of Louis was still only a threat.]

3006.

Klein, Karen W. *The Partisan Voice: A Study of the Political Lyric in France and Germany, 1180–1230*. Paris: Mouton, 1971, pp. 78–84 and 116–20. [Analysis of the *sirventes* *Si co.l flacs molins* as a representative example of the composition and structure of a lyric dealing with political activism; text with French translation and stanza-by-stanza commentary; pp. 116–20: discussion of all three *sirventes* by Tomier and Palaizi, written at the time of the sieges of Beaucaire, Toulouse, and Avignon against the French invaders from the North, going from the elated feeling of victory to that of despair.]

3007.

See ► **227**, Riquer, 1975, 2:1154–60. [Introduction, edition of PC 231,1a with Spanish translation, notes.]

PC 443. Torcafol (nickname)

[End twelfth or beginning thirteenth century; three *sirventes* exchanged with Garin d'Apchier.]

3008.

Latella, Fortunata. *I sirventesi di Garin d'Apchier e di Torcafol*. Modena: Mucchi, 1994. [Three *sirventes* by Torcafol (PC 443) and eight by Garin d'Apchier (PC 162), some incomplete; detailed introduction, notes, critical texts with Italian translation, glossary, full concordance; also available online (texts only, brief notes) at <http://www.rialto.unina.it>, along with “Premessa all'edizione in linea dei *sirventesi* di Garin d'Apchier e Torcafol” (2002).]

3009.

Bianchini, Simonetta. “BdT 443,2: Torcafol, *Comunal*, en rima clausa, v. 41.” *AIUO* 38 (1996): 267–70. [Analysis of Torcafol's *sirventes* and a correction to Mancini's article in ► **401**, Mancini, *Metafora feudale*, 1993, “Cortigiani,” pp. 13–62 (esp. pp. 23–24); the corrupted form *barestella* is reestablished as *ses artella* “senza difesa” = “defenseless.”]

PC 444. Tostemps (perhaps a *senhal* for Raimon de Miraval)

[One *tenso* with Folquet de Marselha, PC 155,24; Poe, 2007, suggests the possibility that *tostemps* in *Judici d'Amor/So fo el temps/En aquel temps* is used as a *senhal* to indicate Raimon de Miraval as author of the first half, perhaps “answered” in the second half by Raimon Vidal on behalf of his patron Uc de Mataplana; an intriguing hypothesis.]

3010.

See ► **487**, Cropp, “*Partimen*,” 1980. [Detailed study of PC 155,24 = 444,1: manuscripts, poets, genre, and versification; analysis of the debate poem as a polished courtly game à la Neumeister (contrasted with a similar analysis by Camproux of a poem interpreted as a sociohistorical document à la Köhler); uses Stronski's text, with a few corrections; Tostemps is a *senhal*, perhaps for Raimon de Miraval; Poe ► **1305** uses *tostemps* as a clue to postulate Raimon de Miraval as author of the first half of *So fo*.]

PC 447. Turc Malec (Truc)

[Late twelfth century; *vida*; one *sirventes* in response to Raimon de Durfort, PC 397,1; response to both by Arnaut Daniel, PC 29, 15; see Cornilh Affair ► 1982–92.]

PC 450. Uc Brunenc (Bru, Brunet, de Rodez)

[End twelfth, beginning thirteenth century; three *cansos*, three *sirventes*; one preserved melody: see ► 607, van der Werf, *Extant*, 1984, p. 340*; Daude de Pradas composed a *planh* on his death.]

3011.

Gresti, Paolo. *Il trovatore Uc Brunenc. Edizione critica con commento, glossario e rima-rio*. Beihefte zur *ZrP*, 309. Tübingen: Niemeyer, 2001. [Introduction on biography, metrics, and manuscript study; edition of six *cansos*, with Italian translation, notes, rima-rium, and full glossary; in appendix, the *planh* by Daude de Pradas for Uc's death, and two versions of the melody for PC 450,3, by Gennrich 1958 and van der Werf 1984.]

3012.

Rosenstein, Roy. "A New Approach to Distant Love: Jaufre Rudel, Uc Bru and Sarrazina." In ► 95, *AIEO* 2, 1993, 1:349–67; also in *Modern Philology* 87 (1990): 225–38. [Close new analysis of *Qan lo rius*, in terms of the mid-1140s, around Jaufre and his circle; it is a crusade song, meant to inspire the widowed Hugh VII of Lusignan (Uc Bru) to turn from mourning his wife Sarrazina and to set out on crusade in search of the Heavenly Bride; the poem is a plea from his friend Jaufre to turn from secular concerns to seek Saint Bernard's immortal Bride in the Holy Land.]

PC 452. Uc de l'Escura (de Lescure)

[*fl.* 1190–1204; one *sirventes* addressed to the king of Castille.]

3013.

See ► 227, Riquer, 1975,2:927–30. [Introduction, edition of PC 452,1, with Spanish translation, notes.]

3014.

Guida, Saverio. "Giullari a Tolosa agli inizi del '200." In *Cenacoli: Circoli e gruppi letterari, artistici, spirituali*. Edited by Francesco Zambon. Milan: Medusa, 2007, pp. 131–56. [New light on *joglar* performance activities, gleaned from archival documents; study of Uc's *gab-sirventes* and of the eight performers mentioned in the first stanza, all of low- or middle-class origin; documented information on Pelardit and Gualabet, previously unknown, and on the dramatic activities of the group in Toulouse responsible for theatrical activities similar to the *commedia dell'arte*; each had a particular talent: Peire Vidal was an accomplished troubadour, Albertet a singer, Perdigon an instrumental musician, Aimeric de Peguilhan a composer of *cansos*, Arnaut Romieu a braggart, Elias Fonsalada a singer, Pelardit a mime, and Gualabet a violist.]

