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Guillem Rainol d'At

Quant aug chantar lo gal sus el erbos
(*BdT* 231.4)

Despite having appeared several editions and interpretations, this piece continues to pose a number of problems.¹ To what poetic genre does it belong? Should it be regarded as 'fictive' in some sense? How coherent is it, and to what should be attributed any incoherence? Are the interlocutors married or not?² How many *dramatis personae* are involved and who are they? What is actually going on?

Starting with a *Natureingang* and continuing with alternate speeches

¹ This article is an offshoot of Ruth Harvey and Linda Paterson, *The Troubadour 'Tensos' and Partimens. A Critical Edition*, 3 vols, Cambridge 2010, and I am grateful to Ruth Harvey for her assistance in preparing it for publication. I also thank the British Academy for funding travel related to this research.

² Frank M. Chambers («Las trobairitz soisebudas», in William D. Paden, *The Voice of the Trobairitz. Perspectives on the Women Troubadours*, Philadelphia 1989, pp. 45-60, on p. 56) had no doubts that we are faced with a «domestic quarrel between husband and wife [...], on a barnyard level»; Martín de Riquer, *Los Trovadores. Historia literaria y textos*, 3 vols, Barcelona 1975, vol. III, p. 1240, «una discusión entre una dama y un caballero, que sin duda son marido y mujer»; Arno Krispin, «La tradition manuscrite des trobairitz: le chansonnier H», in *Atti del secondo Congresso internazionale della Association internationale d'études occitanes (Torino, 31 agosto - 5 settembre 1987)*, ed. Giuliano Gasca Queirazza, 2 vols, Turin 1993, pp. 231-242 (p. 241, n. 24), «Je ne pense pas, comme M. de Riquer, ... qu'il s'agit d'un dialogue entre mari et femme»; Angelica Rieger, *Trobairitz. Der Beitrag der Frau in der altokzitanischen höfischen Lyrik. Edition des Gesamtkorpus*, Tübingen 1991, p. 351, «Ob man allerdings Martín de Riquers Hypothese, bei den Dialogpartnern handele es sich um «marido y mujer», folgen kann, ist ebenso fraglich»; Rossella Bonaugurio, in *Rialto* (2003), *BdT* 231.1a, is circumspectly non-committal.

between a *seingner* and a *dompna*, this hybrid fails to conform readily to a recognised genre, and has been variously dubbed as a *canso* in the form of a dialogue, a «Tenzzone mit einer Dame», a fictive *tenso* or a dialogue without the presentation of a debating topic, a «romance parodique (?)», or a mixed *tenso* and «contre-texte humoristique et burlesque».³ An objection to calling it a *tenso* might be that the first stanza does not conform to the usual pattern of specifically proposing a debate or dispute, though in fact there are a number of dialogue pieces Ruth Harvey and I have included in our recent edition of the *tensos* and *partimens* which do not do so. Even if many of these dialogues are implicitly designed to provoke a debate or dispute of some kind,⁴ some simply ask open questions, for example one consists in a troubadour recounting a dream which his interlocutor interprets, and in another the speakers take turns to lay bets on cowardly barons, thus

³ Ludwig Selbach, *Das Streitgedicht in der altprovenzalischen Lyrik und sein Verhältniss zu ähnlichen Dichtungen anderer Literaturen*, Marburg 1886, p. 37, Alfred Pillet and Henry Carstens, *Bibliographie der Troubadours*, Halle 1933 (= *BdT*), p. 193, followed by Bonaugurio; Adolf Kolsen, *Dichtungen der Troubadours auf Grund altprovenzalischer Handschriften*, 3 vols, Halle 1916-19, p. 61: «eine fingierte Tenzzone, ein Zwiegespräch ohne aufgestellte Streitfrage (vgl. Diez, *Poesie* 2, S. 99), oder aber, wie Selbach, *Streigedicht*, S. 37, Nr. 74 will, eine Kanzone in Gesprächsform, als welche es sich schon in der erzählenden Einleitung zu erkennen gebe»; István Frank, *Répertoire métrique de la poésie des troubadours*, 2 vols, Paris 1953-57, vol. II, p. 130. Chambers seemed to accept the *canso* designation, while agreeing with Frank about its parodic nature. He accepted the dialogue as fictive, that is, it is not «a joint venture of Guilhem with a lady», because of its narrative introduction and declaration ‘I shall compose a *vers*’, but somewhat muddied the waters by misquoting Kolsen; Rieger, p. 351, citing Pierre Bec, *Burlesque et obscénité chez les troubadours: le contre-texte du moyen âge*, Paris 1984, p. 69.

⁴ See, for example jongleuresque dialogues consisting in reciprocal insults such as *BdT* 15.1, 84.1, 98.1, 98.2, 189.2, 192.2a, 231.3, 292.1, 422.2, 438.1, 441.1, 458.1, or pieces beginning with an apparently open question such as *BdT* 459.1 (What is your opinion of Sir Guiran’s sisters?), where the point is to force the opponent into an embarrassing choice, *BdT* 248.16, where Guiraut Riquier asks Bofil why he sings and what is his religion, which leads to his abuse of the Jew, or *BdT* 252.1, where Ysabella asks Elias d’Ussel why he has neglected to serve her and they teasingly upraid each other. See the table of themes in Harvey-Paterson, *Troubadour ‘Tensos’*, I, pp. xxxii-xxxix.

arguing on the same side.⁵ So our piece might be regarded as some kind of *tenso*, given that it consists mainly in a dialogue and contains a dispute, if not a debate. On the other hand none of the manuscript rubrics assigns it to any genre, **IK** do not include it in their *tenso*s sections, and they attribute it to Guillem Rainol alone.⁶

Should it be regarded as ‘fictive’? Here a few elementary distinctions may be helpful. Firstly, one or both of the speakers designated *in the text* may be fictional (for example an animal, or an inanimate object such as a cloak, or a *seingner* or a *domna*, or those who are given a fictional voice such as God, or dead troubadours, or a well-known lawyer). Secondly, the *manuscript rubrics* may attribute a piece to one or more troubadours who did not exist, or may not have existed, in reality (for example a *seingner* or a *domna*, or a named character). Thirdly, a first-person speaker is not necessarily to be identified with an author; the two may be entirely, or only partially, different. A real troubadour may adopt one or more *personae*: Marcabru is an obvious example, where the preaching persona of numerous pieces stands in stark opposition to that of the philandering knights in *A la fontana del vergier* or *L'autrer jost 'una sebissa*, or the crafty sinner of *D'aiso laus Dieu*.⁷ And fourthly, a piece could, in theory, have been composed by an author or authors for *performance* by different interlocutors named in the text or the manuscript rubrics.

Given the attributions provided by the four manuscripts, and the absence of any evidence to the contrary, there is no reason to doubt Guillem Rainol's involvement in our piece's authorship. Rieger challenged the idea that the dialogue was ‘fictive’ in that she considered

⁵ *BdT* 265.2 and 149.1; see also *BdT* 248.37 (What will the king of Aragon do for us?); 248.74 (How do things stand between the count of Rodez and Guilhem de Mur?); 267.1 (How will you (Eble d'Ussel) cope with your debts?). Compare Dominique Billy, «Pour une réhabilitation de la terminologie des troubadours: *tenson*, *partimen* et expressions synonymes», in *Il genere 'tenzone' nelle letterature romanze delle Origini*, ed. by Matteo M. Pedroni and Antonio Stäuble, Ravenna 1999, pp. 237-313, especially pp. 295-296.

⁶ Of the four texts attributed to Guillem Rainol, there is a generic marker (*tenso*) only for *BdT* 231.3, and only in MSS **Ea**¹; this piece is indubitably a *tenso*, between our troubadour and Guillem Magret.

