



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

**Robert A. Taylor**

**RESEARCH IN MEDIEVAL CULTURE**

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

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► **3038–99**: anonymous lyrics designated under the listing PC 461, consisting of four groups:

- **3038–55**: general studies of anonymous works;
- **3056–75**: listings for nine anonymous poems (out of ca. 250) that have attracted scholarly interest;
- **3076–79**: twelve poems by the “anonyme religieux” of the Wolfenbüttel manuscript, listed under PC 461a;
- **3080–99**: poems of the Toulouse School, numbered as PC 463–573 by François Zufferey
  - general studies ► **3080–85**
  - listings for three representative poets of the fourteenth and fifteenth centuries
    - Bernart de Panassac ► **3086–88**
    - Peire de Ladils [de Bazas] ► **3089–90**
    - Raimon de Cornet ► **3091–99**

Note that PC 461b is used as a reference to nine quotations of lyric poems from the fourteenth-century play *Jeu de Sainte Agnes* (see ► **1328–35**).

Note that PC 462,1 is used as a reference to a bilingual *tenso* in Occitan and Gallego-Portuguese between Alfonso X of Castile and Arnaut, probably Arnaut Catalan (see ► 1919–21).

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# Preface

## A Selective Critical Guide

This manual provides orientation and detailed reference for students and researchers over the whole field of medieval Occitan studies. It offers a 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; it is selective in the sense that 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 in many languages and from many countries around the world; the listings are critical in the sense that descriptive comments have been added to elucidate the nature and the interest of each contribution, with occasional remarks on striking or controversial content and numerous cross-references to identify complementary studies or differing opinions.

## Occitan Scholarship in the Twenty-first Century

Although it seemed in the mid-1970s that study of the troubadours and of Occitan literature had reached a sort of zenith, it has since become apparent that this moment was merely a plateau from which an intensive renewal was being launched. Thanks to the advent of electronic research tools and new critical methodologies, research has not only continued but has multiplied in quantity and intensity to the point where it has become difficult for any single scholar to keep up with developments over the whole field. Recent investigations have demonstrated the value of a renewed searching study of the manuscripts themselves, of new ways to combine musicological research with literary and metrical analysis of the lyrics, of psychocritical explorations of subconscious poetic motivations, of intertextual bonds that link lyric and non-lyric genres as well as linking the poets one to another—to name a few of the most fruitful of new orientations. Some scholars have begun to urge the necessity of undertaking a complete renewal of the basic philological editions and linguistic studies so that our knowledge of the language itself and the preserved texts may be placed on a surer footing. The field of medieval Occitan scholarship is clearly a vigorous and continuing one.

## Scope

Listings have been limited in general to the last thirty-six years, 1975–2011, except for editions and classic studies that have not yet been replaced; a number of books and articles from 2012 have been included whenever they were accessible to me, but these recent references are far from complete.

An attempt has been made to maintain a certain equilibrium among the various genres, periods, and methodologies over the whole of Occitan literature from the beginnings to the end of the fifteenth century. But since it has also been desirable to follow the actual directions of recent research, there may seem to be an apparent imbalance, for example, between the intensive studies of the troubadour lyrics and the less-frequent publications in the area of non-lyric works, or between the numerous studies devoted to a few of the most popular troubadours (such as Arnaut Daniel, Bernart de Ventadorn, or Guilhem de Peitieu), contrasted with the relative neglect of other less-studied poets, or between the exhaustive analysis of detail in *Flamenca* that has not yet been undertaken for the other narrative works; a compromise has been necessary between an attempt at equilibrium and the actualities of recent publication.

Studies of language have been included only insofar as they may be of practical help in the understanding of the literary texts; however, since the connections between literature and the language in which it is preserved have become ever more apparent, reference should be made to the linguistic bibliographies presented by Kathryn Klingebiel ▶ 14, which cover everything from “pure” linguistics to the edition of Occitan texts.

Similarly, the musicological references have been limited to those that touch on the actual analysis of troubadour songs, although it has become more and more difficult to draw a line between “pure” and “applied” musicology in this context. Other specialized areas such as sociohistory, religious heresy, critical methodology, or psychoanalytical analysis have been listed only insofar as they touch directly on the study of Occitan literary works. Some of these outside areas that touch upon Occitan literature have been mentioned briefly under the separate rubric “Related Fields” ▶ 1606–1789.

## Presentation

Under most of the rubrics, one or more essential works are listed first, followed by recent publications in the same field, in alphabetical order. In the listings for individual troubadours, and those for non-lyric works, the most useful edition is given first, along with other studies that deal with editorial questions, followed, in alphabetical order, by studies of various aspects of the poet’s output or analysis of specific literary questions.

## Practical Suggestions

This manual is meant to provide a dependable guide to essential publications in the various areas of research in the field. In most cases, it will be easy for readers to establish a more complete retrospective bibliography in specific areas by following backward the references and footnotes in the recent listings provided here, and by completing these by searching forward through perusal of annual bibliographical listings ▶ 4–8 and current periodicals ▶ 84 to update the present material. Useful information may often be found on some of the Internet sites mentioned in ▶ 15, 47–53, 81, 690–91. In addition, it is my intention to provide future supplements

to this manual on the Internet (search for Taylor Occitan Bibliography). Suggestions and queries: roberttayloruoft@gmail.com.

Editions and studies of individual troubadours may be found by direct consultation of the listings (▶ **1820–3037**) which are arranged numerically according to the standard number adopted from Bartsch by Pillet and Carstens (see ▶ **1**), with cross-reference to the appropriate PC number whenever the names are out of alphabetical order; reference to specific non-lyric texts and areas of scholarship will require consultation of the contents pages as well as the index; major subdivisions and texts are listed in the former, and less obvious references in the index.

Thanks to those who have contributed to the making of this volume:

- to Peter Ricketts, who first introduced me to the troubadours;
- to my wife Johanna, who supported and encouraged me through many years of preparation;
- to Wendy Pfeffer, who furnished facts and enthusiasm whenever required;
- to Kathryn Klingebiel, who shares my passion for bibliography;
- to Patricia Hollahan, who believed in the project and lit the requisite fires to urge its completion;
- to Ronald Akehurst, Elizabeth Aubrey, Vincent Pollina, and William Paden, who provided expert guidance in specialized areas;
- to Judith Knelman, who helped me polish the style and avoid imprecisions;
- to Juleen Eichinger, who rationalized, corrected, and clarified the presentation;
- to colleagues around the world who inspired me through their devotion to Occitan studies.



## Sigla/Abbreviations/Symbols

▶: symbol for cross-reference

AIEO: Association internationale d'études occitanes

AIUO: *Annali Istituto Universitario Oriental Napoli, sezione romanza*

AM: *Annales du Midi*

AMod: *AnticoModerno*

GRLMA: *Grundriss der romanischen Literaturen des Mittelalters*

BdT: *Bibliographie der troubadours* (= PC)

BRALB: *Boletín de la Real Academia de Buenas Letras* (Barcelona)

CCM: *Cahiers de civilisation médiévale*

CDT: *Critica del testo*

CN: *Cultura neolatina*

DOM: *Dictionnaire de l'occitan médiéval*

FL: *La France latine*

JEGP: *Journal of English and Germanic Philology*

ICLS: International Courtly Literature Society

MA: *Le Moyen âge*

MAev: *Medium aevum*

MS, MSS: Manuscript(s)

MR: *Medioevo romanzo*

Neo: *Neophilologus*

NM: *Neuphilologische Mitteilungen*

PC: Pillet-Carstens. *Bibliographie der Troubadours* (=BdT)

RF: *Romanische Forschungen*

RLaR: *Revue des langues romanes*

RLiR: *Revue de linguistique romane*

RN: *Romance Notes*

Rom: *Romania*

RPh: *Romance Philology*

RR: *Romantic Review*

RST: *Rivista di studi testuali*

RZL: *Romanistische Zeitschrift für Literaturgeschichte*

SM: *Studi medievali*

SMV: *Studi mediolatini e volgari*

VR: *Vox romanica*

ZrP: *Zeitschrift für romanische Philologie*



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



# I. Reference Works

## 1. Bibliographies

### 1.1. General Bibliographies

#### 1.

Pillet, Alfred, and Henry Carstens. *Bibliographie der Troubadours*. Halle: Niemeyer, 1933. Reprint, New York: Franklin, 1968. [An essential reference for listings of individual poems by all troubadours and *trobairitz*; the standard reference to poems is: PC (or BdT)/space/number of poet/comma/number of poem (e.g., PC 262,43 for Bernart de Ventadorn's lark poem *Can vei la lauzeta mover*); includes an index of rhymes, pp. 441–518; does not always include references to non-lyric literature, though a few works are mentioned if their authors also composed lyrics; lacks a table of contents, list of abbreviations, subject index, author index.]

Suggested Improvements:

– to the classification system: ► **57**, Frank, *Répertoire métrique*, 1953–57, pp. xv–xxix;  
– important corrections and additions in reviews by Alfredo Cavaliere, *Archivum romanicum* 19 (1935): 451–87, and by William P. Shepard, *Modern Language Notes* 49 (1934): 408–10.

Updateings:

– to the description of manuscripts, pp. vii–xliv: ► **10**, Brunel-Lobrichon, *Colloque de Wégimont*, 1991, pp. 1–12; and ► **29**, Ricketts, *COM2*, 2005;  
– to the listing of individual poets: ► **13**, Zufferey adds numbers 463 to 573, to 1500; ► **4**, Distilo, *Per le concordanze*, 2000; and ► **49**, Asperti, *BEdT*, from 2002 on;  
– to the listing of textual editions: ► **57**, Frank, *Répertoire métrique*, 1953–57, pp. 84–192, up to 1956; ► **56**, Chambers, *Proper Names*, 1971, pp. 15–33, up to 1971; ► **281**, *Handbook*, 1995, pp. 475–82, up to 1994; ► **29**, *COM2*, 2005, up to 2000;  
– to the listing of manuscripts: Sergio Vatteroni. “Fragments of Provençal Lyrical Manuscripts: A Bibliography.” *Tenso* 12 (1996): 14–30, with listings from 1889 to 1994, along with an index by poet of poems mentioned, an index of unica, of poems not listed in PC and of fragments by repository.