PC 454. Uc de Mataplana (Huguet, Hug,
probably the same as Uguet PC 458)

[*fl.* 1185–1213; died of wounds after the battle of Muret; was a patron of Raimon Vidal de Besalù, in whose *So fo el temps* he appears as a judge in a conflict between two ladies over a lover; *sirventes* blaming his friend Raimon de Miraval for disowning his wife Caudairenga, answered by Raimon, PC 406,30; exchange of *coblas* with Blacatz, PC 454,2 = 96,5; the *tenso* with Reculaire, PC 458,1 = 417,1 is now thought to be by Uc de Saint Circ.]

3015.

See ► **2432**, Forner, *Guillem de Berguedà i altres*, 1986, pp. 215–37. [Popular edition of the exchange of *coblas* with Blacatz, the *tenso* with Reculaire (=Sordello?), and the *sirventes* against Raimon de Miraval, with its *razo*; introduction, Catalan translation, brief notes.]

3016.

Guida, Saverio. “Sulla *tenzone* tra Uget e Reculaire (BdT 458,1).” *SMV* 52 (2006): 99–130. [Rich and lengthy exploration of poetic practices and moral concepts on the lower levels of society at the turn of the twelfth century in southern Europe; claims that Uget is not Uc de Mataplana but Uc de Saint Circ and that Reculaire is a nickname for Sordello; the text of the *tenso* is reproduced in appendix, without notes or translation.]

3017.

Riquer, Martin de. “El trovador Huguet de Mataplana.” In *Studia hispanica in honorem R. Lapesa*. 3 vols. Madrid: Cátedra-Sem. Menéndez Pidal, 1972–75, 1:455–94. [A study of the historical background, identifying *N’Uget* as Uc de Mataplana and examining his close relationship with Raimon de Miraval and with Raimon Vidal de Besalù; claims that Uc’s exchange of *coblas* was not with Blacasset but with Blacatz, when both were young; edition of three poems by Uc: an exchange of *coblas* with Blacatz, PC 454,2 = 96,5, a *tenso* with Reculaire, PC 417,1 = 458,1, and a *sirventes* addressed to Raimon de Miraval, PC 454,1; also the response of Raimon de Miraval, PC 406,30, all with Spanish translation, notes.]

3018.

See ► **227**, Riquer, 1975, 2:1088–93. [Introduction; edition of the *sirventes* against Raimon de Miraval, PC 454,1, and its *razo*, with Spanish translation, notes.]

PC 456. Uc de Pena (Penne)

[*fl.* 1248–83; *vida*; three *cansos*.]

3019.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 35–39. [Text of *vida* and PC 456,1 from Kolsen, 1925; French translation, no notes.]

3020.

Cura Curà, Giulio. “Le canzoni del trovatore Uc de Pena.” *CDT* 10.2 (2007): 9–45. [Historical introduction, full critical editions, with Italian translation, notes, commentary.]

PC 457. Uc de Saint Circ

[*fl.* 1210–53; *vida*, perhaps composed by Uc himself; forty-seven poems, thirteen of which belong to a coherent cycle; three preserved melodies: see

- **607**, van der Werf, *Extant*, 1984, pp. 341*–43*; some scholars claim that he wrote the *Donatz proensals* under the name of Uc Faidit “exiled”; he is considered the author of many of the *vidas* and *razos*.]

3021.

Jeanroy, Alfred, and Jean-Jacques Salverda de Grave. *Poésies de Uc de Saint-Circ*. Bibliothèque Méridionale, Ist ser., 15. Toulouse; Privat, 1913. [Fabio Zinelli has prepared an edition of Uc de Saint Circ as a doctoral thesis for the University of Perugia, 1997.]

3022.

Rando, Daniela. “I luoghi della cultura nella Marca del Duecento.” In ► **164**, *I trovatori nel Veneto*, 2008, pp. 3–25. [Historical background, sociocultural activities at the courts of the Marca, especially the court of Alberico da Romano at Treviso, where Uc was active over many years and even had his own house; the court itself was largely a literary creation, moveable, flexible; exploration of the role of the mendicant orders in education and cultural awareness; interest in elegance, manners, language.]

3023.

Burgwinkle, William E. “For Love or Money: Uc de Saint Circ and the Rhetoric of Exchange.” *RR* 84 (1993): 347–76. [The poetry of Uc and other troubadours shows materialistic tendencies, animated by crude and cynical wish for gain; the love relationship may be reduced to a sort of transaction: service rendered, service rewarded, a seemingly shocking exchange of goods; Guida in *CN* 54 (1984): 181, n. 64, thinks that the hypothesis needs more work.]

3024.

Guida, Saverio. “Uc de Saint Circ e la crociata contro gli Albigesi.” *CN* 57 (1997): 19–54. [Study of Uc’s attitude toward the crusade through analysis of the *vidas* and *razos* of Folquet de Marselha and Perdigon, in which there is a curious omission of any information on Folquet’s actions in the founding of the Dominican order or of his encouragement of the Albigensian Crusade, or of Perdigon’s political activities; though Uc was openly critical of the church, he seems to have been careful to omit any direct reference to Catharism or Cathar sympathies from his writings.]

3025.

See ► **2946**, Guida, “Sulla *tenzone* tra Uget e Reculaire,” 2006. [Rich and lengthy exploration of poetic practices and moral concepts on the lower levels of society at the turn of the twelfth century in southern Europe; claims that Uget is not Uc de Mataplana but Uc de Saint Circ and that Reculaire is a nickname for Sordello; the text of the *tenso* PC 458,1 is reproduced in appendix, without notes or translation.]

3026.

Holmes, Olivia. *Assembling the Lyric Self: Authorship from Troubadour Song to Italian Poetry Book*. Minneapolis: University of Minnesota Press, 2000, pp. 25–46. [Study of Uc as a poet at the turning point in the passage from oral to written culture, a

bridge between poetic traditions in Occitania and Italy, and a key figure in efforts to systematize the body of Occitan lyric; detailed analysis of a sequence of twelve of his *cansos* that point the way to later autobiographical lyric cycles.]

3027.