⁷ Simon Gaunt, Ruth Harvey and Linda Paterson, with John Marshall as philological adviser, *Marcabru: a Critical Edition*, Cambridge 2000, poems I, XXX, XVI.

that the female speaker might have corresponded to a real *trobairitz*.⁸ However, the fact that the manuscript rubrics designate no other author or speaker, such as *domna*, apart from Guillem Rainol, suggests that they firmly considered Guillem to be the sole author, and **IK**'s positioning of the *tensos* supports this.⁹

If Guillem Rainol is the (or an) author, is he also to be identified with the male speaker? In the text itself the man is only ever referred to in the text as *seingner*, not *Guillem*, and is therefore no more specified than the female *domna*, so it is surely questionable, to say the least, to identify him as the troubadour himself—which seems to be Rieger's position. True, it is quite possible to imagine a performance where the author Guillem performs the part of the fictional man, which could set up a humorous interplay between the latter and the public persona of the real troubadour, but he would still be manifestly playing a part. This is not the same situation as, say, Guiraut Riquier giving his opinion on some debating point, even if he is pretending to adopt a position that he may not hold in reality, since there is no doubt that Guiraut is speaking in his own voice. There is some potential for interplay between author and speaker in the present piece, but it seems likely to me that the *seingner* is essentially a fictional character—as Frank no doubt implied by his tentative designation «romance parodique».

How coherent is it? Riquier refers to the «aspecto desordenado y a veces absurdo de la discusión» which, he suggests, may be designed to reflect the nature of a domestic quarrel.¹⁰ But there might be other reasons for such an impression of disorder such as, obviously, faulty manuscript transmission and the difficulties of interpretation. Or was

⁸ «... auch wenn kaum feststellbar ist, wer Guillem Rainols potentielle Gesprächspartnerin gewesen sein könnte, kann die zuletzt von Erich Köhler erneuerte Klassifizierung als “fingierte Tenzzone” für beide gemischte *tensos* durchaus in Frage gestellt werden» (p. 351).

⁹ When Ruth Harvey and I were considering which texts to include in our edition of the troubadour *tensos* and *partimens*, following on from John Marshall's original project, we never intended to include pieces involving non-existent authors, and we decided that this piece's parodic nature, its narrative opening stanza, and the indeterminate designations *seingner* and, more particularly, *domna*, made it on balance more likely that Guillem was indeed the sole composer.

¹⁰ Riquier, *Los trovadores*, vol. III, p. 1240.

Guillem perhaps composing in *trobar clus*? After all, his *tenso* with Guillem Magret, *Maigret, poiat m'es el cap*, is a virtuoso piece of wordplay reminiscent of Marcabru's famous *gap* and its *colors*, where Magret, if not Guillem, boasts of his ability to snatch his words from a dark place.¹¹ I shall in fact argue that any impression of incoherence derives from the manuscript transmission and the difficulties of interpretation springing from the unusual vocabulary and elements of a popularising register; that the narrative situation is probably simpler than has been previously thought; and that any wordplay or semantic ambivalence works primarily as humour rather than purely as jongleuresque display.¹² My conviction—followed in most of the *tensos* edition (not to mention *Marcabru*)—has been that the troubadours usually intended to make sense. A very few *tensos* and *partimens* seem to have been composed or possibly improvised in a hurry, or were fashioned by less than competent troubadours,¹³ but Guillem Rainol enjoyed a fine poetic and musical reputation: both of his *vidas* praise his poetic and musical skills, particularly in his *sirventes*, for which he was said, remarkably, always to have composed new tunes.¹⁴

The song opens with hybrid generic signs, a parodic *Natureingang* where the farmyard cockerel mixes with birds characteristic of both *canso* (*merl'*, *rossignols*) and, often though not exclusively, *sir-*

¹¹ «Guillem Renols, a mescap / metrai mos motz qe·us arap / de tal loc – e ges no·m gap – / don non voill lum ni lanterna», *BdT* 231.3 = 223.5, 9-12, ed. Harvey-Paterson, *The Troubadour 'Tensos'*, vol. II, pp. 620-629, and see Linda Paterson, «La culture méridionale au XIII^e siècle. Une culture du verbe: éloquence et traditions jongleuresques chez les troubadours», in press.

¹² Krispin, p. 235: «Les doubles sens et les allusions sont nombreux, il [sic] ne sont souvent pas clairs pour nous, mais l'étaient sans doute pour les contemporains».

¹³ *BdT* 112.1, *BdT* 167.42, *BdT* 406.16; see also Linda Paterson, «Les tençons et partimens», *Europe*, 950-951, 2008, pp. 102-114 (pp. 106-107).

¹⁴ «Bons trobare fo de sirventes de las rasos que corien en Proensa entre·l rei d'Arragon e·l comte de Tolosa; e si fez a toz sos sirventes sons nous. Fort fo tempsuz per totz los baros, per los cosens sirventes qu'el fazia» (*Biographies des troubadours: textes provençaux des XIII^e et XIV^e siècles*, ed. Jean Boutière and Alexander Herman Schutz, second edition by Jean Boutière and Irénée-Marcel Cluzel, Paris 1973, LXXVII, p. 495), «E fez bonas cansos e bons sirventes e bonas coblas» (Boutière-Schutz-Cluzel, *Biographies des troubadours*, LXXVI, p. 493).

ventes (pic, jai).¹⁵ Line 4 announces the speaker's intention to sing without anyone inviting him to do so. This allows first of all for the interpretation that his singing will be importunate—leading to the woman's complaint in line 9.¹⁶ At the same time a *vers ses prec* may suggest that the song will be a non-request, inverting a common introductory *topos* of the *canso* and signalling the man's clumsiness both at handling courtly rhetoric and, more mundanely, asking for what he wants. The manuscript transmission in line 3 is almost certainly faulty, and none of the previous attempts to interpret *e la guises perier* (as some kind of bird) carries any conviction. My conjectural emendation *e-l rossignols se languis el perier*, if correct, may introduce the motif of adultery, of 'sensuality and *fabliau* laughter': see the note to this line, below.

For line 6 Kolsen, Riquer, Chambers and Bonaugurio adopt the **D^aH** reading *falco* as opposed to **IK** *falcos*. Kolsen (also Chambers) interprets «that she makes me tamer ('trains me more') than a lanner falcon»,¹⁷ commenting that these birds are hard to train, which as Rieger remarks, contradicts his interpretation; in any case it strains the sense of *loirar* (*PD* «leurrer»). Krispin translates «elle m'attire plus qu'un lanier», interpreting «la femelle du laneret, le faucon lanier, attire comme oiseau de leurre le faucon parti en chasse»,¹⁸ which I accept, assuming that he takes *falco* as direct object representing the

¹⁵ The adjective *pic* often means unreliable, fickle (*BdT* 210.7, 9), especially coupled with *vair* (*BdT* 30.7, 25, *BdT* 70.24, 25, *BdT* 133.9, 25, see *COM*). As a noun it appears in the context of satire (Peire Vidal, *Et es assatz plus secs que pics* [*BdT* 364.38, 82]) and *trobar brau* (Anon., «Can vei la flor sobre-l sambuc / et au lo pic e-l merle e-l gais, / e lo refrim del brau airol» [*BdT* 461.205, 1-3]). The jay appears in the context of satire (*vers, sirventes*) connoting pride (Marca-bru: *BdT* 293.42, 2; 293.38, 17) and false love (Peire d'Alvernhe: *BdT* 327.17), and see *BdT* 461.205 cited above. Exceptions are Garin lo Brun's *ensenhamen* for a lady, *Garin Lo Brun: l' 'ensegnamen' alla dama*, ed. by Laura Regina Bruno, Palermo 1996, lines 11-15, which lists a variety of birds in the context of courtly love («e auzi pels ramels / lo dolz chant dels aucels: / que le merles e-l iais / lai fan voltas e lais /, e-l torz e l'auriols / e-l pics e-l rossignols, / e dels altres gran massa»), and a *canso* of Arnaut de Maroill (*BdT* 30.10, 2-8), ed. Ronald Carlyle Johnston, *Les Poésies du troubadour Arnaut de Mareuil*, Paris 1935.

