BIBLIOGRAPHY (WHERE TO START)

- *Grove* (online)
- Akehurst and Davis (1995)
- Gaunt and Kay (1999)
EDITIONS

- Bibliographie (1933) of Pillet and Carstens; poems, with individual sources, given alphabetically beneath each name
WEBSITES

- See: http://www.trobar.org/troubadours/
- http://www.medieval.org/emfaq/composers/trobador/ has discography
WHO WERE THE TROUBADOURS?

- Guillaume IX, Duke of Aquitaine (1071–1126) [Guilhem de Peitieu]
- Jaufre Rudel (fl c1125–48)
- Marcabru (fl c1130–49)
- Bernart de Ventadorn (fl c1147–70)
- Raimbaut d’Aurenga (c1147–73)
- Peire d’Alverne (fl c1149–68; d 1215)
- Bertran de Born (fl c1159–95; d 1215)
- Giraut de Bornelh (fl c1162–99)
- Gaucelm Faidit (fl c1172–1203)
- Folquet de Marseille (fl c1178–95; d 1231)
- Arnaut Daniel (fl c1180–95)

- Raimbaut de Vaqeiras (fl c1180–1205)
- Peire Vidal (fl c1183–c1204)
- Peirol (c1188–c1222)
- Aimeric de Peguilhan (c1190–c1221)
- Raimon de Miraval (fl c1191–c1229)
- Arnaut de Mareuil (fl c1195)
- Peire Cardenal (fl c1205–72)
- Sordello (fl c1220–69; d 1269)
- Guiraut Riquier (fl c1254–92)
- Cerveri de Girona (fl c1259–85),
VIDAS AND RAZOS

- VIDA = brief account; for c. 100 troubadours; formulaic

- RAZO = story in prose which explains why a troubadour wrote a particular song; a bit longer, but only up to 2500 words;

- Boundaries fluid, and previous idea that *vidas* came first is now disputed.
Jaufre Rudel of Blaye was a very noble man, prince of Blaye. And he fell in love with the countess of Tripoli, without seeing her, for the good that he heard of her from the pilgrims who came from Antioch. And he composed many songs about her with good tunes and poor words. And through his desire to see her, he took the cross, and set out to sea; and sickness came upon him on the ship, and he was brought to Tripoli, into an inn, as if he were dead. And this was told to the countess and she came to him, to his bed, and took him in her arms. And he knew that she was the countess and forthwith he recovered his hearing and sense of smell, and praised God for having kept him alive until he had seen her. And so he died in her arms. And she caused him to be buried with great honour in the house of the Temple; and then, on that same day, she took the veil for the grief she had at his death.
JAUFRE RUDEL

- fl 1120–47
- Lord of Blaye?
- Mentioned in charter from Tenaille abbey 1120
- Went on 2nd crusade (1147)?
- 4/6 poems survive with music (all ABABX), ‘an exception in the troubadour repertory’ (GROVE)
- Lanquan li jorn (PC 262.2)
- Later adaptations of Lanquan li jorn
BERNART DE VENTADORN

- b Ventadorn, ?c1130–40; d ?Dordogne, c1190–1200

- *Lo temps vai e ven e vire* mentions ‘school of Eble’

- Peire d'Alvernhe says father was a servant (baker or soldier) and mother a baker

- served Duchess of Normandy, Eleanor of Aquitaine and then Raimon V, Count of Toulouse

- more melodies survive than for any other 12thC poet (18/45 complete plus one fragment)

- Lots of later contrafacta by French, Latin, Occitan and German poets

- unusual formal interest in repeated sections (e.g. ABABX)
• Can vei la lauzeta mover

• (Quan vei la lauzeta mover)
‘en joi d’amor ai et enten / la boch’ e·ls· olhs e·l cor e·l sen’
in love’s joy I hold and direct my mouth, my eyes, my heart, my understanding’; Bernart de Ventadorn (trans. Press).

Ben es totz om d’avol vida
c’ab joi non a son estatge
e qui vas amor no guida
so cor e so dezirer
Every man who does not dwell in a state of joy and does not direct his heart and his desire towards love, leads a base life (trans. Topsfield)
IDEALIZED LOVING

- analytical intensity
- full of tension and contradiction
- sacred and profane
- the noble and the ironic / obscene
- idealism and messy social realities of aristocratic separation, divorce and remarriage
GENESIS

- (i) Arabic;
- (ii) Celtic;
- (iii) Cathar;
- (iv) liturgical;
- (v) Christian;
- (vi) classical Latin;
- (vii) ‘goliardic’, that is, medieval Latin;
- (viii) feudal–social;
- (ix) folklore
THEMES