Janzarik, Diether. "Uc de St. Circ—auteur du *Donatz proensals*?" *ZrP* 105 (1989): 264–75. [Study of the possible identity of Uc de Saint Circ and Uc Faidit; confirms the opinion of several earlier scholars (Gröber, Folena, Roncaglia) that the two were the same; further historical references and the claim by Uc himself to be a teacher strengthen the hypothesis to a quasi-certainty.]

3028.

See ► **526**, Poe, "Another *salut*," 1990, pp. 314–37. [Argues for the status of PC 42a as a *salut d'amor*; examines the probability that it was composed by the *trobairitz* Azalais d'Altier or alternatively by Uc de Saint Circ; text in appendix, with notes, no translation; see also Poe, "Un poème marginal," in ► **95**, *AIEO* 2, 1993, 1:283–88.]

3029.

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*.]

3030.

Poe, Elizabeth Wilson. "Unravelling a Woolly Text: *Ma dompna cuit fasa sen*." *Neo* 74 (1990): 527–35. [Uc de Saint Circ, PC 457,19, is a teasing poem giving a "discomforting image of female sexual aggression and male impotence"; this is a portrait of a *mala domna*; Poe shows that it is not part of the so-called *roman* of Uc's unhappy love affair while in France; instead, it belongs to his later satirical period in Italy.]

3031.

Radaelli, Anna. "La danseta di Uc de Saint Circ (BdT. 457,41)." In ► **108**, *Atti Sordello*, 2000, pp. 59–88. [Interpretation of the poem as an ironic, humorous piece partaking of the lively and competitive interchange of insults within the Romano court, poking burlesque fun at Sordello as he prepared to leave the court, with a lively rhythm suitable for dancing his rival on his way; new critical edition, with Italian translation, notes.]

3032.

Scarpati, Oriana. "*Cocuda*. Una nota per Uc de Saint Circ (BdT 457,38)." *CN* 67 (2007): 131–38. [Analysis of the *sirventes* directed by Uc against Manfred II Lancia of Milan, accusing him of many faults but not that of being cuckolded, as has been thought; *cocuda* refers directly to the cuckoo bird, who is crafty and unfair enough to give over its duties and responsibilities to others.]

3033.

Tavera, Antoine. "Des troubadours italtropes." In ► **749**, *ICLS* 7, 1994, pp. 85–93. [General presentation of the work of three traveling troubadours: Aimeric de Peguilhan, Cerveri de Girona, and Peire Raimon de Tolosa.]

3034.

Zinelli, Fabio. “La chanson *Be fai granda follor* (BdT 457,7). Un cas d’attribution controversée et la tradition manuscrite de Saint-Circ (avec une note sur l’iconographie de *C*.” *SM* 47 (2006): 589–651. [Critical edition from *C* and *R*, with French translation, copious textual notes; confirms its attribution to Uc de Saint Circ.]

3035.

Zinelli, Fabio. Edition of PC 457,I: *Belle domina gaia e valentz*, in ► **520**, Gambino, *Salutz*, 2009, pp. 508–27. [May be part of a series of poems forming a narrative sequence; closely related to PC 461,II; Poe, ► **764**, “Dispassionate Look,” 1992, pp. 155–57, thinks that this poem, along with 156,I, 457,3 and 457,1, may be by Uc.]

PC 458. Uguet (Uget; was thought to be Uc de Mataplana PC 454,
but now convincingly identified as Uc de Saint Circ)

[One *tenso* with Reculaire, probably a nickname for Sordello, PC 458,1 = PC 417,1.]

3036.

See ► **2001**, Ricketts, *Contributions*, 2000, pp. 58–62. [Edition of *tenso* PC 458,1 = 417,1, *Scometr.us vuoill*, *Reculaire*, with critical apparatus, French translation, note; no comment on the identity of either participant.]

3037.

Guida, Saverio. “Sulla *tenzone* tra Uget e Reculaire (BdT 458,1).” *SMV* 52 (2006): 99–130. [Rich and lengthy exploration of poetic practices and moral concepts on the lower levels of society at the turn of the twelfth century in southern Europe; claims that Uget is not Uc de Mataplana but Uc de Saint Circ and that Reculaire is a nickname for Sordello; the text of the *tenso* is reproduced in appendix, without notes or translation.]

Yselda—see PC 12 Alaisina Yselda (perhaps *Alaisina Yselda*
should be read as two women: *Alais i Na Yselda*)

PC 461. Anonymous Lyrics

[There are 222 poems, some of which have now been attributed, or have been identified as parts of other poems; no complete edition of the anonymous songs exists; see the inventory in ► **3041**, Gambino, “L’anonymat,” 2000.]

PC 461.0. General Studies of Anonymous Lyrics

3038.

See ► **2001**, Ricketts, *Contributions*, 2000, pp. 63–74. [Edition of six anonymous poems: PC 461,34, 76a, 128, 189, 194, 204, with French translation, notes.]

3039.

Bond, Gerald A. “The Last Unpublished Troubadour Songs.” *Speculum* 60 (1985): 827–49. [Four songs (three and a fragment); all with music; all are dance songs; two have hybrid language: one Italian/Occitan, basically Italian; one French/Occitan, basically French (?), a semiobscene parody; the manuscript was written in Catalonia

in the third quarter of the thirteenth century; Bond's renumbering has not been followed by Distilo; PC 461,27b (Bond's 24a) is a parody *dansa: Ara lausetz, lauset, lauset*; 215c (Bond's 215) is a *dansa: s'anc vos amei*; 251b (the same in Bond) is a fragmentary *dansa: era.us p[re]g*; Bond's PC 461,20b, *Amors, merce no sia*, is not listed by Distilo because Frank considered it Italian, Catalanized by the scribe; discussion of sources, date of transcription, language, form, and content; edition of texts with notes, music, and commentary.]

3040.

Gambino, Francesca. "Caso, imitazione, parodia. Osservazioni sulle attribuzioni 'inverosimili' nella tradizione manoscritta provenzale (II)." *SMV* 46 (2000): 35–84. [A study of wrongly ascribed poems in the manuscripts; in a previous study, she dealt with Guilhem's *Farai chansoneta nueva* and Jaufrè Rudel's *Qui non sap esser chantaire*; continued here, the result is a list of thirty-three texts divided into those whose author has been identified and those which remain anonymous; explores possible causes for the confusion.]