¹⁶ Krispin, «La tradition manuscrite des trobairitz», p. 235: «Je pense que le *seigneur* ne jouit plus des faveurs de sa dame, parce qu'il chante sans être prié».

¹⁷ «dass sie mich zahmer macht ('mehr abrichtet') wie einen Würgfalken».

¹⁸ Krispin, «La tradition manuscrite des trobairitz», p. 241.

man. Rieger adopts **IK**'s nom. sg. *falcos* and translates «dass sie mich besser ködert als der Lockvogel den Würgfalken». This is also possible, although *lanier* is elsewhere unattested as an Occitan noun referring to the lanner falcon (though it is common enough in Old French), either in the dictionaries or *COM*. While in courtly love literature the woman's capturing of her lover's heart «may be likened to the falcon's seizure of the heart of his quarry, or, more exactly, *her* quarry»,¹⁹ it is also possible to see in lines 4-6 the idea that, contrary to the premises of the *canso*, the *domna* will not need to be asked for her favours, since in opposition to the courtly lady that she is said to be, she is the sexual predator luring the man. For his part the male speaker is represented by the type of falcon considered the poorest for hunting purposes,²⁰ an image which both reinforces the low-status effect introduced by the *gal* of line 1, and, given the erotic imagery often associated with raptors, quite possibly his weaker sexual performance.²¹

The word *esterlins/esterlis* of the manuscripts (line 11) most probably represents another transmission error in the common source. Following Kolsen's emendation to *esterles* on the basis of Mistral,²² otherwise attested in the dictionaries and *COM* only as an adjective, most editors and translators (myself included) understand 'youths'. Rieger's conjecture that *esterlins* may be a pejorative term for something along the lines of 'moneybags' («Geldsäcke») does not really square with *cusson ni fatonier* in line 15 and there is nothing to support the idea that the woman is after money rather than sex, but a fourteenth-century example of the word *esterle* in *SW*, III, 320, apparently imply-

¹⁹ Dafydd Evans, «The Nobility of Knight and Falcon», in *The Ideals and Practice of Medieval Knighthood. III. Papers from the Fourth Strawberry Hill Conference, 1988*, ed. Christopher Harper-Bill and Ruth Harvey, Woodbridge 1990, pp. 79-99 (p. 95), referring to Werner Ziltener, *Repertorium der Gleichnisse und bildhaften Vergleiche der okzitanischen und der französischen Versliteratur des Mittelalters*, Bern 1989, no. 4318 (a single Old French example).

²⁰ See Dafydd Evans, *Lanier, histoire d'un mot*, Geneva 1967, chapter 3, «Nobility», pp. 97-98, and note 36 to the present piece.

²¹ For the falcon as erotic image see Baudouin van den Abeele, *La Fauconnerie dans les lettres françaises du XII^e au XIV^e siècle*, Louvain 1990, pp. 174-189 and compare Bernart Marti, ed. Fabrizio Beggiano, *Il trovatore Bernart Marti*, Modena 1984, III, pp. 51-63.

²² Frédéric Mistral, *Lou Tresor dóu felibrige*, Ed. du centenaire sous la direction de V. Tuby, 2 vols, Paris, 1932, I, p. 1058.

ing idle frivolousness,²³ seems an apt nuance in the present case. However this may be, the woman is obviously claiming—with blatant disingenuousness, in the light of stanza IV—that the man has no rivals.

More critical for the overall interpretation of the piece, Kolsen and subsequent editors take *plasentier* in line 9 to mean ‘charming, pleasant’²⁴ and have consequently concluded that the woman is fundamentally well-disposed towards him, despite the fact that she has just expressed her irritation with his bad temper and said that she is constantly thinking of leaving him. A consequence of this perception has been to argue that the woman’s references to his potential rivals, here and in subsequent stanzas, are designed deliberately to arouse his jealousy in order to attach him more closely to herself. But it makes much more sense to see in the word *plasentier* a sarcastic sneer at the man’s inept blandishments in stanza I: compare «e ges d’aiso no·il soi fals plazentiers / que mais la vol, non di la boca·l cors» (Arnaut Daniel), «Paraulas d’ops e drechurieras / vueillas mais dir que plazentieras, / que no redon nuilla sabor / al dizen ni al auzidor / mas un paubre deleichamen, / quan se dizon primeiramen/ c’ab eissas las paraulas fug, / car non es dignes c’om l’estug; / l’autre son plazentier / escarnen e trufan» (Daude de Pradas),²⁵ and my translation «so full of blarney», in other words smooth talking, soft soap. I see her claim to rush and

²³ Jean-Baptiste Noulet and Camille Chabaneau, *Deux manuscrits provençaux du XIVe siècle*, Montpellier and Paris 1888, XXVI, 40-45: «Mas oms de patz que vuelha noyrir tort, / Per alegrar, o rossinhol o merle, / Sera cuntatz per nessi filh esterle, / Senes eret, cum son en tota cort / Li bort»; see the note on p. 187: «*ESTERLE, XXVI, 43, propr. stérile, d’où inutile, incapable? Doujat: garçon, jeune homme à marier, drôle. Sauvages: stérile, qui n’engendre pas. Cf. *Las Joyas del gay saber*, gloss.».

²⁴ Kolsen, *Dichtungen*, p. 61, «anmutig»; Riquer, *Los trovadores*, «agradable»; Krispin, «La tradition manuscrite des troubairitz», «agréable»; Rieger, *Troubairitz*, «attraktiv».

²⁵ *BdT* 29.18, Arnaut Daniel, ed. Gianluigi Toja, *Arnaut Daniel: Canzoni*, Florence 1960, XV, 10-11; Peter T. Ricketts, «Le roman de Daude de Pradas sur les quatre vertus cardinales», *La France Latine*, 134, 2002, pp. 131-183, lines 1184-91; see also «Qui ab plasentiar / vol altre engaina», Guiraut Riquier, ed. Joseph Linskill, *Les Epîtres de Giraut Riquier, troubadour du XIII^e siècle*, Liège 1985, XII, 328-329, and *SW*, VI, 372, *plazentiejar, -iar* «den Liebenswürdigen spielen, schmeicheln» (Rudolf Tobler, *Die altprovenzalische Version der Disticha Catonis*, Berlin 1897, 1-2).

hide from passing youths as making fun of the man's gullibility—since he goes on thick-wittedly to take her at her word.