#### 2.

Taylor, Robert A. *La Littérature occitane du moyen âge: bibliographie sélective et critique*. Toronto: University of Toronto Press, 1977. [Includes 740 selected and annotated listings (up to 1976): reference works, fields of literary criticism, related scholarly areas; listings for sixty-eight poets by name, and for fifty-one non-lyric works by title; index.]

#### 3.

Pfeffer, Wendy, and Robert Taylor. *Bibliographie de la littérature occitane: trente années*

*d'études (1977–2007)*. Turnhout: Brepols, 2011. [A cumulative listing of publications over thirty years on all Occitan literature from the Middle Ages to the present; works are divided by historical period, by subject and by author, with an extensive index; all published works are listed, without descriptive or critical comments.]

4.

Distilo, Rocco. *Per le concordanze della lirica trobadorica: incipit/explicit*. Rome: Bagatto Libri, vol. 1, 2000, vol. 2, 2003. For CD-ROM, see ► **28**. [Contains essential checklists for identification of troubadour poems by PC number, including anonymous (vol. 1 is for poets of the classical period, while vol. 2 includes later poets and the Toulouse School, along with comprehensive indices of incipits, explicits, genres, extant melodies, names of poets, manuscripts, and a bibliography of text editions); also available on CD-ROM: information at <http://www.textus.org> (access by password); minor weaknesses: does not mention controversial attributions, e.g., ► **3039**, Bond, “Last Unpublished,” 1985; ► **480**, Marshall, “Dialogues of the Dead,” 1987 (listed in the bibliography, but not utilized); ► **808**, Paden, “Dramatic Formalism,” 1982; for the *Jeu de Ste Agnes*, lists only nine of the ca. eighteen lyric interludes; gives Bietris de Roman’s poem PC 16a to Albric and does not mention Bietris at all, nor Baussan (PC 45), nor Richard Coeur-de-lion (PC 420); some lack of coordination with Zufferey’s numbering.]

## 1.2. Annual or Periodic Bibliographies

5.

*Tenso*. Athens, GA, from 1985–86. [Covers literature and linguistics, medieval and modern; literary and linguistic bibliographies separately from 1989.]

6.

*Year’s Work in Modern Language Studies [YWMLS]*. Cambridge: Modern Humanities Research Association, from 1930. [Treats literature and language separately; Occitan literature is done currently by Miriam Cabré and Sadurní Martí.]

7.

*MLA International Bibliography*. Menasha, WI: Modern Language Association of America, 1964–. [Online, in CD-ROM format, or hard copy.]

8.

*Romanische Bibliographie*. Tübingen: Niemeyer. [From 1875 to 1961, appeared as supplement to *ZrP*.]

9.

*International Medieval Bibliography*. Institute for Medieval Studies, University of Leeds. Turnhout: Brepols, 1967–. [Also available online at <http://www.brepols.net> by subscription or university access.]

## 1.3. Specialized Bibliographies

10.

Brunel-Lobrichon, Geneviève. “Réflexions sur les manuscrits occitans médiévaux.” In *Colloque de Wégimont: les outils de la recherche occitane*. 2 vols. *Bulletins de l’AIEO* 7,

8. London: Royal Holloway and Bedford New College, University of London, 1990–91, 2:1–12. [Describes efforts to update Brunel’s catalogue of Occitan manuscripts, including revised locations, several additions to the corpus, texts newly discovered or recognized as Occitan.]

**11.**

Switten, Margaret. *Music and Poetry in the Middle Ages: A Guide to Research on French and Occitan Song*. With Howell Chickering. New York: Garland, 1995.

**12.**

Thiolier-Méjean, Suzanne. “Petite bibliographie des troubadours à l’usage des étudiants et des doctorants.” *FL* 146 (2008): 208–46. [A basic guide for nonspecialists; many gaps, especially among recent studies.]

**13.**

Zufferey, François. *Bibliographie des poètes provençaux des XIVe et XVe siècles*. Publications romanes et françaises, 159. Geneva: Droz, 1981. [Adds numbers 463 to 573 to PC, listing poets from the end of the thirteenth century to the beginning of the sixteenth: École de Toulouse (Consistoire des Jeux Floraux), registre de Cornet, registre de Galhac, second part of MS *Sg*, the *Leys d’Amors*.]

#### 1.4. Linguistic Bibliographies

**14.**

Klingebliel, Kathryn. *Bibliographie linguistique (1960–82) de l’ancien occitan*. Romanistik in Geschichte und Gegenwart, 19. Hamburg: Buske, 1986. Continuations: *Bibliographie linguistique (1983–97) de l’ancien occitan*. *AIEO*, 8. Birmingham: University of Birmingham, 1999, and *Bibliographie linguistique de l’occitan médiéval et moderne (1987–2007)*. Turnhout: Brepols, 2012; see also her annual bibliography of Occitan linguistics and text editions in ► **5**, *Tenso*, since 1989, and in ► **6**, *Year’s Work*, since 1998.

#### 1.5. Bibliographical Theory

**15.**

Klingebliel, Kathryn. “L’occitan médiéval: un bilan, en lisant une bibliographie.” In ► **107**, *Ab nou cor*, 2004, pp. 89–100. [Outlines the difficulties and frustrations of the bibliographer; includes listings of recent publications, projects, desiderata; also lists Internet resources.]

**16.**

Klingebliel, Kathryn. “Guilhem IX: Banned at the BN?” *Tenso* 24 (2009): 63–81. [Includes helpful hints for consulting bibliographic records in online library catalogues, which often have disparate forms of identification for troubadour names, faulty dates, etc.]

**17.**

See ► **89**, Paden, “Etat-présent,” 2001, pp. 13–35. [Within his discussion of recent developments in research, Paden gives copious bibliographical notes.]

**18.**

Pic, François. “La bibliographie et la documentation, pierres d’angle de la recherche en domaine occitan.” Plenary paper in ► **100**, *AIEO* 7, 2003, pp. 1385–1406. [Pleads for more rationalized and systematic bibliographic scholarship as the essential base for further research.]

**19.**

Taylor, Robert A. “Bibliography.” In ► **281**, *Handbook*, 1995, pp. 467–74. [Outlines the political and scholarly complications of bibliographical research in Occitan; includes a guide to the best introductory and reference tools, hints for keeping up to date, and comments on a few landmark works.]

## 2. Alphabetized Reference

### 2.1. Dictionaries

**20.**

Levy, Emil. *Provenzalisches Supplementwörterbuch*. 8 vols. Leipzig, 1894–1924. Reprint, Hildesheim: Olms, 1973. Online at <http://archive.org/details/provenzalischess01levyuoft>. [Definitions are in German. Must be used along with ► **24**, Raynouard, *Lexique*, since it adds only supplementary and corrected material to that work.]

**21.**

Baldinger, Kurt, and Doris Diekmann-Sammet. *Complément bibliographique au Provenzalisches Supplementwörterbuch de Emil Levy: Sources-datations*. Geneva: Slatkine, 1983.

**22.**

Levy, Emil. *Petit dictionnaire provençal-français*. 1909. Frequent reprintings. [Recent editions contain some revised material for the first letters of the alphabet; definitions are in French.]

**23.**

Harris, Marvyn Roy. *Index inverse du Petit dictionnaire provençal-français*. Heidelberg: Winter, 1981. [Useful for the study of rhyme-words.]

**24.**

Raynouard, François. *Lexique roman, ou dictionnaire de la langue des troubadours*. Paris: Silvestre, 1836–44. Reprinted 2006 by Adamant Media Corporation, Boston.

**25.**

*DOM: Dictionnaire de l’occitan médiéval*. Tübingen: Niemeyer, 1996–. [Initiated by Ernst Gamillscheg in 1958, carried forward by Helmut Stimm until his death in 1987, directed now by Wolf-Dieter Stempel. A semiological, etymological dictionary; wide documentation will include all medieval Occitan texts up to 1550; will supersede the standard dictionaries of Raynouard and Levy. There are to be ten volumes of six fascicles each, published at the rate of one or two fascicles per year. Fascicules 1–6 have appeared (1996–2009); also Supplement 1 (1997). Rich information is to be found on the website <http://www.dom.badw-muenchen.de> (listings of fascicles

published, extensive bibliographies, complete list of chansonniers, standard abbreviations, reviews, etc.; all may be downloaded; see the presentation of *DOM* by J.-P. Chambon in *RLaR* 105 (2000): 439–58. (Stimm's intended two-volume *Dictionnaire étymologique de l'ancien provençal* has apparently been absorbed into the much larger *DOM* project; see a tribute article to Stimm by H. Christmann, with four groups of sample entries for the projected *DEAP*, in *ZrP* 104 [1988]: 592–609.)]

**26.**

Baldinger, Kurt. *Dictionnaire onomasiologique de l'ancien occitan (DAO)* and *Dictionnaire onomasiologique de l'ancien gascon (DAG)*. Tübingen: Niemeyer, 1975–. [Begun in 1955 by Kurt Baldinger, directed since 2007 by Jean-Pierre Chambon; onomasiological regrouping (listing by standardized concept) of all Occitan words in the semasiological dictionaries of Levy, Raynouard, and Wartburg; information on context and sources will not be repeated from these works; the most recent publications for *DAO* are fascicle 10, 2008, and *Supplément* 10, 2007; there is also a *Supplément bibliographique*, edited by Max Pfister, 1999, which coordinates abbreviations, text datings, etc. with the *DOM*. The most recent for *DAG* are fascicule 12 (2009) and Index (2000). Website for *DAG* <http://www.rzuser.uni-heidelberg.de>; as of 2008, financial constraints have forced the indefinite suspension of work on the *DAO* in favor of the *DAG*.]