3041.

Gambino, Francesca. "L'anonymat dans la tradition manuscrite de la lyrique troubadouresque." *CCM* 43 (2000): 33–90. [Detailed exploration of the phenomenon of anonymity in twenty-six chansonniers; finds that anonymity is rare, except for poems that have suffered some material accident, those preserved only in musical manuscripts, *trobairitz* songs, and *coblas esparsas*; establishes a complete inventory of 222 anonymous lyrics, most of which are found in only one manuscript; calls for the updating of the category PC 461.]

3042.

Gambino, Francesca. "Anonimi per caso, anonimi per scelta e nomi censurati: osservazioni sull'assenza del nome d'autore nella tradizione manoscritta trobadorica." In *L'Eclissi dell'Artefice. Sondaggi sull'anonimato nei canzonieri medievali romanzi*. Edited by Francesca Gambino et al. Rome: dell'Orso, 2003, pp. 7–30. [A study of the phenomenon of authorship and anonymity in the transmission of Occitan texts, in which anonymity is rare and the principle of naming each poet is firmly fixed; classifies different reasons for lack of name on works, whether accidental, by genre, or through censorship.]

3043.

Gambino, Francesca. *Canzoni anonime di trovatori e trobairitz: edizione critica con commento e glossario*. Alessandria: Edizioni dell'Orso, 2003. [About 10 percent of troubadour poems are unattributed, most from minor genres or popular forms; it is unusual for *sirventes* and *cansos* to be unattributed; twenty-one anonymous *cansos* are here edited, with diplomatic transcription, critical text with Italian translation, and copious philological notes; one further controversial poem is given in appendix, which may belong to the Catalan fourteenth-century tradition rather than to the Occitan troubadours.]

3044.

Gourc, Jacques. "L'expression de la fin des temps chez les troubadours anonymes."

In *Fin des temps et temps de la fin dans l'univers médiéval*. Sénéfiance, 33. Aix-en-Provence: CUER MA (1993): 201–10. [Stresses the importance of the anonymous corpus, whose quality is as high as that of the named poets, especially the 148 *coblas esparsas* from the late thirteenth century, many of which show reactions against the social changes of the time, involving the loss of courtly liberalism, the linguistic prestige of Occitan, and an increase in religiosity and moral rigidity; these poems project a profound awareness of the end of *fin'amor*, an intensification of the negative counterpart of idealized love, which was present as a contretext of *trobar* from the beginning.]

3045.

Indini, Maria Luisa. "L'*Arlabeca* provenzale, anonimo poemetto della fine del XIII secolo." *ZrP* 101 (1985): 197–225. [Sketch of earlier studies of the moralistic poem, which reflects on the inevitability of death and the necessity of appearing before the final Judgment, where sinners will be consigned to hell and torment; the name is Arabic, from the instrument known as *rebec*, or in Catalan *codolada*, both terms also designating poetic genres, in this case probably because of the grave moralistic tone; the gloomy religiosity of the poem reflects the despondency of Occitania at the end of the thirteenth century after the turmoil of crusade and inquisition; the style is one of direct and gripping communication with the listeners, typical of a skilled preacher.]

3046.

Lamur, Anne-Claude. "Une pièce inédite contenue dans le chansonnier des troubadours *M*, Paris, B. N. 12474, *Axi com cell qu'e-llmar es perilat*." *Estudis occitans* 2 (1987): 18–25. [Also in ► 520, Gambino, *Salutz*, 2009, Appendix, pp. 217–25.]

3047.

Macdonald, Aileen Ann. "A Refusal to Be Silenced or to Rejoice in Any Joy That Love May Bring: The Anonymous Old Occitan *Canso Per ioi que d'amor m'avegna*." *Dalhousie French Studies* 36 (1996): 3–13. [Consideration of the problems posed by the change in persona in *trobairitz* poems, specifically in PC 461,191; the ethos of the male *canso* was the aspiration of the male after an ideal represented by the lady; the new gender perspective in the *trobairitz* poems requires more than a simple reversal of roles, since the man cannot easily take on the role of the *domna*; the possible attribution of the poem to Castelloza is left open; in appendix, text and translation of the poem from Bruckner et al.]

3048.

Marinetti, Sabina. "Il *salut d'amor Hai dolcha donna valentz*." *Rom* 121 (2003): 289–328. [Critical edition of the anonymous *salut* PC 461,II, from MS *L*, which has two copies of the poem; analysis of the phenomenon of double transmission and its significance in understanding the make-up of the manuscript; suggests that *L* may have resulted from the fusion of materials conceived for two separate manuscripts; also published in completely revised and shortened form, with addition of Italian translation, in ► 520, Gambino, *Salutz*, 2009, pp. 624–43.]

3049.

Marshall, John H. "Trois fragments non identifiés du chansonnier provençal *H*." *Rom*

97 (1976): 400–405. [Damage to the manuscript has left three poems fragmentary; two are unidentified and have no PC number; the third comes from Blacasset, PC 96,11; critical edition of the first two fragments, formalistic analysis, and a few suggestions to help place them; one is possibly by a *trobairitz*.]

3050.

Nappholz, Carol Jane. “(Re)locating Lost *Trobairitz*: The Anonymous Female Voice in Provençal Debate Poems.” *Tenso* 7 (1991–92): 125–41. [Argues for the reality of many of the anonymous *domnas* in *tenso*s, thought by Chambers to be fictitious; study of the *tenso* between Bertran del Pojet (PC 87,1) and a *bona domna*, PC 87,1, in which she claims to hear “a distinctly female voice.” A. Rieger agrees in ► **735**, *Trobairitz*, 1991, pp. 329–30, but Poe, in ► **764**, “Dispassionate Look,” 1992 casts doubt on the historicity of several *trobairitz*, even some generally considered historical; we need criteria to assess their identity as women.]

3051.