In stanza III, as in stanza I, registers mix and clash. Lines 13-14 present courtly elements: the designation of the woman as *dompna*, the notion of *celar* fused with the typical courtly lover's inability to reveal his true feelings, and praise of the lady, all undermined by the man's possessiveness, his allusion to the low-born and uncourtly *cusson ni fatonier*, his avoidance of chivalric opportunities—reminiscent of the *fabliau Berenger au long cul*—, and his preference for the comforts of peasant food. Kolsen originally struggled in vain to make sense of this stanza,²⁶ but then in a note (p. 65, n. 1) referred to a letter from Levy translating 13-17 as «Deshalb lobe ich euch und danke euch dafür, dass ihr nie einen gemeinen Menschen oder Narren liebtet, sondern ihn floht (vermiedet), wich ich die Kampfreihen des Turniers (eigentlich aufmarschiertes, in Reihen geordnetes Turnier) floh, denn ich bin nie mehr bei einem solchen (*i* = dabei) gewesen, seit ihr es mir verboten habt». Riquer rightly accepted this sense of *tornei*, repunctuating Kolsen's text of 16-17 to read *anz lo fugist, com eu tornei rengat, / qu'anc no'i foi pois*,²⁷ though, as Kolsen, made no sense of the connection between lines 13 and 14: why should the man be asking the woman why she is pleased he does not reveal his heart to her?²⁸ Krispin's translation of 14, «pourquoi acceptiez-vous mon service, et pourquoi vous était-il agréable?», is hardly meaningful. Rieger follows Levy's punctuation of 15-16 in *SW*, III, 419, printing 13-17 as ... *cellat: / per que n'avez de mi lauzor e grat / quant non amest cusson ni fatonier, / anz lo fugist come eu tornei rengat / qu'anc no'i fos pois, ...* («verheimlicht; deshalb zolle ich Euch Lob und Dank

²⁶ *Domna, tostemps vos ai mon cor cellat; / Per que n'avez de mi* [which he glosses as 'eigentlich "was mich betrifft"] *lauzor e grat? / C'anc non amest cusson ni fatonier, / Anz lo fugist! Com eu tornei rengat? / Qu'anc no-i foi pois, pos m'o agues vedat* («Herrin, immer habe ich euch meine Gesinnung verheimlicht; weshalb zollt ihr mir also Lob und Dank? Denn nie liebtet ihr einen Halunken oder Narren (?); vielmehr gingt ihr ihm aus dem Wege! Wie wurde ich wieder ordentlich? Da ich mich nie mehr umhertreibe, seit ihr es mir verboten hattet; lieber esse ich (bei euch?) Käsekuchen und Brotschnitte in Brühe»).

²⁷ «Nunca amasteis a tunante ni a necio, sino que lo rehuisteis, como yo al torneio alineado, al que no volví más desde que me lo prohibisteis».

²⁸ Riquer, *Los trovadores*, translates 14 as «¿por qué estáis satisfecha de mí e agradecida?».

dafür, / da Ihr keinen Flegel oder Schurken liebtet; – eher floht Ihr ihn, wie ich den Turnieraufmarsch, / denn ich was nicht mehr dort»). If I have correctly understood the force of *deshalb* here and in Levy's translation cited by Kolsen, Levy and Rieger understand *per qe* to anticipate *cant*: 'I praise and give thanks to you for this reason, that you have never loved...', which gives good sense—but can *per que* = *per so*? I have taken *per qe* as a clarification of *mon cor*, and *cant* to mean 'since', explaining the *lauzor e grat*, in other words 14 as dependent on 13, and 15 as a clause dependent on 14: so literally 'I have always concealed from you my feelings whereby you have approval and appreciation from me since you never loved a crook or a knave', or, more simply, 'I've never mentioned how grateful I am that you've never loved' and so on.²⁹ It is unclear whether the man is steering clear of tournaments or real battles.³⁰ What *is* clear is that he is both gullible about the woman's chastity and an idle coward. It is also clear that he is supposed to be a knight but is living like a peasant. And the comment about her not loving anyone basely born proves double-edged, since she goes on to declare her interest in a shepherd that she would like to clothe as a knight.

Following on from his interpretation of stanza II, Kolsen saw stanzas IV-VI as revealing the woman's attempts to bind the man to her by arousing his jealousy.³¹ Again, I understand them to show the woman's *fabliau*-like infidelity and mockery, and the man's impotent rage.

Much confusion has arisen here from the word *so* in lines 20-21, attested by all MSS. Kolsen, followed by Riquer, Rieger and in essence Krispin, retains it, understanding it as a possessive adjective and translating «daß wir sein (Michels) gestreiftes Schwein verkaufen und [note 1: Mit dem für das Schwein erhaltenen Gelde] dessen Hirt, den

²⁹ For *fatonier* (*PD* «fou»), previous editors hesitate between 'fool' (Kolsen, with a query, Riquer, Krispin) and 'rogue' (Rieger, following *LR*, III [sic, not I]), 284, and seeing *cusso* / *fatonier* as a pair of synonyms reinforcing each other.

³⁰ See Linda Paterson, «Tournaments and knightly sports in twelfth- and thirteenth-century Occitania», *Medium Aevum*, 55, 1986, pp. 72-84.

³¹ Compare Riquer, *Los trovadores*, vol. III, p. 1240: «Ella se complace en suscitar los celos del marido».

Michel, einkleiden».³² However Miquel has not yet put in an appearance, so Kolsen is obliged to add the gloss «(Michels)» to explain to whom the possessive refers;³³ moreover it is clear from *berbeguier* (line 21) and *lanutz* (line 29) that Miquel is a shepherd, but not at all clear that he is a swineherd. When the puzzling *so* reappears in line 27, again attested by all MSS, Kolsen, Riquer and Rieger feel constrained to emend to *lo* since the definite article is inescapably intended. Chambers realised that *so* is a rarely attested form of the definite article (sometimes called «pyrénéen ou archaïque»), which the *Leys d'Amors* condemns as a fault, its use in the piece being perhaps intended to convey popular speech.³⁴ Hence the sense in stanza IV is simply that the woman proposes to the man that they sell *the*, in other words *their*, biggest pig in order to dress up *the* shepherd—a sense clearly understood by Bonaugurio.³⁵ It is then clear that the man and woman are indeed a married couple, living on a farm (as has been clear from the cock's crow in line 1 and the barn in line 12), and that the wife considers the shepherd to have much greater promise than her husband as both a knight and a lover.

In stanza V the husband does indeed clearly show signs of jealousy (but not, I repeat, as a result of deliberate provocation on the wife's part), remembering that the shepherd has attracted his wife's attentions in the past and that this has made him look a fool. However, line 28 has provoked confusion because all previous scholars have understood *sas* as a possessive adjective qualifying *vertuz*. Kolsen translates «denn in Anbetracht seiner Eigenschaften schwöre ich Euch jetz», noting *encontra* as «im Vergleich mit», «hier eher 'in

³² In her note to 21 Rieger, *Trobairitz*, comments that all MSS have *so* and that Kolsen, *Dichtungen*, emended to *lo*, which is incorrect. Krispin understands *so* and translates 'son' in both cases.

³³ Riquer, *Los trovadores*: «que vendiéramos el mayor puerco cinchado de Miquel y que vistiéramos a su pastor».

³⁴ Chambers refers to Nathaniel B. Smith and Thomas G. Bergin, *An Old Provençal Primer*, New York 1984, p. 83; see also Quirinus Ignatius Maria Mok, *Manuel pratique de morphologie d'ancien occitan*, Muiderberg 1977, p. 17 and the *Leys d'Amors*, ed. Joseph Anglade, 4 vols, Toulouse 1920, p. 214; on the 'pyrénéen ou archaïque' article see François Zufferey, *Recherches linguistiques sur les chansonniers provençaux*, Geneva 1987, p. 125.

³⁵ «chiede al *seigner* di vendere il suo maiale più bello per far confezionare una mantellina a *Miquel*, un giovane e avvenente pastore».

Anbetracht'». Riquer translates *encontra sas vertutz* as «por sus huesos» ('on his bones'), glossing «Literalmente: 'por sus virtudes'», the latter in the sense of 'relics' as in *SW*, VIII, 699, 9, a sense rejected in this instance by Rieger who translates «trotz seiner 'Tugenden'». Krispin saw *vertutz* as ambivalent: 'relics' and also physical force; he translates «je vous soutiens un serment contre ses reliques». The difficulties encountered by these editors can be substantially simplified by understanding *sas* as an error for the adjective *sans*, 'holy', the error easily explicable by the omission of an abbreviation mark. The grandiose topos in this line, reminiscent of Yseut's *escondit*, is deployed for comic effect in the humble domestic setting. It must be allowed that *encontra* poses a problem: its usual senses are «contre, à l'encontre de; par comparaison à» (*PD*), the usual preposition for swearing on relics is *sobre*, and I have been unable to find another example of *jurar encontra* with this sense. Nonetheless it seems imposed by the context.