**27.**

Olivier, Philippe. *Dictionnaire d'ancien occitan auvergnat. Mauriacois et Sanflorain (1340–1540)*. Beihefte zur *ZrP*, 349. Tübingen: Niemeyer, 2009. [Very rich information, based on original manuscript research; includes more than seven thousand entries, twelve thousand definitions, mainly juridical, commercial, artisanal, and military terms; gives references to all major dictionaries (*FEW*, *DOM*, etc.); presents all the vocabulary, making it useful for all areas of Old Occitan, not just a specialized supplement.]

## 2.2. Concordances

**28.**

Distilo, Rocco. *Trobadors. Concordanze della lirica trobadorica in CD-ROM*. Florence: SISMELE/Galluzzo, 2001. [Complete Occitan lyric texts, based on ► 57, Frank, *Répertoire métrique*, 1953–57; searchable by text, incipit, explicit, rhyme, etc.]

**29.**

Ricketts, Peter T. *COM: The Concordance of Medieval Occitan. Concordance de l'occitan médiéval. COM1: Textes lyriques*. Turnhout: Brepols, 2001. *COM2: Les textes narratifs en vers*, Turnhout: Brepols, 2005. Technical direction by A. Reed; with the collaboration of F. R. P. Akehurst, J. Hathaway, and C. van der Horst. [A vast database whose aim is to document all medieval Occitan texts and to make them available in electronic format; comes with a short guidebook for usage; *COM1* contains all 2,500 lyric poems; *COM2* all non-lyric verse; *COM3* will cover prose texts to complete the database, except for administrative texts, many unedited, which will be added as they are edited over the next few years; *COM4* will present all the troubadour

chansonniers. See the extensive review by K. Klingebiel, *Tenso* 21 (2006): 63–68, which gives detailed instructions and hints for utilizing *COM*, along with a list of things it will not do; another by Dominique Billy, *RLiR* 71 (2007): 596–611, offers a number of corrections and suggestions.]

**30.**

Ricketts, Peter T. “La *Concordance de l’occitan médiéval* et les chansonniers des troubadours.” In ► 99, *AIEO* 6, 2001, pp. 119–22. [Part of a roundtable at the congress, along with two other participants (Perugi and De Conca) who spoke about specific research using *COM*; Ricketts gives the history of the project.]

**31.**

Pellen, René. “*Concordance de l’occitan médiéval (COM1)*.” *Le Médiéviste et l’ordinateur*. Dossier 45, mai 2006 (Varia). Online at <http://lemo.irht.cnrs.fr/varia/com.htm>. [An introductory guide to use of *COM*; tests the principal functions of the search engine one by one, to determine its rich possibilities and limits, leading to a number of suggested improvements to the User’s Guide.]

**32.**

Klingebiel, Kathryn. “La dérivation dans la *Concordance de l’occitan médiéval*: morphologie et ambiguïté chez les troubadours.” *Lexique* 17 (2006): 21–27. [Uses *COM* to investigate the ambiguous effects that can be obtained by affixation, compounding, hybrids, conversion, or by explicit manipulation of Old Occitan morphology.]

**33.**

Betti, Maria Pia. “Un progetto di concordanze: il corpus di Guiraut Riquier.” In ► 107, *Ab nou cor*, 2004, pp. 331–35. [Work in progress: a report on the state of research; part of a larger project to reedit all 101 of Guiraut Riquier’s works.]

**34.**

Corradini Bozzi, Maria Sofia. *Concordanze delle Biografie trovadoriche*. Biblioteca degli Studi Mediolatini e Volgari, Nuova Serie, 9 and 11. 2 vols. Pisa: Pacini, 1982 and 1987. [Includes listings for the *vidas* and *razos*; see review by Max Pfister, *ZrP* 107 (1991): 246–48: notes a few minor difficulties and omissions; adds material from three newly discovered *razos* of Bertran de Born.]

**35.**

Hishikawa, Eiichi. *A Concordance to Arnaut Daniel’s Poems*. Kobe: Kobe University, 1989. Distributed by the author, 13–36–203 Toyotsu-cho, Suita-shi, Osaka 564, Japan. [Searchable database available online at [http://www.lib.kobe-u.ac.jp/infolib/meta\\_pub/G0000003daniel\\_e.](http://www.lib.kobe-u.ac.jp/infolib/meta_pub/G0000003daniel_e.)]

### 2.3. Encyclopedias

**36.**

*Diccionario de la música española e hispanoamericana*. Edited by Emilio Casares Rodicio. 10 vols. Madrid: Sociedad General de Autores y Editores, 1999–2002. [Includes many articles by Antoni Rossell on Catalan troubadours and music: Guillem de Berguedan, Guillem de Cabestany, Guillem de Cervera, Guillem de Murs, Guillem de Ribes, Guillem Ramon de Gironella, Peire d’Alvernhe, Peire de

la Roca, Peire de Monso, Peire Raimon de Tolosa, Peire Vidal, Peironet, Raimbaut de Vaqueiras, Raimon de Miraval; see also vol. 10, pp. 485–88: “Trovador”; note that most of the bibliographical listings are limited to ca. 1979, i.e., twenty years out of date at printing.]

**37.**

*Dictionary of the Middle Ages*. 13 vols. plus *Supplement*. New York: Scribner, 1981–89. [Contains brief introductory articles, now somewhat dated, covering chansonniers, major genres, themes, metrical structures, some of the major poets and non-lyric works; “Troubadours and Trouvères” by Ron Akehurst; “Provençal Literature” by Karl Uitti; only a few listings for individual troubadours, none for *trobairitz*; “Supplement” adds material, i.e., on satire by Jan Zielkowski.]

**38.**

*Dictionnaire des lettres françaises: le Moyen Âge (DLF)*. Paris: Fayard, 1964. New edition edited by Geneviève Hasenohr and Michel Zink, 1993. [Most articles are new or revised, though some are barely changed from the 1964 edition; many Occitan poets and works are analyzed fully, with copious bibliography. See pp. lix–lxi for an index by name to page references for 149 poets treated in ► **312**, *GRLMA*, vol. 2, book 1, fascicle 7, 1990.]

**39.**

Fabre, Paul. *Petit dictionnaire de la littérature occitane du moyen âge: auteurs, oeuvres, lexique*. Lo gat ros, 10. Montpellier: Publications de l’université Paul-Valéry Montpellier 3, 2006. [For nonspecialists; brief general introductory information; chronological tables from A.D. 987 to 1498; brief articles on the major troubadours, genres, non-lyric titles, key vocabulary; mentions only a few of the *trobairitz*.]

**40.**

*Lexicon der Weltliteratur*. Düsseldorf: Harenberg, 1989. 5 vols. [Contains articles by Angelica Rieger on: Aimeric de Peguilhan, Altokzitanische Literatur, Arnaut Daniel, Bernart de Ventadorn, Bertran de Born, Comtessa de Dia, Guilhem de Peitieu, Guiraut de Bornelh, Guiraut Riquier, Jaufré Rudel, Marcabru, Peire Cardenal, Peire Vidal, Raimbaut d’Aurenga, Raimbaut de Vaqueiras, Raimon de Miraval, Rigaut de Berbezilh, and Trobador.]

**41.**

*The Literary Encyclopedia*. Online at <http://www.litencyc.com>. [Includes “Jaufré Rudel” (2006) and “Troubadours” (2005) by Judith M. Davis: succinct introductions with brief bibliography.]

**42.**

*Medieval France. An Encyclopedia*. Edited by William H. Kibler. New York: Garland, 1995. [Contains articles by W. Paden on: *Boeci*, Guilhem de Montanhagol, Guiraut Riquier, Monk of Montaudon, *pastourelle/pastorela*, Peire Cardenal, *planh*, *sirventes*, *trobairitz*, and troubadours.]

**43.**

*The New Princeton Encyclopedia of Poetry and Poetics*. Edited by Alex Preminger and T. V. F. Brogan. Princeton, NJ: Princeton University Press, 1993. [Includes articles

on: Félibrige, feminist poetics, jongleur, mal mariée, minstrel, Occitan poetry, pastourelle, sestina, troubadour, trouvère; no articles on individual poets.]

**44.**

*The Oxford Dictionary of the Middle Ages*. Edited by Robert E. Bjork. Oxford: Oxford University Press, 2010. [Includes brief but dense articles by: Simon Gaunt on many troubadours, genres; his article “Troubadour” touches on major scholarly problems; John Haines on several poets and “Song Sources: Southern France”; and Miriam Cabré on Medieval Catalan Literature, Cerverí de Girona, Ramon Llull, Francesc Eiximenis, Ausiàs March, and *Tirant lo Blanc*.]

**45.**

Schaus, Margaret. *Women and Gender in Medieval Europe: An Encyclopedia*. New York: Routledge, 2006. [Contains variable presentations by individual scholars on many specialized areas; brief bibliographies; Occitania, Occitan Literature, Dawn Song (*alba*), Pastourelle, *trobairitz*, *Roman de Flamenca*, Ermengard, Douceline of Digne, and Cathars.]

**46.**

*Women in the Middle Ages: An Encyclopedia*. Edited by Katharina M. Wilson and Nadia Margolis. 2 vols. Westport, CT: Greenwood, 2004. [Includes informative entries for all the known *trobairitz* by McCash, Braet, Bruckner, Blakeslee, and Rosenstein; other articles on, for example, “Alba Lady” by Gale Sigal, pp. 16–20; succinct and clear, with good bibliographies.]

### 3. Aids to Research

#### 3.1. Electronic Resources

**47.**

See ► **29**, Ricketts, *Concordance of Medieval Occitan*, 2001, 2005. [Updates are posted at: <http://www.textworld.com/occitan/> and at *Arnaut* <http://www.arnaut.it/article.php?sid=1>.]