- love and courtesy;
- love and the hostile spies (the lauzengiers);
- the ‘service’ of love and the idolatry of the lady;
- resistance to sensual desires;
- the deception and despair of love;
- love-sickness and death;
- the joy of love (especially as a source of creative inspiration);
- the lady’s power;
- the personification of love as attacker, or god—etc.
Borges describes 'a certain Chinese Encyclopedia, *The Celestial Emporium of Benevolent Knowledge*, in which it is written that animals are divided into:

- those that belong to the Emperor,
- embalmed ones,
- those that are trained,
- suckling pigs,
- mermaids,
- fabulous ones,
- stray dogs,
- those included in the present classification,
- those that tremble as if they were mad,
- innumerable ones,
- those drawn with a very fine camelhair brush,
- others,
- those that have just broken a flower vase,
- those that from a long way off look like flies.
(I) VERS

- the term most frequently used by troubadours (c.1100–50) to describe their songs,

- possibly derived from the liturgical versus (Chailley);

- it was applied without much discrimination of type or topic (although in the late 12th century it came to be used more specifically of moralizing poems in the style of Marcabru).
AFTER 1150

(ii) canso
- courtly love-song
- central type of Occitan lyric
- allowed a wide variety of content
- predominantly serious and high style
- e.g. Bernart de Ventadorn, *Can vei la lauzeta mover*

(iii) sirventes
- a song usually satirical
- can be on political, moral or literary topic
- often devised to a borrowed melody, i.e. a contrafactum
- e.g. Marcabru, *Dirai vos senes duptansa* (PC 293.18)
- Bertran de Born main exponent
(IV) TENSO, PARTIMEN, JOC-PARTIT

- debate form songs
- often involving two named participants (not necessarily joint compositions)
- e.g. Gui d’Ussel and Maria de Ventadorn, *Gui d’Ussel, be.m pesa de vos*
- e.g. Peirol, *Quant amors trobet partit* – a debate between the poet and Love
OTHER TYPES

(v) pastorela
- a courtly song
- mock-popular style
- presenting an amorous encounter between a knight and a shepherdess
- e.g. Marcabru, *L’autrier jost’ una sebissa*

(vi) dansa
- mock-popular song, based on a dance form
- not commonly extant
- E.g. Anon, *A l’entrada del tens clar*
- E.g. Raimbaut de Vaqueiras, *Kalenda maia* (PC 392.9)
OTHER TYPES

(vii) descort

- ‘discordant’ song
- ‘The stanzas must be individual, disagreeing and variable in rhyme, melody [so] and in languages’ (Las leys d’Amors)
- e.g. Raimbaut de Vacqueiras, Eras quan vey verdeyar (PC 392.4)

(viii) escondig

- lover’s apologia for behaviour that has offended his lady
- e.g. Bertran de Born, Ieu m’escondisc, domna, que mal no mier
OTHER TYPES

(ix) planh
- lament on the death of a king or other important personage
- E.g. Gaucelm Faidit, *Fortz chausa* (PC 167.22)

(x) gap
- ‘a poem, sometimes in bawdy style, of self-praise, challenge or confrontation’ (Topsfield)
THE POETRY

- self-conscious

- emergence of literary societies

- Occitan treatises: *Doctrina de compondre dictats*, *Uc Faidit*, *Donatz proensals*, and *Leys d’amors* (1356)

- ‘1575 different metrical schemes of which 1200 are used only once’ (GROVE)
STANZAS

- Strophic (except descort)
- rhymes abcde… etc.
- number of syllables (with ' showing ‘feminine’ rhyme)
- Canso tends to be in aab form: aa = frons (composed of two pedes; singular pes) and b = cauda
- When two parts these are voltae (Dante)
- This might have nothing to do with the music
STANZA TO STANZA

- (i) repetition of the same rhyme scheme and sounds but with different rhyme-words in each stanza

- (ii) the same, but with some end-words of the first stanza not finding their ‘answer’ within that stanza but waiting to be answered in the second and subsequent stanzas;

- (iii) repetition of the same rhyme scheme, but with the sounds changing every two or three stanzas (coblas doblas, coblas ternas)

- (iv) repetition of the same rhymes but with a different scheme in each stanza (uncommon).
MORE TERMINOLOGY

- (i) cablas capfinidas – the last line of one stanza is linked verbally with the first line of the next;

- (ii) cablas capcaudadas – a variety of (i) depending on the rhyme-word; and

- (iii) cablas retrogradas – the rhyme-words, or rhyme sounds, of one stanza are inverted in the next.
“The words and phrases that best sum up the technique of troubadour verse are images of forging (il miglior fabbro), of polishing (trobar prim), of interlacing (entrebescar les motz), of locking together (motz serratz), of carving, planing, filing (see Arnaut Daniel, En cest sonet coind’ e leri) and so on. It is an art of maestria, an art that ‘masters’ its materials.”