The last two lines of stanza V imply that Miquel owns his sheep but has grazing rights on the couple's land, perhaps on a year's lease.³⁶ In line 30 the manuscripts hesitate between *nos* (**D^aI** and **K**), the reading of **H** being unclear (Grüzmacher read *nos*, Gauchat-Kehrli *uos*). The *nos* of **D^aI** implies the jealous husband will see to it that Miquel will not be allowed on their land any more; *uos* (adopted by all but Bonaugurio) seems less likely since the husband does not seem to have accepted, despite the evidence and the ambiguity of *amas* in 26, that his wife has definitely 'been with' Miquel.

All previous editors take 31 to introduce a question about a new lover (MSS *cals es aicel*, 'who is that?'). They take this to reinforce Kolsen's idea that the woman is still trying to arouse the man's jealousy with a view to making herself more attractive to him. Kolsen, followed by Riquer, prints 31-33 as *cals es aicel coma tonduetz, / Uns grans, uns loncs, ab esperos agutz* and translates «was ist das für einer, einer mit geschorenem Kopfe, ein grosser, langer, mit spitzen

³⁶ For various arrangements for the ownership and administration of pastures, see Linda Paterson, *The World of the Troubadours*, Cambridge 1993, p. 127.

Sporen...?». ³⁷ He understands *coma tonduz* as ‘shaven head’, explaining the form *tonduz* (rather than the expected *tonduda*) as a Greek accusative and citing examples from Diez. ³⁸ In *SW*, II, 449 Levy prints *cals es a[i]cel c’om a*, followed by Krispin in his translation: «quel est celui qu’on a tondu, / un grand, un long, avec des éperons aigus [...]»?», and by Rieger, who translates «was ist das für einer, mit dem geschorenen Haar, / ein grosser, langer, mit spitzen Sporen [...]»?». Bonaugurio essentially prints Kolsen’s text but adds a comma after *aicel*, omitting the commas in 32, and retaining the double *n* of the MSS: *Seingner, cals es aicel, coma tonduz, / uns grans uns loncs ab esperos agutz / entopennatz a lei de cavalier?* Although she does not translate, she interprets as follows: «Nella sesta *cobla* la *domna* accende ulteriormente la gelosia del *seingner* additandogli un giovane ‘impennacchiato’ come un cavaliere».

The epithet *loncs* to praise a man’s height and qualifying a person, rather than an aspect of a person such as the noun *cors*, is unusual, but found in one other example, ³⁹ so may be compatible with this interpretation. The repeated *uns* requires some explanation: conceivably it could have the force of ‘a certain’ (‘who is that man..., a certain big, tall man,...?’), again not inconsistent with the idea that she might be trying to arouse his jealousy. But why would he have a shaven head? Should he be understood as a cleric in knight’s clothing? And what of *encopennatz* or the possible emendation *entopennatz* (33)?

Neither word is otherwise attested in the dictionaries or *COM*. Levy (*SW*, II, 449) records «Rochegude “empanaché”, Stichel “mit e. Federbusch versehen”. Ist das richtig? —Appel: Etwa *entopenat* oder *entopinat*? Vgl. Mistral *entoupina* “emmitoufler, calfeutrer”». Kolsen

³⁷ Riquer, *Los trovadores*: «quién es este cabeza pelada, grande, alto, con agudas espuelas...?».

³⁸ Friedrich Diez, *Grammatik der romanischen Sprachen*, Leipzig 1886, p. 852.

³⁹ Peire Guilhem’s allegorical *Lai on cobra sos dregz estatz*, ed. Maria Grazia Capusso, «La novella allegorica di Peire Guilhem», *Studi mediolatini e volgari*, 43, 2003, pp. 35-130, lines 25-27 «Un cavazier, / Bel e gran e fort e sosbrier / E lonc e dreg e ben talhatz», and accompanying a noun, 45 «Lonc cors e dalgatz per sentura», also *BdT* 70.16, 45 «cors lonc, dreih e covinen», and other examples on *COM*.

prints *entopenatz* and translates «eingemummt (?)». Riquer and Rieger, followed by Bonaugurio, also emend to *entopenatz*, which Riquer hesitantly renders as «arropado», while acknowledging that *entopenatz* is an emendation, referring to Appel (*loc. cit.* in *SW*), who found the sense «abrigado» (covered, of clothes) in modern dialects. Krispin retains *encopennatz* and translates «la tête couverte comme un chevalier», making a link with *cop* ‘skull’ and *copar* «couvrir d’un chapeau»,⁴⁰ though this would not explain the form of the word. Rieger tentatively translates *entopenatz* as «mit einer Kopfbedeckung», citing «AF *topin* “boule de métal placée au sommet d’un clocher”, hmanc. *toupin* “mêche de bonnet de coton” (*FEW*, XVII, 344a under *TOP (anfrk.) ‘spitze’)). She concludes that the exact sense is undecidable, but that Krispin’s interpretation (if not his explanation) is probably correct; but the senses she cites from the *FEW* suggest not a kind of hat but, if anything, a bobble or tuft on the end of a hat—a bizarre image indeed. Bonaugurio places her interpretation in angle brackets («*impennacchiato*», decked with feathers), though it is far from clear how she has arrived at this from the emendation *entopenatz*.

Given the unsatisfactory nature of all attempts to make sense of these lines, the text is likely to be corrupt, and calls for emendation. I conjecture that reference is being made to fashions in facial hair, and that *cals es* should be emended to *caises* (cheeks), *uns grans*, *uns loncs* to *uns grenons loncs*, and *encopennatz* to *encor pennatz*, all cases easily explicable paleographically (*l* for *i*, misinterpretation of the word *grenons* which was either blotched or squashed up, omission of an abbreviation mark over the *o* of *encor* and misleading lack of word division). For *penat/pennat* see *LR*, IV, 491 and *PD*. Rather than to a new lover, the woman would still be alluding to the handsome Miquel, a youth just beginning to acquire facial hair. The force of *uns* (32) may be to suggest the sparseness of the hairs on his upper lip, hence his youth, this incipient moustache being in line with the latest fashion. Compare Bertran de Born (*BdT* 80.45, ed. Gouiran, 30, 3031), «E de pel penzenat son pro, / Rasas denz et en cais greno».⁴¹

⁴⁰ In his n. 22 («La tradition manuscrite des troubairitz», p. 241).

⁴¹ Rieger, *Troubairitz*, p. 354, raises the possibility that *tondutz* might refer to Guillem Magret, who partnered Guillem in *BdT* 231.3, where reference is made to his abandonment of the cloister: «Der Hinweis jedoch, daß es sich dabei um

In line 36 **H** is the only manuscript to have what must be the correct reading *dei*. Kolsen, Riquer, Krispin, and Bonaugurio take this to mean ‘owe’. As a consequence Kolsen wrongly interprets *car* as a conjunction introducing a clause of purpose, ‘so that’ (‘so daß ich jetzt seinem Jagdfalken ein Hünchen schulde’). Krispin, weakly, translates *car* as ‘and’, «et maintenant je dois un petit oiseau à son laneret». Riquer avoids the difficulty posed by *car* by printing *c’ar*, and translates «que ahora debo un polluelo a su terzuelo lanero». Rieger was the first to see that *dei* is a preterite form of *dar* («und ist mir besser gesonnen als ein gehörnter Stier, / da ich seinem Jagdfalken ein Hünchen gab»). Bonaugurio prints *c’ar* and interprets «che le ha fatto tante dimostrazioni d’affetto da spingerla a ricompensarlo e ‘dare un pollo al suo terzuolo’», which seems imply to that the gift was a result, rather than a cause, of the man’s enthusiasm.