**48.**

Di Girolamo, Costanzo. *RIALTO (Repertorio informatizzato dell'antica letteratura trobadorica e occitana)*. Online at [www.rialto.unina.it](http://www.rialto.unina.it). [Web-based database of Old Occitan texts; see also Oriana Scarpati, “*Lecturae tropatorum*. Une nouvelle revue en ligne dédiée aux troubadours,” in ► **102**, *AIEO* 9, 2011, pp. 1035–37; [www.lt.unina.it](http://www.lt.unina.it).]

**49.**

Asperti, Stefano. *Bibliografia elettronica dei trovatori (BEDT)*. (CD-ROM, versione di prova 0.6), 2002. [An eventual planned revision of ► **1**, Pillet-Carstens, and ► **57**, Frank, and the core of a database of all European medieval lyrics, along with indexes of the troubadour chansonniers; see the explanatory article by Asperti and Fabio Zinelli: “Bibliografia elettronica dei trovatori (in French),” *Le Médiéviste et l'Ordinateur* 39 (2001), online at <http://www.bedt.it>; has a number of text editions, some with introductory study, Italian translation, notes; bibliographical information is not always complete or up to date; new texts are added sporadically.]

50.

See ► 1654, *Els Trobadors*. [Website created by Miquel Alonso; listings for twenty Catalan poets writing in Occitan, giving information on sociohistorical background and genres, at <http://www.xtec.es/~malons22/trobadors/trobadors.htm>.]

51.

*LEXICOLOGOS*: [http://www.lexilogos.com/occitan\\_ancien.htm](http://www.lexilogos.com/occitan_ancien.htm). [A basic practical online lexicon of more than four thousand Occitan words compiled from various sources; provides links to many classic texts (out of copyright and available online) on language and literature, such as Raynouard's *Lexique roman*, Levy's *Supplementwörterbuch* and *Petit dictionnaire*, Mistral's *Lou Tresor dóu Felibrige*, many older anthologies, studies, and editions; links to many modern critical works that are only partially available online, or by subscription.]

52.

De Conca, Massimiliano. *Lessico dei trovatori del periodo classico (LTC)*. Vol. 1: *Arnaut Daniel (progetto pilota)*. [Doctoral thesis, University of Geneva, 2008, directed by Maurizio Perugi; the first partial realization 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 a new one in *COM2*, and also all the variant forms from the chansonniers, critically examined; for preliminary justification of the overall project, see Perugi, Maurizio: "Modelli critico-testuali applicabili a un lessico dei trovatori del periodo classico (LTC)," *SM*, 3a serie, 31 (1990): 481–544.]

53.

Klingebliel, Kathryn. *Trobar*. Online at <http://www.tempestsolutions.com/trobar/>. [Basic information on identification of poets, places, names, dating, works; the database may be searched in many ways.]

### 3.2. Indexes, Databases, Checklists

54.

Beltrami, Pietro G., with the collaboration of Sergio Vatteroni. *Rimario trobadorico provenzale*. Vol. 1: *Indici del Répertoire di I. Frank*. Vol. 2: *Dalle origini alla morte di Raimbaut d'Aurenga (1173)*. Biblioteca degli Studi mediolatini e volgari, n.s., 12 and 14. Pisa: Pacini, 1988 and 1994. [Vol. 1 provides keys to facilitate the consultation of ► 57, Frank, *Répertoire métrique*, consisting of one index by rhyme, the second by poet; vol. 2 gives detailed listings of rhymes for all poets datable to 1173; further volumes were projected but have not appeared.]

55.

Santini, Giovanna. *Rimario dei trovatori*. Rome: Nuova Cultura, 2010. [A complete index of rhymes for all Medieval Occitan lyrics up to PC/Zufferey 573,2; introduction, bibliography; see also Santini's "Questione linguistiche e testuali a margine del *Rimario dei trovatori*," in ► 118, *La lirica romanza*, 2009, pp. 139–53, where she discusses the preparatory work on materials that was undertaken for this *Rimario*: lemmatization, justifying apparent irregularities of rhyme within open and closed vowels and diphthongs, through scribal or editorial interference.]

**56.**

Chambers, Frank M. *Proper Names in the Lyrics of the Troubadours*. Chapel Hill: University of North Carolina Press, 1971. [Pages 17–33 update PC listings of textual editions by name of troubadour.]

**57.**

Frank, István. *Répertoire métrique de la poésie des troubadours*. 2 vols. Bibliothèque de l'École des hautes études, 302 and 308. Paris, 1953 and 1957. [Complete catalogue of lyric poems according to their metrical structure; also useful for its bibliography of text editions (vol. 2, pp. 84–214): lyric poems under the name of the poet (pp. 84–192), non-lyric under the title (pp. 193–214); for further updating of lyric editions, see (up to 1971): ► **56**, Chambers, *Proper Names*, 1971; (up to 1994): Akehurst/Taylor "Editions," in ► **281**, *Handbook*, 1995, pp. 471–82; and the present bibliography; see also Sergio Vatteroni, "Rima interna e formula sillabica: alcune annotazioni al *Répertoire* di I. Frank," *SMV* 29 (1982–83): 175–82, and ► **54**, Beltrami, *Rimario*, 1988.]

**58.**

Billy, Dominique. "Répertoires métriques de la poésie lyrique médiévale." In *Sö wold ich in fröiden Singen: Festgabe für Anthonius H. Touber zum 65. Geburtstag*. Edited by C. Dauven-van Knippenberg and H. Birkhan. Amsterdam: Rodopi, 1995, pp. 49–78. [Summary of recent scholarship; discussion of organizational problems in the creation of a repertory: classification of material, choice of corpus, information to be included, presentation of information, means of exploitation; all of these considerations impose limitations in the printed work which make consultation and comparisons difficult; see ► **922**, Billy, "Métrique et informatique," 1999, pp. 305–15: Billy envisages a vast collective database, in collaboration with Thierry Glon, which will revise and merge all the existing repertories, add more information, and allow maximum electronic utilization of material.]

**59.**

Ziltener, Werner. *Repertorium der Gleichnisse und bildhaften Vergleiche der okzitanischen und der französischen Versliteratur des Mittelalters*, part 1: *Unbelebte Natur*. Berne: Francke, 1972; parts 2: *Natur*; 2, 2: *Belebte Natur*, 1983; and 3: *Mensch, Mensch und Aussenwelt, Register*, 1989. [Detailed index of figures of comparison and metaphor.] See also the author's study based on part 1: *Unbelebte Natur: Studien zur bildungsgeschichtlichen Eigenart der höfischen Dichtung: Antike und Christentum in okzitanischen und altfranzösischen Vergleichen aus der unbelebten Natur*. Bern: Francke, 1972. [Many examples from troubadour poetry of comparisons and proverbial sayings, fully indexed by name of poet.]

### 3.3. History of Occitan Scholarship, Reception Studies, Medievalism [See also listings under V. Related Fields]

#### 3.3.1. État-présent Studies

**60.**

Vatteroni, Sergio. “Littérature médiévale lyrique.” In ► **102**, *AIEO 9*, 2011, pp. 13–20. [Asserts that new basic reference tools—*DOM*, *COM*, *BEiT*, *RIALTO*, and *INTAVULARE*—promise a renewal of research; careful detailed study of the individual chansonniers will lead to better editions and to richer analysis of the poetic texts themselves, which must remain the central focus of study.]

**61.**

Henrard, Nadine. “Épopée, roman, théâtre . . . : les études dans le domaine des genres non lyriques occitans depuis 1981.” In ► **102**, *AIEO 9*, 2011, pp. 21–30. [Notes that new editions of most narrative texts have appeared recently, except for *Aigar and Morin* and *Ferabratz*; datation and localization remain controversial for several works; generic distinctions and mixtures have been investigated, especially intertextual links between lyric poetry and the other genres; the area of dramatic literature has been largely neglected; ends with a call for widespread global studies that go beyond single texts.]

**62.**

Kullmann, Dorothea. “Les recherches sur l’épopée médiévale en langue d’oc.” In ► **102**, *AIEO 9*, 2011, pp. 431–48. [Detailed historical review of scholarship on all eleven Occitan epic texts, stressing the controversial opinions about the origins in northern or southern France, datation and localization of individual texts and the identification of mixed language features.]

**63.**

See ► **704**, Paden, “Some Recent Studies of Women,” 1992, pp. 94–124. [Survey of scholarship, mostly late 1980s, early 1990s, on the *trobairitz* and on the status of medieval women in southern France; more detailed discussion of ► **363**, Bloch, *Medieval Misogyny*, and ► **735**, Rieger, *Trobairitz*, with analysis of recent work by Paterson, Kay, Saouma, Gaunt, Städtler, Poe, and many others.]

**64.**

Pfister, Max. “Bilan de la linguistique de l’ancien occitan, 1998–2008.” In ► **102**, *AIEO 9*, 2011, pp. 73–100. [Very rich guide, with commentaries, to ten years of scholarship in the area, with references to previous ten-year summaries; covers global linguistic studies that include Occitan, major lexicological projects and databases, twenty-one troubadour editions, and twenty non-lyric editions.]

**65.**

Ibarz, Alexandre. “État présent des recherches sur les troubadours catalans: essai d’un bilan et perspectives.” In ► **102**, *AIEO 9*, 2011, pp. 421–30. [Stresses the close connection between Catalan and Occitan poetry; discusses current questions of attribution and datation for seven poets and non-lyric works; points out the need for more collaborative research as investigations become more complex.]

## 3.3.2. Sociopolitical Forces and Scholarship

**66.**

Graham, John M. "National Identity and the Politics of Publishing the Troubadours." In *Medievalism and the Modernist Temper*. Edited by R. Howard Bloch and Stephen G. Nichols. Baltimore: Johns Hopkins University Press, 1996, pp. 57–94. [Discussion of the forces at work in the early scholarship, calling for publication of all extant texts in order to guarantee a complete understanding of the language and the poetry; this was disrupted by cultural and nationalist politics and by hasty work resulting in badly edited texts and imperfect knowledge of the language; many recent scholars are calling for a whole new study of the grammar, based on all texts and close analysis of the chansonniers; the future seems to lie in a combination of theoretical and positivistic research methods.]