Nappholz, Carol Jane. *Unsung Women: The Anonymous Female Voice in Troubadour Poetry*. New York: Peter Lang, 1994. [Texts and translation of twenty-six songs attributed by Nappholz to anonymous *trobairitz*; it is left uncertain whether some of the poems are by women or by men writing in a female voice.]

3052.

Paden, William D. “Bertran de Born in Italy.” In *Italian Literature: Roots and Branches. Essays in Honor of Thomas Goddard Bergin*. Edited by Giose Rimanelli and Kenneth J. Atchity. New Haven, CT: Yale University Press, 1976, pp. 39–66. [Study of Bertran’s legend in Italy, helping to explain the poet’s strange role in Dante’s *Inferno*; edition of three anonymous poems that helped create the legend.]

3053.

See ► **560**, A. Rieger, “La *cobla esparsa*,” 1988. [A preliminary exploration of the corpus of 136 anonymous *coblas* as part of an ongoing project which will define the genre, establish the corpus, and furnish a complete edition.]

3054.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 704–13. [Poem PC 404,5, erroneously attributed to Raimon Jordan, may have been composed by a *trobairitz*; it offers a strong protest against the misogyny of Marcabru, and especially his crude references to the *con*.]

3055.

Stussi, Alfredo. “Note sul *Sirventese lombardesco*.” In ► **108**, *Atti Sordello*, 2000, pp. 281–310. [Meticulous analysis of earlier scholarship on an anonymous poem with regional traits characteristic of the Padana area, thought by some to be by Sordello, attribution denied by Stussi; new critical edition with copious notes; see also ► **1156**, Meneghetti, “*Vidas e razos*,” 2008, who formerly had denied Sordello’s authorship but thinks now that it might be by him after all.]

PC 461,2, *Ab lo cor trist enviollat d'esmai*

[Text from mid-fourteenth century; the only extant *planh* by a woman; of controversial origin, perhaps Catalan, perhaps Occitan.]

3056.

Vidal i Alcover, Jaume. "El plant amorós *Ab lo cor trist*: assaig de restauració d'un text corrupte." In *Miscellània Pere Bohigas*. Associació Internacional de Llengua i Literatura Catalanes. 3 vols. Barcelona: Abadia de Montserrat, 1981–83, 2:85–95. Also in *Estudi de literatura medieval i moderna*. Mallorca: Editorial Moll, 1996, pp. 125–33. [Edition and study of the anonymous *planh*, probably Catalan, maybe by a real *trobairitz*, lamenting the death of her lover.]

3057.

Scarpati, Oriana. "Anonimo: *Ab lo cor trist, enviollat d'esmay* (BdT 461.2)." *Lecturae tropatorum*, 2008, 17 pages. Online at <http://www.lt.unina.it>. [Claims that this is a Catalan *planh* by an anonymous *trobairitz* from the second half of the fourteenth century; it should perhaps be excluded from the Occitan corpus; see also ► **735**, A. Rieger, *Trobairitz*, 1991: based on her text from MS *a* (Scarpati's is from *Sg*), claims that it has Catalanized forms but belongs still in the Occitan *trobairitz* corpus; Asperti, in *CN* 45 (1985): 98–99, claims that it is clearly Catalan.]

3058.

See ► **249**, Bec, *Florilège en mineur*, 2004, pp. 229–33. [Thinks that the author might be Catalan, might be a woman; text slightly altered from A. Rieger, with French translation; Catalanisms are "normalized" to Occitan, though Bec admits that he could have gone the other way toward Catalan, especially since some of the rhymes are only possible in Catalan.]

3059.

Zufferey, François. "Toward a Delimitation of the *trobairitz* Corpus." In ► **132**, Paden, *Voïce*, 1989, pp. 31–43. [Notes that the metrical scheme is the same as that of the controversial poem by Bietris de Romans, whose place in the *trobairitz* corpus is also disputed.]

3060.

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 662–74 [Text based on that of Vidal i Alcover, with German translation; the poem is unique in that it is the only *planh* by a woman; Rieger believes that the poet was a real woman, not fictive, and that the poem belongs in the *trobairitz* corpus; the poem was probably composed by an Occitan or northern Italian *trobairitz* in Catalonia, and therefore belongs in the Occitan corpus; parallels are seen with PC 137,1 by P. Basc, who could also be a woman.]

PC 461,3, *Ab la gensor que sia* [*alba*]**3061.**

See ► **511**, Poe, "Lighter Side," 1985. [PC 461,3 is a parody of the *alba* genre and a comic response to Giraut de Bornelh's *Reis glorios*, perhaps composed by the scribe of C.]

PC 461,27b, *Ara lausatz, lauset* [*dansa*, with music]**3062.**

See ► **3039**, Bond, “Last Unpublished,” 1985. [PC 461,27b, Bond’s 24a, is a parody *dansa*: *Ara lausatz, lauset, lauset*; critical edition, with English translation, notes, music, and commentary, including a discussion of sources, dates of transcription, language, form, and content.]

PC 461,83, *Dieus vos sal, dona, de pretz sobeirana***3063.**

Zamuner, Ilaria. Edition of PC 461,83 in ► **520**, Gambino, *Salutz*, 2009, pp. 680–85. [Critical edition with brief introduction, Italian translation.]

3064.

See ► **227**, Riquer, 1975, 3:1709–10. [Introduction, text with Spanish translation, notes; also gives the text of the parody PC 461, 82 and makes reference to a similar parody of Bernart de Ventadorn in PC 461, 202.]

3065.

See ► **244**, Bec, *Burlesque*, pp. 165–66. [Introduction, text with French translation, notes; this is a *cobla esparsa* or perhaps a fragment of a lost *canso*; Bec includes the scatological parody PC 461,82 that follows it immediately in MS G.]

PC 461,124, *Gent me nais* [*Lai Markiol*, with melody]**3066.**

Maillard, Jean. *Anthologie de chants de troubadours*. Nice: G. Delrieu, 1967. [Text and melody of twenty-one poems, including the *Lai Markiol*.]