What are the implications of *tersol lanier*? Firstly, erotic, harking back to line 6.⁴² Secondly, social: *lanier* usually connotes the base churl.⁴³ But the *tersol* is a noble bird, referring to ‘the male of the goshawk and of some falcons, especially the principal one, the peregrine’. So the oxymoronic juxtaposition of *tersol* and *lanier* no doubt evokes both the lowly social status of the shepherd and the comical knightly aspirations the woman has for him, and which his fashionable pretensions suggest he has for himself. If the *tersol* is male, it is also «noticeably smaller than the female»,⁴⁴ and sometimes appears to be employed, as is appropriate here, as a metaphor for a youth: «Eu sai un austor tersol / mudat, q’anc non pres ausel, / franc e cortes et isnel, /

einen *tondutz* handelt (231.4; 31), der sich nun als Ritter gibt (231.4; 32-33) macht die *cobla* in anderer Hinsicht interessant: Er läßt nämlich die Hypothese zu, die *Domna* spiele damit auf Guillem Rainols Genossen Guillem Magret an, der ebenfalls die Kutte ablegte, *trobador* zu werden, um nun derselben *domna* wie Guillem Rainol – dessen Gesprächspartnerin – den Hof zu machen (“Tant me mandet amistatz e salut”, 231,4; 36)». My interpretation of 31 is incompatible with this hypothesis.

⁴² As agreed by Krispin, «La tradition manuscrite des *trobairitz*», p. 236, Rieger, *Trobairitz*, p. 348, and Bonaugurio, *BdT* 231.1a in *Rialto*. See note 20, above.

⁴³ Evans, «Nobility», pp. 88 and 98.

⁴⁴ Evans, «Nobility», p. 80.

ab cui eu m'apel Tristan». ⁴⁵ But, also pertinently in the present context, it was seen as less rapacious than the female, and needing a female to fire it up to hunt: «e de totz auzels cassadors / te hom los femes per meillors, / e tug li mascle son tersol; / e son tan caut que, per lur vol, / non penrion mas lur aon; / mas li feme son deziron, / e-l femeniges si-lls destrenh / que de penre non a desdenh, / ans son vontos de cassar». ⁴⁶ This might help to explain the image of the *bous cornuz* in line 35. On one level, both the obscenity and the farmyard associations of *bous cornuz* serve to undermine the courtly cliché of line 34. On another, some comedy may be implied by the idea of the suitor as an ox, which after all is a castrated bull. ⁴⁷

But what of the *pol*? Rieger doubts Krispin's hypothesis that the 'chick' refers to pregnancy, ⁴⁸ but it seems to me that this idea does in fact form part of a *triple entendre*: the literal idea of giving food to his falcon (chicks being the normal food for such birds), then the figurative, obscene, sense of making a sexual gift to his 'lanner', and thirdly the idea of pregnancy, with all that implies for the husband. Any contradiction with the lover's ox-like designation simply adds to the comic potential through its deliberate incongruity. There is also likely to be wordplay on *lana* 'wool', appropriate to a shepherd: compare 29 *aver lanuz* and Giraut de Borneil's play on the name of the *joglar* to whom his song *Cardaillac, per un sirventes* is addressed: «Cardaillac approximately = 'wool-carder' and *lanier* = 'wool-dealer' and also 'worthless', 'low', 'base'». ⁴⁹

⁴⁵ *BdT* 80.28, ed. Gérard Gouiran, *L'Amour et la guerre: l'oeuvre de Bertran de Born*, 2 vols, Aix-en-Provence 1985, 25, 49-52 and the note on pp. 528-529.

⁴⁶ Alexander Herman Schutz, *The Romance of Daude de Pradas called «Dels Auzels Cassadors»*, Columbus, Ohio 1945), lines 67-75.

⁴⁷ I do not understand Krispin's interpretation of stanza VI («La tradition manuscrite des trobairitz», p. 236): «elle se moque de son ami de naguère même si au début elle s'est laissée séduire par sa poésie et qu'elle se trouve maintenant enceinte de lui». Who is «son ami de naguère»?

⁴⁸ Rieger, *Trobairitz*, p. 348 and p. 354; Krispin, «La tradition manuscrite des trobairitz», p. 236. Rieger objected to «den biologische unsinnigen Vergleich (das Hühnchen als Falkenjungen)», but *pol* can mean the chick of any bird, not just of a hen: see *PD, LR*, IV, 589, and examples on *COM*.

⁴⁹ *BdT* 242.27; see Ruth Verity Sharman, *The Canso and Sirventes of the Troubadour Giraut de Borneil: a critical edition*, Cambridge 1989, LX, and the note to 23.

This piece would appear to be designed for performance as a comic sketch. With its parodic *canso* beginning, jumbling courtly and rustic elements and undermining the expectation of a courtly request for love, followed by a *tenso*-like dialogue, it is readily imaginable in dramatised form with appropriate costumes, props and gestures, and conceivably a ‘shepherd’ lurking in the background, suitably equipped with facial hair and of both lustful and bovine demeanour. If Guillem Rainol himself, a knight according to his *vida*,⁵⁰ was performing the man’s part, he could have come on stage in his own persona, starting the song as if it were going to be a *canso* but of a questionable, hybrid sort, and being interrupted by a ‘woman’ whose part could have been sung and acted by another man, a woman, or even the troubadour himself—in falsetto, perhaps?

Giuseppe Tavani has suggested that the text constitutes a «*fabliau dialogato*», a *fabliau* in dialogue form. This seems an apt and felicitous designation.

⁵⁰ Boutière-Schutz-Cluzel, *Biographies des Troubadours*, LXXVI, p. 493.

Guillem Rainol d'At
Quant aug chantar lo gal sus el erbos
 (BdT 231.4)

Mss.: **D**^a 170v (*willems ramnols*), **H** 44r-v (*Guiellms ranals*), **I** 143r-v (*Guillems rainols dat* followed by *vida*), **K** 129r (*Guillems ramnols dat* followed by *vida*); miniatures in **IK**.

Diplomatic editions: W. Grünzacher, report in «Sitzungen der Berliner Gesellschaft für das Studium der neueren Sprachen», *Archiv für das Studium der neueren Sprachen und Literatur*, 34, 1863, pp. 137-202 (141-202) and 368-438, pp. 402-403 (= **H**); Carl August Friedrich Mahn, *Gedichte der Troubadours, in provenzalischer Sprache*, 4 vols, Berlin 1856-73, no. 955 (= **D**); Louis Gauchat and Heinrich Kehrl, «Il canzoniere provenzale **H** (Cod. Vaticano 3207)», *Studi di filologia romanza*, 5, 1891, pp. 341-568, no. 146 (= **H**).

Critical editions: Adolf Kolsen, *Dichtungen der Trobadors auf Grund altprovenzalischer Handschriften*, 3 vols, Halle 1916-19, pp. 61-66 (on **I** and without **K**; German translation; French translation by Arno Krispin, «La tradition manuscrite des troubairitz: le chansonnier **H**», *Atti del secondo Congresso internazionale della AIEO (Torino, 31 agosto - 5 settembre 1987)*, ed. Giuliano Gasca Queirazza, 2 vols, Turin 1993, pp. 231-242 (pp. 234-236); Martín de Riquer, *Los trovadores. Historia literaria y textos*, 3 vols, Barcelona 1975, vol. III, pp. 1240-1242 (on Kolsen; Spanish translation); Angelica Rieger, *Troubairitz. Der Beitrag der Frau in der altokzitanischen höfischen Lyrik. Edition des Gesamtkorpus*, Tübingen 1991, pp. 341-348 (on Kolsen; German translation); Rossella Bonaugurio, in *Rialto* (2003), BdT 231.4.

Versification: a10 a10 b10 a10 a10 b10 (Frank 91:3), a: -os, -at, -utz; b: -ier. Six *coblas doblas*.