**67.**

Haines, John. *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music*. Cambridge: Cambridge University Press, 2004. [History of the ways troubadour and trouvère music has been interpreted over eight hundred years: antiquarianism in the sixteenth century, synthesis of scholarly and popular traditions in the eighteenth, archaeology and philology in the nineteenth, more recent theories about rhythm and musicological research.]

**68.**

Kendrick, Laura. "The Science of Imposture and the Professionalization of Medieval Occitan Literary Studies." In *Medievalism and the Modernist Temper*. Edited by R. Howard Bloch and Stephen G. Nichols. Baltimore: Johns Hopkins University Press, 1996, pp. 95–126. [A semicyclical look at the science of medieval scholarship as practiced from Nostradamus to our day; asserts that the real poets have been hidden behind various creations of imaginative scholarship; there has been much speculative study of the troubadours' lives, dubious or contested attributions of work to one or another; textual scholars cannot hope to produce anything but pseudomedieval texts, and therefore our field is a discipline of imposture; we find it difficult to admit that we as scholars may be inventing a fictive object that fulfills our own needs.]

**69.**

Leterrier, Sophie-Anne. "Troubadours and Trouvères—a North-South Dialogue?" *Revue du Nord* 87 (2005): 443–57. [Discusses the politicization of opinions on the troubadours and trouvères: nationalistic drive and social oppositions in France in the nineteenth century reversed the previous assumption that the trouvères represented a pale copy of the troubadours' richness; detailed history of the rivalry of the two for title of "true French."]

**70.**

See ► **338**, Menocal, "Close Encounters," 1981. [Discussion of anti-Arab and anti-Semitic bias in nineteenth-century scholarship.]

**71.**

Paden, William D. "Alfred Jeanroy et la découverte française des troubadours." In *En un vergier: Mélanges offerts à Marie-Françoise Notz*. Edited by Joëlle Ducos and Guy

Latry. Bordeaux: Presses Universitaires de Bordeaux, 2009, 197–210. [Detailed biography of Jeanroy and his family; paradox of his lifelong devotion to establishing the textual history of the troubadours, combined with his insensitivity to their aesthetic; he provided researchers with the essential texts and documentation, but the modern flourishing of troubadour scholarship is based more on the rejection of his harsh aesthetic and moral judgments than on his nonexistent love for the poetry.]

72.

Touber, Anton. “L’importance des troubadours pour les lyriques médiévales nationales en Europe.” In ►101, *AIEO* 8, 2009, 1:141–56. [Sketches the spread of troubadour poetry into Catalonia, Italy, Aragon, northern France, Germany, Galicia-Portugal, and Sicily, characterized by the reduction in semantic complexity, genres, themes, and strophic forms; pp. 144–56: very detailed comparison of strophic forms in Occitan and six neighboring cultures, using the electronic program *Anastrof*.]

### 3.3.3. Medievalism: Legends and Popularizing Studies

73.

Dauzier, Martine. *Le Mythe de Bertran de Born du Moyen Âge à nos jours*. Paris: Presses de l’Université Paris-Sorbonne, 1986. [A reception study intended to explain the dual mythification of Bertran as Dantean horror and passionate chevalier, and perhaps an attempt to integrate Bertran’s image into the bicentenary of the French Revolution; see also Dauzier’s follow-up article in *Cahiers de recherches médiévales* 2 (1996): 179–86.]

74.

Dillange, Michel. *Guillaume IX d’Aquitaine: le duc troubadour*. Mougou/La Crèche: Geste, 2002. [A charming, if misleading, biography of the first troubadour; almost nothing is known about Guilhem’s private life, but the lack of detail is filled in with imagination, including a tender dialogue in regional Occitan between father and mother at the moment of William’s birth, details concerning his childhood, his education, and his daily activities, imagined by the author.]

75.

Ippolito, Marguerite-Marie. *Bernard de Ventadour: troubadour limousin du XIIe siècle: prince de l’amour et de la poésie romane*. Paris: L’Harmattan, 2001. [Romanticized reconstitution of the life of Bernart; poems by Guilhem de Peitieu, Eble II (the courtly poems of Guilhem) and Bernart are interspersed with details of Bernart’s life and times that are largely imaginary.]

76.

Morgner, Irmtraud. *Leben und Abenteuer der Trobadora Beatriz nach Zeugnissen ihrer Spielfrau Laura*. Berlin: Aufbau-Verlag, 1974. *Vie et aventures de la trobairitz Béatrice d’après les témoignages de sa ménestrelle Laure*. Paris: Éditions des Femmes, 1983. *The Life and Adventures of Trobadora Beatrice as Chronicled by Her Minstrel Laura*. Lincoln: University of Nebraska Press, 2000. [Morgner uses the legendary figure of the *Comtessa de Dia* to address issues of feminism, ecology, and socialist realism in the particular context of East Germany.]

77.

Nelli, René. *Le Roman du troubadour Raimon de Miraval, suivi de ses chants d'amour*. Paris: Albin Michel, 1986. Reprint, 2000. [A poetical *vie romancée* of Raimon, found after Nelli's death, supposedly inspired by a dream; the twenty-two poems are given in a Romanticized translation only, dating from 1979, without the original Occitan.]

78.

Rieger, Angelica. "La *Poétesse de Carcassonne* de Paul Heyse, ou: comment 'moraliser' la *fin'amor*?" In ► 151, *Mélanges Bec*, 1991, 485–96. [A fictionalized biography of Caudairenga, the sometime wife of Raimon de Miraval; Heyse's work is a nineteenth-century misreading of *fin'amor* as a representation of bourgeois morality, similar to the reinterpretations undertaken by Mistral and Pound.]

79.

Rieger, Angelica. "Trobador-Mythen: Guilhem de Cabestanh und Jaufre Rudel." In *Mittelaltermythen*. Edited by Ulrich Müller and Werner Wunderlich. Vol. 4: *Künstler, Dichter, Gelehrte*. Konstanz: UVK Verlagsgesellschaft, 2005, pp. 487–528. [The "heart-rending" story of Guilhem, and the romantic story of Jaufre dying for the love of an unknown lady, are retold as examples of how two real-life poets were transformed into enduring legends by the creators of the Occitan *vidas*; modern examples of further retellings in literature, opera, and film.]

80.

Rosenstein, Roy. "A Medieval Troubadour Mobilized in the French Resistance." *Journal of the History of Ideas* 59 (1998): 499–520. [Study of the role of the arts (film, drama, and particularly poetry) during the German occupation of France 1940–44; detailed look at the legend and lyrics of Jaufre Rudel and his themes of crusading and of distant love, used to inspire unity among French people at home, in prison camps, or in exile abroad as they sought to recover their beloved homeland.]

### 3.4. Research in Progress, Goals for the Future

81.

Beltrami, Pietro G. "Lirons-nous encore les troubadours, et comment?" In ► 102, *AIEO* 9, 2011, pp. 101–20. [Wide-ranging discussion of trends in troubadour research, especially the importance of electronic resources that are changing the way we conduct our investigations (*COM*, *Trobadors*, *BEdT*, *RIALTO*) and will inevitably alter our relationship to the texts, as did the passage from oral to written transmission in the thirteenth century; asserts that we are beginning to better understand the manner and purposes of the collection of poems into chansonniers and to appreciate the necessity of studying in depth the poetic value of each poem and each poet; text editions remain the chief task.]

82.

Fassó, Andrea. "La letteratura cavalleresca: nuove proposte." In *La civiltà cavalleresca e l'Europa. Ripensare la storia della cavalleria. Atti dei I Convegno internazionale di studi (San Gimignano, Sala Tamagni, 3–4 giugno 2006)*. Edited by Franco Cardini and Isabella Gagliardi. Pisa: Pacini, 2007, pp. 107–37. [Sketches a few directions for new

research: in the epic, traditional datings and chronology established by Bédier need to be redone; Celtic themes in the early troubadours need to be reexamined: dream worlds, sickness caused by a nighttime spirit; interrelationships between the epic and lyric should be further explored.]

**83.**

Gouiran, Gérard, et al. "Table ronde: le retour à la littérature." In ► **100**, *AIEO* 7, 2003, pp. 1273–1310. [Presentations by Gouiran, P. Beltrami, F. Kirsch, E. Schulze-Busacker, and M. Spampinato Beretta on possible new directions for Occitan literary research; most cautioned against the sweeping overall explanations that have been tried ("köhlerian," formalistic, feminist, psychoanalytic), in favor of deeper direct study of the individual texts one by one, aided by new editions, better understanding of the manuscripts, advanced electronic aids; more work is required on individual poets within their socio-historico-cultural background, on intertextuality not only within Occitan literature but also with Latin and neighboring literatures; several stressed the sheer pleasure to be found in contact with such rich works of art.]

**84.**

Klingebiel, Kathryn. "The State of Occitan Linguistic Studies: A Retrospective from the Bibliographer's Viewpoint, with a Look Forward." *Tenso* 8, no. 2 (1993): 105–15. [Overview of tasks, strengths, and weaknesses of Old Occitan (mostly linguistic) research and publication; lists of journals, conferences, etc.; see also pp. 116–31: "Editions Extant and Desiderata," by Michael Routledge, and addenda by Mark Taylor, *Tenso* 12 (1996–67): 81–88.]

**85.**

Lachin, Giosuè. "Introduzione: Il primo canzoniere." In ► **164**, *I trovatori nel Veneto*, 2008, pp. xiii–cv. [A call for renewal of studies of the troubadour tradition in Italy, a period representing the turning point from oral to written transmission, the impetus toward the development of Sicilian and Italian poetry; argues that new, more precise philological methods to study the manuscripts in depth are essential to restarting the scholarship on a more solid base.]

**86.**

Lug, Robert. "Images sonores des troubadours: théories d'hier, postmodernisme naïf et la chance du XXI<sup>e</sup> siècle." In ► **102**, *AIEO* 9, 2011, pp. 121–56. [Historical outline of the transcription and interpretation of troubadour melodies, through to modern theories involving *arborescence*; calls for further cooperation between philologists and musicologists to find ways to link metrical structures of the text with melodic structures; notes that continuing research may profit from the experience of oral practices that are still maintained on the periphery of Europe, for example in Irish oral traditions.]