3067.

Billy, Dominique. *Deux lais en langue mixte: le lai Markiol et le lai Nompar*. Beihefte zur *ZrP*, 264. Tübingen: Niemeyer, 1995. [A penetrating treatment of French-Occitan hybrid language; the lyric lai is related to the Old Occitan *descort*; both genres have mixed language, probably from their origin. Billy gives a diplomatic edition of each lai with the music, and a critical edition with French translation, detailed notes, metrical and linguistic analysis; Occitan origin seems likely; the two texts are not necessarily by the same author, but they come obviously from the same tradition.]

PC 461,127 [Anonymous two-stanza *plazer-enueg*, *Ges no m'eschiu nuls*]**3068.**

Allegretti, Paola. “*Parva componere magnis*. Una strofa inedita di Bernart de Ventadorn (BdT 70,33) e due schede per BdT 461,127.” *RST* 1 (1999): 9–28. [Edition of PC 461,127, a *plazer-enueg* that may be by Jofre de Foixà, based on similarities to his *Subrafusa ab cabirol*; Allegretti denies the possibility of its attribution to Raimon de Miraval.]

PC 461,146, *L'altrier cuidai aber druda*.[Parody of a *canso*, similar to a *sirventes*; with melody]**3069.**

See ► **601**, Aubrey, "Dialectic," 1997, pp. 16–23. [Analysis of the melody and structure of *L'altrier cuidai aber druda* and its musical source, the *Agmina milicie*; the variance between the versification schemes of the Latin and vernacular texts suggests that the melody was taken from an unrelated polyphonic motet and added to the preexistent text.]

3070.

Billy, Dominique. "*L'altrier cuidai aber druda*, pièce lyrique en langue mixte." *RLaR* 91 (1987): 109–20. [Detailed review article comparing three editions of PC 461,146 by Bec, ► **244**, *Burlesque*, pp. 178–83, Gérard-Zai, ► **3071**, and R. Taylor, ► **3072**; see also Billy, "Une imitation indirecte de *L'altrier cuidai aber druda*: le motet *Quant froidure trait a fn/Encontre la saison d'esté*," *Neo* 74 (1990): 536–44.]

3071.

Gérard-Zai, Marie-Claire. "Edition d'une romance parodique occitane: *L'altrier cuidai aber druda*." In ► **159**, *Studia occitanica*, 1986, 2:53–63. [Edition with French translation, notes, and commentary; reference is made to a number of medieval works based on the theme of the repulsive old woman, mostly in later literature; believes that language traits point to Franco-Provençal or the Dauphinois; the music is transcribed by Jürg Stenzl from two sources: the melody of *M* is monophonic, without rhythmic indication; the rhythm is supplied from the *duplum* of the polyphonic three-part Latin motet *Agmina milicie*, from which the melody was taken.]

3072.

Taylor, Robert A. "*L'altrier cuidai aber druda* (PC 461,146): Edition and Study of a Hybrid-language Parody Lyric." In ► **159**, *Studia occitanica*, 1986, 2:189–201. [Edition with English translation, notes, basic transcription of the melody; a study of the language suggests that the poem was not an original Occitan composition but a pastiche done by a francophone poet, with artificial Occitanisms inserted to give a southern flavor; see comments on this and the preceding edition by Brunel-Lobrichon in *Tenso* 6 (1990–91): 21–22, and by Billy in *RLaR* 91 (1987): 109–20.]

PC 461,206, *Quan vei les praz verdesir*[One of a group of four Occitan *chansons de femme*; belongs to the popularizing register, female voice, not in the courtly tradition.]**3073.**

See ► **735**, A. Rieger, *Trobairitz*, 1991, pp. 628–39. [Critical edition with German translation, notes, commentary.]

3074.

Mölk, Ulrich. "*Quan vei les praz verdesir*." In ► **151**, *Mélanges Bec*, 1991, pp. 377–84. [New text of the poem with minimal corrections; detailed line-by-line textual notes; the poem is one of a group of four Occitan *chansons de femme*.]

PC 461,247, *Vai Hugonet*

[A plea for help against the French invaders addressed to King Peter II of Aragon just before the disastrous battle of Muret, in which Peter was fatally wounded.]

3075.

Guida, Saverio. "L'autore ed il latore di *Vai Hugonet, ses bistensa* (BdT 461, 247)." *CN* 66 (2006): 45–82. [Believes that the poem may be incomplete after four and a half stanzas, probably consisting originally of six stanzas and a *tornada*; Guida forms the working hypothesis that Raimon de Miraval may be the author and Uc de Saint Circ the messenger of the poem, while inviting further study and other proposals for attribution.]

PC 461a (Listed as 462 by Zufferey)

[Twelve poems by an anonymous penitent, preserved in the Wolfenbüttel manuscript; the lyrics are inserted into the longer text of 2,936 lines.]

3076.

Levy, E. "Poésies religieuses provençales et françaises du manuscrit de Wolfenbüttel." *RLaR* 31 (1887): 173–288 and 420–35. [The complete Occitan text is on pp. 202–88.]

3077.

See ► **312**, *GRLMA* vol. 2, book 1, fascicle 7, 1990, pp. 529–31. [Detailed documentation includes dating to 1254, discussion of metric structures and irregularities of the insecure Occitan language, perhaps contaminated by French and Italian scribes; twelve religious songs addressed to God, saints, and the Virgin are inserted into long penitential prayers.]

3078.

Verlato, Zeno Lorenzo. "Occitania periferica. Il canzoniere religioso di Wolfenbüttel." *RST* 4 (2002): 173–247. [Analysis of the contents and interior structure of the manuscript; study of parallels with contemporary moral and religious texts from Italy in the body of the text, and of more obvious links to courtly practice in the lyric inserts; edition of five of the most interesting songs showing generalized but clear reference to themes and style of the troubadour tradition; critical texts with Italian translation, commentary, notes; the same five texts are also available online at <http://www.rialto.unina.it>, with a brief paleographical introduction and Italian translation.]

3079.