Attribution and dating. The text cannot be precisely dated, though Guillem Rainol was active at the time of the Albigensian Crusade, his *sirventes* BdT 231.1a having been composed in 1216 just after Simon de Montfort raised the siege of Beaucaire (see Martin Aurell, *La Vielle et l'épée. Troubadours et politique en Provence au XIII^e siècle*, Paris 1989, p. 47, and for further details, the General Note to the edition of BdT 231.3 in Harvey - Paterson, *The Troubadour 'Tensos'*).

Textual discussion. All MSS derive from a common faulty source, Avallé's b (d'Arco Silvio Avallé, *La letteratura medievale in lingua d'oc nella sua tradizione manoscritta*, Turin 1961; revised ed., *I manoscritti della letteratura in lingua d'oc*, ed. Lino Leonardi, Turin, 1993) according to Maria Careri, *Il canzoniere provenzale H (Vat. Lat. 3207). Struttura, contenuto e fonti*, Modena 1990, p. 204 and p. 211; see 3, 11(?), 20, 21, 27, 32, 33(?), 36(?), and Rossella Bonaugurio, in *Rialto*, Note to 231.1, who observes that

the order of *BdT* 231.1 and this piece is the same in all MSS and that the two pieces have the same *stemma codicum*, though she does not present the latter. The poor state of **H** and particularly **K** make these undesirable as base; **D^a** preserves the proper name in 21 (despite misleading word-division), and (with **I**) a better reading in 30, and has slightly fewer errors than **I**. My readings of the MSS and interpretations differ from those of all previous editors on a number of occasions.

Base: **D^a**.

Man I Quant aug chantar lo gal sus el erbos
e·l pic e·l jai e·l merl'e·l coaros,
e·l rossignols se languis el perier,
farai un vers ces prec e ses somos.
Ma dompn'es tan bel'e cortez'e pros 5
qe·m fai loirar plus que falco lanier.

Woman II Seingner, tan m'es mals e contrarios
cen vez ai cor qe mi parta de vos:
mais anc non vi home tan plasantier!
Mas d'una ren es ben aventuros: 10
cant cent venir esterles orgoillos,
ades m'escont en granj'o en sellier.

Variants: The stanzas in H are grouped together in pairs, i.e. each stanza beginning with seigner running on from the previous 6 lines.

Deviations from base: 2 merlel] merlet 3 rossignol elaguises 9 planzentier
11 esterlins

2 merlel] merlet **D^a**; *illegible between second el and lel coar*** **H** 3 rossignol **D^a**, russign*1 **H**, rossignor **K**; elaguises (ela guises **I**) p. **D^aIK**, elagui | ses prec *or proc* **H** 6 lorrar **K**; falcos **IK**; lainier **H** 7 eigner **H** 9 planzentier **D^a** 11 esterlins **D^aIK**, esterlis **H**

I. When I hear the cock crowing up in the meadow with the magpie, jay, blackbird and redstart, and the nightingale languishes in the pear tree, I will compose a song without request or command. My lady is so lovely, courtly and worthy that she lures me more than a [decoy does a] lanner falcon.

II. Sir, you are so unpleasant and annoying towards me that a hundred times I feel like leaving you; never have I come across a man so full of blarney! But in one respect you're in luck: when I spot the cocky fancy-free (?) young men coming, I rush to hide in the barn or the cellar.

- Man* III Dompna, tostemps vos ai mon cor celat
per qe n'aves de mi lauzor e grat
cant non amest cusson ni fatonier, 15
anz lo fugist—com eu tornei rengat,
c'anc no-i foi pueis pos m'o aguest vedat:
mais am flauzons e sopas en sabrier!
- Woman* IV Seingner, tostemps vos aurai prezicat
que vendesem so maior porc faissat, 20
e vestissem Miqel, so berbeguir:
fezessem li blizaut fendut trepat.
Tant a gen cors e bella magestat,
cent vez er pres a lei de cavalier!
- Man* V Dompna, Miqels volria fos penduz, 25
qe tant l'amas qu'ie·n son per fols tengutz—
so bacalar tracher mesoneguier—
que ar vos jur encontra sans vertuz
que ja Miqels ni sos aver lanuz
non estara ab nos un an entier. 30

Deviations from base: 21 mi qel e s. (+1) 23 agon 26 quin 28 sas

13 tot tems . uos **H** 14 ograt **I** 15 Canc **H**; fantonier **I** 17 noi f*i pueis **H**
19 eignor tot tems **H**; prezitat **D^a**, persistat or presistat **IK** 20 lo] so **D^aHIK**
21 mi *quel* esober beguier **D^a**, mi e sober beguier **HIK** 22 fezez som **K** 23
agon **D^a** 25 fos] uos **IK** 26 *illegible between Q and lamas* **K**; quin **D^a**,
quen **H**; fol **IK** 27 so **D^aIK**, Son **H** (?); bacaller **I** (?), bacel** **K** 28 *illegible between uos and tras* **K** 29 la | nuiz **I** (?); *illegible after sos* **K** 30 non
illegible **K**; uos **K**

III. Lady, I have always concealed from you my attitude through which you incur my approval and thanks for you not giving your love to a base man or a fool, but having fled from him—as I have a pitched battle, for I've never been in one, since you've forbidden it: I prefer cheesecakes and sops in broth!

IV. Sir, I have constantly urged that we should sell the biggest striped pig and dress Miqel the shepherd in a slit lined tunic. He has such a handsome physique and splendid bearing, he will be taken for a knight a hundred times!

V. Lady, I'd like to see Miqel hanged, for you're so keen on him that people take me for a fool—the treacherous lying varlet! On the contrary, I now swear to you on holy relics that Miqel and his woolly wealth will not outstay the year with us.

Woman VI Seingner, caises a cel coma tonduz,
 uns grenons loncs ab esperons aguz
 encor pennatz a lei de cavalier;
 tant me mandet amistaz e saluz
 e·m grazis mais qe si fos bous cornuz 35
 car dei un pol a son tersol lanier.

Deviations from base: 31 cals es aicel 32 granz uns 33 Encopennaz 36
 dei] die

31 eigner **H**; cals es **D^aHIK**; aicel **D^aH**; com atondutz **IK** 32 Uns grans uns
 loncs **D^aHIK** (*first 'Uns' illegible K*) 33 Encopennatz **D^aH**, Encopenatz **I**,
 En copenaz **K** (?) 35 grazis *unsure K* 36 die **D^aIK**; tresol **IK**; lainier **H**

VI. Sir, he has cheeks that look shaven, long moustaches grown to sharp points, still downy, in knightly fashion; he has sent me so many tokens of friendship and greetings and appreciates me more than if he were a horned ox because I've given a chick to his lanner falcon.

1. Kolsen translates *Quant* as 'Weil', which is equally possible.

2. Despite Rieger's insistence (p. 343) that MS **I** reads *cuares*, *cuaros* seems clear. — MS *merlet*, 'merlon' (part of a battlement) is an individual scribal slip.