**87.**

Meneghetti, Maria Luisa. "Permanence et renouveau des études médiévales (innovations théoriques et méthodologiques)." In ► **99**, *AIEO* 6, 2001, pp. 3–12. [Identifies the uniqueness of Occitan scholarship as its openness to insights from many disciplines, along with its relative protection from the waves of new critical fads; identifies

recent advances in the fields of intertextuality, feminist criticism, psychoanalytic approaches, and gender criticism; foresees advances in the areas of genre studies, chansonniers, Lacanian psychoanalysis, and sociocultural study of the courts.]

**88.**

Paden, William D. "The State of Medieval Studies in Occitan and French Literature." *JEGP* 105 (2006): 137–55. [Isolates three pressing themes that require urgent scholarly attention: the role of the *trobairitz*, within the new developments in gender studies; the Arab influence on Occitan literature; and better understanding of medieval textuality through the study of the chansonniers in their own right, perhaps by means of electronic variorum editions of the manuscripts.]

**89.**

Paden, William D. "Etat-présent des études sur les troubadours à la fin d'une décennie et à l'aube d'un siècle." In ► **99**, *AIEO* 6, 2001, pp. 13–35. [Discussion of recent acceleration of research, diversification of methodologies, identification of new problems, new areas of interest in manuscripts, art, and music, and renewal of interest in areas once thought to be fully explored; discusses the meaning and importance of New Philology.]

**90.**

Rieger, Angelica. "Zukunftsansichten und Perspektiven der deutschsprachigen Okzitanistik. Mit Diskussionsbeiträgen von Trudel Meisenburg, Jan Rüdiger, Tilbert D. Stegmann, Barbara Wehr und Ralf Bauer." In ► **125**, *Okzitanistik, Altokzitanistik*, 2000, pp. 15–33. [An assessment of the history and present threatened state of teaching Occitan language and literature in Germany, Switzerland, and Austria; to assure the continuity of contributions to Occitan studies, a German-speaking branch of the AIEO has been formed; see <http://www.occitania.de/>.]

**91.**

Rieger, Dietmar. "Audition et lecture dans le domaine de la poésie troubadouresque. Quelques réflexions sur la philologie provençale de demain." *RLaR* 87 (1983): 69–85. In German: *ZrP* 100 (1984): 78–91. Reprinted in *Chanter et dire*, Paris: Champion, 1997, pp. 31–44. [A call for more "positivist" research, especially into performance practices and the role of the jongleurs; discussion of reception theory: there may have been a specific public for the written presentation of the lyrics, alongside the predominantly oral audience; offers examples of written reception and suggestions for further research, using material from the *vidas*, *razos*, and *salutz*.]

## 4. Collective Research Publications

### 4.1. Periodicals

Twenty-six journals active in Medieval Occitan literature, in order of approximate frequency of articles over thirty years (N.B.: *ZrP*, *CN*, *Tenso*, *Spec*, *RLiR*, and *RP* publish many reviews):

*CN* (*Cultura neolatina*) Modena

*RLaR* (*Revue des langues romanes*) Montpellier

*Tenso* Louisville  
*Rom (Romania)* Paris  
*MR (Medioevo romanzo)* Naples  
*FL (La France latine)* Paris  
*CCM (Cahiers de civilisation médiévale)* Poitiers  
*RPh (Romance Philology)* Berkeley  
*CDT (Critica del Testo)* Rome  
*RST (Rivista di studi testuali)* Alessandria  
*SMV (Studi mediolatini e volgari)* Bologna  
*ZrP (Zeitschrift für romanische Philologie)* Tübingen  
*SM (Studi Medievali)* Spoleto  
*AMod (AnticoModerno)* Rome  
*Neo (Neophilologus)* Groningen  
*RZL (Romanistische Zeitschrift für Literaturgeschichte)* Heidelberg  
*MAev (Medium Aevum)* Oxford  
*NM (Neuphilologische Mitteilungen)* Helsinki  
*RN (Romance Notes)* Chapel Hill, NC  
*Spec (Speculum)* Cambridge, MA  
*RR (Romanic Review)* New York  
*VR (Vox romanica)* Berne  
*RF (Romanische Forschungen)* Frankfurt  
*AM (Annales du Midi)* Toulouse  
*MA (Le Moyen Âge)* Brussels  
*RLiR (Revue de linguistique romane)* Strasbourg

#### 4.2. Conference Proceedings (Professional Organizations)

**92.**

*Actes du XXe Congrès international de linguistique et philologie romanes, Université de Zürich (6–11 avril 1992)*. Edited by Gerold Hilty. Tübingen: A. Francke, 1993.

**93.**

*Atti del XXI Congresso internazionale di linguistica e filologia romanza (Palermo, 18–24 settembre 1995)*. Edited by Giovanni Ruffino. 6 vols. Tübingen: Niemeyer, 1998.

**94.**

*AIEO 1 – Actes du premier congrès international de l’AIEO, Southampton, England, 1984*. Edited by Peter Ricketts. London: Westfield College and AIEO, 1987.

**95.**

*AIEO 2 – Atti del Secondo Congresso Internazionale della AIEO (Turin, 31 Aug.–5 Sept., 1987)*. Edited by Giuliano Gasca Queirazza. 2 vols. Turin: Dipartimento di Scienze Letterarie e Filologiche, 1993.

**96.**

*AIEO 3 – Contacts de langues, de civilisations et intertextualité: IIIe Congrès International de l’AIEO–Montpellier 20–26 septembre [sic August] 1990*. Edited by Gérard Gouiran. 3 vols. Montpellier: Université de Montpellier CEO and Section française AIEO, 1992.

**97.**

*AIEO 4 – Actes du 4e Congrès international de l'AIEO, Vitoria-Gasteiz [Spain], 22–28 août 1993.* Edited by Ricardo Cierbide-Martinena and Emiliana Ramos. 2 vols. Vitoria: Evagraf, 1994.

**98.**

*AIEO 5 – Toulouse à la croisée des cultures. Actes du Ve Congrès international d'études occitanes, Toulouse, 19–24 août, 1996.* Edited by Jacques Gourc and François Pic. 2 vols. Pau: AIEO, 1998.

**99.**

*AIEO 6 – Le Rayonnement de la civilisation occitane à l'aube d'un nouveau millénaire. Sixth Congress AIEO (Vienna, 12–19 September, 1999).* Edited by Georg Kremnitz, Barbara Czernnilofsky, Peter Cichon, and Robert Tanzmeister. Vienna: Edition Praesens, 2001.

**100.**

*AIEO 7 – Scène, évolution, sort de la langue et de la littérature d'oc. Actes du Septième Congrès International de l'AIEO, Reggio Calabria-Messina, 7–13 juillet 2002.* Edited by Rossana Castano, Saverio Guida, and Fortunata Latella. 2 vols. Rome: Viella, 2003.

**101.**

*AIEO 8 – La voix occitane: Actes du VIIIe Congrès de l'AIEO (Bordeaux, 12–17 octobre 2005).* Edited by Guy Latry. 2 vols. Bordeaux: Presses Universitaires de Bordeaux, 2009.

**102.**

*AIEO 9 – L'Occitanie invitée de l'Euregio. Liège 1981–Aix-la-Chapelle 2008: Bilan et perspectives Actes du Neuvième Congrès International de l'AIEO, Aix-la-Chapelle, 24–31 août 2008.* Edited by Angelica Rieger, with the collaboration of Domergue Sumien. Aachener Romanistische Arbeiten, 3. Aachen: Shaker, 2011.

*AIEO 10 – Béziers, 12–19 June 2011.* [not yet published]

**103.**

*ICLS 3 – Court and Poet: Selected Proceedings of the Third Congress of the ICLS (Liverpool, 1980).* Edited by Glyn S. Burgess et al. ARCA Classical and Medieval Texts, Papers and Monographs, 5. Liverpool: F. Cairns, 1981.

**104.**

*ICLS 4 – The Spirit of the Court: Selected Proceedings of the Fourth Triennial Congress of the ICLS, Toronto, 1983.* Edited by Glyn S. Burgess and Robert A. Taylor. Woodbridge: Boydell and Brewer, 1985.

**105.**

*ICLS 6 – L'Imaginaire courtois et son double. Actes du VIème Congrès triennal de la Société internationale de littérature courtoise (ICLS), Fisciano (Salerno), 24–28 juillet 1989.* Edited by Giovanna Angeli and Luciano Formisano. Naples: Edizioni scientifiche italiane, 1991.

**106.**

*ICLS 9 – The Court Reconvenes: Courtly Literature across the Disciplines (Selected Papers*

from the 9th ICLS Congress, Vancouver, July 1998). Edited by Barbara K. Altmann and Carleton W. Carroll. Cambridge: D. S. Brewer, 2003.

### 4.3. Congress and Colloquium Proceedings

**107.**

Ab nou cor et ab nou talen: *Nouvelles tendances de la recherche médiévale occitane. Actes du Colloque AIEO (L'Aquila, 5–7 juillet 2001)*. Edited by Anna Ferrari and Stefania Romualdi. Modena: Mucchi, 2004.

**108.**

*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). [Includes fifteen articles on various aspects of Sordello, his poetry, his life, his background, and his influence.]

**109.**

*Comunicazione e propaganda nei secoli XII e XIII. Atti del convegno internazionale, Messina, 24–26 maggio 2007*. Edited by Rossana Castano, Fortunata Latella, and Tania Sorrenti. Rome: Viella Libreria Editrice, 2007.

**110.**

*The Cultural Milieu of the Troubadours and Trouvères*. Edited by Nancy van Deusen. Ottawa: Institute of Mediaeval Music, 1994.