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 this manuscript may represent a separate poetic development not well preserved; at the moment of fixing the troubadour tradition in the chansonniers, the anonymous poet and others may have used the prestigious troubadour language and structures, excluding their amorous and political interest in favor of religious themes.]

PC 463–573 (also FZ same numbers) Toulouse School

[Poets from the fourteenth and fifteenth centuries, listed in ► 13, Zufferey, *Bibliographie des poètes provençaux des XIVe et XVe siècles*, 1981. [A few general critical works and three named poets are included below.]

General Studies

[The Toulouse School, *Consistori de la Subragaya Companhia del Gai Saber*, was founded in 1323 by seven eminent citizens of Toulouse; the first winner of the *violette d'or* offered by the *Consistori* at the Jeux Floraux of 1324 was Arnaut Vidal de Castelnaudary, for his poem in praise of the Virgin Mary, published by A. Jeanroy in *Les Joies du Gai Savoir*, Toulouse, 1914; Arnaut had written earlier a *roman d'aventures*, *Guilhem de la Barra*, 1318.]

3080.

See ► 38, *DLF*, 1992, pp. 329–30 and 868–69. [History of the *Consistori* and its continuations; *Joies du gai savoir* was the name given to the winning poems: *violette*, *églantine*, *souci*; poems in French were admitted in 1513, when the *Consistori* became *Le Collège de Rhétorique*.]

3081.

See ► 13, Zufferey, *Bibliographie*, 1981. [Description and editions of manuscripts, pp. xviii–xxxix; general bibliography, pp. 1–5; alphabetical list by poets, #463–567, six anonymous under #568 (Toulouse School) and forty-three more under #569 (*Leys d'Amors*); plus five additional #570–74, one of which (#572) is listed also as PC 461,133.]

3082.

See ► 4, Distilo, *Per le concordanze*, vol. 2, 2003. [A complete listing of troubadour poems by PC/Zufferey number, including anonymous; vol. 2 is for later poets, the École de Toulouse, etc., along with indices of incipits, explicits, genre indications, musical notation, names of poets, manuscripts, and bibliography of text editors.]

3083.

Billy, Dominique. “L’héritage formel des troubadours dans la poésie occitane des XIVe et XVe siècles.” In ► 97, *AIEO* 4, 1994, pp. 19–35. [A projected new metrical repertory of later Occitan lyric to complement that of Frank for the classic period; in an analysis of fifty-eight *sirventes* and fifty-one *cansos*, statistical compilations indicate a simplification and standardization of forms in the later period, characterized by Billy as a *floraison appliquée*, rather dull in comparison to the greater vitality of Catalan development in the same period and beyond; in appendix, information about twelve *contrafacta* from the later period, based on earlier troubadour songs; more information at <http://w3.erss.univ-tlse2.fr/textes/pagespersos/billy/REP.html>.]

3084.

Billy, Dominique. “L’art des réseaux chez les néo-troubadours aux XIV–XVe siècles.” *RLaR* 107 (2003): 1–40. [A study of the evolution of continuing structural traditions and occasional innovations from the classical period of *trobar* into the later period; analysis of rhyme patterns and stanzaic forms in the work of a number of

poets, especially Ramon de Cornet, Uc del Valat, and Jordi de Sant Jordi, along with a number of Catalan poets.]

3085.

De Conca, Massimiliano. “La définition de la norme et les derniers troubadours: perspectives de recherches (travail en cours).” In ► **107**, *Ab nou cor*, 2004, pp. 343–45. [Outline of projected research with Peter Ricketts in connection with *COM*: new editions of *Cabra joglar* and *Fadet joglar*, of the *unica* in MS C, and of the two manuscripts of the Académie du Gai savoir.]

PC 482 Bernart de Panassac

[*fl.* 1323–33; an allegorical *vers* PC 482,2, addressed to the Virgin, and a *canço*; Bernart was one of the seven founders of the *Consistori* in 1323, the only one who was aristocratic, the only one whose poetry was preserved; he was executed for murder just before he was to be pardoned by the king.]

3086.

Cura Curà, Giulio. “Un commento provenzale trecentesco in versi: la *Gloza* di Raimon de Cornet.” *Parola del testo* 11.1 (2007): 45–82. [Edition of Bernart de Panassac’s allegorical poem to the Virgin, PC 482,2, along with Raimon’s *Gloza*, with Italian translation, notes; Raimon’s intent was to show that Bernart’s poem might be applied to a real lady or to Mary, thus adhering to the rule that poems submitted to the *Consistori* must treat religious topics; see a similar commentary by Guiraut Riquier on a poem by Guiraut de Calanson in ► **2543**, Capusso, *L’exposition*, 1989.]

3087.

See ► **245**, Nelli, *Ecrivains anticonformistes*, 1977, 2:312–17. [Introduction to the controversy over the banning of worldly poetry from the competitions of the *Consistori* and Bernart’s ambiguous solution; text of the *Vers* PC 482,2, as preserved in Raimon de Cornet’s *Gloza*, with references to Raimon’s tongue-in-cheek proof that the poem was religious.]

3088.

See ► **249**, Bec, *Florilège en mineur*, pp. 379–83. [Allegorical *Vers*, PC 482,2, addressed to the Virgin; brief introduction, text from Noulet-Chabaneau, 1888, with French translation.]

PC 543 Peire de Ladils (de Bazas)

[*fl.* 1325–55; nine poems, including a *partimen* with Raimon de Cornet; he was associated with the *Consistori* in Toulouse.]

3089.

Romieu, Maurice. “L’oeuvre poétique de Peïr de Ladils.” *Cahiers du Bazadais* 138–39 (2002): 5–71. [Introduction on the poet and his background; edition of ten poems, with French translation.]

3090.