3. *perier* is unattested elsewhere in Med. Occ. as a type of bird. Kolsen (p. 64, accepted by Riquer) emends to *l'aguilos perier* «spurred greenfinch», on the basis of NF *perier* and the existence of a Provençal greenfinch (*Emberiza Provincialis*) with a rear claw that often sticks out in spur-like fashion. Rieger (also Bonaugurio) is unconvinced by *aguilos* and emends to *l'aguisat p.*, which she interprets as 'tamed greenfinch' (see *LR*, III [not II as Rieger records], 521, *aguisar* «affaiter, arranger, disposer»). However, even if the word could be stretched to mean 'tamed', this would be an unlikely member of a list of wild birds, and her claim that her alternative hypothesis, *aguis'es-per[v]ier*, would not be out of place in this «bunten Reihe» is unconvincing, as well as failing adequately to explain *aguis*'. Krispin interprets the emendation *aguilos* as having a «cri strident, pointu», and *perier* as «proyer», bunting («le proyer pointu», p. 235); in the note (p. 241, n. 17) he quotes *TF petardié* «emberiza miliaria (Lin.), oiseau dont en [sic] traduit le chant par tri-tri-tri-tri...». My emendation has the advantages of understanding *perier* to have a sense that is otherwise attested in Med. Occ. (see *LR*, IV, 514), and being less strained. For another example of a reflexive form of *languir* see *BdT* 434a.80, 25- 38, ed. Joan Corominas, *Cerverí de Girona, Lírica*, 2 vols,

Barcelona 1988, XLIII, *Pus dan, sanan, ges an, se languiran, riran, pauzan* (for *languir*, not recorded in *PD*, see *LR*, IV, 17, and compare, perhaps, reflexive forms of *laguiar, languiar, lanhar, lagnar, laigner* with a similar sense; *FEW*, V, 161 notes «pr. languir v.r. ‘s’ennuyer»—compare *TL*, II, 185 *se langui*, v.r. «S’ennuyer dans l’attente, attendre avec impatience, trouver le temps long»). The error may have arisen because a previous source with *el rossignolsselaguieil p.* was perhaps misunderstood as a continuation of the list of object nouns from 1-2, the inflexion of *rossignols* being ‘corrected’ and a stab made at what was assumed to be another bird; confusion of *l* and *s* in the last character before *perier* would represent a common enough scribal error. For the pear tree as suggestive of adultery in *fabliau* and romance, see Lucy Polak, «Cligés, Fenice et l’arbre d’amour», *Romania*, 93, 1972, pp. 303-316, and *Chrétien de Troyes: Cligés*, London 1982, p. 68.

7. **H**: Grüzmacher and Gauchat-Kehrli *mals e*.

11. The word *esterlins* is only otherwise attested as ‘sterlings’ (English coins). Toussaint-Bernard Emeric-David, *Histoire littéraire de la France*, XVII, 1832, p. 536 linked the piece to a period when the *Esterlings* or English were invading the Angoumois or the Languedoc in 1176-84 and was followed by M. Perugi, *Trovatori a Valchiusa: un frammento della cultura provenzale del Petrarca*, Padua 1985, p. 53, but this has met with no other acceptance.

12. Instead of *seillier*, Kolsen (followed by Riquer, by implication Krispin, and Bonaugurio) printed *sollier* («Söller» = loft, attic); this was not a silent emendation, as Rieger thought, but the misreading given in both diplomatic editions of **H**.

15. In his variants Kolsen gives the **D^a** reading as *faronier*. Kolsen, Riquer and Krispin understand *fatonier* as ‘fool’ (Kolsen «Narren (?)», Riquer «nescio», Krispin «fou»). Despite Levy (*SW*, III, 419), who rightly questions Raynouard’s translation «faquin» (*LR*, III, 284, 7) and wonders whether the translation should be «Thor», Rieger prefers to translate «Schurke», seeing *cusson ni fatonier* as a «verstärkendes Synonympaar», even though there is no support for this other than Raynouard’s guess. Raynouard also cites Albertet (see now Harvey-Paterson, *Troubadour ‘Tensos’*, p. 82, *BdT* 16.15, 31-32, «Albert, be-us teng per fatonier / car mais presatz foudat que sen», ‘a mere fool’), which does not support such an interpretation, and neither does the passage by Daude de Pradas (see now Peter T. Ricketts, «Le Roman de Daude de Pradas sur les quatre vertus cardinales», *La France Latine*, 134, 2002, pp. 137-183, 1484-1489, «ne vuellas essser menuziers / en tos avers ne fatoniers, / assi con son aquil borzes / c’un denaire, sol que mai pes / del autre, tot lo jorn bavecon»): Levy rightly considered that Raynouard’s translation «fanfaron» for *fatoniers* here could not be right: «Aber wie ist zu verstehen? Vgl. auch Chabaneau, Revue 16m 68 zu 1468 und Gröbers Zs, 15m 535m s. v. *bavecar*». The sense here could also be ‘foolish’ in the sense of ‘ridiculous’: ‘do not choose to be petty or ridiculous with respect to your

wealth, as are those burghers who are always weighing one small penny to see that it weighs more than the other’.

19. As all previous scholars, I adopt **H**’s reading *prezicat*. For the use of the future anterior in contexts that call for the past definite, and implying «repetition, duration or intensity», see Frede Jensen, *The Syntax of Medieval Occitan*, Tübingen 1986, § 810.

20-21. In 21 **D^a** appears to have preserved the erroneous reading and word division of the common source, with **HIK** emending for scansion but still leaving the sense garbled. All previous editors rightly accept **D^a**’s *migel* (mi qel).

22. Kolsen’s translation of *blizaut fendut trepat*, «einen samtlenen Faltenrock (?)», referring to Levy’s query in *SW*, V, 14, 1 (under *magestat*), has rightly been discarded by subsequent editors, who accept Riquer’s interpretation «una saya acuchillada» (see *SW*, VIII, 444, and *DCVB*, X, 495, «Guarnit de trepes, de talls o oberturas que permeten veure la tela de sota»). Rieger translates «machen wir ihm einen geschlitzten Überwurf mit farbig abgefüttertten Falten», citing various troubadour miniatures showing this fashion: see Angelica Rieger, «“Ins e-l cor port, dona, vostre faisso”. Image et imaginaire de la femme à travers l’enluminure dans les chansonniers des troubadours», *Cahiers de Civilisation Médiévale*, 28, 1985 (not 1984 as in her bibliography), pp. 385-415, fig. 8, and to René Nelli, *Troubadours et trouvères*, Paris 1979, figs 23, 29, 37, 52. Linkskill notes that *trepas* appears to refer to the pendant pieces of a banner (Joseph Linkskill, *The Poems of the Troubadour Raimbaut de Vaqueiras*, The Hague 1964, II, 42-48 and the note). His suggestion of a possible connection with *trepas* ‘dance’ seems unlikely.

23. Despite all previous editors, **D^a** appears to read *agon* for *a gen*.

25. Bonaugurio prints *perduz*, wrongly.

26. Previous editors all retain **D^aH** *folz*, Kolsen citing «Stimming, B. Born¹ 1, 6 und I, 6 und Tobler, Verm. Beitr.,¹² 270 ff» (I have been unable to verify the latter reference), for the use of the nominative after a preposition. See also Harvey-Paterson 2010, Introduction, pp. xxi-xxiv, on inflexions.

27. Previous editors emend to *trachor*, unnecessarily; the noun can be understood in apposition to nominative *Miqels* (25), and see Harvey-Paterson 2010, Introduction, on inflexions.

29. Kolsen (also Riquer) emends to *avers*, seeing an archetype error here, but see Harvey-Paterson 2010, Introduction, pp. xxi-xxiv.

35. Kripsin translates *e’m grazis mais* as «et il m’est plus agréable»: a tempting interpretation, liked by Rieger, but I have found no dictionary or *COM* support for this sense of *grazir*. (Kolsen «Er [...] liebt mich mehr»; Riquer «me alabó más».)

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I Paris, Bibliothèque Nationale, f.f. 854.
K Paris, Bibliothèque Nationale, f.f. 12473.

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- FEW* Walther von Wartburg, *Französisches etymologisches Wörterbuch*, 14 vols, Bonn-Aarau-Heidelberg-Leipzig-Berlin-Basel 1922-1989.
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- SW* Emil Levy, *Provenzalisches Supplement-Wörterbuch*, 8 vols, Leipzig 1894-1924.
- TL Adolf Tobler - Erhard Lommatzsch, *Altfranzösisches Wörterbuch*, Berlin-Wiesbaden-Stuttgart 1925-2002.