**111.**

*L'Espace lyrique méditerranéen au Moyen Âge. Nouvelles approches*. Edited by Dominique Billy, François Clément, and Annie Combes. Toulouse: Presses Universitaires du Mirail, 2006.

**112.**

*Filologia classica e filologia romanza: esperienze ecdotiche a confronto. Atti del convegno di Roma 25–27 maggio 1995*. Spoleto: CISAM, 1998.

**113.**

*Il genere "tenzone" nelle letterature romanze delle origini. Atti del convegno Losanna 13–15 novembre 1997*. Edited by Matteo Pedroni, Antonio Stäuble, and Gianni A. Papini. Ravenna: Longo, 1999.

**114.**

*Les genres au Moyen Âge: la question de l'hétérogénéité. Actes du colloque, Pau, 12–13 novembre 2009*. Edited by Hélène Charpentier and Valérie Fasseur. Bandol: Éditions Vallongues, 2010.

**115.**

*Interpretazioni dei trovatori. Atti del Convegno, Bologna, 1999*. Quaderni di filologia romanza, 14. Edited by Andrea Fassò and Luciano Formisano. Bologna: Pàtron, 2001.

**116.**

*Languedoc et langue d'oc. Actes du colloque, Toulouse, janvier 1996. Perspectives médiévales special number, supplement to 22 (1996)*.

**117.**

*Le letterature romanze del medioevo: testi, storia, intersezioni. Atti del V Convegno nazionale della Società italiana di filologia romanza, Roma, 1997.* Edited by A. Pioletti. Rome: Rubbettino, 2000.

**118.**

*La lirica romanza del Medioevo: Storia, tradizioni, interpretazioni. Atti del VI convegno triennale della Società italiana di filologia romanza.* Edited by Furio Brugnolo and Francesca Gambino. Società Italiana di Filologia Romanza (SIFR). 2 vols. Padua: Unipress, 2009.

**119.**

*Lyrique romane médiévale: la tradition des chansonniers. Actes du colloque de Liège, 1989.* Edited by Madeleine Tyssens. Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, 258. Geneva: Droz, 1991.

**120.**

*Medieval Lyric: Genres in Historical Context.* Edited by William D. Paden. Urbana: University of Illinois Press, 2000.

**121.**

*Medieval Woman's Song: Cross-Cultural Approaches.* Edited by Anne L. Klinck and A. M. Rasmussen. Philadelphia: University of Pennsylvania Press, 2002.

**122.**

*Métriques du Moyen Âge et de la Renaissance. Actes du Colloque international du Centre d'études métriques (1996).* Edited by Dominique Billy. Paris: L'Harmattan, 1999.

**123.**

*La narrativa in Provenza e Catalogna nel XIII e XIV secolo. Atti del colloquio svoltosi a Roma dal 12 al 14 maggio 1993.* Pisa: ETS, 1995.

**124.**

*L'Occitan. Une langue du travail & de la vie quotidienne du XIIe au XXIe siècle. Les traductions et les termes techniques en langue d'oc. Actes du colloque organisé à Limoges les 23 et 24 mai 2008.* Edited by Jean-Loup Lemaître and Françoise Vielliard. Ussel: Musée du Pays d'Ussel—Centre Trobar, 2009.

**125.**

*Okzitanistik, Altokzitanistik und Provenzalistik. Geschichte und Auftrag einer europäischen Philologie.* Edited by Angelica Rieger. [From section 15 of the 26th Deutscher Romanistentag, Osnabrück, 1999.] Frankfurt: Lang, 2000.

**126.**

*Poeti e poesia a Genova (e dintorni) nell'età medievale. Atti del convegno per Genova capital della cultura europea 2004.* Edited by Margherita Lecco. Alessandria: Orso, 2006.

**127.**

*Poetics of Love in the Middle Ages: Texts and Contexts.* Edited by Moshé Lazar and Norris J. Lacy. Fairfax: George Mason University Press, 1989.

**128.**

*Le Rayonnement des troubadours. Actes du colloque de l'AIEO, Amsterdam, 16–18 oct., 1995.* Edited by Anton [Anthonius Hendrikus] Touber. Amsterdam: Rodopi, 1998.

**129.**

*Lo spazio letterario del medioevo*. 1. *Il medioevo latino*; 2. *Il Medioevo volgare*; 3. *Le culture circostanti*. Edited by Piero Boitani, Mario Mancini, and Alberto Varvaro. Rome: Salerno Editrice, 1999–2006. [This is a vast encyclopedic work in fifteen large volumes; only 2. *Il medioevo volgare*, is applicable directly to Occitan: it contains many individual articles by a variety of scholars, distributed throughout its six volumes, touching on many aspects of Occitan literature as well as the other six Romance vernaculars and medieval Germanic, Celtic, and English; see critical remarks regarding use of the work in ► 2097, Guida, “Rechercher,” pp. 71–82.]

**130.**

*Troubadours et cathares en Occitanie médiévale. Actes du colloque de Chancelade, 24 et 25 août 2002*. Edited by Richard Bordes. Cahors: L’Hydre, 2004.

**131.**

*Les Troubadours et l’état toulousain avant la croisade (1209). Colloque du CELO, Toulouse, Dec. 9–10, 1988*. Edited by A. Krispin. Bordes: CELO and William Blake, 1994.

**132.**

*The Voice of the Trobairitz: Perspectives on the Women Troubadours*. Edited by William D. Paden. Philadelphia: University of Pennsylvania Press, 1989. [Introduction, pp. 1–28, has useful observations on *trobairitz* composition; bibliography in “Checklist of Poems by the *Trobairitz*” (pp. 227–37).]

**133.**

*The World of Eleanor of Aquitaine: Literature and Society in Southern France between the Eleventh and Thirteenth Centuries*. Edited by Marcus Bull and Catherine Léglu. Woodbridge: Boydell, 2005.

#### 4.4. Collective Publications: Mélanges/Festschrift Volumes

**134.**

*Cantarem d’aquestz trobadors: studi occitanici in onore di Giuseppe Tavani*. Edited by Luciano Rossi. Alessandria: Dell’Orso, 1995.

**135.**

*Carmina semper et citharae cordi: études de philologie et métrique offertes à Aldo Menichetti*. Edited by M.-C. Zai, P. Gresti, S. Perrin, Ph. Vernay, and M. Zennari. Geneva: Slatkine, 2000.

**136.**

*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.

**137.**

Contez me tout: *Mélanges de langue et de littérature médiévales offerts à Herman Braet*. Edited by Catherine Bel, Pascale Dumont, and Frank Willaert. Louvain: Peeters, 2006.

**138.**

*Convergences médiévales: épopée, lyrique, roman. Mélanges offerts à Madeleine Tjssens*. Brussels: De Boeck, 2001.

**139.**

*Ensi firent li ancessor. Mélanges de philologie médiévale offerts à Marc-René Jung.* Edited by Luciano Rossi et al. 2 vols. Alessandria: Edizioni dell'Orso, 1996.

**140.**

*Études de langue et de littérature médiévales offertes à Peter T. Ricketts à l'occasion de son 70ème anniversaire.* Edited by Ann Buckley and Dominique Billy. Turnhout: Brepols, 2005.

**141.**

*Études de philologie romane et d'histoire littéraire offertes à Jules Horrent à l'occasion de son soixantième anniversaire.* Edited by J.-M. D'Heur and N. Cherubini. Liège: Gedit, 1980.

**142.**

*Filologia romanza e cultura médiévale. Studi in onore di Elio Mellì.* Edited by Luciano Formisano, Mario Mancini, and Andrea Fassò. 2 vols. Turin: Edizioni dell'Orso, 1998.

**143.**

*Homenaje a Álvaro Galmés de Fuentes.* 3 vols. Oviedo: Editorial Gredos, 1985 and 1987.

**144.**

*The Legacy of Muslim Spain.* Edited by Salma Khadra Jayyusi. 2 vols. Leiden: Brill, 1992.

**145.**

"Liber," "Fragmenta," "Libellus" prima e dopo Petrarca. *In ricordo di D'Arco Silvio Avalle. Seminario internazionale di studi, Bergamo, 23–25 ottobre 2003.* Edited by F. Lo Monaco, L. C. Rossi, and N. Scaffai. Florence: SISMEL-Galluzzo, 2006.

**146.**

*Literatur: Geschichte und Verstehen. Festschrift für Ulrich Molk zum 60. Geburtstag.* Edited by H. Hudde and U. Schöning. Heidelberg: Winter, 1997.

**147.**

*Mélanges d'histoire littéraire, de linguistique et de philologie romanes offerts à Charles Rostaing par ses collègues, ses élèves et ses amis.* Edited by Jacques de Caluwé. 2 vols. Liège: Association des romanistes de l'Université de Liège, 1974.

**148.**

*Mélanges de langues et de littératures romanes offerts à Carl Theodor Gossen.* Edited by G. Colón and Robert Kemp. 2 vols. Berne: Francke, and Liège: Marche romane, 1976.

**149.**

*Mélanges de philologie et de littérature médiévales offerts à Michel Burger.* Edited by Jacqueline Cerquiglini-Toulet and Olivier Collet. Geneva: Droz, 1994.

**150.**

*Mélanges de philologie romane offerts à Charles Camproux.* Montpellier: CEO, 1978.

**151.** *Il miglior fabbro: Mélanges de langue et de littérature occitanes en hommage à Pierre Bec.* Poitiers: Université de Poitiers, CESC, 1991.

152.

*Miscellanea di studi in onore di Aurelio Roncaglia a cinquant'anni dalla sua laurea*. 4 vols. Modena: Mucchi, 1989.

153.

*Miscellanea di studi romanzi offerta a Giuliano Gasca Queirazza*. Edited by Anna Cornagliotti et al. Alessandria: Edizioni dell'Orso, 1988.

154.

*Plaist vos oïr bone cançon vallant? Mélanges de langue et de littérature médiévales offerts à F. Suard*. Edited by Dominique Boutet, Marie-Madeleine Castellani, Françoise Ferrand, and Aimé Petit. Lille: Université Charles de Gaulle Lille 3, SRED, 1999.