Pépin, Guilhem. “Le *sirventes* *El dugat*: une chanson méconnue de Pey de Ladils sur

l'Aquitaine anglo-gasconne." *Cahiers du Bazadais* 152 (2006): 5–27. [Pépin claims that this anonymous poem, traditionally attributed to Raimon de Cornet, is by his contemporary Peire de Ladils; a study of the political background of struggle between the kings of England and France, and the evolving loyalties of the poet and the Gascons between the two sides; the poem is loyal to the English king, but critical, allowing for a possible transfer of allegiance; the tone of the poem seems more appropriate to Peire than to Raimon de Cornet; edition, with French translation by Pierre Bec.]

PC 558. Raimon de Cornet

[*fl.* 1324–40; forty-two poems; also wrote *Vec te libret*, giving moral and religious advice, *Lo mieus cars filhs*, giving advice to keep believers away from evil, *Als trobayres*, giving grammatical advice to a troubadour, and the *Doctrinal de trobar*, 556 lines, written in 1324.]

3091.

Noulet, Jean-Baptiste, and Camille Chabaneau. *Deux manuscrits provençaux du XIV^e siècle contenant des pièces de Raimon de Cornet, de Peire Ladils et d'autres poètes de l'École toulousaine*. Montpellier: Société pour l'étude des langues romanes, 1888. Reprint, Geneva: Slatkine, 1973. [Pp.1–73 and 129–40: edition of Raimon's works, including three prize-winning poems and his *Doctrinal de trobar*; a new edition is projected by Massimiliano De Conca, ► 3085, "La définition," 2004.]

3092.

Cura Curà, Giulio. "Il *Doctrinal de trobar* di Raimon de Cornet e il *Glosari* di Johan de Castellnou." *Parola del testo* 9 (2005): 125–49. [Introductory analysis of the *Doctrinal* in relation to other contemporary grammatical treatises; edition of Raimon's text and the intercalated *Glosari*, which is intended to clarify and "correct" Raimon's *Doctrinal*; lines 428–526 constitute an incomplete *sirventes* in praise of poetry, warning against false poets; Cura Curà has prepared a critical edition of Raimon's lyrics as a doctoral thesis at the Università degli studi di Pavia, 1999.]

3093.

Flynn, St. John E. "The Saint of the Womanly Body: Raimon de Cornet's Fourteenth-Century Male Poetics." In *Sex and Gender in Medieval and Renaissance Texts: The Latin Tradition*. Edited by Barbara K. Gold et al. Albany: SUNY Press, 1997, pp. 91–109. [Analysis and edition of the two Latin religious poems by Raimon, both of which may have been composed to glorify Saint Bernard on the two hundredth anniversary of his death; Latin texts, with English translation, notes.]

3094.

Huchet, J.-Ch. "Le style: symptôme de l'histoire (l'exemple du troubadour Raimon de Cornet)." In *Styles et valeurs: pour une histoire de l'art littéraire au moyen âge*. Edited by D. Poirion. Paris: SEDES, 1990, pp. 101–20. Also in: *Histoire et littérature au moyen âge. Actes du Colloque du Centre d'Études médiévales de l'Université de Picardie (Amiens 20–24 mars 1985)*. Göppingen: Kümmerle, 1991, pp. 173–86. [Draws a parallel between the ambiguous, contradictory style of Raimon's poetry and the underlying subconscious scars stemming from his earlier traumatic experiences as a

Franciscan and a Spiritualist, claiming to detect in the style a key to the inner person in conflict with his society; Huchet believes that poetry offered Raimon the means of exorcizing his transgressive trauma through highly colored sensual metaphors, rich vocabulary, and tormented intricacies of rhyme, sounds, and verbal play.]

3095.

Olivella Madrid, Pilar. "A propos de l'oeuvre de Raimon de Cornet copiée en Catalogne." In *Actes du colloque Jeunes chercheurs en domaine occitan*, in *Bulletins de l'AIEO 14* (1998): 51–63. [An outline of planned research in Barcelona, which will involve a critical edition of the eighteen poems by Raimon in MS *Sg* and in MS *A* of the Jeux Floraux in Toulouse; see also "Raimon de Cornet: una mostra de poesia tolosana a Catalunya," in ► **98**, *AIEO 5*, 1998, pp. 167–77, which gives a detailed compilation of poems preserved in several Catalan and Occitan manuscripts.]

3096.

Olivella Madrid, Pilar. "A propòsit de l'obscuritat en la poesia amorosa trobadoresca del segle XIV." In *Convivio. Estudios sobre la poesía de cancionero*. Edited by Vicente Beltrán Pepió and Juan Salvador Paredes Núñez. Granada: Universidad de Granada, 2006, pp. 585–610. [Obscurity in Raimon's poetry, and in fourteenth-century poetry in general, comes from the ambiguous use of language: the beloved is described in sensual terms, but also in terms applied to the Virgin Mary; the *joy* that the poet is seeking is a mixture of spiritual and highly sensual qualities; the *senhal* Rosa is applied variously to a real woman, a spiritualized figure, or to the Virgin; the poetry was purposely ambiguous, allowing for one or the other interpretation, depending on the listener; in appendix, the full text of Raimon's *Gloza* or explication of Bernard de Panassac's poem.]

3097.

See ► **3090**, Pépin, "Le *sirventes El dugat*," 2006. [Claims convincingly that the anonymous poem, traditionally attributed to Raimon de Cornet, is by his contemporary Peire de Ladils.]

3098.

See ► **439**, Malm, *Dolssor Conina*, 2001, pp.133–36. [Analysis of Raimon's *trufa* ("pleasantry"), PC 558,8, *A Sant Marcel d'Albegés*.]

3099.

Schulze-Busacker, Elisabeth. "Une réécriture chrétienne des *Disticha Catonis: Lo libret de bos ensenhamens* de Raimon de Cornet." In ► **146**, *Literatur Mòlk*, 1997, pp. 61–80. [Analysis of Raimon's work as a complete reworking of the *Disticha Catonis*; it is similar in content to his *Gardacors de mal* but adds many references to lay didactic texts, which augment the biblical and religious precepts of *Gardacors*; a lengthy catalogue of sources of the teachings found in the *Libret* shows that the main sources were the *Disticha* and related texts and that the author was anxious to provide moral and spiritual guidance to lay members of society in their own language.]