155.

*Romania cantat: Lieder in alten und neuen Chorsätzen Gerhard Rohlf's zum 85. Geburtstag gewidmet*. Edited by Francisco Javier Oroz Arizcuren. 2 vols. Tübingen: Gunter Narr, 1980.

156.

*Das Schöne im Wirklichen—Das Wirkliche im Schönen. Festschrift für Dietmar Rieger zum 60. Geburtstag*. Edited by Anne Amend-Söchting et al. Heidelberg: C. Winter, 2002.

157.

*De Sens Rassis: Essays in Honor of Rupert T. Pickens*. Edited by Keith Busby, Bernard Guidot, and Logan E. Whalen. Amsterdam: Rodopi, 2005.

158.

*Studi di filologia romanza offerti a Valeria Bertolucci Pizzorusso*. Edited by Pietro G. Beltrami, Maria Grazia Capusso, Sergio Vatteroni, and Fabrizio Cigni. 2 vols. Pisa: Pacini, 2006.

159.

*Studia occitanica in memoriam Paul Remy*. Edited by Hans-Erich Keller, in collaboration with Jean-Marie D'Heur, Guy R. Mermier, and Marc Vuijlsteke. 2 vols. Kalamazoo, MI: Medieval Institute Publications, 1986.

160.

*Studia in honorem prof. M. de Riquer*. Edited by Carlos Alvar. 4 vols. Barcelona: Quaderns Crema, 1986–91.

161.

*Studies in Honor of Hans-Erich Keller: Medieval French and Occitan Literature and Romance Linguistics*. Edited by Rupert Pickens. Kalamazoo, MI: Medieval Institute Publications, 1993.

162.

*Trobadors a la Península Ibèrica. Homenatge al Dr. Martí de Riquer*. Edited by Vicenç Beltrán, Meritxell Simó, and Elena Roig. Barcelona: Publicacions de l'Abadia de Montserrat, 2006.

163.

*The Troubadours and the Epic: Essays in Memory of W. Mary Hackett*. Edited by L. M. Paterson and S. B. Gaunt. Warwick: Dept. of French, University of Warwick, 1987.

**164.**

*I trovatori nel Veneto e a Venezia. Atti del Convegno Internazionale Venezia, 28–31 ottobre 2004.* Edited by Giosuè Lachin. Rome: Antenore, 2008.

## 5. Occitan Language

### 5.1. Practical Guides

**165.**

Lafont, Robert. *Éléments de phonétique de l'occitan.* Valderiès: Vent Terral, 1983. [A basic presentation of essential evolutions from Vulgar Latin to modern Occitan.]

**166.**

Jensen, Frede. *The Old Provençal Noun and Adjective Declension.* Odense: Odense University Press, 1976.

**167.**

Jensen, Frede. *Syntaxe de l'ancien occitan.* Beihefte zur ZrP, 257. Tübingen: Niemeyer, 1994. [Revision of his *Syntax of Medieval Occitan*, 1986.]

**168.**

Paden, William D. *An Introduction to Old Occitan.* New York: Modern Language Association, 1998. [Language instruction, readings, CD-ROM with poetry spoken by Paden, sung by Elizabeth Aubrey; musical notation for nine songs, pp. 560–77, with complete text; five of these are sung by Elizabeth Aubrey on the accompanying CD-ROM; introductory material “The Music of the Troubadours” by Aubrey, pp. 578–81.]

**169.**

Romieu, Maurice, and André Bianchi. *La Lenga del trobar: précis de gramatica d'occitan ancian. La langue du trobar: précis de grammaire d'ancien occitan.* Bordeaux: Presses Universitaires de Bordeaux, 1999. 2nd edition, revised and corrected, 2002; 3rd edition, 2006. [Helpful presentation of morphology and syntax—in Occitan and French.]

**170.**

Rourret, Robert. *La lenga dels trobadors = La langue des troubadours.* Grasse: Oiseau bleu, 2006. [Practical guide (in French) to grammar, pronunciation, and vocabulary; pp. 244–339: useful lexicon of key vocabulary of *fin'amors*, with quotations from the poetry.]

**171.**

Smith, Nathaniel B., and T. Bergin. *An Old Provençal Primer.* New York: Garland, 1984. [Presentation of history, pronunciation, phonetics, morphology; includes exercises with answers; eleven readings with glossary; extensive bibliography of linguistic items, pp. 351–61.]

### 5.2. Philological Research

**172.**

Borghi Cedrini, Luciana. “La lingua dei trovatori tra grammatiche e edizioni.” In

► **107**, *Ab nou cor*, 2004, pp. 191–206. [Argues that we cannot judge what is “normal” in poetic language until we break free from the vicious circle by which grammars have been formulated by reference to the early editions of the poetry, and judgments as to the correctness of language forms made by reference to these same early grammars; concludes in this and other articles that Old Occitan grammars need to be redone, based on a new analysis of the manuscript tradition.]

**173.**

Field, Thomas T. “Troubadour Performance and the Origins of the Occitan *Koiné*.” *Tenso* 21 (2006): 36–54. [Argues that the popular notion of Occitan as a miraculous, unified literary language, and an oral one at that, is a myth; the proper linguistic definition of a *koiné* does not apply; the troubadours used a semiartificial form of language, associated with the musical performance of poetry. The performance pattern was established by the pronunciation and lexicon of the most prestigious of the early poet/performers and was used for aesthetic reasons by many others, even from other linguistic origins—not obligatory, not always consistent, and not to be identified with any of the local regional forms.]

**174.**

Lee, Charmaine. “Considérations sur la langue des romans occitans.” In ► **102**, *AIEO* 9, 2011, pp. 207–15. [Argues that the formation of the Occitan scripta may be studied more satisfactorily through lexical investigation than through phonetics and morphology; the vocabulary of *Jaufre* and other non-lyric texts reveals shared characteristics: “mixed regionalisms,” more frequent rare forms, etc., which are unlike usage in the troubadour lyrics; this points to the formation of the basic Occitan scripta in an area from the Rhone valley to Poitou, an area under the influence of Cluny; the troubadour *koiné* is more restricted, “purified,” and may have been fixed mainly in northern Italy in connection with its use in the chansonniers.]

**175.**

Paden, William D. “Declension in Twelfth-Century Occitan: On Editing Early Troubadours, with Particular Reference to Marcabru.” *Tenso* 18 (2003): 67–115. [Critical of Gaunt et al. editors of Marcabru for not trying to solve the “non-normative case-inflexions” found in many manuscripts; detailed analysis of early non-lyric texts reveals anomalies in declension that must be taken into consideration by editors. Was there a use of declension governed by register? The complex investigation may help editors to make better editions.]

**176.**

Stasyk, Maria. *Sprache und Werke von vier Trobadors im Licht der Forschung, unter besonderer Berücksichtigung fremdsprachlicher und dialektaler Einflüsse*. Doctoral diss., University of Siegen, 2006. Online at <http://dokumentix.ub.uni-siegen.de/opus/volltexte/2007/283/pdf/stasyk.pdf>. [Investigation of the content and language of poems by Guilhem de Peitieu, Peire Cardenal, Peire Vidal, and Marcabru, looking for linguistic influence from foreign (German, French, Italian, Spanish) and regional forms, whether these were used consciously for reasons of style (i.e., the use of forms in *-ei* by later poets, imitating Guilhem’s usage) or accidentally (by poet or scribe).

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

## II. The Texts

### 6. Manuscript Sources

#### 6.1. The Chansonniers: General Studies

[There are about 425 extant manuscripts containing Occitan texts; ninety-five contain troubadour poetry, forty-one of which are true chansonniers, complete or fragmentary; the thirty-one major chansonniers are listed in ► **282**, Gaunt and Kay, *Troubadours*, 1999, pp. 303–5. A full list is online at <http://www.bedt.it>.]

**177.**

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

**178.**

Avalle, d’Arco Silvio. *I manoscritti della letteratura in lingua d’oc*. New edition by Lino Leonardi. Turin: Einaudi, 1993. Original edition, 1961: *La letteratura médiévale in lingua d’oc nella sua tradizione manoscritta: problemi di critica testuale*. Abbreviated German version of the original in *Geschichte der Textüberlieferung*, Zürich: Atlantis, 1964, pp. 261–318. [Landmark study, advocating the neo-Lachmannian approach to text editing, which entails an attempted reestablishment of an archetype for the extant manuscript copies; Bédier’s principle of editing the “best manuscript” has caused the variant readings of other manuscripts to be neglected; the study postulates that there was a written form at the origins of troubadour poems, and that transmission was primarily written; the 1993 update retains Avalle’s principles, but its new title emphasizes more clearly the major focus on manuscript analysis, as a first step toward better literary understanding. Three valuable appendices from 1961 have been omitted from the new edition. See detailed review by Naohiko Seto, *FL* 130 (2002): 159–71; for more recent developments of Avalle’s principles, see Lino Leonardi, “Creazione e fortuna di un genere: la filologia dei canzonieri dopo Avalle,” in ► **145**, “*Liber*,” 2006, pp. 3–21, calling for the study of the chansonniers as independent entities, rather than as anthologies.]

**179.**

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

**180.**

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

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

**181.**

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

**182.**

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

**183.**

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

**184.**

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

**185.**

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

**186.**

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

**187.**

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

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

**188.**

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

**189.**

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

**190.**

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

**191.**

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

**192.**

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

**193.**

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

**194.**

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

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

**195.**

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

**196.**

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

**197.**

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

**198.**

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

**199.**

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

## 6.2. Individual Chansonniers

**200.**

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

**201.**

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

**202.**

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

**203.**

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

**204.**

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

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

**205.**

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

**206.**

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

**207.**

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

**208.**

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

**209.**

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

**210.**

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

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

**211.**

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

### 6.3. Editing Theory and Practice

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

**212.**

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

**213.**

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

**214.**

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

**215.**

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

**216.**

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

**217.**

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

**218.**

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

**219.**

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

**220.**

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